



An adaptable curriculum guide for the Powell Senior High School art courses of study  
by Nancy Mae Buening

A thesis submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree of  
MASTER OF APPLIED ART  
Montana State University  
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**Abstract:**

The development of this study grew out of the investigator's concern for a more adequate art program for the Powell Senior High School curriculum in Powell, Wyoming.

The purpose of this study was suggested from: (1) the lack of sufficient information or agreement among art teachers and administrators as to the scope and sequence of an art program for the high school and (2) the concern over the loss of creativity, self-expression, knowledge, skills, and techniques by the students because of the variance in degree, substance, and direction in the curriculum.

As a result, this study suggests selected art per se activities, integrated art activities and general philosophy which could: (1) meet the needs and interest of the adolescent in high school and (2) foster creativity, self-expression and basic knowledge and skills in the area of visual arts.

The sources of data include action research in the investigator's teaching situation and current research, authorities in the field of art education and selected literature.

The curriculum guide is designed to be extended and examined as the art program is developed. The findings of the study point toward the need of the teachers and administrators to constantly evaluate the program so that the best results can be obtained. The guide was written to aid the art teacher, principal, art supervisor, and administrator in planning for and implementing art activities, in the high school.

Art experiences are arranged into a natural sequence of learning experiences so as to provide articulation and coordination of efforts on the part of the teacher. Art history, museum and gallery tours, use of local resource people are outlined to give depth to the program. By using the guide as a reference in planning, it is envisioned that all students can gain a better understanding for the world of art.

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*August 8, 1969*

AN ADAPTABLE CURRICULUM GUIDE FOR THE  
POWELL SENIOR HIGH SCHOOL ART COURSES OF STUDY

by

NANCY MAE BUENING

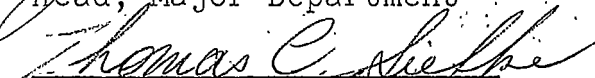
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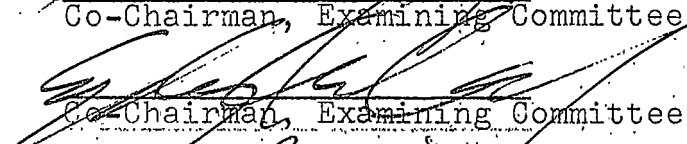
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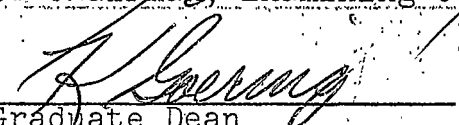
MASTER OF APPLIED ART

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Mr. John W. Bashor,  
Mr. Thomas C. Siefke,  
Mr. Sydney Kurland, and  
Mr. Charles R. Hanton.

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Bozeman, Montana

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ABSTRACT

The development of this study grew out of the investigator's concern for a more adequate art program for the Powell Senior High School curriculum in Powell, Wyoming. The purpose of this study was suggested from: (1) the lack of sufficient information or agreement among art teachers and administrators as to the scope and sequence of an art program for the high school and (2) the concern over the loss of creativity, self-expression, knowledge, skills, and techniques by the students because of the variance in degree, substance, and direction in the curriculum.

As a result, this study suggests selected art per se activities, integrated art activities and general philosophy which could: (1) meet the needs and interest of the adolescent in high school and (2) foster creativity, self-expression and basic knowledge and skills in the area of visual arts.

The sources of data include action research in the investigator's teaching situation and current research, authorities in the field of art education and selected literature.

The curriculum guide is designed to be extended and

examined as the art program is developed. The findings of the study point toward the need of the teachers and administrators to constantly evaluate the program so that the best results can be obtained. The guide was written to aid the art teacher, principal, art supervisor, and administrator in planning for and implementing art activities in the high school.

Art experiences are arranged into a natural sequence of learning experiences so as to provide articulation and coordination of efforts on the part of the teacher. Art history, museum and gallery tours, use of local resource people are outlined to give depth to the program. By using the guide as a reference in planning, it is envisioned that all students can gain a better understanding for the world of art.

## STATEMENT OF THE PROBLEM

The development of this study grew out of the investigator's concern for a more adequate art program for the Powell Senior High School curriculum in Powell, Wyoming.

The selected art per se and integrated activities in the adaptable art curriculum were derived from the needs and interests of the adolescent, their visual levels of expression and the educational standards set forth for the adolescent by this high school program.

### The Problem

The purpose of this study was to develop an art curriculum guide in regards to a particular school situation for high school students.

The hypothesis was that such a study might suggest art activities in the art curriculum which could be developed to help meet the needs and interests of the adolescent in the high school and foster creativity and self-expression in the area of the visual arts.

This study then attempted to correlate these selected activities into a guide which would provide articulation and coordination of efforts on the part of teacher, principal and administrators.

### Description of the Study Area

Powell, Wyoming is somewhat geographically isolated in the northwestern portion of Wyoming. A population of 5,200 people, Powell receives its major income from agricultural and oil industry. Cultural interests are limited in that there is only one art gallery within ninety miles, rudimentary beginnings of an art program at the local junior college, and no community group activity devoted to the arts. Educational attitudes are very strong. The people pride themselves in having "the best school in Wyoming;" unfortunately, the quality of education is beginning to slacken off due to financial limitations. The school is the center of most community activities, therefore, community resources for school use are limited.

Powell Senior High School was built in 1959 and the excellent condition of the buildings and landscaping demonstrate the pride the people have in their school. Over seven hundred students are taught in the main complex which includes the high school building, home economics cottage, gymnasium, auditorium, and indoor swimming pool.

The school has one art room approximately thirty-five feet by fifty feet and accommodates one hundred and twenty-five students in a school day. Within the classroom there are two storage rooms. The first is used for storage of equipment, materials and media, and some finished products. This

room measures ten feet by ten feet. The second room, ten by twelve feet, is used by students for unfinished products. One sink accessible from all sides is located in the center of the room. Lighting is provided by flourescent lamps and windows located along the narrow side of the room. The windows also provide ventilation. Twelve square yards of bulletin boards are provided for display area.

All materials for student use are furnished by the school district, except for a few more expensive projects. The yearly budget is \$1,300 and all materials are ordered in February for the following year. No funds are available for expenses during the year, except for one hundred dollars used in decorating the school for special occasions.

The students are enthusiastic about art because of the quality of art instruction and their strong regard for crafts and fine arts. A relatively high percentage (35%) of students enroll in the courses as electives. The artistic development and achievement are the pride of the art students, the student body, the faculty and the community. This is evidenced by the numerous exhibit areas within the school and the record of local, state, and national awards, plus the number of students attending institutions of higher learning on art scholarships.

Exhibition of student work takes advantage of most showing in Wyoming and some in Montana. Exhibitions include:

1. Individual student exhibitions within the school
2. Powell Senior High School Senior Show
3. Annual All School Art Show
4. Wyoming Traveling Art Show -- Cheyenne, Wyoming
5. Wyoming State Print Show -- Lander, Wyoming
6. Rock Springs Art Show -- Rock Springs, Wyoming
7. Wind River Valley National Exhibit -- Dubois, Wyoming
8. Midland Empire Fair -- Billings, Montana
9. Park County Fair -- Powell, Wyoming
10. Wyoming State Fair -- Douglas, Wyoming

In 1967 Powell Public Schools was chosen by the Wyoming Department of Education and National Education Association as an exemplary art program. At that time the art teachers and school administrators submitted a survey of art education philosophy and art programs to the group. This survey included introduction, art education philosophy, and art programs in the elementary, junior high school, and senior high school levels. The following statements on art education philosophy and art programs are directly from this survey.

#### ART EDUCATION PHILOSOPHY

Powell Public Schools  
Powell, Wyoming

This We Believe . . . .

- . . . . The art program is basically one of recognizing, developing and nurturing in the individual pupil creativity and originality in art expression. This emphasis is formulated by mixing instructional media with experimentation, and freedom of aesthetic expression with learned technique in a balanced arts and crafts experience through all grade levels.

- . . . The learning experiences should evolve from the philosophical position that the pupil is free to express what he thinks and that the way he solves a problem is highly important--that imagination is the keynote of originality, and techniques and media are tools for creativity.
  
- . . . We accept the fact that everyone is unique. Each person has his own individual needs, abilities, and potentialities and will make his own special contribution. Art should be looked upon as one way of integrating the pupil with his environment--that he be led to discover in art a force which beautifies and enriches his life and gives an opportunity for emotional release through self expression.

#### ART PROGRAM - THE ELEMENTARY GRADES

Art instruction in grades one through six is under the guidance of the regular classroom teacher with supervision and direction provided by the art teachers from the secondary levels as requested.

A strong participation in an in-service art program and art education through the University of Wyoming extension division and Northwest Community College extension courses, has been traditional with Powell Elementary teachers.

A scheduled time for art is provided in each elementary teacher's weekly class schedule and additional art activities are correlated with other course work in the elementary curriculum. Regular time allotments for art classes vary somewhat by grades but on the average ranges from one hour to one and one-half hours per week, dependent, of course, on the grade level and particular art activity in process.

Powell's elementary art program provide pupil experience with most traditional processes and media with extra emphasis on craft work, sculpturing and ceramics. Each elementary school building has an electric kiln available at all times during the school year.

Pupil motivation and aesthetic expression are stimulated through participation in various poster contests, bulletin board displays, art displays in each building, participation in the Wyoming State Fair Exhibits, Midland Empire Fair Exhibits and the Park

County Fair Exhibits. Additional motivation and art appreciation for elementary pupils is enhanced by traveling art exhibits, the P.T.A. traveling art award picture, the annual Powell art exhibit, and individual art shows by the advanced art class at the secondary level.

The intermediate grades of the Powell Elementary School are uniquely located in the campus area which includes the junior and senior high school building. This area arrangement helps to promote coordination of ideas, increased interest in projects, and a wholesome professional atmosphere for teachers to work together on art exhibits and related activities sponsored by Powell Schools.

#### ART PROGRAM - THE JUNIOR HIGH

It is important that art be looked upon as one way of integrating the child with his environment--that he be led to discover the art of force which beautifies and enriches his life and gives emotional release through self-expression.

A brief survey of our surroundings shows that art is woven into every part of our daily living. It is expressed in the kinds of homes and public buildings we have, in the dishes from which we eat, in the household furnishings we make or buy, and in clothing we wear.

A brief survey of our life and activities in our Junior High is to have a self-realization of the whole person through the integrated development of his physical, emotional, and intellectual capacities. The physical needs, motor control, coordination, relaxation, and integration of all organic functions, sensory powers to see, hear, touch, taste and smell.

The emotional needs are free expression and appreciation, which include fun, pleasure, thrill, enthusiasm, satisfaction, joy, and happiness.

Ways to achieve your goals are to have your art problems on the experiences of your students in order to stimulate their own interest and ideas. Provide various art activities for the expression of the students' ideas and be ready to give the technical information necessary for the better expression.

We provide various art activities for the expression of the students' ideas: drawing, painting, sculpturing, and crafts. Students may have experience in painting water color, both opaque and transparent and drawing

with brush and ink, pen and ink, color crayon, or chalk and crayon.

One of the extra activities is the competition in posters, displays for local county and state organizations. Many crafts are integrated into the over-all program to keep students interested in any phase of art using tools such as scissors, blades, knives, chisels, drills, files, and saws.

Powell Junior High School is composed of seventh and eighth grades. Pupils may register for art classes at both grade levels.

## ART PROGRAM - THE HIGH SCHOOL

### ART I

The first course in high school art is designed to help meet the needs of those who are preparing to be elementary teachers, those who plan to take up some phase of art as a profession, and those who desire or feel the need for a better understanding of art, as well as those who would like to develop their art abilities.

Briefly stated, the Art I program is designed to help in providing a more complete and satisfying life for the average citizen today. The aim is to develop artistically sensitive citizens, who can apply understanding, judgment, and discrimination to the aesthetic problems which any responsible person meets in the enjoyment and improvement of the culture in which he lives.

The course treats with freehand drawing involving inanimate objects; special consideration is given to the fundamentals of composition, such as dominance, unity, rhythm, balance, proportion, perspective and color harmony.

It is not an objective to develop artists in Art I, but since every person, regardless of his vocation could improve his basic knowledge of art appreciation. It is recommended that all high school students voluntarily take one year of art education.

## ADVANCED ART

The advanced art courses continue in a broader manner the general art work started in Art I with more specialized work to meet the needs of pupils. These courses are designed to provide pupils with art activities that will give them adequate background, experience, and knowledge concerning the various art media. This also enables them to make intelligent choices for themselves when they are ready for specialization in art school. In these courses pupils are given opportunities to experiment in order that they may find out for themselves the vocational and recreational possibilities that art offers. Here it is possible for students to find their strong points and weaknesses, their likes and dislikes, for they are not confined to a regimented program.

The importance of competition for the more capable pupil is recognized, because these pupils have already developed refined skills; they profit from competition on a more adult level.

Art appreciation and art history for establishing good taste is an important characteristic in this art education program.

The art program is a broad and highly creative one and provides a variety of experiences, design, organization, and communication. This course challenges the individual in terms of personal needs.

## A PROPOSED COURSE UNDER STUDY

A fine art seminar in which music, English, drama, and history are coordinated through the medium of a panel composed of pupils and teachers.

A course of integrating art, music, and literature in which the expression of contemporary thinking is experienced through art exploration, common symposiums, demonstrations, and field trips. Informal discussions will help to contribute to a general understanding of the questions to be discussed.

A related art course in which teachers of music, art, history, and literature contribute some of their time to develop an awareness of the nature and close relationship of the arts. This course would survey the historical significance of the great art cultures with emphasis on ways in which historical art influenced present day living and thinking. The course would provide for creative experiences in all the arts as well as in reading, viewing, examining, and discussing general ideas.

### Need for the Study

At the present time, Powell Senior High School does not have any kind of art guide other than the brief survey stated above. This allows for considerable variance in degree, substance, and direction in the curriculum. No thorough study has been carried out to examine the inner workings of the program; consequently, teachers may haphazardly select activities and media which might not profoundly contribute to the total art program. Overlapping occurs without meaning and some activities are left out completely without any apparent concern for student needs and interests. The loss of creativity, self-expression, knowledge, skills, and techniques by the students can only be prevented by careful study of the situation.

In the spring of 1969, the North Central School's Evaluation Team moved into the school. Eight recommendations were stated by the team in regards to the art program in the high school. They were:

1. There is need for serious study of the physical facilities available. The present art room is inadequate for the number of scheduled classes and number of teachers using the facility. Provision should be made for students to leave their projects, especially the large items, in their working areas from one day to the next. Storage for on-going projects is minimal and not totally suited to the types of art activities students are pursuing. Due to the inadequacies of work and storage areas, some limits are placed on broadening the art offerings.

It is the Committee's understanding that some students are unable to enroll in art because of the lack of space.

2. Special and additional artificial illumination is needed to provide a more efficient work area. Natural light is provided through window and skylight areas; however, these also create a heat control problem.
3. Proper ventilation is totally lacking and definitely needed for safety and comfort.
4. Although the financial support appears adequate, budget requisitions for the following year are due in the administration office on February 15th. No provision is made for additional funds after the requisition has been submitted and approved.
5. Students' art work is well displayed throughout the school. The art staff should explore additional display areas, such as the study halls, cafeteria, classrooms, administrative offices, etc. Art students can participate and assume some responsibility in this activity.
6. The administration and staff need to consider seriously the identification of one member as department head or the employment of a fine arts coordinator.
7. There is not art required of students in grades seven through twelve; it would appear advisable that some art be required and also that a humanities or similar course be offered for juniors and senior.
8. In spite of some limitations for out-of-school contracts with art, the staff should continually survey the community for resource people and additional art contact possibilities.

In regards to number one and seven of the evaluation, further explanation is necessary at this point. In the junior high school, art seven and eight are offered to all students; however, one year of foreign language, music or

art must be taken in either the seventh or eighth year as a requirement for advancement. This automatically limits the academic and talented student from taking art if part of his interest and needs lie in the other areas.

To take Art I, under the present program, the student is either recommended by the eighth grade teacher, who furnishes a list of the more art oriented students, or the student must have permission from one of the senior high instructors. Because the class roll is held down to a maximum of sixteen students in each of the four Art I classes, for the most part, only the "elite" are filtered into Art I. Forty high school students were turned away from the program because of the lack of physical facilities and class requirements.

In the current arts and crafts, the same situation occurs, in addition to the total lack of coordination with the Art I activities. Crafts is not an outgrowth of Art I; it exists on the same level and encompasses the same activities with exception of one or two experiences that Art I does. Very little differentiation exists between them.

Art II is now designed for the most promising and hard-working students that have demonstrated their ability in Art I. These students are hand chosen by the art teacher. One class is taught on this level with an enrollment of twenty students. Here again, students desiring to take art as an

elective are turned away. This time nearly thirty students.

Art III and IV are a continuation of Art II experiences. No definite class situation exists in that the students share time, materials, and experiences with Art I and II students. Twelve Art III students and four Art IV are wedged into the other classes. Theoretically, this is an independent workshop designed for continued growth.

Obviously art opportunities are not for the majority of the students and certainly not for all.

The present curriculum activities demonstrate the lack of progression in the program. As a convenience to teacher and school, Art II, III and IV are lumped under one label, Advanced Art. The art activities are as follows:

ART I  
1st Semester  
Perspective  
Color wheel  
Color design  
Tempra painting  
Polymer painting  
Oil painting  
Leather crafts (9 weeks)  
Pen and ink  
Color scratchboard  
Color crayon drawing  
Watercolor painting

2nd Semester  
Watercolor painting  
Watercolor posters  
Ceramics (9 weeks)  
Pastel on white and colored paper  
Cut paper lettering  
Paper design

ADVANCED ART  
Sculpture  
Draw heads  
Building armature  
Model  
Casting in plaster  
Acrylic painting  
Collage  
Spirit signs

Oil painting  
Woodcuts  
Ceramics (5 weeks)  
Air gun painting  
Scratchboard  
Mounting pictures  
Charcoal  
Glass Painting

Advanced Art (2nd semester)

Mix media painting  
Constructions -- wood

CRAFTS

1st Semester

Copper tooling  
Color used in copper  
Opaque water color  
Acrylic painting  
(Oil in some cases)  
Ink wash  
Leather craft (9 weeks)  
Pencil drawing

2nd Semester

Copper enameling  
Ceramics (9 weeks)  
Woodcut  
Pastel  
Cut paper lettering  
Glass painting

It should be noted that most activities were either still life or from pictures cut out of magazines. Very little landscape work was done outside.

There are two slight hopes for the improvement of the program: one, building an arts and crafts room, and two, the broadening of the program to include the integration of art, music, literature and history courses or a humanities course. Both seem in the distant future without funds, research and experimentation.

However, many of the problems the program has can be eliminated without considerable expense or complete re-organization of the school curriculum and facilities. The upgrading of philosophy, curriculum content, availability

of courses to students, and some physical facilities are definite needs in the art program. The solution of these needs was the basis of this study.

#### SOURCES OF DATA

In the development of this study the primary source of data grew out of action research in the investigator's teaching situation. The secondary source of data was current research, authorities in the field of art education and selected literature.

##### Primary Source

Various avenues of approach and implementation of art activities and other areas of improvement for this particular situation were explored by the investigator. These areas were considered by teachers and administrators. A suggestion of further research in establishing an adaptable curriculum guide was then put forth by the group.

##### Secondary Source

All available art curriculum guides published by notable schools in the United States and Canada were consulted and in some cases, used extensively in guiding, developing, and implementing a curriculum.

Writings of authorities on growth and development of the adolescent, creative and aesthetic growth of students

and their art education were studied as well as selected current research in the field. These selected research findings were used as basic background for this study. (See Bibliography)

PROPOSED ART CURRICULUM GUIDE

for

POWELL SENIOR HIGH SCHOOL

## FOREWARD

The proposed art program guide has been designed to meet the needs of the art students in Powell Senior High School. Contributions and suggestions by art teachers and principals have been incorporated. It is written to aid the art teacher, principal, art supervisor and administrators in planning for and implementing art activities in the high school.

Art experiences are outlined and organized into a natural sequence of learning experiences so that repetition and duplications in teaching can be avoided. Art history, museum and gallery tours, use of local artists as resource people are outlined to give depth to the program. By using the guide as a reference in planning, it is envisioned that all students can gain knowledge, self-expression, and skills in a variety of art media.

ART EDUCATION GENERAL OBJECTIVES

- . . . To provide aesthetic and creative opportunities designed to meet the varying interests, needs, and abilities of all the pupils.
- . . . To develop a warm, receptive room atmosphere and school environment.
- . . . To encourage creative self-expression through varied media thus providing opportunity for pupils to develop skills and appreciation for his work.
- . . . To provide art history and aesthetic experience in meaningful situations in relation to the school program as well as to his life in the community.
- . . . To challenge the child to use his ability to think and create which is a prime requisite for a citizen in a modern, democratic society.
- . . . To construct an art program which will be sequential, cumulative, and articulate in order to provide continuous growth and development of the pupils.
- . . . To periodically evaluate the program and upgrade it in accordance with the latest accepted educational trends.

## PROLOGUE

One of the most important criteria in judging the effectiveness of an art program is the variety and depth of experiences which the program includes. There is no set number of experiences which a child should have nor is there any standard approach. Ideally, the child should have as much exposure to artistic performances as possible. As the use of materials provides countless ways of performing a project so is the teacher's approach unlimited in dealing effectively with his students. The experiences included within this section are only a guide for the establishment of a meaningful and sound art program. It is not intended as a "how to do it" book, but rather to state purposeful concepts to be taught and absorbed through creative expression.

In order to assist the teacher toward the development of creative experiences and to further clarify the broad scope of aesthetic performance, the art experiences found within the instruction program have been classified under the four classes. These areas of Visual Arts are not final but merely serve as an aid in giving the student as dynamic a cross-section of creative fields as possible.

Nor is this section intended as a mere rundown of projects and experiences, organized into grade levels, but rather a stimulant to the teacher in preparing art experiences

which will satisfy the student's growing mental, physical and emotional needs.

The scope of art experiences vary within projects themselves as well as within grade levels. As the student progressively matures, so should the experiences demand more mature performance and critical thinking.

## PURPOSE OF THE GUIDE

Experiences through creative expression provide every child with the means of enriching his life. This guide is therefore intended to clarify the aims and objectives of a sound art program which will give the student the self-identification and aesthetic appreciation he needs. To fulfill these purposes a wide scope of art experiences is included to challenge skills, foster creative attitudes, increase appreciation and develop a sensitive awareness toward his environment.

Within the framework of the student's developmental stages, goals must be established to maintain a unity to his growth pattern. Flexibility in providing art experiences helps to achieve a stimulating program. Accordingly, as the student matures in perceptual awareness, so must his experiences in art. As he challenges his environment, so must his creative explorations become meaningful.

## CONCEPTS OF VISUAL ARTS AREA

1. Design . . . . . The inherent ingredient of all art expression. The basic orderly treatment of materials and ideas evolving into an aesthetic or a functional creation.
2. Drawing . . . . . Any expression with linear movement to portray the character of an object. Lines may be drawn, incised or sculptured.
3. Graphics . . . . . The field of creative print-making which embodies the visual expression of ideas through the use of lines, scratches, and character marks on a surface from which an impression is obtained.
4. Painting . . . . . The expression of ideas through the use of colors. The realm of visual excitement on a flat surface through an illusory portrayal of depth and space. Sculptural painting relates both fields into a three-dimensional avenue for a two-dimensional media.
5. Mosaics . . . . . Any variety of surface decoration composed through a pattern of large or small pieces of paper, glass, stone or other materials.
6. Sculpture . . . . . The exploratory use of varied materials for projecting man's ideas. The concept of sculptural treatment concerns the aesthetic analysis of form, shapes and spatial treatment.
7. Interior Design . . . . . The relation of design elements to interior use within the concept of aesthetic and functional values.

8. Commercial Art . . . The form of art dealing with the general and specific needs of society with financial profit as the incentive. The concept of consumer psychology and commercialism in forming tastes in the general public.
9. Ceramics . . . . . The blending of creative and functional art for decorative and practical applications. The natural materials applicable to ceramic production, related to the object's use. Aesthetic content is emphasized.
10. Crafts . . . . . That area of art dealing with skill and craftsmanship of utilitarian products.
11. Art History . . . . The professing of man's ideas relating to his environment. A chronological account of man's evolution within the Visual Arts.

## THE ROLE OF THE ART TEACHER

The art teacher should . . .

- . . . UNDERSTAND the developmental characteristics of the adolescent.
- . . . DISCOVER the needs, interests, capacities, and maturity of each individual student.
- . . . CULTIVATE an optimistic attitude toward the aspirations of the adolescent student.
- . . . SHOW friendly affection and a sense of humor with the pupils.
- . . . AID in the development of values and appreciations integrated with daily experiences.
- . . . HELP the pupils build an understanding of the world in which they must take their places as adults and use methods of working with them to promote growth in democratic attitudes and behavior.
- . . . PROVIDE conditions for satisfying art experiences.
- . . . CREATE a flexible program through teacher-pupil planning which provides basic experiences and learnings and an opportunity for experimentation and exploration.
- . . . GUIDE the pupils toward reliance upon their inward resources and toward using these resources creatively all through their lives.
- . . . ENCOURAGE active participation of all students regardless of talent and ability.
- . . . RECOGNIZE the creative growth of the individual student for purposes of evaluation and encouragement.
- . . . SERVE as a resource person by helping students define problems and evaluating procedures for their solution.

- . . . DEMONSTRATE essential techniques and skillful use of tools, but at the same time, encourage students to try personal approaches to their problems.
- . . . EXPERIENCE the personal thrill of experimenting creatively with a variety of art media.
- . . . ATTAIN some proficiency with the media used in the art program.
- . . . KEEP informed of what educators, artists, and craftsmen have done and are doing to stimulate an appreciation of the various periods and cultures.
- . . . CONTINUE professional growth through participation in workshops; professional organizations, and travel.
- . . . STUDY trends in art education through the use of professional books and periodicals.
- . . . EMPLOY good taste in manner and dress, be well-groomed, use pleasant speaking voice, and practice good usage of language.
- . . . EVALUATE continuously.

The teacher is the key concept in the total art program. His proficiencies, knowledge, understanding and creativeness are paramount to the planning and carrying out art activities. Factors should be considered as the teacher becomes involved in the art education processes.

### Philosophy

The philosophy of the art teacher is of prime importance to the effectiveness of the art program. Selection of art activities, the presentation and the success of educative material depends on the philosophy of the individual teacher. Although the art curriculum guide defines the broad aspects of the art program, the teacher himself must take the responsibility for determining proper experiences, media, and methods that will meet the needs and interests of the students.

The teacher should be aware that the program is established on the principle, "art is for everyone". Every student is capable of growth through art experiences. These art experiences should be tailored to the individuals so that there is a continuous growth in sensitivity, understanding and skill. A balance between the actual creative experience in media and materials and the aesthetic awareness involved in art appreciation should be achieved. Art activities, media and materials are only tools in achieving self expression and growth in the individual. They should not be taught as ends in themselves.

Emotional climate between student and teacher should establish a feeling of vital interest, eager exchange of idea, cooperation, and experimentation. The teacher's enthusiasm for art and teaching should reach out and envelope the students. Optimism, patience and dedication, curiosity, imagination and a warm sense of humor identifies the effective teacher and sets a constructive room environment. Teacher's philosophy should always be analyzed in view of the program and current literature in art education.

### Evaluation

Evaluation must be an integral part of the total teaching task. The teacher should gather enough evidence to be of value to the students, teacher, administrators and parents. Evaluation should be used to gain insight into the student's development, enabling the teacher to motivate the student in his creative needs. Future activities can be directly determined by this process.

The criteria for evaluation should be twofold. First, observation should be made concerning personal involvement and identification with the art situation and secondly, his product. Class discussions and individual conferences stimulate critical thinking and provides opportunity for evaluation as well as an opportunity to bring out details, appreciation, criticism and ways of improvement.

The teacher should constantly regard teaching as a

creative process in itself. He should never rest on his laurels, but keep involved in the total process of education, searching out new and proven sources of information, and continually growing in personal creative and professional areas.

## THE ART ROOM

A cheerful, well-arranged classroom which promotes learning and helps develop good taste

- . . . is an incentive to purposeful, creative, and orderly work
- . . . gives pupils an opportunity to live and work in pleasant surroundings
- . . . encourages orderliness and cleanliness.

The good physical equipment and art materials enhances the opportunities and possibilities of an effective art program.

The well planned art room should have

- . . . adequate floor space
- . . . functional work areas, each self-contained and in readiness of its purpose
- . . . ample storage areas: a space and protection within the art room for unfinished art and craftwork; cabinets and adjustable shelves to take standard size papers, boards, mounts, and art materials of all kinds; an adjoining storage room for supplies and equipment not in daily use
- . . . sufficient electric outlets of 110 and 220 voltage to provide for projectors, spray booth, kiln, hot plate, pressing iron, power tools, display cases, and other apparatus
- . . . adjustable window curtains for films and slides
- . . . Sufficient tackboard for work and display areas
- . . . properly installed chalkboards placed at standard height in an advantageous location
- . . . convenient acid resistant all-purpose sink extending into the room so as to allow access from three sides.

A well-managed classroom, with attractive displays, is conducive to maximum learning and creative activity, and should include

- . . . well mounted work
- . . . inspiring pictures and illustrations hung where students can see and enjoy them
- . . . related items grouped in orderly arrangements
- . . . dramatic room exhibits selected and arranged with the assistance of the students

- . . . stimulating classroom displays of reference material stored or filed as soon as the need is over
- . . . good source material, pottery, prints and textiles and audio-visual aids
- . . . accessible supplies and equipment for teachers and students
- . . . good housekeeping habits to prevent confusion and promote care of materials
- . . . organized plans for distribution and collection of equipment and materials used by the group

Room size, length of period, and class enrollment have an important bearing upon the work done, because

- . . . better instruction is assured if the enrollment in art classes is limited to a maximum of twenty-six to twenty-eight students and a minimum of fifty-five square feet of floor space for each student
- . . . wise budgeting of time and careful planning give impetus to creative work--a minimum of one hundred twenty minutes per week is recommended for art education.

## WORK HABITS AND ATTITUDES

Desirable work habits and accompanying attitudes are necessary for the achievement of our goal of providing art experiences which develop skills and understanding for the realization of life objectives.

Certain routine procedures are directly related to classroom management and are developed by the teacher with the students. In addition, the teacher needs to guide the students into ways of working which are personal, original, effective and economical of time, tools; and materials.

- (1) The students should assume responsibility in handling supplies and in helping to maintain an attractive, orderly workroom. Movement, while free, should conform to standards of courtesy and cooperation in order that thinking, planning, and working of students is not disturbed.
- (2) Students should be encouraged to make plans for the solution of their art problems. They should develop the ability to work consistently, to concentrate on their work, and to complete each activity before beginning another unless there is a special. They should learn to discuss their work, to accept criticism, and to give special attention to evaluation of their own work and that of their classmates.
- (3) In addition to these individual habits, they should cooperate in forming desirable group habits such as taking turns, sharing materials and tools, caring for tools and equipment properly, storing them after use, and sharing responsibility for the success of the group activity.
- (4) An appreciation of the opportunity to use materials and equipment, and an understanding of their value and quality should be developed.

### Desirable Work Habits

- (1) Wear smocks or aprons when needed to protect clothing

- (2) Protect tables with newspaper whenever necessary
- (3) Keep work areas clean
- (4) Take proper care of brushes and other equipment
- (5) Use supplies economically. Never waste materials
- (6) Use tools only for their intended purpose.  
Guard against accidents.

## SENIOR HIGH SCHOOL ART PROGRAM

The function of the art curriculum in the high school, as in any other area of learning, should be geared to provide specific detail, in conjunction with the basic knowledge of the subject. It should not be merely a repetition of the student's previous experiences, but rather a challenge to his desires, ideas and creativity.

Simple experimentation with a media should not be over-emphasized. Accordingly, skills and techniques leading to the end product must grow to enable the student to communicate his ideas and emotions.

Since the art program in the senior high school is on an elective basis, the total program should be applicable to the student's individual needs, as a possible producer as well as a consumer in our contemporary society.

DESIGN - ELEMENTS OF ART STRUCTURE  
INCORPORATED INTO ART ACTIVITIES

- Line
- a. An awareness of line. Variations of line, curves, angles relating to the mood and action of a creation.
  - b. Visual and creative effects through wire sculpture, lettering, scratchboard, contour drawing, perspective, pen and ink, gesture drawing, cross-contour drawing, mural and working large.
- Form
- a. Consciousness of area enclosed by line and overlapping forms.
  - b. Two dimensional forms can be emphasized in encaustic painting, collage, printing, cross-contour drawing.
  - c. Three dimensional form through hand formed ceramics, mobiles, sculpture problems, geometric form (basic forms), free-form design.
- Space
- a. Awareness of space: positive and negative, enclosed flat, three dimensional space and depth.
  - b. Two dimensional space through non-objective painting, lettering, printing, perspective drawing and showing distance through use of color.
  - c. Various types of sculpture and ceramics; challenging examples of forms in space. Wire sculpture suggests enclosed space for form.
- Texture
- a. An important element around us. Simulated and actual texture.
  - b. Simulated texture in crayon rubbing and printing.
  - c. Actual texture through ceramic decoration, collage, acrylics, surface treatment of sculpture.
  - c. Projection of textural treatment in nature to surface treatment of art forms.

Color

- a. Understanding color and its use. Color wheel, prism, painting, paper mosaics, tinting and shading, neutral and accenting problems.

Tone

- a. The relationship of harmonious combinations of light and dark areas, and its effects through drawing with shading, painting, and printing.

PRINCIPLES OF COMPOSITION  
INCORPORATED INTO ART ACTIVITIES

- Rhythm
- a. Repetition of elements of design giving progressing movement.
  - b. Stressing by observing nature, printing activities, texture problems.
- Proportion
- a. Adjustment to size relationship aided by perspective drawing, landscape painting, showing distance through color.
- Balance
- a. Developing a feeling of equilibrium.
  - b. Formal and informal balance with posters, displays, exhibits, "realistic" drawings, paintings and three dimensional sculpture.
- Emphasis and Subordination
- a. Parts of creation become more important by large size, movement, position, intense color, contrast, subduing other parts.
- Opposition and Transition
- a. Awareness of contrast of elements through drawing with shading, textural problems, color against complements or neutrals, abstract paintings.
  - b. Transition of gradual change from one element to another by positive to negative designs.
- Variety
- a. Observing variations of elements of art structure through mixed media, painting, drawing, sculpture.

## ART I

Art I is available to any high school student with no prerequisite course being required. The class meets five days a week for a period of fifty minutes per day for two semesters for a total of one hundred and fifty hours of class time. The art classroom is open for individual study and assistance thirty minutes before school and the same amount of time during the noon hour and after school. If a student has a free period and room is available in the art room, he may use this time for individual work.

### Developmental Needs

1. Because of their lack of the basic skills in the field of art, they need the opportunities to explore, develop confidence in the basic skills through learning situations.
2. Because of the wide span of experiences in the classes, they must become aware of these differences and have an opportunity to share these experiences with others.
3. Because of the lack of the visual concepts, they need many learning situations and experiences to develop the ability to see.
4. Because of their lack of respect and knowledge of materials and equipment, they must be trained in the care, use and storage of materials and equipment.
5. Because of diversity of interest, they must have opportunities to share these interests with the class and have learning situations where they use and explore, thereby developing a sense of self-confidence and awareness of individuality.

ART PER SE ACTIVITIES - ART I

Experiences

Drawing

Linear design

- a. Understanding expressive qualities of lines; crayon, chalk and ink scribbles, crayon etching.
- b. Visualizing effects of lines created through pencil, pen, chalk, crayon, blown ink, felt pen.
- c. Studying drawing from past and present noticing variety of line produced by different drawing tools.

Contour drawing

- a. Sketching classmates, animals, self-portraits, cartooning, caricatures, emphasizing use of line to specify boundaries of objects.
- b. Studying examples throughout history relating to contour drawing.

Action and  
gesture

- a. Sketching of classmates indicating action gestures emphasizing movement and direction. Speed sketches of physical education students.
- b. Studying drawings and paintings from primitive man, the Renaissance and contemporary artists.

Perspective  
drawing

- a. Observing sizes of objects in nature and the effects distance has upon them through landscape drawing, still life drawings and realistic drawings.
- b. Using simple lines to convey feeling of distance, one, two and three points perspective.
- c. Placing objects on flat surface.
- d. Varying line thickness to create a third dimension.

- Tone value drawing
- a. Creating light and dark patterns in drawings to suggest mass and form.
  - b. Differing colors and shades of paper with different shades and tints of color.
  - c. Using side of pencil or crayon to create light and dark patterns, cross hatching.

### Media

- Pen and ink drawing
- a. Experimenting with varied uses of pen and ink on dry and wet papers, tone value effects.
  - b. Referring to examples of ink drawing of Renaissance through contemporary artists.
- Charcoal, pencil, paste, crayon drawing
- a. Emphasizing nature of charcoal, pastel, crayons, creating variations of linear effects.
- Mixed media
- a. Experimenting using combinations of media for different effects; crayon-chalk, crayon-ink, etc.

### Graphics

- Block Printing
- a. Appreciating block printing as a means of reproduction.
  - b. Experimenting with various materials for different effects of texture and visual effects; cork, rubber eraser, sponge, linoleum and scrap materials.
  - c. Developing manual skills and techniques through use of cutting tools.
  - d. Visualizing effects derived through printing on various textured surfaces, wet and dry.
  - e. Varying uses of printing for fulfilling needs of daily life; greeting cards, place cards, program design, etc.
  - f. Studying printing from Renaissance through contemporary examples.

- Wood cuts
- a. Developing skill in use of cutting tools and learning of the danger in this activity.
  - b. Visualizing effects of wood grain emphasizing composition and design.
- Silk screen printing
- a. Understanding the silk screen process through posters, prints, textiles, etc.
  - b. Using stencils imaginatively in planning designs, pictures reproduced in one or more colors, experimenting with different textured papers.
- Stenciling
- a. Understanding the basic process of repetition in design through stenciling, spatter painting, and air brush stenciling.

Media

Painting

- Tempra
- a. Using tempra for producing opaque effects.
  - b. Understanding limits and possibilities of tempra through sponge, spatter, abstract, non-objective and realistic, painting and design projects such as a poster.
  - c. Combining tempra with other media.
- Watercolor
- a. Using watercolor for creative interpretations of atmospheric representations.
  - b. Developing skill in media using various materials for application wet and dry brush application, wet and dry paper, textural effects of different paper.
  - c. Exploring media by using it in different manners, such as encaustic painting, and combining it with other media.

- Acrylic
- a. Experimenting and developing new techniques in this media; using as watercolor, for murals, and as oils.
  - b. Studying of the 20th Century by using plastic emulsion.
- Collage
- a. Putting together various materials for an aesthetic design.
  - b. Using representational or non-representational, non-objective, abstraction and encaustic uses.
  - c. Studying contemporary samples of collages.
  - d. Examining synthetic cubism; Picasso and Braque.
- Combined Media
- a. Experimenting and independent thinking through varied uses of different media.
  - b. Developing skills and techniques by combining tempera and chalk, tempera and ink, watercolor and Elmer's glue, watercolor and rubber cement.
  - c. Studying art throughout history where media have been combined.

#### Mosaics

- Murals
- a. Understanding the part murals play in building design.
  - b. Studying murals done throughout history.
  - c. Using various materials in aesthetic design of mural.
- Paper mosaics
- a. Using colored paper, cut and torn for mosaic designing, using various colors emphasizing tone.
  - b. Planning and creative interpretation of design of landscapes, objective creations.
- Collage
- a. Using various media in mosaic and mural design, importance given to relief treatment.
  - b. Studying synthetic cubism, pop art, and other contemporary forms.

Media

Sculpture

Wire sculpture

- a. Visualizing effect of line enclosing space.
- b. Understanding movements of body through gestures, etc. using wire.
- c. Understanding the armature in sculpture design.
- d. Wrapping thin wire around armature for forming muscular structure of a body.
- e. Examining free forms of enclosed line in space and use of other materials interwoven into forms for changed effects.

Scrap wood sculpture

- a. Exploring possibilities of constructing scrap wood forming figures, animals, etc. and also non-objective forms.
- b. Stimulating ideas of light and form through bas-relief design.
- c. Using styrofoam, plastics, foam, glass, and other materials in this method.

Wood carving

- a. Exploring the subtracting process and problems involved.
- b. Developing carving skills and techniques.

Bas-relief design

- a. Understanding concepts of bas-relief designing through plasticine, clay, plaster, etc.
- b. Projecting textural treatment in nature to surface treatment in sculptural forms.
- c. Studying bas-relief from Grecian friezes to contemporary reliefs.

Plaster sculpture

- a. Building up of plaster on armature with various added materials and stains for different textural and color effects.
- b. Understanding plaster carving skills and techniques and various textural effects through different added materials (sand, crushed fired clay, metal filings, stains, etc.)

- c. Understanding technique of plaster carving and problems involved in process.
- Ceramic sculpture
  - a. Understanding characteristics of clay through subtraction, build up, terra cotta, ceramic mobiles, ceramic relief murals, etc.
  - b. Using textural design relating to form created.
- Mobile design
  - a. Achieving balance and interest through related forms.
  - b. Understanding nature of a mobile and sculptural movement in space through critical use of plastics, clay, wood, metal, etc.
  - c. Studying mobiles and stabile construction by using various materials.
  - d. Studying mobiles from contemporary artists.
- Sandcasting
  - a. Exploring expressive possibilities with bold abstract and figure forms.
  - b. Using various materials for making impressions or imbedding.
  - c. Understanding sandcasting as bas-relief.

#### Interior Design

- House-planning
  - a. Using varied media in constructing models of home emphasizing form, textural treatment and color schemes.
  - b. Executing perspective drawing of different rooms of houses, churches, offices, etc.
  - c. Studying furniture styles both past and present.
  - d. Studying living area in a home through-out history.
  - e. Relating paintings and other art forms found in the home.

Textile Design

(To be added)

Commercial Art

- Lettering
- a. Developing skill in using various sizes and types of lettering pens and brushes.
  - b. Exploring lettering as an art form.
  - c. Gaining familiarity with four basic types of lettering.
  - d. Understanding the importance of spacing in lettering.
- Poster design
- a. Using balance in poster design.
  - b. Using symbols in poster design.
  - c. Planning for visual effect of poster.
- Wash design
- a. Discovering the importance of color and line in designing to create an aesthetic appearance.
  - b. Gaining skill in use of brush and pen, newspaper and magazine advertisements.
- Costume design
- a. Relating function of clothing to an aesthetic appearance.
  - b. Defining the importance of man's environment and culture reflecting upon clothing.
  - c. Studying costumes throughout history.
- Stage design
- a. Understanding the designing of stage props, sets, and costuming.
  - b. Using makeup.
  - c. Employing effects and placement of lighting.
  - d. Studying stage design from Greek plays to movies and television of contemporary times.
- Illustrating
- a. Gaining knowledge in original interpretations of stories and poems through various media.
  - b. Studying the importance of illustrating to heighten effect.
  - c. Studying contemporary illustrators and illustrations they have created.

(Refer to integrated activities)

## ART II

Art II is available to any high school student who has taken Art I. The class meets five days a week for a period of fifty hours of class time. The art classroom is open for individual study and assistance thirty minutes before school and the same amount of time during the noon hour and after school. If a student has a free period and room is available in the art room, he may use this time for individual work.

### Developmental Needs

1. Because of the tendency to limit themselves to one or two media, they need opportunities and learning situations where they can explore and have the experiences of trying many ways to solve their problems.
2. Because of their lack of self-expression and tendency to copy, they need learning situations and problems that demand self-expression, self-satisfaction, and interpretation.
3. Because of their sudden interest in their environment, they need learning experiences that will help them to identify ideas, situations, and themselves as individuals and as a part of a group.
4. Because of being very critical of their work, they need opportunities to have their work evaluated by their peers either in small group discussions or by class discussion, thereby having an opportunity of learning from this type of criticism which can be healthy for both the individual and the class.

## ART PER SE ACTIVITIES - ART II

Scope: The Relationship of Fine Arts to Contemporary Living.

1. Drawing      Study of linear design: its symbolic use in aesthetic expression; the function of line in visual terms for sculptural design and architectural design; linear design as a motivating factor for form development in three-dimensional objects; the study of linear expression in Art History; its transition and influence toward contemporary art; influential factors of linear design from Oriental art; study of calligraphy in linear expression, more acute analysis of linear use; the concept of pure expression through linear symbolism; Nature as a force of understanding the concepts of linear design; understanding linear design in human figure drawing (contour, action, form development); the use of mixed media in furthering knowledge of line. Working large (ink, felt-tip pencils, wash drawing, etc.)
  
2. Graphics      Investigation of varied media used in graphic art; projected organization of lines, shapes, textures, forms, and colors as they contribute to the expressiveness of the idea; development of critical approach to graphic expression in achieving finer skills and craftsmanship in the use of materials; aesthetic demands of graphic art for textural and color treatment; dynamic place of graphic expression in contemporary art; uses in aesthetic appreciation and commercial influence toward mass production. (Wood cuts, mono-prints, silk screens, etching, and etc.)

3. Painting      Development of critical approach to painting in terms of color use: expressiveness, symbolism, emotional and aesthetic design, spatial treatment; intellectual and creative approach to painting techniques; investigation of media (oil and acrylics) watercolor mixed media; importance of textural treatment as process of painting development; place of painting in contemporary art; contributions of outstanding artists and their approaches; relationship of painting and drawing.
  
4. Collage        Study of combined media within collage, drawing, painting, graphics; contributing influences into the over all design of space, line and color; study of contemporary samples of collage.
  
5. Sculpture     Extension of the principles of sculpture in old and new media; investigation of wood carving, wire and plaster, metal, fire brick and salt block, and clay; development of casting, more acute analysis of space and line within the human figure; developing skill and refinement in carved and applied sculpture; aesthetic values, taste, judgment through knowing what is created is time-lasting; study of contemporary sculpture.

## CRAFTS

Crafts is a continuation of Art I which is designed to further experience in skill and craftsmanship of utilitarian products. Some arts activities are used as an introduction into functional areas. Art I is required for Crafts. The class meets five days a week for a period of fifty minutes per day for two semesters for a total of one hundred and fifty hours of class time. The art classroom is open for individual study and assistance thirty minutes before school and the same amount of time during the noon hour and after school. If a student has a free period and space is available in the art room, he may use this time for individual work.

### Developmental Needs

1. Because of the diversity of interest, they must have opportunities to share these interests with the class and have learning situations where they use and explore, thereby developing a sense of self-confidence and awareness of individuality.
2. Because of the varying degrees of background in ideas, media, and experiences, activities must be designed to meet the needs of specific individuals so that they can develop on their own level.

## CRAFTS

- Papier-mache
- a. Studying facial characteristics for expressive elements in sculpture.
  - b. Combining papier-mache with various materials to change visual effect (sand, sawdust, etc.)
  - c. Experimenting with color and decoration relating to function.
- Paper sculpture
- a. Converting two dimensional materials into three dimensional objects.
  - b. Exploring varied uses of paper in sculptural expression, experimentation with varied types of paper.
  - c. Learning to score paper to achieve strong tone and form effects.
  - d. Using various colored paper for visual effects.
  - e. Constructing figures and free forms using cones and cylinders.
- Enameling
- a. Exploring basic fundamentals of this craft for jewelry, trays, wall plaques.
  - b. Experimenting with color by overlapping.
  - c. Studying enameling samples from contemporary artists.
- Jewelry
- a. Learning the place of jewelry in practical and aesthetic uses.
  - b. Making jewelry through various media; enameling, wire sculpture and ceramics, papier-mache.
  - c. Studying samples of jewelry through history.
- Textile design (To be added)
- Weaving (To be added)
- Copper tooling
- a. Working with basic fundamentals of this craft for jewelry, trays, wall plaques, and pictures.
  - b. Studying relief through history; Asiatic influence.

Leather work

- a. Studying relief in leather tooling throughout history.
- b. Combining background in design with the skillful use of tools and media.
- c. Experimenting with color and design relating to the function.

Pottery and Ceramics

Slab, pinch  
coil and  
throwing

- a. Learning the desire for textural sensation, familiarity with clay and forming can be given through the slab, pinch and coil methods of ceramics. Develops hand-eye coordination.
- b. Throwing on the potter's wheel to develop manual skills and a feeling for the form created. Throwing requires skill, planning and problem solving. Functional and non-functional creations.
- c. Understanding principles of composition through ceramic activities.

Combined methods  
and other  
activities

- a. Combining methods aids in acquiring skills and exploring, using independent thinking.
- b. Understanding the principles of composition in space or relief through ceramic mosaic, reliefs, murals, mobiles, jewelry and sculpture.
- c. Exploring positive and negative space.

Casting

- a. Developing an understanding for techniques and problem solving as satisfying the interest of mass production. Understanding mold limitations.

Decoration

- a. Solving problems of "does the glaze or decoration fit the creation" by wax resist, underglaze, overglaze, sgraffitto, waxing, slips and engobes, applique, inlay and glazing by brushing, dipping, and spraying.

Firing

- a. Learning the firing process so as to give the students an understanding of the technical problems involved.

- b. Seeing the creations in final state develops taste and judgment.
- c. Understanding the kiln, cones, firing of clay, limitations, glaze and safety in media.

### ART III

Art III is a spiriling continuation of Art II. Art II is required. The class meets five days a week for a period of fifty minutes per day for two semesters for a total of one hundred and fifty hours of class time. The art classroom is open for individual study and assistance thirty minutes before school and the same amount of time during the noon hour and after school. If a student has a free period and space is available in the art room, he may use this time for individual work.

#### Developmental Needs

1. Because of the great period of exploring of new ideas and media, they must have every opportunity and be presented with learning situations that will give them the chance to fulfill characteristics.
2. Because of their developing appreciation and understanding of the art, they need learning situations that will increase this desire for the art.
3. Because of their independence, they need opportunities to work on their own, evaluate their own work and develop their freedom of expression.
4. Because they are mastering techniques, they need the opportunities to develop and explore with the skills they are aware of.
5. Because of their awareness of themselves in relation to the group, they need the opportunities to develop an understanding of their position with other people as part of a group and the group as a unit.
6. Because of their increased awareness of visual concepts, they need learning situations that will provide this insight and awareness of the world around us.

## ART PER SE ACTIVITIES - ART III.

Scope: The Forces of Art Affecting Man's Transition  
Throughout the Ages.

1. Sculpture                   Sculptural concepts in man's environment; commemorative sculpture, portrait sculpture, landscaping sculpture, commercial sculpture, symbolic sculpture; critical analysis of aesthetic treatment of positive and negative forms; relationship of media and size concept to sculptural idea; the use of mixed media for effective sculptural treatment; creating large mass sculptural form for study of space and mass relationships; study of sculptural treatment with varied media in Egyptian, Greek, African and contemporary figures; use of bas-relief for heightening architectural structure.
  
2. Interior Design           Correlation of design elements in interior and exterior planning; investigation of new materials now available for use in interior design and their possible applications; understanding of interior design as a reflection of man's living habits; relationship of objects in interior design in aesthetic and functional concepts (furniture, accessories, paintings, sculptures, etc.); experimental use of sculptural form in space planning.
  
3. Commercial Art           Commercial art influence throughout the 20th century; affect of commercial art on the formations of public taste; renewed interest in psychology and aesthetic taste; concept of man's production verses hand-made products; influence of Fine Arts (painting, design, drawing) to commercial enterprise; aesthetic development of design in commercial art; aesthetic development of costumes design in setting style changes.

Art History

Comprehensions of the contributions of each culture and how they affect our society. (Greek, Roman, and Gothic). the environmental forces influencing architectural living with aesthetic factors. Interpreting arts progression throughout history and the effect of the invention of the camera. Reflection of the use of concrete and steel allowing freedom of open form, etc. Overall symbolism throughout art history in relationship to design. Relationship of environment (native use of materials) or influence in architectural design.

Independent Study

Work in depth in areas that interest and provide opportunity of self-expression; emphasis on free thinking and developing skills.

## ART IV

Art IV is a spiriling continuation of Art III. Art III is a prerequisite. The class meets five days a week for a period of fifty minutes per day for two semesters for a total of one hundred and fifty hours of class time. The art classroom is open for individual study and assistance thirty minutes before school and the same amount of time during the noon hour and after school. If a student has a free period and space is available in the art room, he may use this time for individual work.

### Developmental Needs

1. Because of awareness of individual differences, they need learning situations that give them the opportunity to understand these differences and how best to use them for self-expression and assurance.
2. Because of solving an art problem by exploring, they need opportunities to explore many possibilities of solution, think out the problem and then solve it.
3. Because of vast resource awareness, they need opportunities and learning situations that will make use of this material and widen their knowledge and increase the scope of their creative thinking.
4. Because of their interest in a given media, they need learning situations that will provide the experiences and explorations of the media to the fullest extent.
5. Because of their awareness of their weaknesses, they need opportunities to discuss and explore the why, how and what can be done to correct these tendencies.
6. Because of their complete independence, they need learning situations that will give them the opportunities of self-expression, confidence awareness, and discipline.

## ART PER SE ACTIVITIES - ART IV

Scope: The Importance of Art's Application in Commerce and its Concept for Future Progress.

1. Painting                      Encouragement of specific areas of concentration; emphasizing the technical approach to texture, color, design. Developing a personal style. Discussing the place of painting in contemporary art and the philosophical approach to painting in our society. Contributions of outstanding artists and their techniques. A study of the various divisions of art in aiding the student in establishing a personal style.
2. Mosaics                        Comprehension of the place of murals and mosaics in our contemporary society. A study of mosaics and murals from the Egyptians to the present day; understanding the principles of composition; using color for tonal effects and discussing effects of texture in mosaics. Incorporating the nature of the material into the plan of work. Understanding the relationship of mosaics and murals to architectural design, both interior and exterior.
3. Commercial Art                Recognition of the role of advertising in our complex society. Understanding the various divergent views within the area of Commercial Art (stage design, lettering, costume design, sign painting, etc.) Comprehending how cultural changes affect the commercial design. Relating the principles of composition to how easily the design can be interpreted. Importance of illustrating for interpretation.

4. Ceramics

Study of ceramics as a form of aesthetic expression; creating ceramics for both functional and nonfunctional design problems; ceramic activities aiding an understanding of the principles of composition; a more detailed study of the relationship of the surface treatment to the form. Understanding ceramics through slab, coil, pinch, throwing, combined methods and through ceramic sculpture. Influential factors of ceramics from Grecian, Oriental, and Contemporary ceramics: Study of casting as a means of mass reproduction; an understanding of glaze components, as to how it effects decoration; understanding firing process and chemical change heat has on clay.

5. Independent

Encouragement of the students to work in areas that will fulfill their needs; emphasis on depth and creativity.

## UNDERSTANDING ART THROUGH ART HISTORY AND ART APPRECIATION

### Introduction

The value in an art history program in the schools is found in its significance toward the current understanding and appreciation of our culture. It has served as a guide to the progress of man throughout the past centuries and has developed through man's socio-political and religious needs. Through art relationship and significance with communication, clothing, tools, musical instruments, pottery, dwelling, religion, and expression of ideas and thoughts, nations have continued to grow through their cultural exchange with the Visual Arts as a basis for communication of truth and ideals.

The understanding of art in daily living becomes more significant to the child through a sound art history program. For within its scope are the means of presenting man's growth through creative thinking and the child's life becomes more meaningful through the understanding of what others have done providing him with the means of enriching his ideas. Examples of this development are found in the changing styles of clothing, architecture and painting techniques throughout the centuries.

Each creative art product is a direct outcome of man's normal living needs and philosophy. By showing the student the relationships between the different cultures and their

development in art, it helps him gain a wider scope of understanding and through this, his own art and experiences become more meaningful. This awareness along with the child's creative thinking directs him to a more fulfilling art experience.

Throughout the art program the student should have a broad, general and also specific knowledge applicable to his culture. Experiences through art history provide every child with the means of enriching his own life. This area is therefore intended to clarify the aims and objectives of a sound art history program which will give the student the self-identification and aesthetic appreciation he needs. To fulfill this area a wide variety of experiences relating to art history and application are included such as slides, prints, actual examples and art projects to develop a sensitive awareness to his own environment.

Art History to be Incorporated into Art I and II

In order for an art history program to prove valid to the student, it must create an awareness of man's aesthetic growth from past cultures and clarify the progressive results surrounding him today. Knowing the why and how of art's development better enables the student to appreciate his contemporary scene, providing him with the knowledge upon which to build his own art experiences. Vital to his understanding of art history is the need to acquaint himself with each area of art. With the onset of growth and natural curiosity in the student, the art history program should become a more detailed study of the different periods. Enhancing these objectives are the use of slides, film strips, prints, etc.

The teacher can then best assure the student's aesthetic growth through a well-organized art history curriculum, correlating pertinent facts to related art projects. If unit study is done in art history, it is suggested that the study be accomplished in terms of a broad scope of time or according to types of art work. No periods in art history should be isolated from corresponding periods.

## Outline of Art History for Art I and II

### Prehistoric Art

- a. Art of the cave man, approximately 500,000 years ago.
- b. Naturalistic qualities, fertility magic in art.
- c. No ritual meanings.
- d. Use of flint on bone, horn, or stone.
- e. Art of communication, animal images, and decoration of caves.
- f. Skulls and low relief as sculpture.

### Egyptian Art

- a. Between 3500-300 B.C.
- b. Used art as religion with Egyptian gods; rigid, blocklike construction.
- c. Free standing sculpture and high relief.
- d. Development of the Egyptian column used in architecture today, also the pyramids and tombs.
- e. Wall paintings and reliefs to decorate tombs.
- f. Use of geometric symbolism and development of form to nature.

### Greek Art

- a. 1100-100 B.C.
- b. Largely dependent on the Egyptian influence.
- c. Sculpture is stone with emphasis on exterior form.
- d. Doric, Ionic and Corinthian columns developed.
- e. Temple of stone and marble with roofs of terra cotta tiles and stone.
- f. Architecture developed with the Parthenon, Acropolis, the altar and theater.
- g. Painted pottery, city planning, relief sculpture, wooden relief, wall paintings and murals.
- h. Full knowledge of anatomy, figure in the round, and an interest in arrested motion in the sculpture.
- i. Symbol of "what is beautiful", and development through nature and form.

Roman Art

- a. 27 B.C. to 395 A.D.
- b. Great architectural movement with arch, vault, dome, temples, baths, and Colosseum, theater, and monuments.
- c. Influenced by Egyptian and Greek art.
- d. Great copyist, relief for altars, and portrait sculpture.
- e. Painting heavy on Greek styles, flat patterns, ornamentation, window landscapes and figured panels.
- f. Also glass portraits and mosaics.

Gothic Art

- a. Development of architecture from 1150-1600.
- b. Placed new emphasis on height of interior, religious symbolism, ribbed vault, peaked arch, large window areas, buttress and flying buttress.
- c. Gothic cathedral made of stone masonry, increased portals, and added colored light of stained glass windows.
- d. Influenced architecture today.

Renaissance

- a. Re-awakening period, culture defined itself and discovered beauty.
- b. Painting; interest in smooth modeling of forms with gradual transitions from light to dark, linear design, balance of curves and straight lines.
- c. Formal gesture and motion emerged in sculpture with large forms and smooth lines.
- d. Combination of many other styles.
- e. Artists: Giotto, Donatello, Bramante, Michelangelo, Fra Angelico, Leonardo da Vinci, Botticelli, Raphael, Bellini, Titian, Tintoretto, and Verrochio.

Baroque Art

- a. Flourished during 17th Century.
- b. Volume instead of line, open space, deliberate unclarity, and theatricality in sculpture.
- c. Architecture followed visual ideals rather than sculptural or philosophical needs.

- d. Sculpture stressed freedom of form and demanded motion on the part of the viewer.
- e. Baroque style influenced European art.
- f. Rococo style was an extension of Baroque
- g. Palace of Versailles
- h. Artists: Velazquez, Rubens, Van Dyck, Vermeer, Frans Hals, Rembrandt, and Gainsborough.

#### Neo-Classicism

- a. Dominating European Art from 1750 to 1850.
- b. It was a reinterpretation and re-adaptation of classical forms and styles.
- c. Sculpture was more romantic, soft, classic with expressed emotional intensity and more doctrine style; Rodin
- d. Painting stressed line, balanced composition, smooth figures, expression and gestures.
- e. Artists: Ingres, Delacroix, Millet, Rousseau, Corot, Courbet, Constable, Turner, Homer, Goya, Whistler, and David.

#### Impressionism

- a. 1860 to 1920
- b. An art growing out of realism, stressing effects of light and color on natural subjects and true optical effects.
- c. Contemporary scenes and nature but momentary appearances were sought.
- d. New color theories, rapid brushwork, and informal composition.
- e. Artists: Monet, Manet, Renoir, Degas, Pissarro, Cassatt, Seurat, Cezanne, Van Gogh, Gauguin, Lautrec, and Dufy.

#### Contemporary Art

- a. Turn of the 20th century
- b. Change to man's consciousness of own environment and tastes.
- c. Several divisions in art.

- d. Cubism: Viewing objects simultaneously from several angles and abstracting their form to geometric shapes.
- e. Fauvism: expressive rather than descriptive. Matisse, Derain, Dufy, and Roualt.
- f. Surrealism: psychic automation which employed accidental effects to express a distributing mood. Dali and Miro.
- g. Abstraction: series of exercises in pure rhythmic motion and color. Kandinsky, Pollack, and Klee.
- h. Expressionism: elongated and angular figures against unstable fragmented background. Marc and Roualt.
- i. Op Art: art of optical illusion that was recognized in the 1960's.
- j. Satirical art, 1960's.

#### Oriental Art

- a. Art revealing many centuries.
- b. Contains much history of the countries and little is known about early Japanese and Chinese painters.
- c. Art goes back many centuries with religion, history, legend, portraits, figure compositions to landscape, birds, flowers, animals, wall-paintings using ink and watercolor.
- d. Painter is interested in nature in its eternal, unchanging aspects, philosophical attitude.
- e. Great draftsmen in decorative art.
- f. Hamadada as living symbol of ceramics and Japanese art.

#### Pre-Columbia Art

- a. Art of pottery produced in America before the arrival of Columbus.
- b. Mostly found in the South American Andes and tropical regions.
- c. Three methods: pinch, coil, and moulding.
- d. Ceramics varied: household utensils, funeral vases, musical instruments, tools and sculpture.

Indian Art

- a. Admired as the world's greatest achievements of the primitive arts.
- b. Started 800 years ago and is still alive today.
- c. Art of the Indian was part of everyday life.
- d. Great craftsmanship, and skill.
- e. Art in dwellings, clothing, weaving, leather, beading, quillwork, jewelry, basketry, pottery, pipes, musical instruments, and the pictorial arts.
- f. Great influence on man today.

American Art

- a. Early art based on history of the new world, people and their experiences.
- b. Techniques from Europe. Artists: Wood, Beale, Trumbull, Stuart.
- c. A changing interest in mood in the paintings after Civil War. Still influenced by Europe, but gaining own style. Artists: Homer, Ryder, Cassatt, Curry, and illustrator, Rockwell.
- d. Western Art: art of Indians, soldiers, covered wagons, mountains, and buffalo hunts. Artists; Catlin, Ranney, Bingham, Miller, Remington, Curry, Leigh, Homer, Hurd, Russell, Copley, Hicks, and Sully.
- e. Ash can school -- first rebels of art. Artists: Bellow and Akins.
- f. New developments in American art.

Art History to be Incorporated into Art III and IV

Art history at this level of education establishes a detailed outline with specific emphasis through each period of art. It becomes more meaningful to the student through association and appreciation to his own environment and because of this, his art reaches the creativity of the individual. This association is established through carefully planned study and relationship to the different periods of art.

In art III and IV, the students should gain a knowledgeable background of art history. Through a relationship between projects and specific examples of the different periods, the creative mind is stimulated to further investigate the different and unlimited facets of art history as it relates to contemporary living.

As a consumer and a more critical producer of art, this program enables the student to explore the different areas of art and helps give a broad stimulant to a decision in the art field. Art history sets the stage for the future artist.

Outline of Art History for Art III and IV

Relating art history to the different areas of art is important at all levels of education but more specific details and examples can be useful for teaching art history in art III and IV. Appreciation should be stressed.

Design

- a. Japanese and Chinese best in sense of design, use of prints, silk screening, ink and water color painting.
- b. Egyptian, Greek and Roman wall hangings, mosaics, relief and other methods.
- c. Designs used by the American Indians in textiles, weaving, and pottery.

Sculpture

- a. Show the transition of sculpture. Egyptians; large no detail.
- b. Greek learning the anatomy of the figure, working in the round, more details.
- c. Renaissance; Michelangelo's work.
- d. Modern; new methods of working with wood, plaster, metals, stone, bronze, paper-mache, clay wire, and many others.

Ceramics

- a. Pre-Columbian ceramics with different methods.
- b. Examples of Oriental pottery and use of different glazes.
- c. Greek pottery with the different designs and methods of working.
- d. Indian and contemporary ceramics as to the methods, forms, decorations and glazes.

Commercial Art

- a. Showing posters of the theater.
- b. Lautrec as the father of the poster in the 19th century.
- c. 20th Century with the invention of mass production and many examples.

Graphics

- a. Important contributions of the Orientals with silk screening methods.
- b. 20th Century with etching, lithograph, wood cutting, linoleum block and many others.

Painting

- a. Father of oil painting; Giotto. Renaissance: da Vinci, Titian, Botticelli.
- b. Egyptians and Greeks used painting for walls, decoration of tombs and temples.
- c. Changing of methods in painting: Rembrant: darks and lights, use of shadow. Cezanne: change away from realism. Impressionists: use of color and light. Op: use of optical illusion.
- d. 20th Century painting divided into many different areas: faivism, futurism, romanticism, surrealism, expressionism, abstraction, op and pop art.

Stage Design

- a. Sets for the early Greek tragedies and great contributions from the Shakespearean plays.
- b. To the modern times of Broadway, ballet, movies and television.

Interior Design

- a. Egyptian, Greek and Roman temples, public baths, theater and living quarters.
- b. Gothic, Romanesque, and Renaissance cathedrals, churches, and castles.
- c. Chinese and Japanese wall hangings, interiors, murals, screens, pottery and sculpture.
- d. French and Spanish palaces and villas.
- e. Modern architecture and interior; designs of Wright, Neutra, Stone, and other contemporary architects.

Crafts

- a. Use of crafts became popular in the 20th Century.

Mosaics

- a. Use as decoration in the Egyptian tombs, Greek temples and living quarters.

- b. Gothic, Romanesque, and Renaissance architecture.
- c. 20th Century modern design and architecture.

Architecture

- a. Egyptian-great contribution with the Great Sphinx, pyramids and temples.
- b. Roman with arch, columns, temples, dome, and others.
- c. Gothic and Romanesque with the arch, vault, dome and buttress.
- d. Renaissance a re-awakening period.
- e. The different architecture of France, Spain, and Germany.
- f. The modern times with Frank Lloyd Wright, and the modern concepts of today.

## INTEGRATED ART ACTIVITIES

The art program should always strive to integrate art activities with other areas within the school system. Art appreciation, commercial art, industrial design, fashion design, theater crafts, interior design, and architecture can successfully meet the needs and interests of many students unable to take art as well as those enrolled in the basic art courses.

Art appreciation can be approached in subject matter like history, English, and home economics. One approach is art integrated with American or world history. This activity takes the emphasis off political trend, great exploits, names and dates and places the emphasis on man as a complete and totally balanced creature. There is a fine balance between man's creative accomplishments and political existence, aesthetic gains and material gains which can be drawn together through careful planning.

Other areas to be considered are ancient, American or English literature. Analogies in symbolism, poetic and prosaic qualities, and source of ideas could open doors to exciting exploration. Many of the movements in both areas overlap nicely such as Classicism, Romanticism, Impressionism, and Abstract Expressionism.

Integrating other areas is also helpful. For instance, in commercial art where the subject matter areas are

advertising art, design, lettering, fashion design, package design, industrial design, a team effort could be made to show relationship between these areas and home economics, economics, citizenship, mechanical drawing, and so forth. Industrial design certainly lends itself to mechanical design and industrial arts. Fashion design could be integrated with drama and home economics. Theater crafts or stage design could apply to English or drama. Interior design and architecture would be very helpful in English, drama, mechanical drawing, industrial arts and home economics. The wide variety of experiences is limitless if the teacher is creative in his thinking.

One caution should be made. The integration of activities calls for careful planning on the part of the teachers as individuals or as groups. Objectives, time, energy, facilities, and development of such activities cannot be over emphasized.

Of course an ideal situation would be a humanities course that included history, literature, drama, music and art. The significance of this project would be to broaden understanding of cultural heritage rather than vast memorized facts and figures. By stimulating students to inquire into areas and see the correlation between subjects that are too often approached as isolated areas, the students reap the full benefit of education. This type of interchange

is highly recommended because visual arts cannot be totally isolated from other arts in any educational system; therefore, teachers should study the full possibilities of such a program.

Teachers should also be aware of the fact that they have the responsibility for helping to build a desirable climate in the school. Spirit posters for school functions, window decorations for holidays, dances and dinners, place cards, decorations and other devices should be encouraged in and out of the classroom. By encouraging such activities the art program is accomplishing more than one of its objectives.

Although integration of activities is the choice of the individual teacher, it is strongly recommended that they continually search out opportunities for further experiences.

CLARIFICATION OF MAJOR AREAS, SPECIFIC  
PROJECTS AND THEIR PROCESSES

In order to gain the maximum efficient use of time, energy, supplies and materials, the following section is intended to clarify areas and working procedures to be explored. This is by no means a static listing of ideas that each teacher must follow; on the other hand, it is a guide to selecting activities that will meet the needs of the students.

Each teacher should have a sound understanding and a working knowledge of materials and their applications in specific circumstances. The individual course of study should be built around the strong areas of concentration. In this way the teacher is better equipped to guide students toward experimentation and discovery.

The major areas included in this program will first be examined according to types of experiences, materials generally employed, and processes. Some of the values of each type of experience has been stated as to help in their implementation.

The second half of this section will explore special projects and their processes to further aid the teacher.

Drawing

Table I

Some Basic Experiences, Materials, and Processes

Experiences	Materials	Processes
Contour	Crayon	Scratchboard
Blind Contour		Direct
Memory		Melted Chips
Gestures		Mixed Media
Volume	Charcoal	Direct
Light & Dark		Blending
Chiaroscuro		Mixed Media
Perspective	Conte Crayon	Direct
		Blending
		Mixed Media
	Pastels	Direct
		In wet starch
		Mixed Media
	Colored & Graphite Pencils	Direct
		Blending
		Mixed Media

Drawing is an expression of simplification whereby the entire form is achieved in form. Color is a subordinate characteristic of the linear representations. The area permits freedom of choice and expression and yet, it is capable of capturing immediate senses and responses. In order to gain this ability, the student must exercise and practice the areas which will allow him the greatest satisfaction of his needs and desires.

Contour, Blind, Memory, and Gesture Drawing. In contour drawing the outside edge of a form confines the solid shape or mass within. The line is not only a visual

perception, but a kinesthetic and touch perception as well. The combination of these two factors will certainly provide an opportunity for the visual and haptic characteristics that Lowenfeld suggested.

Blind contour drawing is an extension of the contour drawing where the student is allowed to watch size relationships, overlappings, and so forth. In blind contour drawing the student is not permitted to watch his paper or hands. He must concentrate on the objects and eventually he will learn to see more intensively and sensitively. The space-minded person may wish to trace with his finger or hand in the air to get the "feel" of the objects. This exercise will also build the student's attention span.

Drawing from memory or from imagination is a method that students can use to clarify compositions and to determine how much information the student can retain from his observation. It is normally a very rough sketch of an idea rather than a detailed drawing. The student will soon view observation and examination in a completely different light.

Gesture drawing is an exciting method of capturing movement, expressions or physical involvement. With or without time limit, the students are forced to see and relate direction, motion and the total concept of the subject. The entire form becomes a unity, a whole instead of the isolated areas that high school students prefer to

draw. This method will improve composition and unity.

Volume, Light and Dark, the Chiaroscuro Drawing. Volume drawing is a technique of conveying the concepts of mass and solidity. Many times the students have a difficult problem with perspective and foreshortening; therefore, volume drawing permits them to capture bold surface patterns and design. Unity and simplicity of shade is much easier achieved.

Drawing in light and dark or shade gives the student an opportunity to develop a form three dimensionally on a two dimensional surface. It is an area where the realistic thinker has a chance to make his work more meaningful and satisfactory.

Chiaroscuro is a method of placing light values over dark values to create a halftone. The student must think beyond the light and dark and make conscience decisions about the placement. Chiaroscuro demands self-discipline and leads the student away from pure realism.

Perspective. Perspective is thought to be by many authorities as endangering the student's creative expression; yet, the majority feel that some perspective will give the student an opportunity to intellectually approach art in a more concrete fashion. It is suggested, however, that perspective should not be taught as a mechanical drawing course. The students should be permitted to use free-hand methods instead of detailed, precise statements.

Graphics

Table II

Some Basic Experiences, Materials, and Processes

<u>Experiences</u>	<u>Materials</u>	<u>Processes</u>
Wood cuts	Wood, watercolor, color, printer's ink	Image in relief
Wood engraving	Wood, black India ink	Image scratched
Linoleum cuts	Linoleum, Printer's ink	Image in relief
Intaglio Etching Engraving	Metal, ink, press	Incised line
Lithography	Stones, press, brayers	Direct drawing, stamping
Seriography	Silk screen, frames, tusche, film <u>Other media as a substitution are:</u> Inner tubes Cardboard Glue on glass	Stencil, tusche, film

Printmaking, an outgrowth of drawing has become an independent which can be equivalent to drawing or painting. Originally, it was a visual expression in monochromes, but with the advent of serigraphy and other methods color has become an important contribution.

Wood-Block Printing. Both wood cuts and engraving are techniques of relief printing. Wood-block printing forces the student to think through every cut. Yet this type of printing does not require extreme amounts of technique and

the methods is easy to incorporate into a program.

Linoleum Printing. One of the best means of teaching wood block printing. The soft surface yields easily to the unskilled hands of the beginner; however, linoleum does not have a character of its own like the grains in wood. Fine lines are often difficult to cut in addition. This method should be used in Art I as a stepping stone to other techniques.

Acetate Printing. This is a process whereby fine incised lines are made into the plastic material much the same as intaglio etching and engraving. The process is especially helpful in providing the student a method that is somewhat faster and achieves primarily the same quality as intaglio work.

Intaglio Etching. In intaglio printing an incised line is made in metal which is filled with ink and under considerable pressure will leave an impression on damp paper. This method gives the students an opportunity to carry through a slow creative process. It draws on the students for exactness, patience, and constant attention. In the past intaglio etching has not been taught, but equipment and press are available for use.

Serigraphy. The most predominant medium for expression through the use of colors, serigraphy or silk screening, is one of the newest forms of printing. This method increases the student's knowledge of color, his awareness that there

are limitations, and design. Two methods best suited for high school students are tusche and paper stencils.

Painting

Table III

Some Basic Experiences, Materials, and Processes

Experiences	Materials	Processes
Still life	Opaque:	Direct
Landscape	Casein	Mixed media
Seascape		Direct
Figure	Poster paint or tempra	With starch
Imaginative		Egg
Abstract		Mixed media
Non-objective	Oil	Direct
		Mixed media
	Encaustic	Direct
	Acrylic	Direct
		Mixed media
	Gouache	Direct
		Mixed media
	Transparent:	
	Water color	Direct
		Dry brush
		Wet into wet
		Wash
		Rubber cement resist
	Colored ink	Dry brush
		Direct
		Wet into wet
		Wash
		Rubber cement resist
	Colored tissue paper	Direct
		Mixed media

With regards to the last chart it is apparent that some media will fall into more than one category. For instance, oil paint will possess most characteristics of all paint media; they are opaque, translucent, and transparent. Acrylic will be much the same.

Opaque Media. Casein, poster paint, and gouche are easily and quickly handled by the inexperienced student. They are economical, inexpensive, and available in a wide variety of hues. Oil is more adapted to the advanced student who can explore the various techniques to gain experience. Acrylic has recently played a large role in high school situations. The students are able to use acrylics from a water color technique to a gouche or even three dimensional approach. They increase the student's ability to think and work quickly because they dry almost instantly. Encaustic is an old method which seems to be being revised. The student is allowed to draw or paint the mixture of pigment and wax before they are fused, refined, and shaded. The student again must use preplanning and work quickly.

Transparent Media. For the beginner, watercolor is an effect media for sketching and planning other work, but to obtain the essence of the media one must be able to make fast decisions, speedy executions, and skillful handling. Few media require as much knowledge about a media as water color does. By using pan, tube, and concentrated water color the

student can at least succeed to some degree in this media. Colored ink for some time was overlooked. Colored ink will give the student work more transparency, brilliance, and powerful character. The inks permit reworking, repainting, and glazing without damaging their character. Colored tissue paper adds a collage approach to painting. The student is able to see how different colors and forms emerge in this media. Colored tissue paper is easily used with other media and permits the student to work from drawing to pure painting. It also draws the student away from strictly realistic vein.

Murals. Murals are one of the oldest forms of visual arts which is a permanent part of a wall and adds to the architectural design of a room. This method not only gives the student an opportunity for something lasting in the school, but it gives him an avenue into the world of art appreciation. Fresco painting forces the student to employ careful and laborious preparation and strict discipline. For the advanced student this is a stimulating project.

Another method is mosaic murals. In this method glass tesserae, glazed or unglazed ceramic or tile, or colorful scraps of various material, such as stone, shell, broken bottles, and so forth may be used. For the beginner he should start on a relatively small piece, usually in crafts, so that he can learn the methods and limitations of the media.

Casein, tempura, poster paint and even oil paints have been used for mural paintings. Usually such projects are committed by individual students, because the group projects are normally frowned upon by older students. Students should have plenty of opportunity to paint and draw before such a project is undertaken.

The demands of mural work on students and teacher are great; however, the finished project is a lasting and significant experience for all.

Collage. The collage can be approached from many different areas and thus, it is a great asset to the teaching field. The students can arrange the materials by designing and using geometric shapes, creating various textures, and emphasizing moods and feelings. The student is forced to invent new ideas from old forms. The collage should be employed only after students have some background in other areas of materials, design and so forth, so that they are not merely placing materials in an aimless fashion.

A word about design and composition is in order at this point. Design and composition should be approached from the standpoint that they are a part of the total unit of artistic expression. They do not exist independently. They should not be taught independently.

Color Theory. Although color theory is not a technique, some experience in color theory should be attempted during

painting session. Extensive color wheels, technical language, and color theory as it relates to physics is ineffective. The student should become conversant with basic color terminology so that he may be able to communicate ideas. He should understand behavior of colors as they relate to mood, It should be remembered that color theory really does not contribute to creativity. Much of the knowledge necessary for the student is achieved as he works with colors and during evaluation and analysis of works, students can learn the value of color in work.

### Photography

In photography, a wide range of new creative fields are emerging such as the superimposition of objects, time lapse, and motion pictures. Because techniques and some self-expressive experiences are undertaken by the audio-visual aids program in photography, the art teacher should keep in close contact with the department. Some integrated activities could probably be established which would benefit the students in both areas.

### Sculpture

Table IV

Some Basic Experiences, Materials, and Processes

<u>Experiences</u>	<u>Materials</u>	<u>Processes</u>
Modeling	Clay	with or without armature.

Table IV, Continued

Experiences	Materials	Processes
	Plaster of Paris	With or without armature
	Wax	With or without armature
	Paper mache	
Relief	Clay Sandstone Plaster of Paris	Carving and shaping
Three dimensional	Stone	Cutting Shaping
	Wood	Carving Construction
	Colored tissue paper	Burning
	Clay	Over reed or wire Modeling Carving Casting Construction
	Soap	Carving
	Cement and Sand	Casting
	Wire	Construction
	Plastic	Construction Shaping
	Paper	Folding Shaping
	Plasticene	Shaping
	Flour and salt	Modeling
	Sawdust and Cement	Carving
	Metal	Cutting Shaping Forging

Modeling. In high school two methods should be used in three dimensional modeling: one, by developing form purely from the media and two, by using an armature. Beginning students should start by modeling in solids where

they think in terms of compact mass, size, movement and shape as the process continues. They will be able to change the form without much trouble. The major limitation is the object will remain more or less solid and compact.

The human head is probably the best way for the student to become acquainted with the media and method. The heads should never be less than half-life size so that the student will be able to model easier.

Gradually the beginning student should be allowed to move into designing armatures as his experience increases. More advanced students should have extensive experience with the use of an armature. In beginning a sculpture the student should always block out his idea on paper from three or four different poses. The armature should then be made to fit the form not the other way around. This will give the student an opportunity to see the plastic quality of the work; in addition, he will realize that the armature is the basis for action. After the subject, armature and desired effect are studied, the student is ready to begin modeling.

Advanced students may find other materials besides clay interesting to work with. Plaster of Paris as a core and wax covering provides a unique opportunity. Paper mache, cement, wax, metal, putty and so forth give students countless opportunities to explore modeling.

Relief. Relief is normally broken down into three areas: intaglio, bas-or low relief, and alto or high relief. Each type of relief is effective with high school students if they have been familiarized with print making, superior examples of effective relief work and proper motivation. The student through this project will learn careful and controlled movement and execution. Lines, planes, forms, and composition are highly stressed.

Sculpture in the Round. Sculpture in the round can open new doors of exploration. Expensive woods and metals and tools are not necessary if the teacher and students exercise their imagination. Cement blocks altered in color by adding sand, brick dust, or dry pigments can be carved easily by a sharp knife as long as they are kept wet. Pine, cottonwood, and redwood are easy to find or purchase. Colored tissue paper over wire or tubing provides an experience in color as it is related to sculpture.

Sculpture in high schools is necessary in that it provides an understanding and appreciation for this form of art, increases the student's ability to work with his hands and intelligence, and makes him resourceful in his choice of the medium.

Crafts

Textile Design

Table V

Some Basic Experiences, Processes and Materials

<u>Experience</u>	<u>Processes</u>	<u>Materials</u>
Printing	Block printing Stencil printing Silk screening Batik Tie and Dye	Yarn Wood Burlap Cloth Thread Ink Paint

Printing in textile design should be an outgrowth of print-making. The student should have had previous experience so that the emphasis would be on design, color, texture, materials and experimentation.

Weaving has not been added to the art program as yet, but serious consideration should be made. Forms of stitchery could be used as a method into the process of weaving.

Woodwork. In this high school, woodwork is taught by the industrial arts area. However, for many students, especially girls, there is never the opportunity to experience working in wood. Carving, construction and burning provide an experience that is quite worthwhile. Due to the lack of

equipment and time, lathe work and carpentry design are not taught.

Pottery and Ceramics. In pottery and ceramics the student is continually involved with design, changing and adjusting elements, and development of skill. The emphasis of this type of experience should be on both aesthetic values and utilitarian functions. Students should learn to appreciate the beauty of the object as well as the skill in making it. The student should always be confronted by the beauty of form and texture, the relationships of sizes and colors, and the interplay of planes and shapes.

Leather. Leather is considered by many authorities as a crafts area whereby the students learn skillful use of materials and tools. Experience in leather should include skiving, stitching, snap setting, lacing, edging, tooling and embossing. Creation of personal design is often more effective than using prepared designs. Although leather work is primarily designed as an activity for future leisure and pastime, the creative approach should never be overlooked.

Metalworking. Metalworking in high school is normally jewelry work. The students should have the opportunity to cut, cast, carve and solder their own pieces. Precut metal only limits the student's creativity. Work in silver, wire, copper enameling, wood, glass, and stone-setting should be

an important part of the activities. By working out their own design and then carrying through with them, the student is able to obtain fine finished examples of expression.

Specific Projects and Their Processes

Ceramic Jewelry

Materials:

ceramic clay (red or white)  
slip  
findings  
Duco or Epoxy cement  
plaster

Tools:

kiln  
stilt  
sponge  
needle  
rolling pin  
sieve  
knife  
modeling tools  
working surfaces  
objects for texture

Procedure:

1. Plan a well-proportioned, creative design; limited in detail, and displaying good texture. Make paper patterns. Design: direct modeling, encise, emboss. Press mold: pour over modeling clay, or carve into plaster.
2. Roll clay onto a smooth damp cloth with rolling pin to 1/8 inch plus.
3. Using paper patterns cut the desired shapes with a knife.
4. Do any desired texturing.
5. Let dry to leather hard stage and apply finishes.
6. Fire in kiln.
7. Attach jewelry hardware.

Enameling.

Materials:

Tools:

14, 16, 18, 20 gauge copper sheet

transparent enamels

opaque threads

enamel lumps

slush or crackle enamels

over glazes

foil (gold and silver)

gum tragacanth

protecto

steel wool

household cleanser

emery cloth

kiln

table vise

copper screen

rawhide mallet

hotplate

tinning shears

planishing hammer  
or file

wash brush

No. 9 brush

tweezers

carborundum stone

steel fork, trivets,  
stilts, spatula

#### Procedures:

1. Choose design, size and shape of copper. Select enamels and colors.
2. Clean copper with steel wool, household cleanser, and water. Dry with cloth.
3. Brush on protecto to back of copper.
4. Brush on gum tragacanth to the front of the copper.
5. Place paper underneath to catch surplus enamels, then sift on enamels over gum tag. Sift enamels on edges of copper first.
6. Let dry by placing copper onto steel stilts and wire screen and place on top of hotplate. Dry for 10 to 20 minutes.
7. Leave copper on wire screen and place into kiln with wire fork.
8. Fire at required time and temperature.

9. Remove screen and copper with form as soon as surface is smooth, shiny, and red hot.
10. Let cool, refire for design and texture using other techniques. Repeat procedure 3 through 9.

### Silk Screen Printing

#### Materials:

Screen -  
Cardboard boxes  
wood strips  
embroidery hoops  
picture frames

Cloth -  
cotton organdy  
crinoline  
buckram  
tarlton  
silk screen silk

Knife, razor blade, scissors

Gummed paper tape

Stapler

Sponge

Alcohol

#### Tools:

shellac and brush

squeegee  
cardboard  
wood

linoleum

hard rubber window scrape  
cardboard with masking tape

sandpaper

Registrar -

base boards  
masking tape  
cardboard  
wood strips  
string

Paint -

finger paint  
starch and tempura  
Prang tempura mixer  
silk screen paints  
textile paints

#### Methods of Printing:

1. Paper stencil: cut or torn paper, negative or positive stencils, wax paper.
2. Block out; blocking out with crayon, lacquer, nail polish, rubber cement, negative or positive.
3. Touche: crayon, glue or filling-in lacquer, turpentine, textile or oilbase paint, keep design simple and bold.

#### Helps:

1. Have paint correct consistency.
2. Avoid having design coming to edge of screen.

3. Allow margin space for ease of printing.
4. Combined methods of printing on one screen for variation.

Textural Variations:

1. Printing on textured papers, cardboard.
2. Place textured surface under crayon.
3. Block out.
4. Experiment with overlapping colors.
5. Sprinkle sand or sawdust on wet prints.
6. Place textured surfaces under printing surface.
7. Sponge, stipple, splatter, etc. techniques.

Procedures:

1. Apply design on screen and tape.
2. Place frame on printing surface.
3. Apply small amount of paint in end of frame.
4. Squeegee paint across frame-apply pressure.
5. One swipe across screen for each print.

Batik

Instructions:

1. Wash the fabric (cotton, or pure silk are best) to preshrink it and remove any sizing; if it is a colored fabric; boil to remove any loose color.
2. Sketch the design on a piece of paper the same size as the fabric.
3. Transfer the design to the fabric, by tracing if fabric is thin enough to see through, or with transfer paper.
4. Stretch the fabric taut on a stretcher if it is a large piece; if small, spread smoothly on a slick surface (glass, formica or wax paper) to which wax will not adhere.

5. Melt wax in a small pan or double boiler and maintain it at an even temperature.
6. Apply wax with brush or tjanting. Dip brush into wax, press against the side of pan to remove excess; proceed as if painting; when redipping brush, allow to remain in hot wax long enough to melt congealed wax already on brush. To use tjanting, fill the metal bowl with wax and pour from spout; if spout clogs, open with a fine wire. Outline big areas of design with tjanting or a small brush, then fill in. Be sure wax penetrates fabric thoroughly; when you finish waxing, touch up the underside of fabric where wax is too thin. Be careful not to drip wax where it is not called for by design; cover areas of fabric on which you are not working. For unusual effects, brush wax on thinly so that some dye will penetrate to show brush marks; scratch wax with a pin or toothpick to get a fine line design; gently crush wax areas for a marbled crackle effect.
7. For increased fastness, it is necessary to add a fixing agent.
8. Dye should be mixed in a vessel large enough to hold the fabric completely. Test dye on a small sample of partially waxed fabric to check the color and make sure that the wax does not melt; it should hold up to 90 degrees F.
9. Wet fabrics so dye can penetrate immediately. Keep fabric gently in motion with a wooden spoon to avoid streaks. Rinse thoroughly in lukewarm water--cold water might crack wax where you don't want it to crack. Blot up excess moisture with old towels or sheeting to avoid streaking when piece is hung to dry. Dry thoroughly before next waxing.
10. When final drying has been completed, remove wax by ironing fabric between blotting paper or paper towels which will absorb wax. Remaining wax on heavier fabrics can be removed by soaking in solvent.
11. Dry thoroughly; iron if necessary.

### Graphics

#### Relief printing:

1. Woodcut (traditional method)

- a. Materials:  
plank-grain wood (pine, beech, birch, etc.)  
sharp instruments such as knives, gouges.
  - b. Characteristics:  
bold contrasts of black print against white paper.  
no grays, as such, simplicity  
powerful, vigorous lines and forms  
use of grain of wood as texture
2. Wood Engraving:
- a. Materials:  
end-grain block of wood (boxwood or maple), highly  
surfaced  
one side, type-high blocks 7/8 inch for printing  
assortment of engraving tools (lozenge, scorper,  
spit-sticker, tint took, velo, etc.) Woodcut  
tools can be used but are very poor.
  - b. Characteristics:  
use of white lines against black ground--the lines  
integrate into a rich network of lines.
3. Linoleum Block Printing
- a. Materials:  
battleship linoleum is used in place of plank-grain  
wood.  
the cutting is easier, and the same tools can be  
used as are used in a wood cut, or there are  
linoleum cutting tools.
  - b. Procedure:  
same as woodcut.
4. Cardboard Printing
- a. Cardboard pieces glued to a larger plate of card-  
board and then printed.
  - b. A thick piece of cardboard, or two pieces of card-  
board can be cut similarly to a line-cut or  
woodcut.
  - c. For best results, shellac cardboard before printing.  
This will keep the ink from soaking into the  
cardboard--also a fixative or hairspray is  
effective.

5. Plaster of Paris
  - a. Plaster is mixed, allowed to almost set, and then is spread into a frame or strong box lid.
  - b. After the plaster has set, carefully remove with a knife, and cut similarly to a woodcut.
6. Wax Prints
  - a. Household wax, or old candles are melted and poured into a container to harden.
  - b. When the wax is somewhat hardened; remove, it can then be cut like a woodcut; or if the surface is somewhat soft, materials such as net, bottle caps, wire, etc. can be pressed into the surface leaving textures, or the wax can be drawn into with needles.
7. Acrylic Prepared Gesso
  - a. Gesso or modeling paste is poured on a flat surface. when semi-hard impressions can be made similar to a wax print.
  - b. Different colors can be applied to the surface.
8. Miscellaneous Plates
  - a. Objects, such as nets, sponges, spaghetti, buttons, S.O.S. pads, screens, etc., can be glued to a plate of cardboard and then printed.

Method of Printing:

1. Clean the plate of scraps of material which would stick to the brayer.
2. Squirt ink or paint onto slab and ink the brayer by going back and forth.
3. Roll inked brayer onto plate until raised areas are coated. When working with cardboard and things of this sort, it may be necessary to cheat with a paintbrush.
4. Center paper onto plate. Rub back of paper with back of spoon or hand until print is made.

### Intaglio Printing:

#### 1. Etching:

- a. Cover plate with an acid resistant ground.
- b. Draw into the ground with most any pointed tool. Bite plate in acid.
- c. Bite light values first, approximately seven minutes. Remove and stopout medium values and return to acid to bite dark areas.
- d. For exceptionally darker areas, bite once more. Four areas of value are sufficient.

#### 2. Soft Ground Etching:

- a. Apply soft-ground to copper plate.
- b. Place grainy paper on top and with a pencil or stylus draw on the grainy paper.
- c. When the design is completed, lift paper off plate carefully. Where the pressure of the stylus has been exerted the ground adheres to the paper.
- d. The line is soft. Can use this method by laying pieces of texture in the ground, cover with piece of paper and roll through the press.

### Method of Printing:

1. Warm plate over hot plate, dab with ink and then spread with thumb over plate.
2. When the plate is covered, wipe with tarlatan in broad strokes to push ink into lines.
3. Finish wiping with palm of hand until plate is clean and is free of film. Wipe edges of the plate with a rag.
4. Place plate in press and cover with dampened rag, content paper, top with blotter and roll through press.

## PICTURE LIBRARY

No art program can hope to attempt to develop a sense of appreciation without viewing the works of others--both peer group and professional.

This section was developed to aid the teacher in the selection of suitable art examples for the various areas of study. Whether they be included in the art per se activities or as a unit is up to the individual teacher. Appreciation can not be taught by simply showing slides or pictures to a group, however. Each concept must be discussed and evaluated.

Original work, slides, or prints of students work should be kept on file so as to suggest avenues of thought and technique. A student can gain much confidence and knowledge by viewing another student's work. Students should not be allowed to copy work.

The teacher is encouraged to expand the slide catalog that now totals two hundred. Much of the material encompasses the development of painting throughout art history. Additions should be made in the areas pertaining to program study.

The teacher is also encouraged to start a picture collection of his own which will be especially useful in modern trends. Magazines of all kinds carry regular articles on current phases of art. If allowed sufficient time the

audio-visual aids department is always happy to drymount pictures. By displaying such illustrations, the students gain added respect and appreciation for art creations.

Reproductions: National Gallery of Art (Free loan or  
purchased)  
Washington, D. C.

Large size framed reproductions in color of National  
Gallery paintings

Item

1. Portrait of a Youth-Botticelli
2. Portrait of a Condottiere-Bellini
3. Senora Sabasa Garcia-Goya
4. A Girl with a Watering Can-Renoir
5. La Mousme-Van Gogh
6. The Mill-Rembrandt
7. Venice: Dogana and San Giorgio Maggiore-Turner
8. Wivenhoe Park, Essix-Constable
9. Breezing Up-Homer
10. Banks of the Seine-Monet
11. Landscape in Provence-Cezanne
12. The Equatorial Jungle-Rousseau
13. Symphony in White No. 1-Whistler
14. Oarsmen at Chateau-Renoir
15. Family of Saltimbanques-Picasso
16. House of Pere Lacroix-Cezanne
17. The Old Bridge-Derain
18. Fatata Te Miti-Gauguin

Colored reproductions of National Gallery paintings  
(11"x14") with descriptive data attached:

Item

1. Still Life-Cezanne
2. The Adoration of the Magi-Fra Angelico
3. The Marquesa DePontejos-Goya
4. Mrs. Richard Yates-Gilbert Stuart
5. The Madonna of Humility-Fra Angelico
6. Boulevard Des Italiens, Morning, Sunlight-Pissarro
7. The White Girl-Whistler
8. The Alba Madonna-Raphael
9. A Girl With a Watering Can-Renoir
10. The Adoration of the Magi-Botticelli
11. The Lackawana Valley-Inness
12. Breezing Up-Homer
13. Keelmen Heaving in Coals by Moonlight-Turner
14. Gare Saint-Manet
15. The Virgin with Saint Ines and Saint Tecla-El Greco
16. St. George and the Dragon-Raphael
17. Fatata Te Miti-Gauguin
18. Self Portrait-Van Gogh

Laminated reproductions of National Gallery paintings  
(11" x 14")

Item

1. Saint George and the Dragon-Raphael
2. The Madonna of Humility-Fra Angelico
3. Gare Saint-Manet
4. The Virgin with Saint Ines and Saint Tecla-El Greco
5. Boulevard Des Italiens, Morning, Sunlight-Pissaro
6. Keelmen Heaving in Coals by Moonlight-Turner

Slide Sets: (Free Loan)

Item

1. America's National Gallery: 700 Years of Art (60 slides, color, and descriptive booklet)
2. Survey of American Painting (40 slides, color and descriptive booklet)
3. Background of Modern Painting in France (40 slides, color, and descriptive booklet)

PRINTS

University Prints, 15 Brattle Street, Harvard Square,  
Combridge 38, Mass.

Color (5 x 8 inches)

- 1501 Prehistoric: Reclining Bison  
1503 Egyptian: Servants with Offerings  
1504 Egyptian: Guests at a Banquet  
1505 Greek: Dionysos in Boat, vase by Exekias  
1506 Greek: Athena and Heracles, vase by Douris  
1511 Roman: Dionysiac Dance  
1512 Roman: Primavera, from Stabia  
1513 Roman: Pan and Nymphs in Landscape, from Pompeii  
1603 Byzantine: Empress Tehodora and Ladies, mosaic  
1604 Byzantine: Rossano Gospels, Judgment of Pilate  
1608 Gothic: King David, stained glass window  
1609 Gothic: Psalter of St. Louis, Trumpets of Jericho  
1012 Giotto: Madonna Enthroned  
1013 Giotto: Death of St. Francis  
1017 Fra Angelico: Madonna of the Star  
1001 Fra Angelico: Annuciation  
1018 Fra Angelico: Coronation of the Virgin  
1002 Botticelli: Madonna of the Magnificat  
1022 Botticelli: Birth of Venus  
1023 Botticelli: Allegory of Spring  
1032 Giovanni Bellini: Doge Loredano  
1037 da Vinci: Mona Lisa  
1038 Michelangelo: Creation of Man  
1039 Michelangelo: Libyan Sibyl  
1003 Raphael: Madonna del Granduca  
1004 Raphael: Madonna del Prato  
1005 Raphael: Madonna della Sedia  
1028 Raphael: Pope Julius II  
1007 Titian: Assumption of the Virgin  
1008 Titian: Madonna with St. Anthony  
1030 Titian: Pietro Aretino  
1119 Bruegel: Wedding Dance  
1130 Bruegel: Peasant Wedding  
1124 Rubens: Descent from Cross  
1101 Rubens: Holy Family under Apple Tree  
1114 Rubens: Judgment of Paris  
1102 Van Dyck: Repose in Egypt  
1103 Van Dyck: Charles I of England  
1104 Hals: Laughing Cavalier  
1105 Rembrandt: Presentation in the Temple

1106 Rembrandt: The Night Watch  
1131 Rembrandt: Supper at Emmaus  
1120 Rembrandt: Self-portrait (1659)  
1111 Vermeer: Lady and Gentleman Drinking Wine  
1116 Vermeer: Young Lady at Virginals  
1117 Vermeer: Head of Girl in Yellow and Blue  
1219 Jean Clouet: Francis I  
1201 Watteau: L'Indifferent  
1222 Watteau: Embarkation for Cythera  
1204 Corot: The Pond  
1225 Delacroix: Bark of Dante  
1226 Millet: Gleaners  
1207 Millet: Mother Feeding Her Children  
1258 Courbet: The Stonebreakers  
1227 Manet: Servante de Bocks  
1246 Manet: Olympia  
1210 Degas: Dancer on Stage, pastel  
1260 Degas: L'Absinthe  
1228 Pissarro: Village Steeple of Knocke  
1210 Monet: Water Lilies  
1211 Monet: Grand Canal, Venice  
1229 Cezanne: Mont St. Victoire  
1241 Cezanne: Still Life  
1212 Renoir: Seine at Chatou  
1232 Renoir: La Loge  
1261 Renoir: Mouline de la Galette  
1233 Gauguin: Flowers  
1247 Gauguin: Ta Matete (The Market)  
1234 Van Gogh: Landscape with Cypresses  
1235 Van Gogh: Sun Flowers  
1242 Van Gogh: Self-portrait  
1262 Van Gogh: Starry Night  
1263 Rousseau: The Dream  
1248 Kandinsky: Improvisation 35 (1914)  
1236 Matisse: Still Life, Poppies  
1264 Rouault: Christ Mocked by Soldiers  
1249 Klee: Blue Night  
1265 Picasso: Three Musicians  
1266 Picasso: Girl before Mirror  
1243 Picasso: The Lovers  
1244 Picasso: The Zouave Smoking  
1250 Braque: Musician's Table (1913)  
1251 Gris: Still Life (1921)  
1252 Miro: Composition (1925)  
1267 Dali: Persistence of Memory  
1239 El Greco: View of Toledo  
1240 El Greco: St. Martin and Beggar

PRINTS (cont'd.)

1213 Velasquez: Infanta in Blue  
1217 Goya: Dona Isabel y Porcel  
1301 Reynolds: Nellie O'Brien  
1307 Reynolds: Master Hare  
1302 Gainsborough: Market Cart  
1308 Gainsborough: Mrs. Siddons  
1304 Turner: The Fighting Temeraire  
1305 Constable: Valley Farm  
1408 West: Colonel Guy Johnson  
1404 Stuart: Benjamin West  
1410 Whistler: Chelsea Wharf  
1411 Homer: Breezing Up  
1402 Sargent: Carnation Lily, Lily Rose  
1403 Sargent: Carmencita

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Map 4 Art Map of Spain and Portugal  
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Map 6 Art Map of the Netherlands  
Map 7 Plan and Profile of Troy  
Map 8 Plan of the Sanctuary of Olympia, Greece  
Map 9 Plan of the Sanctuary of Delphi, Greece  
Map 10 Plan of the Imperial Fora, Rome  
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GM105 Paris, Louvre  
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GM319 Washington, City  
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GM386 Detroit, General Motors Technical Center

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G 8 Edfu, Temple of Horus, Pylon  
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MG156 Athens, Parthenon, Exterior and Interior of Model  
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G47 Athens, Erechtheum, Porch of Maidens  
G54 Athens, Temple of Olympian Zeus  
G56 Athens, Theatre of Dionysos  
G58 Delphi, Treasury of Athenians  
G61 Epidaurus, Tholos, Corinthian Capital  
G64 Olympia, Temple of Hera from Northeast  
MG59 Paestum, Temple of Poseidon from East  
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G76 Pompeii, Basilica  
G77 Pompeii, Stabian Baths, Interior  
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G85 Rome, Colosseum, Interior  
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G404 Salisbury, Cathedral from Northwest  
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G415 Windsor, Castle from River  
MG121 Greenwich, Queen's House, South Facade  
G427 London, St. Paul's Facade  
G457 Salamanca, Old Cathedral, Nave Looking East  
G464 Seville, Cathedral from Southeast with Giralda  
Tower  
G470 Toro, Cathedral from Southwest  
G476 Salamanca, Palacio Monterey, Exterior  
G479 Toledo, Alcazar, Court  
G485 Cologne, Cathedral, Nave Looking East  
G489 Hildesheim, St. Godehard, East End  
G493 Laach, Abbey Church, Nave Looking East  
MG136 Dresden, Zwinger Palace, General View  
MG141 Vierzehnheiligen, Pilgrimage Church, Interior  
MG340 Brussels, Town Hall, Exterior  
GM270 New Orleans, La., Madam Jon's Legacy House, Ex-  
terior  
GM16 New York, New York, Dychman House, Exterior  
GM2 Dedham, Massachusetts, Fairbacks House, Exterior  
GM4 Topsfield, Massachusetts, Capen House  
GM296 Williamsburg, Virginia, Governor's Palace,  
Exterior and Plans  
GM312 New York, New York, St. Paul's Chapel, Interior  
GM320 Washington, D.C., Capitol, Original Exterior  
GM19 Washington, D.C., Capitol, Exterior  
GM27 Baltimore, Maryland, Cathedral, Exterior  
GM39 Boston, Massachusetts, Tremont House, View and  
Plan  
GM38 Nashville, Tennessee, The Hermitage, Exterior  
GM47 Rhinebeck, New York, Delamater Cottage, Exterior  
GM348 Niagara Falls, New York, Suspension Bridge  
GM52 New York, New York, Tribune Building

PRINTS (cont'd.)

- GM362 Chicago, Illinois, Auditorium, Interior  
GM75 River Forest, Illinois, Winslow House, Exterior,  
Wright  
GM68 Kankakee, Illinois, Hickox House, Exterior, Wright  
GM80 Oak Park, Illinois, Unity Church, Exterior, Wright  
GM88 Washington, D.C., Lincoln Memorial, Exterior  
GM99 New York, New York, Telephone Building, Exterior,  
McKenzie  
GM106 Los Angeles, California, Lovell House, Exterior,  
Neutra  
GM300 New York, New York, Rockefeller Center, RCA  
Building, Exterior  
GM369 Phoenix, Arizona, Taliesin West, Exterior and  
Interior, Wright  
GM368 Racine, Wisconsin, Johnson Wax Building, Interior,  
Wright  
GM379 Montecito, California, Tremaine House, Exterior  
and Plans, Neutra  
GM392 New York, New York, Guggenheim Museum, Exterior,  
Wright  
GM465 Saynatsalo, Civic Center, Exterior and Site Plan  
GM172 Lyons, Olympic Stadium, T. Garnier  
GM179 Ronchamp, Notre Dame du Haut, Exterior and Interior,  
Le Corbusier  
GM481 Paris, NUESCO, Exteriors, Breuer, Nervi, Zehrfuss  
GM199 Alfeld, Fagus Factory, Exterior, Gropius and Meyer  
GM205 Dessau, Bauhaus, Exterior View, Gropius  
GM206 Dessau, Bauhaus, Exterior Detail and Plan, Gropius  
GM222 Naples, Teatro San Carlo, Exterior, Niccolini  
GM223 Rome, Vatican Gallery, West Wing, Interior, Stern  
GM248 Tokyo, Okada House, Exterior, Horiguchi  
GM249 Kamakura, Museum of Modern Art, Exterior, Sakakura  
GM243 Barcelona, Church of the Holy Family, Exterior,  
Gaudi  
GM264 Stockholm, Concert Hall, Exterior, Tengbom  
GM265 Geneva, Project for League of Nations, Le Corbusier

Sculpture

- M25 Predynastic Pottery  
M27 Ivory Knife, Figurines and Bowl  
M164 Seated King Zoser  
M39 Portrait of a Lady  
M46 Sphinx and Pyramid of Khufu (Cheops)  
M47 False Door of Neferseshemtah  
M53 Fattening of Geese  
M68 Symbolic Figures of Upper and Lower Egypt

PRINTS (cont'd.)

- M83 Hathor as a Sacred Cow  
M175 Princesses  
M126 Head of a King (Bronze Ibex from Ship's Prow)  
M132 Early Stoneware and Pottery  
M219 Kamares and Palace Pottery from Knossos  
M147 Cup Bearer from Knossos  
MA56 Mycenaean Stucco Head of Sphinx  
MA57 Mycenaean Ivory of Woman and Child  
MA58 Mycenaean Warrior Vase  
A 9 Mycenaean Gold Ornaments  
MA61 Archaic Bronze Griffin Head from Olympia  
A13 Kouros from Melos  
MA64 Zeus and Ganymede, Terra Cotta Group  
A23 Acropolis Figure  
A34 Athena Statuette, Bronze Plates  
A36 Seated Figures from Branchidia (Didyma)  
A38 Sphinx from Spata Tomb  
A40 Acropolis Pediments: Herakles and Hydra, Herakles and Triton  
A44 Treasury of Siphnians Frieze: Horses and Gods  
A49 Selinus Temple E Metope: Zeus and Hera  
A62 Diskobolos of Myron  
A68 Apollo of Cassel  
A73 Young Girl Racer  
A79 Fallen Warrior: East Pediment  
A90 Herakles with Burden of Atlas: Metope  
A101 Athena Medici  
A104 Hera, 'Demeter'  
A108 'Venus Genetrix,' Aphrodite  
A128 Zeus of Asklepios  
A131-133 Ten Scenes of Battle and Seated Gods: East and West Frieze (3 prints)  
A168 Athena Nike Temple from East  
A180 Hermes and Nymphs  
A190 Hermes with Infant Dionysos  
A202 Aphrodite, 'Venus dei Medici'  
A204 Aphrodite of Syracuse  
A224 Niobid Sons Fleeing  
A229 Battle with Amazons: Large Frieze  
A240 Two Nikes from Asklepios Temple  
A273 Boy Praying, Bronze  
A291 Aphrodite of Melos ('Venus de Milo') Side  
A307 Dancer from Theatre of Dionysos  
MA39 Warrior, Bronze Statuette  
A333 Ara Pacis of Augustus: Acanthus Scrolls

PRINTS (cont'd.)

A346 Arch of Constantine: Medallions and Frieze  
A387 Aisop, Bust  
A393 'Sappho,' Bronze Bust  
A399 Alexander, Standing  
A408 Plato, of Silianion, Herm  
A417 Antinoos, Relief  
A422 Caesar, Two Busts  
A440 Youth (Blond Boy)  
A446 Apollo of Temple of Zeus  
A463 Hera from Argos, Profile  
A476 Woman from Athens, Similar to Knidos Demeter  
M474 Greek Vase Types: Drawing of Attic Vase Shapes  
K12 Ivory: Archangel Michael  
K219 Colossal Statue of Emperor Marcian  
K262 Sculptured Capitals  
K265 Ascension Window: Virgin and Apostles  
K200 Nave Fresco: Building the Tower of Babel  
K59 Tympanum: Coronation of the Virgin  
K266 Central Portal of Last Judgment  
K72 Apostles and Virgin  
K94 Ivory: Mirror Case with Lovers  
K99 Statue of Charles V  
K105 Coronation of the Virgin, Chateau  
K117 Madonna and Child (Vierge d'Olivet)  
K118 St. Martha  
K227 Bronze Lion of Brunswick  
K280 Carmina Burana: Spring Landscape  
K283 Resco: Christ, from S. Clemente, Tahull  
K132 Adoration of Kings, Cloister Group  
K136 Two Statues from North Tower  
K137 Bible of Sweetheart Abbey: St. Luke  
B392 Pulpit, S. Andrea  
B394 South Bronze Doors, Baptistery, Florence  
B401 Creation of Adam and Eve  
B433 St. Mark, Donatello  
MB13 St. George and Dragon, Relief, Donatello  
B439 Singing Gallery, Donatello  
P91 David, from Casa Martelli, Donatello  
B461 Bust of a Child, Robbia  
B492 David, Bronze, Verrocchio  
B495 Madonna and Child, Relief, Verrocchio  
B498 Tomb of Bartolommeo Colleoni, Giovanni  
C444 Pieta, Michelangelo  
C448 David, Michelangelo  
C449 Head of David: Detail of C448, Michelangelo  
C450 Tomb of Pope Julius II, Michelangelo  
V451 Moses: Detail, Michelangelo

PRINTS (cont'd)

C453 Victory, Michelangelo  
C455 Tomb of Giuliano de Medici, Michelangelo  
C462 Madonna and Child, Michelangelo  
C479 Gold Salt Cellar of Francis I, Cellini  
C483 Bust of Cosimo I de' Medici, Cellini  
MC19 Fountain of the Four Rivers, Bernini  
D478 Seventh Station of Cross, Relief, Drafft  
D490 Monument of Emperor Maximilian, Visher  
E189 George Washington, Houdon  
ME59 Diana, Houdon  
E199 Young Dancer, Bronze and Fabric, Degas  
ME15 John the Baptist, Rodin  
ME19 The Kiss, Rodin  
ME20 The Hand of God, Rodin  
ME21 Le Penseur (The Thinker) Rodin  
ME141 Washerwoman, Renoir  
ME142 Soyez Amoureuses, Gauguin  
ME143 Slave, Matisse  
ME157 Development of Bottle in Space, Boccioni  
ME155 Head of a Woman, Picasso  
ME156 The She-Goat, Picasso  
E487 St. Sebastian, Berruguete  
E494 Christ of Clemency Crucifix, Montanes  
F149 Two Forms, Wood, Moore  
MF26 Recumbent Figure, Stone, Moore  
MF27 Family Group, Bronze, Moore  
MH71 Charity, Rush  
MH74 Portrait Bust of Elizabeth Rush, Rush  
MH75 George Washington, Rush  
H130 Robert Louis Stevenson, Gaudens  
H132 Shaw Memorial, Gaudens  
H134 Minute Man, French  
H135 Death and the Sculptor, French  
H326 Woman Combing Hair, Archipenko

Graphic Arts

L4 St. John on Patmos, with Symbols of Evangelists,  
Germany  
L10 Assumption of Virgin, School of Botticelli  
L26 Flight into Egypt, Durer  
L39 Christ on Mount of Olives, Leyden  
L49 Paris, View of Louvre, Callot  
L57 View of Amsterdam, Rijn

PRINTS (cont'd.)

- L124 Strolling Actresses Dressing, Hogarth  
L79 Disasters of War, and There is No Remedy,  
Lucientes  
L83 Liber Studiorum, Turner  
L88 Royal Tiger, Delacroix  
L93 Gargantua, Daumier (lith.)  
L102 Woman Churning, Millet (et.)  
L110 The Raven, Manet (lith.)  
L114 Portrait of Becquet, Whistler (dry point)  
L132 Portrait of Dr. Gachet, Van Gogh (et.)  
L137 The Kiss, Munch  
L140 Self-portrait, Matisse  
L145 Minotauromachia, Picasso

Indian and Indonesian Art

- 01 Seals and Painted Jar from Chanhu-Daro, Valley  
015 Chaitya Hall, Exterior (Sunga)  
025 "Heracles and the Nemean Lion" (Kushana)  
030 Buddha from Loriyan Tangai (Gandhara)  
036 Head from Northwestern India  
039 Lantern Roof  
045 Standing Buddha from Mathura  
049 Palace Scene  
054 Mahabodhi Temple  
058 Kailasa Temple  
068 Kali Holding Cymbals  
069 Seated Buddha  
077 Head of Buddha  
082 View from the Air: General View of Great Stupa

Chinese Art

- 088 Fragments of White Pottery  
090 Bronze Vessel, Type Chia  
0101 Bronze Owl  
0104 Bronze Masks  
0109 Bronze Bell, Type Chung  
0112 Bronze Staff Head (inlaid)  
0116 Necklaces with Jade Pendants  
0125 Drawings from Inlaid Bronze (details)  
0127 Bronze TLV Mirror  
0134 Tomb Reliefs, Rubbings  
0139 Painted Pottery Vessel, Detail  
0142 Colossus  
0147 Head of Bodhisattva, from Lung Men

PRINTS (cont'd.)

- 0152 Buddhist Stele  
0161 Bronze Shrine  
0165 The Nymph of the Lo-River, Section  
0168 Tomb Figurines: Lady, Warrior and Man  
0176 Front of a Buddhist Shrine  
0179 Two Guardian Figures  
0187 Engraved Stone Door  
0192 Manjusri, Fresco  
0193 The Monk Amoghavajra, by Li Chen  
0198 Mountain Landscape with Travelers  
0200 Jar (Three Color Glaze) Seated Lady  
0208 Man Trying to Catch a Horse by Hao Cheng  
0205 Deer among Red-Leaved Maples  
0219 The Five-colored Parakeet by Emperor Hui Tsung  
0226 Bare Willows and Distant Mountains by Ma Yuan  
0231 Portrait of Pu-kung, by Chang Ssukung  
0241 The Priest Hui-neng; the Poet Li Tai-po  
0246 Bowl, Ying Ching Type  
0248 Vase with Dragon Design, Tzu Chou ware

Japanese Art.

- 0255 Yakushi, by Tori Busshi (bronze)  
0257 Bodhisattva in Meditation (wood)  
0265 Amida Enthroned in Western Paradise (fresco)  
0268 Ashura (dry lacquer)  
0270 Zochoten (clay)  
0276 Priest Ganjin (dry lacquer)  
0282 Lacquer Mirror Box  
0286 Bonten (wood)  
0288 Red Fudo  
0295 Ichijikinrin (wood)  
0297 Gigaku Mask (wood)  
0301 Shaka Rising from His Coffin  
0305 Fugen  
0310 Landscape Screen (two panels)  
0318 The Great Buddha: Amida (bronze)  
0323 Descent of Amida  
0328 A Rakan  
0337 Fast Oxen Scroll (section)  
0343 Landscape, by Cho Densu  
0346 Winter Landscape, by Sesshu  
0350 Summer Landscape, by Jasoku  
0356 Crane, by Motonobu (screen panel)  
0358 Boat Returning in Storm, by Sesson  
0362 White Eagle on Pine Tree, by Eitoku

PRINTS (cont'd.)

0366	Pine Trees, by Tohaku
0370	Castle
0375	Wind and Thunder Gods, by Sotatsu
0378	Apricot Altar: Confuscus and Disciples, by Tanyu
0382	Red and White Plum Trees, by Korin
0383	Lacquer Ink-stone Box, by Korin
0387	Peacocks and Peonies, by Okyo
0390	Willow and Heron, by Goshun

### LIBRARY MATERIALS

Additions to a class library as well as the school library are always desirable. The following materials labeled Senior High School Art Books, Suggested Books for Art History, Secondary Art Magazines are either currently in the library facilities or should be added in the near future. The art teacher should always keep abreast with new materials to be used by student and teacher.

SENIOR HIGH SCHOOL ART BOOKS:

- The Natural Way to Draw Kimon Nicolaides  
Houghton Mifflin Company, Boston, 1941
- Ceramic Sculpture John B. Kenny  
Chilton Books, Philadelphia and New York, 1953
- Lithography Henry Cliffe  
Watson-Guptill Publishing, Inc., New York
- Designing and Making Stage Costumes Motley  
Watson-Guptill Publishing, Inc., New York, 1964
- Zorach Explains Sculpture William Zorach  
Tudor Publishing Company, New York, 1960
- Painting with Acrylics Jose Gutierrez and  
Watson-Guptill Pub. Inc. David Seigueriros  
New York, 1966
- Pottery Step-By-Step Henry Trevor  
Watson-Guptill Publishing Inc., New York, 1966
- Poster Affiche Plakat Arthur Niggle  
Visual Communication Books, Hasting House Publishing  
Corporation, New York, 1965
- Whitaker on Watercolor Frederick Whitaker, N.A.  
Reinhold Publishers, New York, 1963
- Type and Lettering William Longyear  
Watson-Guptill Publishing Inc., New York, 1961
- Creative Pencil Drawing Paul Hogarth  
Watson-Guptill Publishing Inc., New York, 1964
- Enameling for Beginners Edward Winter  
Watson-Guptill Publishing Inc., New York, 1962
- Mosaics: Principles and Practice Joseph Young  
Reinhold Publishing Corporation, New York, 1963
- A Nature and Art of Motion Gyorgy Kepes  
George Braziller, New York, 1965
- World Architecture Today John Donat  
The Viking Press, New York, 1964

Crafts Design  
Wadsworth Publishing Company  
Belmont, California, 1962

Moseley, Johnson and  
Koenig

Sculpture Inside and Out  
Bonanza Books, New York, 1939

Malvina Hoffman

SUGGESTED BOOKS FOR ART HISTORY

1. Rifkin, Benjamin. College Level Art History, (Monarch Press, Inc., New York, 1963) A well defined outline of each period with examples, discussions and purposes.
2. Gardner, Helen. Art Through the Ages, (Harcourt, Brace and Co., New York, 1926, 1936, 1948.) A basic guide to the original evidence and background of art since prehistoric man.
3. Great Painters and Great Paintings, (Reader's Digest Association, Pleasantville, New York, Reader's Digest Association, Montreal, Canada, 1965.) History of the artist's life, contributions and color prints of each artist's work.
4. Sewall, John Ives. A History of Western Art, (Holt, Rinehart and Winston, New York, 1961.) A detailed history and philosophy behind the art of the western world.
5. Stronge, Donald E. Great Art and Artists of the World--Origins of Western Art, (Franklin Watts Inc., New York, 1965.) A general outline of architecture, painting and sculpture in the western world.
6. Lehmann, Henry. Pre-Columbian Ceramics, (The Viking Press, New York, 1962.) A history and study of the methods and uses of pottery before Columbus.
7. Seton, Julia M. American Indian Arts--A Way of Life, (The Ronald Press Co., New York, 1962.) Historical background of the contributions of art in the Indian way of living.

8. Holm, Bill. Northeast Coast Indian Art, (University of Washington Press, Seattle and London, 1965).
9. Sullivan, Michael. Great Art and Artists of the World-- Chinese and Japanese Art, (Franklin Watts, Inc., New York, 1965.) A good history of each style of art pertaining to their ways of living and then a comparison between the two styles.
10. Grohmann, Will. Paul Klee, (Harry N. Abrams, Inc., New York, 1965.) A complete history of the man's life, philosophy, contributions, and prints of his works.
11. Moseley, Spencer. Crafts Design, (Wadsworth Publishing Co., Inc., Belmont California, 1962.) Introduction to design of crafts and the different divisions. (Leather, jewelry, etc.)

#### SECONDARY ART MAGAZINES

American Artist Monthly except July  
2160 Patterson Street and August, \$7.00  
Cincinnati, Ohio 45214 Yearly

Ideas, techniques and methods used by professionals in drawing, painting, design, sculpture and the crafts--in both fine and commercial art. B/W and color films

American Fabrics Quarterly \$15.00 yearly  
Doric Publishing Co., Inc.  
24 East 38th Street  
New York, New York

A guide to directions in fabric and fashion including samples, history and origin of fabrics of the past and present.  
14 1/2 x 11".

Art Education Journal of the National Art  
National Art Education Assn. Education Assn. free with  
1201 16th Street, N.W. membership  
Washington, D.C.

News concerning art education; research reports and art book reviews.

Artforum

Monthly \$10.00 yearly

John Irwin, Publisher  
839 Howard Street  
San Francisco, California

News of art, artists and exhibitions with emphasis on these of the West Coast.

Art News

10 copies \$11.50 for one year

32 East 57th Street  
New York, New York

Contains news of the entire world of art plus excellent color reproductions--at least 5 full pages in each issue.

Artist Junior

Monthly-Oct.-April except  
December..90¢ each for group  
subscriptions of 5 or more.

1346 Chapel Street  
New Haven, Connecticut

Art magazine for the classroom--includes a teacher's guide with each issue. 8 1/2" x 10 1/2". Useful for upper elementary through high school.

Artists' Proof

2 issues, \$5.00 per year.

831 Broadway  
New York, New York

A magazine devoted to printmaking, sponsored by Pratt Graphic Art Center. It encourages experimentation, high standards in prints, and promotes the use and collection of prints.

Arts

Monthly, \$9.50 yearly

1861 Broadway  
New York, New York

B/W and color illustrations. Reports on national and international art, artists and exhibitions.

Arts and Activities

Monthly except July and  
August--\$6.00 yearly

The teacher's art and crafts guide to creative art activities from kindergarten thru high school. B/W illustrations.

Craft Horizons 6 issues a year for \$6.00  
44 West 53rd Street  
New York, 19, New York

Stories and pictures on the work of outstanding craftsmen from all over the world.

Creative Crafts 6 issues a year for \$5.00  
Oxford Press  
6015 Santa Monica Blvd.  
Los Angeles, California

B/W illustrations. Fine examples of crafts such as ceramics, sculpture, weaving--both past and present.

Design Bi-monthly except July and August. \$4.50 a year  
337 South High Street  
Columbus, Ohio

B/W illustrations. Aims to stimulate exploration in painting, handicrafts, graphics, decorating and creative teaching. Contents selected for use from elementary to professional level.

Design Quarterly Quarterly-\$3.50 for two years  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis, Minnesota

For architects, art students, designers, craftsmen and decorators, as well as consumers interested in well-designed products. B/W illus.

Handweaver and Craftsman Quarterly-\$5.00 for one year  
246 Fifth Avenue  
New York, New York

Gives latest information on design and techniques; yarns, and fibers; tools and equipment.

Horizon Quarterly-\$16.70 for one year  
Horizon Subscription Office  
379 W. Center Street  
Marion, Ohio

Hard cover, 8 1/2" x 11"-24 pp. B/W and color illustrations. Intended to be a broad-scale report on contemporary culture and that of past civilizations. A guide for re-reading art reference and research.

Practical Weaving Suggestions Quarterly-\$1.50 per year  
Lily Mills Company  
Handweaving Department  
Shelby, North Carolina

Process leaflet including warping, drafts, etc. Color illustrations.

School Arts September thru June \$6.00  
Davis Publications, Inc. for one year  
Worcester, Massachusetts

B/W illustrations. Latest art teaching ideas, reference material and creative activities from kindergarten thru high school.

Apollo Monthly-\$18.00 yearly  
Circulation Manager  
Apollo Magazine  
Bracken House, Cannon St.  
London EC4, England

The international magazine of the arts with B/W and color illustrated articles by leading authorities on old and contemporary art, and with art news from the galleries in various countries.

Art In America Hard cover-Bi-monthly \$15.00 for  
645 Madison Avenue one year; \$27.00 for two years  
New York, New York

9" x 12"--B/W and color. Written and illustrated by artists. Includes a wide variety of subjects--antiques, architecture, graphics, religious art, sculpture, industrial design, photography, and painting.

Realités-English Edition Monthly-\$12.00 for one year  
Lorraine Publications  
P. O. Box 131  
Long Island City, New York

Beautifully illustrated in B/W and color. Includes European art, past and present, and much about life in France, published in Paris.

## EQUIPMENT AND MEDIA

The following section is designed as an expansion of the art equipment and media available at this time. Equipment and media stated is a projection of what will be needed to establish this program. Gradual addition in these areas will prevent considerable expense in one or two years.

Equipment and media are divided into three main areas: standardized equipment list, special items, and storeroom items. The Standardized Equipment List is and should be a complete, up to date inventory. Much of this material the school has at the moment. Special Items includes materials and media for the areas to be added as the program grows. Storeroom Items is based on the current requisitions from the art program. Additions to be made as the stock is increased.

Individual teachers are able to make additions as they develop their course of study. Work in leather materials, for instance, will naturally be included on the lists.

STANDARDIZED EQUIPMENT LIST FOR SENIOR HIGH

Subject Area: Art

Grade Level: 9-12

<u>Recommended Quantity</u>	<u>Item</u>	<u>Unit Cost</u>	<u>Approximate Cost</u> <u>Total Cost</u>
8	Tables, 60"x42"x29 $\frac{1}{2}$ ", top 1 $\frac{1}{4}$ " thick, without book shelves, Micarts surface	113.00	904.00
26	Chairs		
1	Teacher's desk #381315 right hand	48.50	48.50
1	Swivel chair	25.30	25.30
1	File, 4 drawer, legal size	61.20	61.20
1	Station bench 64"x50"x2" maple top, 4 vises, 2 double door bases w/mas- ter key locking handles	216.50	216.50
1	Enameling kiln 10"W, 12"D, 5"H 110-115 volt, AC-DC w/pyrometer	140.00	140.00
2	Kiln shelves 16"x16"	1.93	3.86
12	Shelf supports for kiln 6"	.30	3.60
3	Randal kick wheels (Removable heads) Potters whell	198.00	594.00
1	Stock cart steel 36"x24"x32" wheeled casters	31.50	31.50
4	Half moon tool (Potters)	2.00	4.00
4	Equilateral triangle tool (potters)	1.50	6.00
2 doz.	Boxwood modeling tools (4 ea.-#4,5,6,8,9,10)	2.50	5.00
2 doz.	Boxwood modeling wire end. (6 ea.-#2,3,7,9" long)	2.50	5.00
2	Clay & plaster modeling set, stell (9tools)	18.98	37.96
10	Flexible scrapers 2"x4" half moon	.40	4.00
3	Wood carving mallets (Hickory) 2 $\frac{1}{4}$ " mallet	2.75	2.75

3	Wood carving mallets (Hickory)	3.35	10.05
	3 $\frac{1}{4}$ " mallet		
2	Wood carving mallets (Hickory)	3.75	7.50
	4" mallet		
2 sets	Bent rifflers (9 tools)	22.75	45.50
	Imported Italian rasps for stone wood Henckles Wood Carving Tools J.A. Hennckel of Germany		
24	Gouges, chisels, skew chisels, parting tools	38.40	38.40
1	Fine edge slip	1.25	1.25
1	Combination India Stone	2.50	2.50
1	Set Plaster carving chisels (9 tools)	21.00	21.00
2	File type surform	2.70	5.40
2	Round file surform	2.25	4.50
2	Scissors (teacher's) 8"	.90	1.80
36	Scissors 4 $\frac{1}{2}$ " sharp point	1.90	5.70
1	Paper cutter 24"	42.50	42.50
1	Yard stick 36"	1.00	1.00
1	Roll kraft paper cutter	5.80	5.80
1	Soldering gun, 125 watts	5.90	5.90
6	Easels, studio type, 78" adjustable	16.00	96.00
6	Brayers, soft rubber, high quality, 4 $\frac{1}{2}$ "x2"	3.95	11.85
24	Linoleum cutter w/five blades	1.50	36.00
1	3M Print makers press	49.75	49.75
12	Coping saw framer and blade	8.50	8.50
12	Chip carving knife 2" blade	.85	8.50
12	Sloyd knife 2 $\frac{1}{2}$ " blade	1.25	12.50
1	Floor broom 14"	8.10	8.10
2	Counter brushes 9"	1.80	3.60
2	Dust pans	.70	1.40
6	"C" clamps 6" opening	2.30	13.80
2	Screwdrivers 5" blade	1.10	2.20
1	Oblique cutting pliers 4 $\frac{1}{2}$ "	2.85	2.85
1	Combination pliers 8"	1.15	1.15
2	Nail hammer 16 oz.	3.30	6.60
1	Bit brace 10"	6.30	6.30
1	Shop set auger bits #4 to #16 mounted set of 13	15.75	15.75
1	Hand saw Disston 20"	3.45	3.45
1	Wiss aviation 10" snips, straight & comb.	3.85	3.85

1	Staple gun 4/16" staples	4.95	4.95
1	Stapler (teacher's desk model)	2.75	2.75
2	Plastic, 10 gallon containers	1.98	3.96
36	Brush Camel #5	1.56	4.68
36	Brush Camel #7	2.40	7.20
36	Brush Camel #11	5.40	16.20
1	Hack saw frame	1.80	1.80
12	Hack saw blades 10"x $\frac{1}{2}$ "x.025 (per 10)	1.30	1.30
1	Set Swiss jewelers files #12	6.50	6.50
36	Basswood drawing boards 20"x26"	3.26	87.36
1	Set of 2 weights, 500 gr.- 1000 gr.	3.50	3.50
1	Jewelry makers kit	65.00	65.00
1	Grinder buffer unit, 18 piece polishing kit	82.50	82.50
2	Illuminated dust hoods	16.00	32.00
1	Bernz-o-matic torch kit	10.95	10.95
3	#6 turning tool, 9" length	1.75	5.25
2	Wood carving tool sets	35.50	71.00
10	Wood carving sets (5 tools by Speedball)		
36	Bamboo brushes #1	2.40 doz.	7.20
5	Sculptors wood carving sets	18.95	94.75
36	18" rulers	.45	15.60
36	triangles 6'	.40	13.65
12	triangles 10'	11.05 doz.	11.05
36	compasses	.20	6.45
1	Staple remover	.65	.65
12	Triangular hardwood scale 12"	.60	6.60
1	Enameling fork 17 $\frac{1}{2}$ "	1.50	1.50
1	Enameling rack 4"x3"	1.50	1.50
1	Light metal snips	2.55	2.55

SPECIAL ITEMS

Blockprinting Approximate Cost

Baren, Speedball (for hand printing) \$ 3.75

Fabric, 3M multi Art

Item	Cat. No.	Sheet Size	Weight	Sheets		Price	
				Per Unit	Per Carton	Per Unit	Per Carton
4 sheet Packet	8470	14"x18"	Light	4	12	\$1.15	\$12.40
	8471	14"x18"	Medium	4	12	1.50	16.20
10 sheet packet	8474	14"x18"	Light	10	5	2.35	10.50
	8475	14"x18"	Medium	10	5	3.10	13.95
	8490	18"x24"	Light	10	5	3.55	16.00
	8491	18"x24"	Medium	10	5	4.90	22.00
Bulk pack bundles	8450	10"x12"	Light	100	5	4.95	22.35
	8451	10"x12"	Medium	100	5	7.35	33.00
						<u>Per Sheet</u>	<u>Per Unit</u>
	8494	18"x24"	Light	50	4	.20	9.00
	8495	18"x24"	Medium	50	3	.30	13.50
	8496	18"x24"	Heavy	50	2	.45	19.50
	8480	30"x36"	Light	50	1	.50	22.50
	8481	30"x36"	Medium	50	1	.75	33.75
	8486	30"x36"	Heavy	50	1	1.05	48.00

Linoleum, 12" x 12", battleship gray .45 ea.  
 Lithography, gum solution 1.50 pt.  
 Plate solution 1.60 pt.  
 Sketch plates, 10" x 16" sheet .22  
 Wipes (100 to roll) 2.40 roll  
 Paper, lithograph, RossCo Stip, 22"x30" .10  
 Plate, 3M, Multi Art, #8420, 8½" x 11" sheets, 12 per box 7.20 box  
 4 boxes per carton 26.00 car.  
 Paint, 3M, Multi Art, water soluble: orange, red, burnt ochre, brown, black, yellow, green, turquoise, blue  
 #8460, ½ oz., 100 units/carton 5.50 car.

Paints, Continued

#8464, 15 oz., 12 units/carton	1.30 ea.
	14.20 car.
#8462, 30 oz., 6 units/carton	2.25 ea.
	12.24 car.
Press, 3M, Printmakers, #8430	49.75 ea.
<u>Ceramic Items</u>	

Clay, modeling, red, 25 lb. pkg.	2.00 pkg
Modeling, white, 25 lb. pkg.	2.50 pkg.
Monmouth	.09 lb
Dry red	.05 lb.
Clay, pink, buff with grog (rough)	.01 lb.
Decorating sets (underglaze), Fine-Art #108 (8 colors, 2 brushes)	2.43 set
Featherstone boulders (for carving) natural lava stone, very soft, dark in color	.10 lb
Glaze, formula items, feldspar, potash, bag	2.50 bag
Flint, bag	2.00 bag
Colemanite, bag (25 lb.)	.85 lb
Frit, leadless, #3195 (DPS #1, formula frit)	.18 lb.
Media (for mixing powder glaze)	2.25 gal
Glaze, Duncan E-Z Flow, Cover Coat (cone .06 or 1850°) (Opaque under-glaze)	2.66 pt.
Cl01 Arctic white	Cl24 Mint green
Cl05 Sungold yellow	Cl29 Forest green
Cl08 Miami pink	Cl32 Fiesta turquoise
Cl12 Light flesh	Cl25 Chartreuse
Cl15 Bamboo brown	Cl35 Lake blue
Cl17 Walnut brown	Cl36 Marlin blue
Cl18 Crystal black	Cl40 Morocco red
Cl22 Moonstone gray	
Kiln items, Cement for repairs ( $\frac{1}{2}$ pt.)	.65 pt.
Pins, assortment (16 ea. of 9 sizes)	1.23 gr.
Pyrometric cones, Orten Jr., #05, #06, #07, (box of 50)	1.35 box
Pyrometric cones, Standard, #05, #06, #07, (box of 50)	1.35 box
Pyrometric cones, Orten Jr., #012, #013, #014 (for low fire)	1.35 box
Pyrometric cones, Standard, #013, #012, #014 (for low fire)	1.35 box
Stilts, assortment #1-#6	1.35 gr.
Wash (for protecting interior) (order in 10 lb. lots)	.14 lb

Pencils (underglaze), yellow, crimson, green brown, blue, black	.30 ea
Plaster, Potters #1 (25 lb. lots)	3.50 C
	Lots
Tools, modeling, Duron plastic, 6" long, #402, #407, #410, #411	.18 ea.
Boxwood, 38 styles, #6, 6" (all shapes)	.20 ea.
Boxwood, 38 styles, #8, 8" (all shapes)	.30 ea.

Drawing Items

Crayon, Lecturer's Prang flourescent, set #2140	4.00 set
Payons watercolor set #341 (8 colors)	1.05 box
Pastel, Goya (18 colors) #112/8	.65 box
Fixative, spray coating (Krylon) #1306	1.95
	16 oz.
Ink, block printing, water base, 1/2 oz. tubes: red, yellow, blue, green, purple, black, brown, white, gold, silver	.40 tube
Markers, #500 compact	.39 ea.
#1000 deluxe	.69 ea.
#1500 king size	.89 ea.
#1008-8 (color set), black, red, blue, green yellow, orange, brown, purple:	5.38 set
Watercolor (Mr. Sketch), #2204 - 4 color set: red, yellow, blue, green	1.98 set
#2208 - 8 color set: Purple, magenta, red, yellow, blue, turquoise, green, black	3.98 set
#2212 - 12 color set: Purple, magenta, pink red, orange, yellow, blue, turquoise, green, dark green, brown, black	5.98 set
Pencil, black ebony, drawing	.10 ea.

Miscellaneous

Acetate, heavy, clear, .020 x 20 x 50	1.90 sh.
heavy, clearn, .030 x 20 . 50	3.00 sh.
heavy, clearn, .020 x 40 (roll)	.80 ft.
Clear (for mats, protective covers, etc.) .003, 20" wide	.11 sh.
Gelatin (for slides, films, stage sets, etc., all colors), 20" x 24"	.40 sh.
Colored (for construction, models, etc.) .010	1.50 sh.
Aluminum, 3' x 8', .032, 1100-0 (soft) (11 lbs. per sheet)	1.15 lb.

Finishes, Rub'Buff, $\frac{1}{2}$ fl. oz. tube: gold leaf, silver leaf, copper, patina, antique white, ebony, antique gold	1.00 tube
Flock, specify color (1 oz. pkg.)	.15 oz.
Glass (colored), assorted scrap	1.00 lb.
Ink (for work on acetate): red, blue, yellow, black ( $\frac{3}{4}$ oz. bottle)	.55 ea.
Mat cutter, Dexter	4.95 ea.
Pariscraft, #1653, 10 lb. carton	5.00 car.
Pencil, marking (for acetate), "Phano" peels, 6 colors	.15 ea.
Plastics, Laminating polyester resin	1.20 pt.
Clear polyester casting resin	1.25 pt.
Styrene thinner (clear liquid)	.85 pt.
Catalyst for polyesters (P unit, Q unit, G unit)	.25 P unit
Color pigments for polyesters: red,	.90 oz.
turquoise, yellow, orange	.70 oz.
Black, white, green, brown	.50 oz.
Acetone for cleaning brushes	.55 pt.
Scratchboard tools, A, B, C, D, E	2.25 ea.
Scratch knife, Cardinell #1280	1.00 ea.
Esterbrook, scratchboard points, #331 pointed, #330 rounded.	.20 ea.
Spray, adhesive, 3M, #77 spray-ment	2.75 can
Tape, Conso carpet binding, 1-1 $\frac{1}{4}$ "	2.63 roll
Photographic, black, opaque #235, 1" x 60 yd	1.91 roll
Woodcutting tools (Speedball)	
Set #15	8.95 set
#10, $\frac{1}{4}$ " V gouge	2.00 ea.
#20, $\frac{1}{4}$ " U gouge	2.00 ea.
#30, $\frac{1}{2}$ " straight chisel	1.75 ea.
#40, $\frac{3}{8}$ " straight skew chisel	1.75 ea.
#50, $\frac{3}{4}$ " spoon gouge	1.75 ea.
#57/12, $\frac{1}{2}$ " gouge	2.10 ea.
#58/5, $\frac{1}{4}$ " gouge	2.15 ea.
#59/5, $\frac{1}{4}$ " gouge	2.15 ea.
#72, $\frac{1}{8}$ " gouge	2.10 ea.
#75/4, $\frac{5}{32}$ " gouge	2.00 ea.
#75/6, $\frac{1}{4}$ " gouge	2.00 ea.
#75/10, $\frac{7}{16}$ " gouge	2.10 ea.
#77/6, $\frac{1}{4}$ " gouge	2.25 ea.
#77/10, $\frac{7}{16}$ " gouge	2.25 ea.
#77/14, $\frac{9}{16}$ " gouge	2.45 ea.
#79, $\frac{5}{32}$ " veining tool	2.15 ea.
#64, $\frac{15}{16}$ " chip carving tool	1.90 ea.
#62, $\frac{1}{2}$ " chip carving tool	1.95 ea.
#69, $\frac{3}{8}$ " fine carving tool	1.70 ea.
#70/4, $\frac{3}{16}$ " skew chisel	1.90 ea.

#70/8, 3/8" skew chisel	1.90 ea.
#70/12, 9/16" skew chisel	1.90 ea.
#74/4, 5/32" chisel	1.85 ea.
#74/10, 7/16" chisel	1.90 ea.
#74/14, 9/16" chisel	2.00 ea.
#71/3, 1/8" parting tool	2.20 ea.
#71/10, 7/16" parting tool	2.65 ea.

Paint and Paint Items

Brush, Japanese "Number 12", Grumbacher, #9 size	.55 ea.
Chalk, flourescent lecturer's (Prang), set #2140: flore red, flash orange, brilliant yellow, green, violet, blue	4.20 set
Crayon, Prang Payons, watercolor set #341, 8 colors	.40 set
Cray-Pas #SP-50 (50 color set): white (3), pale lemon, lemon yellow, chrome yellow, cadmium yellow, orange, brilliant yellow (2), Naples yellow, yellow ochre (2), brown ochre, raw sienna, burnt umber, sepia, scarlet, vermillion, carmine, crimson, dark rose, rose, pink, violet (2), Mars violet, cobalt blue, ultramarine (2), Prussian blue (3), cerulean blue, emerald green, light green, terre verte, oxide of chromium, olive green, Davy's gray, gray, gray green, yellow gray, rose gray, black Box of 6 colors	6.75 set .15 box
Box of solid colors (1 doz. per box)	1.65 box
Gray-Pas, #XFP-12 (12 color set): white, yellow, orange, pale orange, blue, brown, pale blue, green, yellow green, red, gray, black	.50 set
Cray-Pas, #XPF-25 (25 color set): white, yellow orange yellow, yellow orange, orange, pale brown, brown, ochre, dark brown, vermillion, red, rose pink, gray rose, violet, pale blue, yellow green, green, deep green, blue, ultramarine blue, Prussian blue, gray, gray green, black	1.25 set
Cray-Pas, #SP-24 (24 color set: white (2), lemon yellow, cadmium yellow, orange, scarlet, vermillion, brilliant yellow, burnt sienna, yellow ochre, sepia, vermillion, carmine, bard rose, violet, cerulean blue, cadmium green (2), viridian, olive green, cobalt blue, ultramarine, Prussian blue, Davy's gray, yellow gray, black	3.25 set

Sakura Hydric colors #XHW-12 5.25 set  
Individual color tubes: .45 ea.  
#19 Carmine #36 Cobalt blue  
#18 Vermilion #38 Ultramarine blue  
#4 Chrome yellow #15 Yellow ochre  
#2 Lemon yellow #12 Burnt umber  
#27 Chrome green #49 Ivory black  
#31 Viridian #50 Titanium white  
Fingerpaint powder, 4 oz. cans: red, yellow, green, .54 ea.  
blue, brown, black, orange, violet  
Watercolor, Sakura special watercolors #XAMW-12 1.95 set  
Single tubes, colors .15 ea.  
Single tube, white .20 ea.  
#50 Chinese white #19 Carmine  
#2 Lemon yellow #36 Cobalt blue  
#4 Chrome yellow #43 Prussian blue  
#15 Yellow ochre #27 Chrome green lgith  
#12 Burnt sienna #31 Viridian  
#18 Vermilion #49 Ivory black  
Watercolor, Sakura Special watercolors #XAMW-18 2.95 set  
Single tubes, colors .15 ea.  
Single tubes, white .20 ea.  
#50 Chinese white #24 Violet  
#2 Lemon yellow #325 Sky blue  
#4 Chrome yellow #36 Cobalt blue  
#9 Naples yellow #38 Ultramarine  
#15 Yellow ochre #27 Chrome green  
#12 Burnt sienna light  
#217 Vandyke brown #31 Viridian  
#18 Vermilion #43 Prussian blue  
#19 Carmine #30 Chrome green deep  
#49 Ivory black  
Brilliants, "Biggie" size .40 ea.  
409-10 Black 409-59 Orange  
409-11 Blue 409-65 Red  
409-17 Brown 409-81 Turquoise  
409-27 Flesh 409-85 Violet  
409-47 Green 409-87 White  
409-51 Magenta 409-89 Yellow  
Day-glo tempera, set #2106, 3/4 oz. jars: neon red, 2.40 set  
fire orange, arc yellow, Saturn yellow,  
signal green, white  
Liquitex, 2 fl. oz. glass jars: .50 jar  
Burnt sienna Red oxide  
Burnt umber Ultramarine blue  
Mars black Yellow oxide  
Raw sienna Titanium white  
Cadmium yellow, light Yellow, light, Hansa .75 jar  
Cadmium yellow, medium Yellow, medium, Axo

Hooker's green	Yellow, orange, Axo	
Phthalocyanine blue		
Phthalocyanine green		
Cadmium orange	Indo orange red	1.00 jar
Cadmium red, medium	Light green oxide	
Cerulean blue	Mapthol ITR red, Light	
Cobalt blue	Mapthol ITR crimson	
Dioxazine purple		
Liquitex, 2 fl. oz. glass jars: ACRA red, ACRA violet		1.00 jar
Liquitex Gel medium glass jar		1.25 8 oz.
Liquitex plymer medium, bottle		1.00 8 oz.
Liquitex matte medium, bottle		1.00 8 oz.
Liquitex matte varnish, bottle		1.00 8 oz.
Liquitex Gesso, snap top can		1.50 pt.
Liquitex modeling paste, snap top can		1.25 pt.
Liquitex remover, can		1.00 pt.
Liquitex trial jar set (six 3/4 oz jars - colors and 2 oz. jar each of medium and Gesso)		2.50 box
Liquitex basic tube color set (six 2 oz. 1-1/8" x 5" tubes): cadmium yellow light, naphthol ITR red light, ultramarine blue, phthalocyanine green, Mars black, titanium white		3.75 box
Polyart (painting medium) #1020 Clear		.60 4 oz.
		2.45 qt.
		8.50 gal
#1030, Extender		.40 lb.
		2.15 10 lb.
		16.75 100 lb.
#1050 Retarder		1.10 qt.
		2.70 gal.
Kit #1 (twelve 4 oz. jars)		8.00 set

Polyart colors:		.85 4	
		oz.	
1000 Red.	1004 Blue	1008. Burnt	2.90 qt.
1001 Orange	1005 Violet	umber	
1002 Yellow	1006 Yellow ochre	1009 White	
1003 Green	1007 Indian red	1010 Black	
Poster - glitter tone, 8 oz. jars: gold, silver, copper, green, dark blue, multicolor			1.05 jar
Poster - silk-tone, 8 oz. jars: red, orange, yellow, green, blue, violet, copper, gray			1.05 jar

Paper Items

Foil, metallic, florists, lightweight (50 ft. rolls): gold, silver, red, blue, green (light) and dark		1.05 roll
Foil, base metal, heavy (50 ft. roll): silver gold, red, blue, green		.75 yd.
Foil, metal 1 side, 26" wide		.25 yd.
Seamless, roll 9' x 36": atmosphere blue, tanbark, harvet, chartreuse, pursuit gray, white, black, aquamarine		7.95 roll
Velour, 46" wide: red, green, black, gray, white, light blue, dark blue, yellow		.72 yd.
Coquille board #2, coarse, 22" x 30"		.37 sh.
#3, fine, 22" x 30", 158/12 dot pattern		.54 sh.
158/8 fine halftone		.54 sh.
158/8 coarse halftone		.45 sh.
Austen flint paper #02837, 20' x 26" sheet (In assortment of 19 colors)		7.00 C
Scratchboard (graphic)		1.10 sh.
Corrodek, colored corrugated, roll 48" x 25': white, gray, blue, green, yellow, orange, red, brown, primrose		3.60 roll

Paste Items

3M Spra-ment		2.95 can
Ink; Naz-Dar, poster		3.00 qt.
Nuvon, Type 421, fine texture, 100 yd. roll, 36" wide		16.90 roll
Silk, Japanese silk, 8XX, 40" wide		4.40 yd.
Japanese silk, 10XXX, 40" wide		4.80 yd.
Japanese silk, 12XX, 40" wide		5.20 yd.
Japanese silk, 14XX, 40" wide		5.60 yd.
Japanese silk, 16XX, 40" wide		6.80 yd.

Squeege, rubber, Naz-Dar #5400 (textile)	.15 inch
Naz-Dar, bantam	.18 inch
Naz-Dar, plastic	.35 inch

Textile Items

Aljotive (batik), 7 dram	.25 ea.	
pound	2.00 lb.	
Dixie cloth, 55" wide	.20 yd.	
Dyes, batik, Aljo aniline basic, water soluble	.50 oz.	
1 oz:		
Lemon (canary) yellow	Cardinal red	Imperial blue
Topas yellow	Rubine	Royal blue
Indidan yellow	Rose Bengal	Navy blue
Golden yellow	Lily rose	Jade green
Orange	Rose	Emerald green
Light brown	Maroon	Leaf green
Golden brown	Magenta	Moss green
Dark brown	Violet	Dark green
Pearl gray	Milling blue	Turquoise blue
Black scarlet		
Hemp, assorted colors	.25 sk.	
Needle - stitchery, Boye	.10 ea.	
Tapestry, large eye, 4"	.24 ea.	
Upholstery, curved, large eye, 6"	.30 ea.	
Upholstery, curved, large eye, 8"	.40 ea.	
Paints, textile, Naz-Dar: Yellow, orange, red,	1.65 pt.	
dark red, purple, blue, dark blue, peacock		
blue, black, white, light green, dark		
green, maroon, brown		
Water crayons #505 - 12 colors	.56 set	
Aqua textile color, Prang, 2 oz. jars	.60 jar	
#2229 Toner	#2216 Yellow	
#2215 Red	#2218 Green	
#2219 Violet	#2220 Black	
#2217 Blue	#2222 Brown	
#2221 White		
Tools, Tjanting (batik), small, medium, large	3.75 ea.	
Unifer (batik)	.25 7 dram	
	2.00 lb.	
Yarn, weaving, assorted colors		
Cotton filler	2.50 lb.	
Hardspun worsted warp, 3 ply	7.95 lb.	
Woolen and worsted filler	4.00 lb.	
Mercerized cotton filler	3.80 lb.	

Jute, 1 ply, natural, 1800 yds. per lb. ( $\frac{1}{2}$ lb. tubes)	2.50	lb.
1 ply, bleached, 720 yds. $\frac{1}{2}$ lb. tubes	3.20	lb.
Natural, 1 ply, 720 yds. per lb., $\frac{1}{2}$ lb. tubes	1.50	lb.
Bleached, 2 ply, 600 yds. per lb.	3.20	lb.
Natural, 2 ply, 600 yds. per lb.	1.50	lb.
Cord, 7/1 natural, 2100 yds. per lb.	2.75	sp.
7/2 white, 1050 yds. per lb.	3.00	sp.
1 $\frac{1}{2}$ /1 natural, 450 yds. per lb.	2.20	sp.
1 $\frac{1}{2}$ /1 white, 450 yds. per lb.	2.20	sp.
14/2, 2100 yds. per lb., citron, chartreuse, meadow green, muted rose, cattail brown,	3.75	sp.
Mohair look, white	4.95	lb.
Irish linen boucle, natural	2.00	tube
Mercerized pearl cotton and floss, 3-5 size, art		
114, 2 oz. tubes:	.49	tube
79 Old gold	476 Turquoise	1446 Silver
85 Peach	479 Beauty rose	1447 Raspberry
402 Orange	501 Jade	1448 Lt. jade
404 Yellow	522 Navy	1449 Med. jade
406 Lt. yellow	536 Pistache	1450 Dk. jade
407 Violet	539 Steel	1451 Lt. olive
408 Lavender	540 Charcoal	1452 Olive
429 Emerald	562 Bottle green	1453 Reseda
438 Red	1260 Rust	1454 Grotto blue
439 Brilliant red	1261 Dk. orange	1455 Peacock
	1262 Lt. pink	1456 Heliotrope
440 Scarlet	1402 Linen color	1457 Burnt orange
441 Black	1411 Tarragon	1458 Crab apple
444 Deep red	1431 Taupe	1459 Canary yellow
1457 Dk. Rose	1432 Buff	1460 Topaz
pink	1433 Nu taupe	1462 Chartreuse
475 Aqua		
Metallic yarns, non-tarnishing, 2 oz. tubes, 1/64:	1.00	tube
gold, silver, copper		
Novelty yarn, size 1, Art 105, approx. 1050 yds. per	3.70	tube
79 Old gold	767 Lt. green	
90 Beige	862 Natural	
402 Orange	908 Sal rose	
404 Yellow	920 Skipper blue	
406 Lt. yellow	952 Lt. blue	
440 Scarlet	984 White	
441 Black	993 Med. blue	
459 Green	1019 Pink	
501 Jade	1211 Brown	
539 Steel	1447 Raspberry	
609 Rust	1451 Lt. olive	
656 Chili brown	1462 Chartreuse	

Cotton warp, unmercerized, Art 314, 10/2, 1 lb. 3.25 cone cones

402 Orange	552 Navy	1121 Brown
404 Yellow	539 Steel	1260 Rust
406 Lt. yellow	562 Bottle green	1262 Lt. pink
407 Violet	574 Old rose	1402 Linen color
409 Orchid	655 Maroon	1431 Toupe
429 Emerald	656 Chili brown	1432 Buff
438 Red	767 Lt. green	1450 Dk. jade
440 Scarlet	920 Skipper blue	1457 Burnt orange
441 Black	992 Blue	1458 Coral
458 Dk. rose	993 Med. blue	1460 Topaz
pink	1019 Pink	1462 Chartreuse
501 Jade		

Four strand filler, Art 1014, 100 yds. per skein .35 skein

1 White	39 Dk. blue	70 Lavender
2 Black	33 Navy	75 Purple
3 Cream	36 Turquoise	86 Lt. gray
4 Natural	41 Salmon	78 Gray
5 Peach	46 Rose pink	90 Beige
10 Yellow	48 Lt. pink	95 Red
11 Canary	49 Dusty rose	104 Deep rose
12 Chartreuse	55 Lt. green	105 Wine
16 Flamingo	58 Hunter green	120 Brown
20 Orange	59 Dk. green	124 Dk. brown
26 Lt. blue	61 Med. green	129 Rust
28 Delft blue	62 Emerald green	

Jute tone, Art 47, 4 oz. tubes, approx. 75 yds. .69 tube

1 Chalk white	44 Radiant rose
2 Jet black	49 Moss pink
4 Natural	52 Willow green
11 Canary yellow	59 Dk. green
17 Spun gold	70 Lavender
20 Pumpkin	95 True red
26 Azure blue	124 Mocha brown
30 Royal blue	129 Burnt orange

Carpet warp, Art 414, size 8/4, 8 oz. tube 1.06 tube

17 Gold	700 Lavender	1325 Lt. blue
42 Tea rose	836 Black	1326 Dk. blue
34 Pink	840 Beige	1327 Red
62 Emerald	841 Yellow	1328 Lt. green
75 Purple	845 White	1329 Dk. green
87 Gray	850 Brown	1330 Rust
100 Natural	936 Turquoise	1331 Dk. brown
460 Rose pink	1324 Orange	1332 Wine
490 Dusty rose		

Wood Items

Particle board	.07 ft.
Wood blocks (for wood cuts)	
White pine, Phillipine mahogany, 6" x 8"	2.00 doz.
White pine, Phillipine mahogany, 8" x 12"	4.00 doz.
White pine, Phillipine mahogany, 12" x 16"	8.00 doz.
Wood (for carving)	
Sugar pine, 6" x 8" wide, 4" thick from 12'	.60 ea.
Walnut, 3" x 3" x 30"	2.35 ea.

STOREROOM ITEMS

<u>Item</u>	<u>Price</u>
Brush, art #4, watercolor, ink, poster (adv. students)	.15
Brush, art #7, watercolor, ink, poster (adv. students)	.20
Brush, art #11, watercolor, ink, poster (adv. students)	.25
Brush, art #14, watercolor, ink, poster (adv. students)	.30
Brush, #134, 3/4" flat bristles	.25
Brush, #111 - 1" flat bristles	.30
Brush, #5 red sable, adv. watercolor or ink	.35
Brush, #7 Jr.-Sr. watercolor or ink	.47
Brush, shellac 1/2"	.12
Brush, shellack 1"	.15
Marker, felt tip, large size, not refillable, black	.40
Marker, felt tip, large size, not refillable, red	.40
Marker, felt tip, large size, not refillable, blue	.40
Marker, felt tip, large size, not refillable, purple	.40
Marker, felt tip, large size, not refillable, yellow	.40
Marker, felt tip, large size, not refillable, green	.40
Marker, felt tip, large size, not refillable, orange	.40
Marker, felt tip, large size, not refillable, brown	.40
Charcoal crayon, Conte, box of 12	.85
Charcoal sticks, black	.60
Fixatif, charcoal, 12 oz. spray can	.60
Clay, four, 5 lb. bag	.50
Clay, modeling, 1 lb. package, brown, moist	.30
Clay, modeling, 1 lb. package, brown, moist	.25
Clay, modeling, 1 lb. package, gray, moist	.25
Clay, modeling, 1 lb. package, green, moist	.45
Clay, modeling, 1 lb. package, cerise red, moist	.30
Clay, modeling, 1 lb. package, yellow, moist	.30
Clay, modeling, 5 lb. package, gray green, moist	.85
Clay; modeling, 25 lb. package, red moist	1.10
Clay; modeling, 25 lb. package, white moist	1.10
Butter boat, 2 lb. capacity, package of 50	.35
Paper cutter, 15"	11.25
Cray Pas, #212 Artista oil pastels, box of 12	.25
Crayons, assorted, pressed, box of 8	.10
Crayons, assorted, pressed, box of 16	.20
Crayons, large, anti-roll, pressed, box of 12, red	.30
Crayons, large, anti-roll, pressed, box of 12, orange	.30
Crayons, large, anti-roll, pressed, box of 12, blue	.30
Crayons, large, anti-roll, pressed, box of 12, brown	.30
Crayons, large, anti-roll, pressed, box of 12, yellow	.30
Crayons, large, anti-roll, pressed, box of 12, green	.30

Crayons, large, anti-roll, pressed, box of 12, black	.30
Crayons, large, anti-roll, pressed, box of 12, violet	.30
Tape, tuck, 90T, 2" wide, 60 yd. roll, silver	2.65
Tape, tuck, 90T, 2" wide, 60 yd. roll, black	3.10
Crayons, marking, large, Staonal, red	.05
Crayons, marking, large, Staonal, black	.05
Paint, Liquitex acrylic polymer emulsion (six colors to a set) 2 oz. tubes	2.25
Paint, Liquitex polymer medium, quart	1.50
Paste, Liquitex modeling, quart	1.20
Liquitex, Gasso, quart	1.50
Ink, block printing, 1 $\frac{1}{4}$ oz. tube, red	.30
Ink, block printing, 1 $\frac{1}{4}$ oz. tube, green	.30
Ink, block printing, 1 $\frac{1}{4}$ oz. tube, black	.30
Ink, block printing, 1 $\frac{1}{4}$ oz. tube, blue	.30
Ink, block printing, 1 $\frac{1}{4}$ oz. tube, brown	.30
Ink, block printing, 1 $\frac{1}{4}$ oz. tube, white	.30
Ink, block printing, 1 $\frac{1}{4}$ oz. tube, orange	.30
Ink, block printing, 1 $\frac{1}{4}$ oz. tube, violet	.30
Ink, block printing, 1 $\frac{1}{4}$ oz. tube, yellow	.30
Knife, stencil, blade 1" x $\frac{1}{4}$ "	.50
Linoleum block tools, #1, assortment of 5 cutters	.70
Brayers, Speedball, soft rubber, 4", #64	.50
Brayers, Speedball, soft rubber, 6", #66	1.55
Needles, sewing crewel, assorted #5/10 pkg. of 15, #H35, Millwork	.10
Needles, tapestry, blunt point #18, pkg of 6, #H8	.10
Burlap, 52" wide, 3 yd. lengths, black	.60
Burlap, 52" wide, 3 yd. lengths, Army blue	.67
Burlap, 52" wide, 3 yd. lengths, antique gold	.60
Burlap, 52" wide, 3 yd. lengths, fall green	.67
Burlap, 40" wide, 3 yd. lengths, natural	.35
Burlap, 52" wide, 3 yd. lengths, China red	.60
Burlap, 52" wide, 3 yd. lengths, turquoise	.67
Yarn, cotton, all purpose, 100 yd. skein, black	.30
Yarn, cotton, all purpose, 100 yd. skein, sapphire blue	.30
Yarn, cotton, all purpose, 100 yd. skein, light brown	.30
Yarn, cotton, all purpose, 100 yd. skein, emerald green	.30
Yarn, cotton, all purpose, 100 yd. skein, orange	.30
Yarn, cotton, all purpose, 100 yd. skein, red	.30
Yarn, cotton, all purpose, 100 yd. skein, tea rose	.30
Yarn, cotton, all purpose, 100 yd. skein, white	.30
Yarn, cotton, all purpose, 100 yd. skein, yellow	.30
Yarn, cotton, all purpose, 100 yd. skein, medium green	.30
Yarn, virgin wool, knitting 4 ply, 4 oz. skein, Alice blue	.75
Yarn, virgin wool, knitting 4 ply, 4 oz. skein, royal blue	.75

Glitter, 1 oz. jar, blue	.40
Glitter, 1 oz. jar, gold	.40
Glitter, 1 oz. jar, green	.40
Glitter, 1 oz. jar, red	.40
Glitter, 1 oz. jar, silver	.40
Glaze, Duncan E-Z Flow, brushing, (cone .06 or 1850°, 4 oz. #617 clear)	.30
Glaze, Duncan E-Z Flow, brushing, #600, buttercup yellow	.40
Glaze, Duncan E-Z Flow, brushing, #603, autumn green	.40
Glaze, Duncan E-Z Flow, brushing, #607, turquoise green	.40
Glaze, Duncan E-Z Flow, brushing, #613, black	.40
Glaze, Duncan E-Z Flow, brushing, #604, leaf green	.40
Glaze, Duncan E-Z Flow, brushing, #615, mahogany	.40
Glaze, Duncan E-Z Flow, brushing, #623, rose pink	.40
Glaze, Duncan E-Z Flow, brushing, #65, Chartreuse	.40
Glaze, Duncan E-Z Flow, brushing, #1103, tan	.40
Glaze, Duncan E-Z Flow, brushing, #1005, clear	.40
Glaze, Duncan E-Z Flow, brushing, #2003, robin egg blue	.40
Glaze, Duncan E-Z Flow, brushing, #10055, Alpine blue satin	.40
Glaze, Duncan E-Z Flow, brushing, #10056, peacock green	.40
Glaze, Duncan E-Z Flow, brushing, #10057, Carnation pink satin	.40
Glaze, Duncan E-Z Flow, brushing, #10058, jonquil yellow satin	.40
Glaze, Duncan E-Z Flow, brushing, #10059, black satin	.40
Glaze, Duncan E-Z Flow, brushing, #631, Chinese red	.40
Glaze, self-glazing, 16 oz., black lustre	1.40
Glaze, self-glazing, 16 oz., opaque white	1.40
Glaze, self-glazing, 16 oz., light blue	1.40
Glaze, self-glazing, 16 oz., leaf green	1.40
Glaze, self-glazing, 16 oz., flame	2.15
Glaze, self-glazing, 16 oz., yellow	1.40
Paint, finger, 8 oz. liquid, yellow	.35
Paint, finger, 8 oz. liquid, green	.35
Paint, finger, 8 oz. liquid, red	.35
Paint, finger, 8 oz. liquid, green	.35
Paint, finger, 8 oz. liquid, red	.35
Paint, finger, 8 oz. liquid, blue	.35
Alpha color brilliants, concentrated semi-moist tempera cakes, 0418-00 "student set", 8 reg. size cakes	.65
Alpha color brilliants, 9-407 reg. size cake refills, 1¼" x 1" x 1¼", #10 black	.10
Alpha color brilliant refill, #03 blue	.10
Alpha color brilliant refill, #17, brown	.10

Alpha color brilliant refill, #47 green	.10
Alpha color brilliant refill, #50 orange	.10
Alpha color brilliant refill, #65 red	.10
Alpha color brilliant refill, #75 white	.10
Alpha color brilliant refill, yellow	.10
Paint, poster, 8 oz. liquid, tempera, black	.45
Paint, poster, 8 oz. liquid, tempera, blue	.45
Paint, poster, 8 oz. liquid, tempera, green	.45
Paint, poster, 8 oz. liquid, tempera, red	.45
Paint, poster, 8 oz. liquid, tempera, white	.45
Paint, poster, 8 oz. liquid, tempera, yellow	.45
Paint, tempera, 16 oz. powder, black	.60
Paint, tempera, 16 oz. powder, blue	.60
Paint, tempera, 16 oz. powder, brown	.60
Paint, tempera, 16 oz. powder, magenta	.60
Paint, tempera, 16 oz. powder, green	.60
Paint, tempera, 16 oz. powder, orange	.55
Paint, tempera, 16 oz. powder, red	.55
Paint, tempera, 16 oz. powder, violet	.60
Paint, tempera, 16 oz. powder, white	.60
Paint, tempera, 16 oz. powder, yellow	.60
Paint, tempera, 16 oz. powder, turquoise	.65
Paint, watercolor, #8 box	.35
Paint, watercolor, #16 box	.75
Paint, watercolor, refills, half-pan, black	.25
Paint, watercolor, refills, half-pan, blue	.25
Paint, watercolor, refills, half-pan, brown	.25
Paint, watercolor, refills, half-pan, green	.25
Paint, watercolor, refills, half-pan, orange	.25
Paint, watercolor, refills, half-pan, red	.25
Paint, watercolor, refills, half-pan, violet	.25
Paint, watercolor, refills, half-pan, white	.25
Paint, watercolor, refills, half-pan, yellow	.25
Plaster of Paris, 5 lb. box	.50
Plaster of Paris, 25 lb. box	2.15
Pariscraft - J&J #7374	.45
Stove pipe wire, soft annealed, 18 gauge	.20
Wire, flower, green	.10
Wheat paste, wall paper, 5 lb. bag	.90
Pipe cleaners, 12", by pkg.	.45
Garbage can w/lid, 4 gal. Rubbermaid #2975	2.97
Garbage can w/lid, 10 gal. Rubbermaid #2977	3.95
Compass, small	.10
Chalk, assorted, 144 sticks	2.30
Chalk, assorted, 12 sticks	1.30
Chalk, sketch 0, 12 sticks	.50
Yardstick, metal tip	.30
Beads, plastic, varied sizes, shapes, colors, 144/box	.90
Laces, bead	.30

Tape, Mystik, 2" x 540", brown	1.60
Tape, Mystik, 2" x 540", green	1.65
Tape, Mystik, 2" x 540", red	1.70
Tape, Mystik, 2" x 540", wine	1.60
Tape, Mystik, 2" x 540", black	1.60
Tape, Mystik, 3" x 540", brown	2.45
Tongue depressors, wood, box	1.25
Needles, package	.10
Glue, Lepages, tube 1 oz., 6 to a box	.60
Glue, Lepages, can 8 oz.	.50
Glue, Lepages, 16 oz. can	.95
Paste, school, quart jar	.40
Past brushes, 12 to package	1.20
Rubber cement, pint	.40
Rubber cement thinner, pint	.30
Twine, wrapping, $\frac{1}{2}$ lb. ball	.15
Twine, wrapping, $2\frac{1}{2}$ lb. cone	1.70
Blotter, desk 19" x 24", assorted colors, per dozen	.60
Tape, masking, 1" double faced	1.85
Scotch tape, $\frac{1}{2}$ " x 800'	.20
Scotch tape, $\frac{3}{8}$ " x 1296'	.40
Scotch tape, $\frac{3}{4}$ " x 1296'	.25
Tape, masking, 1" x 60 yds.	.50
Scissors, 4" blunt, right handed	.20
Scissors, 4" blunt, left handed	.20
Scissors, 5" sharp, right handed	.13
Scissors, 5" sharp, left handed	.20
Scissors, 8" sharp, right handed	.60
Eraser, Artgum 1" x 1" x 1", 6 to package	.30
Eraser, half & half, 6 to package	.30
Ink, black, Higgins Eternal, quill top	.20
Ink, black Higgins, India, quart	5.60
Bottles, empty $\frac{3}{4}$ oz., plastic quill stopper or rubber stopper	.10
Ink, red, bottle	.10
Ink, white, bottle	.15
Pen holders	.05
Pen points, assorted lettering	.90
Pencils, 4B drawing, Eagle turquoise	.15
Pencils, drawing 2H	.10
Pencils, drawing 3H	.10
Pencils, drawing 2B Eagle turquoise	.15
Pencils, drawing 4H	.10
Pins, straight, $\frac{1}{2}$ lb. box	.55
Thumb tacks, box of 100	.10
Bristol board, $22\frac{1}{2}$ " x $28\frac{1}{2}$ "; 10 to package, blue	.40
Bristol board, $22\frac{1}{2}$ " x $28\frac{1}{2}$ ", 10 to package, canary yellow	.40
Bristol board, $22\frac{1}{2}$ " x $28\frac{1}{2}$ "; 10 to package, pink	.40
Bristol board, $22\frac{1}{2}$ " x $28\frac{1}{2}$ ", 10 to package, red	.40

Bristol board, 22 $\frac{1}{2}$ " x 28 $\frac{1}{2}$ ", 10 to package, white	.40
Poster board, 22 $\frac{1}{2}$ " x 28", 6 ply, white	.07
Poster board, 22" x 28", 6 ply (color 1 side) blue	.07
Poster board, 22" x 28", 6 ply (color 1 side) cardinal red	.07
Poster board, 22" x 28", 6 ply, Mandarin red	.07
Poster board, 22" x 28", 6 ply, green	.07
Poster board, 22" x 28", 6 ply, yellow chrome	.07
Poster board, 22" x 28", 6 ply, lemon yellow	.07
Poster paper, 9" x 12", package of 100, white	.20
Poster paper, 9" x 12", package of 100, dark blue	.20
Poster paper, 9" x 12", package of 100, light blue	.20
Poster paper, 9" x 12", package of 100, gray	.20
Poster paper, 9" x 12", package of 100, yellow	.20
Poster paper, 9" x 12", package of 100, orange	.20
Poster paper, 9" x 12", package of 100, pink	.20
Poster paper, 9" x 12", package of 100, red	.20
Poster paper, 9" x 12", package of 100, brown	.20
Poster paper, 9" x 12", package of 100, tan	.20
Poster paper, 9" x 12", package of 100, black	.20
Poster paper, 9" x 12", package of 100, blue green	.20
Poster paper, 9" x 12", package of 100, yellow green	.20
Poster paper, 9" x 12", package of 100, emerald green	.20
Poster paper, 9" x 12", package of 100, light green	.20
Poster paper, 9" x 12", package of 100, yellow orange	.20
Poster paper, 9" x 12", package of 100, forest green	.20
Poster paper, 9" x 12", package of 100, blue	.20
Poster paper, 9" x 12", package of 100, purple	.20
Poster paper, 9" x 12", package of 100, lavender	.20
Paper, poster, 12" x 18", package of 100, white	.45
Paper, poster, 12" x 18", package of 100, dark blue	.45
Paper, poster, 12" x 18", package of 100, light blue	.45
Paper, poster, 12" x 18", package of 100, gray	.45
Paper, poster, 12" x 18", package of 100, yellow	.45
Paper, poster, 12" x 18", package of 100, orange	.45
Paper, poster, 12" x 18", package of 100, red	.45
Paper, poster, 12" x 18", package of 100, tan	.45
Paper, poster, 12" x 18", package of 100, black	.45
Paper, poster, 12" x 18", package of 100, emerald green	.45
Paper, poster, 12" x 18", package of 100, yellow green	.45
Paper, poster, 12" x 18", package of 100, pink	.45
Paper, poster, 12" x 18", package of 100, brown	.45
Paper, poster, 12" x 18", package of 100, yellow orange	.45
Paper, poster, 12" x 18", package of 100, light green	.45
Paper, poster, 12" x 18", package of 100, forest green	.45
Paper, poster, 12" x 18", package of 100, blue green	.45
Paper, poster, 12" x 18", package of 100, blue	.45
Paper, poster, 12" x 18", package of 100, purple	.45
Paper, poster, 12" x 18", package of 100, lavender	.45

Construction paper,	9" x 12"	100/package,	violet	.40
Construction paper,	9" x 12"	100/package,	assorted	.40
Construction paper,	9" x 12"	100/package,	white	.40
Construction paper,	9" x 12"	100/package,	dark blue	.40
Construction paper,	9" x 12"	100/package,	light blue	.40
Construction paper,	9" x 12"	100/package,	light gray	.40
Construction paper,	9" x 12"	100/package,	granite gray	.40
Construction paper,	9" x 12"	100/package,	gray	.40
Construction paper,	9" x 12"	100/package,	dark green	.40
Construction paper,	9" x 12"	100/package,	yellow	.40
Construction paper,	9" x 12"	100/package,	orange	.40
Construction paper,	9" x 12"	100/package,	pink	.40
Construction paper,	9" x 12"	100/package,	red	.40
Construction paper,	9" x 12"	100/package,	brown	.40
Construction paper,	9" x 12"	100/package,	tan	.40
Construction paper,	9" x 12"	100/package,	black	.40
Construction paper,	9" x 12"	100/package,	blue green	.30
Construction paper,	9" x 12"	100/package,	red orange	.40
Construction paper,	9" x 12"	100/package,	yellow green	.40
Construction paper,	9" x 12"	100/package,	emerald green	.40
Construction paper,	9" x 12"	100/package,	light yellow	.40
Construction paper,	9" x 12"	100/package,	light green	.40
Construction paper,	12" x 18"	100/package,	assorted	.90
Construction paper,	12" x 18"	100/package,	white	.80
Construction paper,	12" x 18"	100/package,	violet	.80
Construction paper,	12" x 18"	100/package,	dark blue	.80
Construction paper,	12" x 18"	100/package,	gray	.80
Construction paper,	12" x 18"	100/package,	yellow	.80
Construction paper,	12" x 18"	100/package,	orange	.80
Construction paper,	12" x 18"	100/package,	red	.80
Construction paper,	12" x 18"	100/package,	dark brown	.80
Construction paper,	12" x 18"	100/package,	tan	.80
Construction paper,	12" x 18"	100/package,	black	.80
Construction paper,	12" x 18"	100/package,	emerald green	.80
Construction paper,	12" x 18"	100/package,	yellow green	.80
Construction paper,	12" x 18"	100/package,	pink	.80
Construction paper,	24" x 36"	10/package,	white	.30
Construction paper,	24" x 36"	10/package,	violet	.30
Construction paper,	24" x 36"	10/package,	dark blue	.30
Construction paper,	24" x 36"	10/package,	gray	.30
Construction paper,	24" x 36"	10/package,	light blue	.30
Construction paper,	24" x 36"	10/package,	yellow	.30
Construction paper,	24" x 36"	10/package,	orange	.30
Construction paper,	24" x 36"	10/package,	red	.30
Construction paper,	24" x 36"	10/package,	dark brown	.30
Construction paper,	24" x 36"	10/package,	tan	.30
Construction paper,	24" x 36"	10/package,	black	.30

Construction paper, 24" x 36", 10/package, emerald green	.30
Construction paper, 24" x 36", 10/package, yellow green	.30
Construction paper, 24" x 36", 10/package, pink	.30
Construction paper, 24" x 36", 10/package, Black	.30
Illustration board, 30" x 40", smooth, per sheet	.50
Illustration board, 30" x 40", pebble, per sheet	.50
Paper, watercolor, fine tooth, one side 90#, 18" x 24", Bienfang #531, by pkg of ten sheets	.70
Paper, watercolor, fine tooth, one side 140#, 18" x 24", Bienfang #533, by pkg of ten sheets	1.20
Paper, finger, 60#, 16" x 22", 100/package	1.45
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, azure blue #261	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, baby blue #161	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, national blue #462	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, seal brown #381	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, pearl gray #191	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, Nile green #351	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, spring green #252	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, blush pink #121	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7# per quire, cerise red #224	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, flame red #235	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, canary #242	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, goldenrod yellow #244	.30
Paper, tissue, Fourdrinier type, 20" x 30", 7#, per quire, white	.30
Paper, crepe, per fold, white	.10
Paper, crepe, per fold, black	.10
Paper, crepe, per fold, violet	.10
Paper, crepe, per fold, purple	.10
Paper, crepe, per fold, turquoise blue	.10
Paper, crepe, per fold, midnight blue	.10
Paper, crepe, per fold, mint green	.10
Paper, crepe, per fold, holiday green	.10
Paper, crepe, per fold, buttercup yellow	.10
Paper, crepe, per fold, bright orange	.10

Paper, crepe, per fold, pink	.10
Paper, crepe, per fold, brown	.10
Paper, drawing, mainila 24" x 36", 40 lb. per 25 sheets	.50
Paper, drawing, manila 9" x 12", 40 lb., per 100 sheets	1.00
Paper, drawing, manila 12" x 18", 40 lb. per 100 sheets	2.05
Paper, drawing, manila 18" x 24", 40 lb., per 100 sheets	3.25
Paper, drawing, manila ½" square, 9" x 12", per 100 sheets	1.10
Paper, manila drawing, 1¼ square, 9" x 12", per 100 sheets	1.10
Paper, drawing 9" x 12" 60#, per 100 sheets, white	2.00
Paper, drawing 12" x 18" 80#, per 100 sheets, white	4.15
Cream Aiphatone, 18" x 24", by ream	1.45
Cream paper, 18" x 24", Beinfang #507, by ream	4.35
Light gray charcoal paper, Bienfang, #512-5, 19" x 25", ream	19.50
Paper, white charcoal, Bienfang, 10" x 25", #d512-1 ream	16.15
Paper, block printing, 18" x 24", 100/package	3.00
Foil paper, 8" x 10", Bienfang #5000, 12 sheets/pad, 9 colors	.25
Paper, Strathmore, 25" x 28", 70#, green with silver flake, per sheet	.10
Paper, newsprint unruled, 8½" x 11", canary, by ream	.50
Paper, newsprint unruled, 12" x 18", white, by ream	.70
Paper, newsprint unruled, 18" x 24", white, by ream	1.40
Paper, newsprint unruled, 24" x 36", white, by ream	2.75
Paper, onionskin, 8½" x 11", by ream	1.35
Paper, tracing, 8½" x 11", by ream	.95
Paper, poster, 24" x 36", 25/package, white	.50
Paper, tagboard, 9" x 12", #125, 100/package	.55
Paper, tagboard, 12" x 18", #125, 100/package	1.00
Paper, tagboard, 24" x 36", #125, 10/package	.30
Paper, tagboard, 24" x 36", #200, 10/package	.50
Paper, wrapping brown 36", 40 lb. roll	5.20
Paper, wrapping, white 36", 40 lb. roll	7.60
Paper, sulphite, 11" x 17", 20#, white, by ream	1.05
Paper, offset, 11" x 17", 50#, vellum finish, white ream	2.80
Paper, offset, 11" x 17", 50#, vellum finish, pink ream	2.90
Paper, offset, 11" x 17", 50#, vellum finish, blue ream	2.90
Paper, offset, 11" x 17", 50#, vellum finish, green ream	2.90

Paper, offset, 11" x 17", 50#, vellum finish, canary ream	2.90
Paper, offset, 11" x 17", 50#, vellum finish, golden-rod, ream	2.90
Paper, offset, 11" x 17", 50#, vellum finish, sand, "	2.90
Paper, offset, 11" x 17", 50#, vellum finish, buff, "	2.90
Paper, offset, 11" x 17", 50#, vellum finish, gray, "	2.90
Paper, offset, 11" x 17", 50#, vellum finish, orchid, ream	2.90
Paper, offset, 11" x 17", 50#, vellum finish, tangerine, ream	2.90
Text paper, 11" x 17", 20#, parchment, natural color	4.40
Text paper, antique finish, 11" x 17", 70 lb., rose	4.40
Text paper, antique finish, 11" x 17", 70 lb., India	4.40
Text paper, antique finish, 11" x 17", 70 lb., aqua	4.40
Text paper, antique finish, 11" x 17", 70 lb., tan	4.40
Text paper, antique finish, 11" x 17", 70 lb., canary	4.40
Text paper, antique finish, 11" x 17", 70 lb., green	4.40
Text paper, antique finish, 11" x 17", 70 lb., white	4.40
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, light green	8.00
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, dark green	8.00
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, light blue	8.00
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, medium blue	8.00
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, canary	8.00
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, goldenrod	8.00
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, light tan	8.00
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, gray	8.00
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, white	7.70
Cover paper, 11 $\frac{1}{4}$ " x 17 $\frac{1}{2}$ ", 65#, antique finish, black	8.00
Chip board, 925 weight, 11" x 17"	1.15
Transparent acetate sheets, 8 $\frac{1}{2}$ " x 11", .0075 clear, 40/package	1.00
Paper bags, brown, 50/package	.15
Cups, cold, 10 oz., box of 100	.90
Rags, per pound	.40
Sponge, cellulose #8	.25
Bucket, water, 10 qt.	.65
Dust pan	.80
Ash and garbage can, 20 gallon	3.95
Cups, paper, Lily tulip, box of 100	.30
Glass cutter	.30
Nails, #4, 1 lb. box	.15
Nails #6, 1 lb. box	.10

Nails #8, 1 lb. box	.12
Nails #16, 1 lb. box	.12
Nails, #8, common	.12
Sandpaper, 3/0, per sheet	.05
Sandpaper, 7/0, per sheet	.04
Sandpaper, 220 wet or dry	.08
Sandpaper, 400 wet or dry	.06
Lacquer, clear, 1 gallon	2.75
Lacquer, flat finish, 1 gallon	2.85
White shellac, pint	.55
Japan dryer, quart	.75
Alcohol, denatured, clear, gallon	1.30
Lacquer thinner, 1 gallon	1.10
Linseed oil, boiled, gallon	1.80
Mineral spirits, 1 gallon	.25
Paint and varnish remover, 1 gallon	1.45
Plastic wood, 1 lb. can	.65

## RECOMMENDATIONS

The teachers and administrators should carefully consider the following factors in the improvement of the art curriculum.

1. Physical facilities must be enlarged to accommodate more students and better art oriented projects. Suggested area for expansion would be the room directly across the hall. Further intensive thought should be made concerning the addition of a new room or building to house arts and crafts and certain space consuming activities, such as sculpture.
2. Lighting, ventilation, and safety devices should be installed immediately.
3. Philosophy of class scheduling and requirements must be reviewed. Study of art appreciation and humanities classes should be considered so as to offer at least the majority, preferably all of the students some art experience.
4. A part-time or full-time qualified art coordinator for the entire school system should be hired. This should not be left up to the kind heartedness of high school teachers who have no training in these areas.
5. An extensive study of art education practices on the elementary and junior high school level should be undertaken to insure continuous and progressive art education.

## SUMMARY

This study is an adaptable art curriculum guide for Powell Senior High School. However, continued evaluation by administrators and teachers is necessary before acceptance. Additional research, for instance, is necessary in integrated activities, such as a humanities course,

where the teachers and administrators instituting the project must sit down as a group and work out an effective course of action.

The guide should not be considered a "bible" to be followed on faith alone. It should be constantly analyzed and upgraded whenever valid changes are necessary. For this is the only effective manner in establishing a creative art program.

## ANNOTATED BIBLIOGRAPHY

Andrews, Michael F., Editor. Aesthetic Form and Education. Syracuse: Syracuse University Press, 1958. 105 pp.

This volume represents the combined lectures of the first two symposia entitled, The Enrichment of Education Through the Arts. The lectures included such speakers as Susanne K. Langer, Robert Iglehart, Melvin M. Tumin, Laura Zirbes, Jerome Hausman, Michael F. Andrews, Seymour Robins, Brewster Ghiselin, James L. Mursell, and Harold Taylor. Although much of the material is divergent, the content emphasizes the growth and development of the child in a creative environment, aesthetic form, and the importance of art in a culture.

Barkan, Manuël. A Foundation for Art Education. New York: The Ronald Press Company, 1955. 235 pp.

An analysis of art in society and education, the individual in creative visual arts, and the duty of teaching in regards to the problems of education. Suggests on aesthetic forms being reached through media, materials, room environment, fulfillment of student needs and interests.

Butler, Frank A. Improvement of Teaching in Secondary Schools. Chicago: The University of Chicago Press, 1956. 433 pp.

This book examines the objectives of education and the role of the teacher. Emphasis is made concerning education meeting the needs of the students.

Conant, Howard and Arne Randall. Art in Education. Peoria, Illinois: Chas. A. Bennett, 1959. 345 pp.

The role of the teacher, the needs and interests of the student, and art facilities and materials in this book were helpful guides.

De Francesco, Italo L. Art Education: Its Means and Ends.  
New York: Harper & Brothers, Publishers, 1958.  
415 pp.

De Francesco's book was probably one of the most helpful sources of information on the creative aspects of student development, suggested areas for investigation, and the role of educator. Much of the material applies to the elementary and intermediate grades, but of that pertaining to secondary education, value was to be found.

Douglass, Harl R. The High School Curriculum. New York:  
The Ronald Press Company, 1956. 582 pp.

This volume examines curriculum, curriculum materials, curriculum guides, and the improvement of curriculum through careful study and guidance. This book was especially helpful in correlating the proposed guide to the particular school system.

Gaitskell, Charles D. and Margaret R. Art Education During Adolescence. New York: Harcourt, Brace and Company, 1954. 116 pp.

The major emphasis of this book was on the needs and interests of the students and the fulfillment of those needs and interests through a sound program of art activities. The book supplied much basic information used in some of the background material of the guide.

Hausman, Jerome J., Editor: Report of the Commission on Art Education. Washington, D. C.: National Art Education Association, 1965. 148 pp.

Members of the commission were: Jerome J. Hausman, Manuel Barkan, Kenneth Beittel, Edmund Feldman, Ivan Johnson, Irving Kaufman, Frederick Logan, Mary Adeline McKibbin, Harold Schultz, and Edwin Ziegfeld. The following valuable areas expressed by six of the contributors were used extensively in the development of the guide. Jerome J. Hausman, "Meaning and Significance for Education": selection of art activities with emphasis on aesthetic goals constitute an effective education program. Manuel Barkan, "Curriculum and the Teaching of Art": analysis of perceptive, creative and aesthetic growth of the adolescent in selecting art activities.

Edmund B. Feldman, "The Nature of the Aesthetic Experience": selection of art activities as related to the perceptual and aesthetic needs of the student. Ivan Johnson, "The Bases for Art Teacher Preparation": the teacher's role in determining meaningful art activities geared to interests and needs; objectives of an art curriculum. Frederick M. Logan, "Development of Art Education in the Twentieth Century U.S.A.": review of art education movement and objectives of education as an art curriculum is established. Mary Adeline McKibbin, "Art in the Secondary Schools": art in general education, integrated activities, humanities, effective use of space, material, and time and teacher scheduling were areas examined.

Havighurst, Robert J. and Hilda Taba. Adolescent Character and Personality. New York: John Wiley and Sons, Inc. 1963. 315 pp.

A comprehensive study of the adolescent written in collaboration with the Committee on Human Development at the University of Chicago.

Ishida, Richard. Art Curriculum for the Seventh, Eighth and Ninth Grades. Greeley, Colorado: Colorado State College, 1968. 218 pp.

A helpful guide for determining aesthetic experiences in relation to early adolescent needs.

Keiler, Manfred L. The Art in Teaching Art. Lincoln: University of Nebraska Press, 1961. 247 pp.

An examination and expansion of art education aims and concepts, the role of the teacher, art curriculum, physical facilities, and media and methods. Suggested art activities and ideas were used in the guide.

Lanier, Vincent. Teaching Secondary Art. Scranton, Pennsylvania: International Textbook Company, 1966. 145 pp.

This book is a valuable source of information in the areas of the role of the teacher, basic philosophy of art education, and selected art activities and media.

Lowenfeld, Viktor and W. Lambert Brittain. Creative and Mental Growth. New York: Macmillan Company, 1964. 412 pp.

A study of growth and development of a student as it relates to creativity. Valuable in determining adolescent needs and interests as well as their relative creative ability and skill. Special aspects of aesthetic experience are also useful.

Patach, Dolores. Junior High School Art Curriculum. Greeley, Colorado: Colorado State College, 1968. 213 pp.

A helpful guide for determining aesthetic experiences in relation to early adolescence.

Reed, Carl. Early Adolescent Art Education. Peoria, Illinois: Chas. A. Bennett Co., Inc.; 1957. 205 pp.

Although this book is designed as an analysis of the value of art education on the junior high school level and the young adolescent characteristics, much of the material can be applied to certain aspects of high school level, such as the adjustment of art activities to the needs and interests of ninth graders.

Romine, Stephen A. Building the High School Curriculum. New York: The Ronald Press Company, 1954. 520 pp.

This book provides a comprehensive survey of the secondary school curriculum, its development and employment. Particular value in establishing goals and objectives for a curriculum guide.

State Board of Education. Art for the Schools of Missouri, 1960. ed. Hubert Wheeler, Commission of Education Publication No. 1196. 423 pp.

An efficient guide stating helpful information regarding background materials and activities.

Stever, Douglas B. An Introduction to the Art Curriculum. Greeley, Colorado: Colorado State College, 1968. 193 pp.

A current guide defining aesthetic experience in relation to high school student needs.

Wickiser, Ralph L. An Introduction to Art Education. New York: The World Book Company, 1957. 342 pp.

A useful coverage of art in education, the nature of art experiences and the planning of an art program. This reference discussed in depth the role of the teacher as he develops a philosophy of art education.

Ziegfeld, Edwin, editor. Education and Art. Switzerland: United Nations Educational, Scientific and Cultural Organization, 1954. 129 pp.

This publication combined the major ideas of some of the world's foremost authorities in art education. Articles yielding beneficial information for this study were: Marion Quin Dix, Supervisor of Art Education, Elizabeth, New Jersey; Arne Larsson, Specialist Art Teacher, State High School, Vaesteras, Sweden; Borge Riise, Teacher, Saragata School, Oslo, Norway; and A. Barclay-Russell, Art Inspector, London Country Council, United Kingdom. Marion Quin Dix was particularly helpful in planning art experiences for the secondary level. Arne Larsson contributed information concerning the visually and spacially minded adolescent. Borge Riise explored the art world of the mentally and physically retarded student. A. Barclay-Russell developed concepts about adolescent expression as it meets particular needs.



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