



Art for the small and rural schools
by Albert W Attwell

A THESIS Submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree of Master of Applied Arts at Montana State College
Montana State University
© Copyright by Albert W Attwell (1952)

Abstract:

This thesis came about through my desire to help with the problems of the small and rural schools in developing an art program. As art is a way of life and life is an ever-changing picture, no final answer was found, but a way to a solution of the problem was discovered; an aid to solving it was devised; a philosophy was stated; a method was set up and a plan now in action was formulated.

I have always felt that many programs of art education are weak in their contribution to the student's life. Is this weakness caused by poor teachers, over-crowded schools, lack of materials and indifference of administration? All of these are partial factors. However, perhaps the basic weakness of most art programs is that they are not built around the needs of the community in which the program is to be used. A strong overall program should be planned by students and teachers as well, and be one of fit-the-spot art education.

Yuba County, California, was selected as the research area because of the varied geographic and socio-economic conditions that exist, thus making the opportunity for a broader study possible.

ART FOR THE SMALL AND RURAL SCHOOLS

by

ALBERT W. ATTWELL

A THESIS

Submitted to the Graduate Faculty

in

partial fulfillment of the requirements

for the degree of

Master of Applied Arts

at

Montana State College

Approved:

Head, Major Department

Chairman, Examining Committee

Dean, Graduate Division

Bozeman, Montana

August, 1952

N378
A+88a
~~Handwritten scribble~~

TABLE OF CONTENTS

	<u>Page</u>
ACKNOWLEDGMENTS-----	4
ABSTRACT-----	5
IN RECOGNITION-----	6
PART I: THE THEORY-----	7
The Philosophy-----	7
Art Education-----	9
PART II: FINDING THE NEED-----	13
How the Problem was Approached-----	15
County-wide Survey-----	16
Art Questionnaire-----	16
Art Aids Check-list-----	19
Visits to Schools-----	19
Area Meetings-----	20
County-wide Survey of Art Education Check-sheet-----	21
Art Questionnaire, Sample Copy-----	24
Art Aids Check-list, Sample Copy-----	32
PART III: DEVELOPMENT OF A PLAN-----	35
The Curriculum Committee-----	37
Procedures-----	39
At the School Level-----	40
The Teacher-----	41
Illustration of a Class Project-----	43
An Art Workshop-----	46

PART IV: THE PLAN GOES INTO ACTION-----	48
An Art Guide-----	48
Workshops-----	49
Visits and Demonstrations-----	50
Exhibitions-----	51
Community Service-----	52
Conclusion-----	52
Art Committee Meeting Reports-----	53
Art Bulletins #1 through #7-----	61
LITERATURE CITED OR LITERATURE CONSULTED-----	70

ACKNOWLEDGMENTS

I wish to thank Mr. Cyril H. Conrad for his assistance and guidance during all stages of research for this paper and for his very helpful criticisms.

I also wish to thank Mrs. Agnes Weber Mead, Superintendent of Schools, Yuba County, California, and members of her staff for their cooperation in all phases of the work requested of them, and the Yuba County Art Committee for the fine spirit in which they accepted their appointments and the contributions they made so freely. The committee included these people: Mr. Thomas Ross, Miss Yolanda Bergamini, Mr. Gerald Arnold, Mr. Ray Anderson, Mrs. Lois Cinnamond and Mrs. Agnes Klamt.

Thanks to Mrs. Dorothy Uren formerly elementary consultant in the Yuba County Schools, for her fine work in the county-wide survey of art education. Without her help my first year of research would have been impossible.

A word of appreciation to Mr. and Mrs. Ben Zook for their cooperation on this entire educational project.

To my wife, Betty, whose patience during the entire study and her moral support at all times has been of inestimable value.

ABSTRACT

This thesis came about through my desire to help with the problems of the small and rural schools in developing an art program. As art is a way of life and life is an ever-changing picture, no final answer was found, but a way to a solution of the problem was discovered; an aid to solving it was devised; a philosophy was stated; a method was set up and a plan now in action was formulated.

I have always felt that many programs of art education are weak in their contribution to the student's life. Is this weakness caused by poor teachers, over-crowded schools, lack of materials and indifference of administration? All of these are partial factors. However, perhaps the basic weakness of most art programs is that they are not built around the needs of the community in which the program is to be used. A strong over-all program should be planned by students and teachers as well, and be one of fit-the-spot art education.

Yuba County, California, was selected as the research area because of the varied geographic and socio-economic conditions that exist, thus making the opportunity for a broader study possible.

IN RECOGNITION

My philosophy of art education as it appears in this paper has been greatly influenced by the writings of a number of leaders in the field of art education, especially: John Dewey, Herbert A. Falk, C.D. Gaitskell, M.E. Haggerty, Carolyn S. Howlett, Harriet E. Knapp, Viktor Lowenfeld, Herbert Read, Henry Schaefer-Simmern, William G. Whitford, Leon L. Winslow and Edwin Ziegfield.

PART I THE THEORY

A Statement of Philosophy

A statement of my philosophy, in this case, is based upon a number of personal contacts within the last fifteen years, contacts with educators and my own art teaching experiences at all levels in both private and public schools. In this time I have experienced a change in the art curriculums in the larger schools from the old studio-type art for the talented few towards a more functional program; art education in the entire curriculum.

In contacts with rural students entering into my ninth grade classes in two high schools, one in Fergus County, Montana the other in Yuba County, California I noted the lack of art training among the entrants. I saw open before me an area that could benefit from a research study in the development of an art curriculum. A curriculum in the rural schools where art would become a part of the whole child and the whole curriculum.

What is meant by art as a part of the whole child and the whole curriculum? Melvin E. Haggerty states,

"Art is not an activity induced entirely for its own sake, nor is it an activity providing it's own satisfaction, a vehicle for un-directed and meaningless expression. Neither is it a mere decorative addition upon the surface of things. It is more than occupational therapy. Art is inherent in the things men make. It is an integral part of the work of the world that men must do; a way of doing the inescapable task of life so that the human spirit is elated and lifted up. Art is not something divorced from labor. It is an energetic devotion and even passionate absorption in labor. It is labor carried forward by pleasing emotional drives to produce things that satisfy and enrich life. It is this complete experience that makes the wholesome personality. It is the full experience, rounding itself out in a changed world, that creative art like

every other form of creation, seeks to achieve."*

This concept fits in with the basic idea that art education should be integrated into the entire educational picture. Further, such a concept defines art in which attention is fixed upon ends to be achieved and holds them in clear view while the creative process runs its course.

Creative experience comes to mean the most to a child when he can see his creation in relationship to other phases of his learning. Art activity conducted by a discerning teacher, becomes truly functional and most valuable in the child's overall development. Teachers are learning that creative art is usable and important to all people. Art that the students create out of their own lives is the most worthwhile. That which happens to a student's personality during a creative experience is more important than the quality of the art work produced.

This paper's first purpose is to discuss a way whereby art can be integrated into the entire educational picture. Its second and main purpose is to develop a plan of art education which starts at the kindergarten level to develop a sense of responsibility for creative activity.

Students must develop a sensitivity to creative action. They can do this when they have a consistent art program from pre-school days to college. Such an art program must not be teacher-dominated, but should be directed by the teacher with the student in mind. He (the teacher) should be aware of, and sensitive to, the problems involved. The teacher's job is to realize that the creative activity is more important than the object produced.

*Haggerty, Melvin E. 1941. ART A WAY OF LIFE. The Owatonna Art Education Project, University of Minnesota.

"Art educators can and should assume more of this responsibility because there are tremendous possibilities for the achievement of a higher sense of values through art. However, they cannot do it if the public and its schools continue to reserve art for only the small percentage of so-called "talented" people. Art experience must be available to all people to enable them to improve conditions of their everyday living and achieve happiness in a world community." *

The extreme materialism in the world has had its effect on the art curriculum in the schools. So many teachers and parents look only at the finished product when placing a value on art education, neglecting to realize the importance of the abstract quality of the urge, the creative activity and the influence.

"There are definite things that art can do for people so that they will be personally able to achieve this higher sense of values without a price-tag." **

Art Education

According to William G. Whitford, *** art education is divided into three phases,

- (1) Functional: the practical use of the arts of living.
- (2) Appreciational: the enjoyable contacts with the arts.
- (3) Creative participation in the creative productive arts.

Each of these phases affect the school program and how do they become a part of life? First, functional art is that part which goes into making a home, a community, a dress or suit and a store or a factory

*Howlett, Carolyn S., 1949. THE NEED FOR ART, Related Art Service, Vol. VII #2 March 1949.

**Howlett, Carolyn S., 1949. THE NEED FOR ART, Related Art Service, Vol. VII #2 March 1949.

***Whitford, William G., 1948. WHAT IS ART AND WHY SHOULD IT BE IN THE SCHOOL CURRICULUM, Related Art Service, New York, N.Y.

a better, more beautiful place in which to work or live. For example, a functional knowledge of color and form applied properly can make a dingy, disorderly establishment into a place of joy and pleasure.

Let us look at the second phase--appreciational, that part of art education which constitutes the enjoyable contacts with the arts. An important part of art is the joy of seeing, touching, or feeling a piece of art. This little story of my own experience will illustrate a fact. When I was a small boy on one of the many walks through the forest with my father, I gained a very enlightening insight into form, texture, and color. Dad picked up from the bank of a small stream, a piece of wood that had been worn by years of tossing about in the water and over the rocks. He said, "Look at that warm gray, feel the smooth velvet surface, and see how well the soft curve fits my hand." I had received a lesson in art appreciation. My father never would have called it art but he did say, "You must learn to see and to observe things about you, and you will have an enjoyment no king can buy." Out of this my own art expression and appreciation grew. If every teacher would apply the same rules of observation that my father applied, he would become a potential art teacher.

Everywhere about us are objects with a wide variety of shapes and sizes; some wide, some tall, some short, some square, some round, or a combination. The grocery store has its geometric shapes of cans and bottles; the irregular curves and textures of vegetables; some rough, smooth, dull, shiny, hard or soft. So many things for appreciational art lessons are about us in our daily living that it would be impossible to

name them at one listing. We must learn to see and feel them. Trips to museums, studies of nature, exhibits in the school room or library, visits about the community and school, tours of stores, factories or homes afford many opportunities for aesthetic experience.

The third phase, creative participation in the creative and productive arts is probably the most challenging of the three phases. To work with materials and objects is a gratifying experience. As Carolyn Howlett stated, "It is natural for people to want to draw or paint. * This is obvious when one looks at the beautiful cave art of Western Europe or the splendid pieces produced by American Indians. It would seem that the invention of mechanical reproducing devices has repressed our own natural urge to create. It would be deemed foolish to return to the primitive methods of reproduction but we must not eliminate the urge by eliminating creative opportunity.

"It is important that people be given every opportunity to develop this natural aptitude for art as an outlet for the free expression of their thoughts and ideas. Although some people sleep more soundly or eat more heartily we do not limit these necessary activities only to those with very special aptitudes for them. We must realize that art expression is also essential to the normal growth and development of all people." **

To teach creative art, the teacher must have a genuine understanding of the use and feel of art materials. With his tools well in hand he can more profitably nurture the creative urges that lie within each individual; this is the best assurance of consistent results.

*Howlett, Carolyn S., 1949. THE NEED FOR ART. Related Art Service, Vol. VII #2 March, 1949. New York, N.Y.

**Ibid.

Creativeness is not a special gift of a small talented minority. The person who says he can see it in his mind but can't put it down, lacks only technique. These techniques must let the student be the controlling participant of the activity which engages him.

"The inner experiences are vastly more important in creative art than their outward expression in technical skills." *

How do we plan to meet this change in our art curriculum? The way to solve any problem is to go to its source. We must acquaint ourselves with the school and the community, both as to their background and their future needs in art. What does their physical plant offer and what can be expected on personal (community) support? We also need to determine the mental temperament of the school and the community. While doing this we must keep in mind that the activity is more important than the product, the whole activity is the goal. Art education today is for all people and not for the gifted few. We must keep in mind that:

"The basis of art experience is very fundamental in the nature of the human organism, in its structure, and in the manner of its behavior. Such experiences are not unique to a few persons; they are common to us all." **

It is hoped from this research that an art program that is a service to man, his home and his community may be developed.

*MacDonald, Rosabell, 1941. ART AS EDUCATION. Henry Holt and Co. New York, N.Y. page 68.

**Haggerty, Melvin E., 1941. ART A WAY OF LIFE. Owatonna Art Education Project, University of Minnesota.

PART II FINDING THE NEED

To work in the field of art education is a stimulating experience. Through visits with school officials and teachers in Yuba County I became aware that the present art education programs were not meeting the need of student's growth, I determined to find out why.

Because art teaching is in the field of aesthetics, finding the problems in the existing program was often difficult and elusive.

Sometimes the problem was very obvious. One teacher, entirely lacking in aesthetic intuition was giving her students art busy works on Friday afternoon because there was nothing else to do, drawing little copy pictures with no relation ship to general class procedures. In another case the teachers were ignoring all but the talented students; the art projects were too far beyond the capacities of the general class-room students. Too often teachers were clinging to outmoded techniques. Many teachers were giving the students prepared designs and directing that they color them in a prescribed fashion. Another situation was found again and and again: the teachers at the elementary level, too often were completely untrained for the job of teaching art to young boys and girls. In talking with teachers they stated that they had taken art in their teachers' training but didn't know how to present it to the students. The outcome was that the children were stifled into the pattern of thinking that they were not creative and judged solely on adult standards. From this time on they were lost, unless someone else should come along during their school years to release their subdued innate creative urges.

I visited the small rural schools in Yuba County, California as often as time would permit, and what I found out was that in those school in which teachers were sensitive and alert they were as disturbed about the lack of art programs as I was. In other schools I found hostility. I was asked to talk to the teachers of one school district, where the principal had brought together all the teachers against their will, after school hours and with no credit. By the use of coercion he forced his teachers to enter into a study without their feeling the need for it. It took me the entire three meetings to get the teachers out of their belligerent attitude toward me.

As the need was located or identified, I thought of all the possible ways in which I could evaluate and tabulate the existing art programs. With these results as a guide I was better able to form a fresh art program vital to students.

Yuba County, California was selected as an area for the research because of the varied geographic, economic and social conditions that exist. Yuba County stretches from the floor of the Sacramento Valley, well back into the foothills of the Sierra Nevada. Many times in winter the valley students stare in awe at the snow-laden busses coming in from Dobbins or Challenge or some other foothill community. The area has gardens, rice fields, orchards, and all other things that a mild climate, moisture and much sun will raise. The population, largely rural, runs the gamut from migrant farm worker to wealthy land owner, from fruit picker to cannery managers, from mill laborer to factory executive.

The problem: the State Department of Education feels that there is

need for art education in all communities, that art is a part of every day living. According to "A Framework for Public Education in California," *

* "all schools should teach art."

Working on the premise that all schools should teach art the following questions were asked: What kind of art education is offered? What methods are used? How much time is allowed? Is the program child-centered? Are problems planned with reference to age levels? Do the programs consist of copy work, busy work, or creative work? Are the teachers building an art appreciation or destroying it? Are the programs built around the materials that exist in the community? Are the students learning to better themselves and their community through their study of art?

How the Problem was Approached

There was an urge on my part to discover how the schools in this area were measuring up to recommended standards of art education. My first step was to find a way in which the problem could be approached.

Several answers were found which proved unsatisfactory and elusive. Each answer led only to another set of questions. These suggested an approach to the different problems offered in each community. Finding a consistent measuring rod that would apply in all rural communities was the stiffest task. I was aware that each sector was a problem in itself and it would have to be solved by itself, as well as in relationship to other schools, teachers, and pupils. I spent many hours visiting school authorities and teachers within Yuba County. These friendly visits proved

*California State Department of Education, 1950. A FRAME WORK FOR PUBLIC EDUCATION IN CALIFORNIA, Superintendent of Public Education, Sacramento, California.

profitable. The administrators and teachers could see that there was a need for a planned art curriculum for all grades. It was decided to form an art committee composed of teachers, elected by the county superintendent, the consultant and myself. This committee would act as coordinator with the local teachers to build a constructive long-range art program.

County Wide Survey
(see page 21)

The second step was a county wide survey of art education in which the elementary consultant evaluated each teacher. This survey was based on the Province-wide Survey of Art Education by Dr. C.D. Gaitskell, Director of Art, Ontario, Department of Education. Some variations were made in the text of the survey. It was made to measure the amount and kind of art education that was being carried on in the county schools. (See pages 21 to 23 for details). Only the small and rural schools under the county superintendent were used. The county administrative staff had the facilities to conduct such a survey.

The findings of the survey showed the teachers to range in teaching techniques, from very poor to excellent. Most of the teachers however, ranked only fair in art teaching. The confidential reports are on file in the Yuba County Superintendent's Office. The results of this survey are felt to be fair, although subject to the usual limitations of subjective rating by one person.

Art Questionnaire
(see page 24)

The next big step was undertaken when the eighth grade children of the county schools were given an art questionnaire prepared by me. The

questionnaire measured in a limited way the fundamental art background of an eighth grade student. It was divided into five parts: (1) language of art; (2) history of art; (3) aesthetics; (4) art materials (5) activities.

The level of the questions was kept at a high plane so that very few, if any, of the students could complete all answers correctly. The questionnaire was made from material required in three texts geared for Junior High Schools. * The percentile rank was based on the test results of the 9th grade art groups of Marysville Union High School.

The questionnaire was given to one hundred students in six selected schools. The sampling technique was used because of the time element, and the extra burden that necessarily had to be thrust upon the administrative staff. The questionnaire was also given to 36 - 9th grade art students; 36 - 9th grade non-art students in Marysville Union High School plus 19 Yuba Junior College freshmen in the history of art classes. A graph was plotted from this sampling. The questionnaire was given to the advanced students to test its validity in relation to the plotted graph of the eighth grade students. A similar pattern was noted. In the plotting of graphs for the first three parts of the questionnaire it was found that there was very little difference between 8th and 9th graders in aesthetics. In aesthetics the average of the 8th grader was 6 points above the average norm or 56, while in art language they were 43.5, or

* Collins and Riley ART APPRECIATION --Harcourt Brace Co., (1938).
Lee, Kathryn D. ADVENTURING IN ART - D. Appleton - Century Co., New York.
Nicholas, F. W. and others. ART FOR YOUNG AMERICA - Manual Arts Press - Peoria, Ill.

6.5 below the norm, and in art history they were weakest with 36, or 14 below the established norm. In conversation with several teachers it was noted that they felt aesthetics and language were more important for the 8th grade level. An interesting sidelight developed in the testing on one question. It was noted that children who had recently experienced the flood along the south bank of the Yuba River, when asked question 18 under aesthetics: "When you see the reflection from neon signs and car lights on the wet pavement do you think, (1) I hate rain, (2) isn't that pretty, they marked number one. It was also found that many of the students in filling in part four and five (materials and activities) marked the things they wanted to do rather than those which they actually did. Possibly the A break down of averages of the schools tested are as follows:

Table I

School	No. Students	Art Lang.	Art Hist.	Aesthetics
Yuba College (13th Gr.)	19	85.4	81.8	81.7
Oregon House	8	63	80	68
Ella & Olivehurst	36	44	31	60
Arboga	13	43.4	40	51
Fruitland Union	11	40	35	52
Wheatland	21	39	19	57
Cordua	9	32	13	48
M.U.H.S. 9th Art	36	75	46	65
M.U.H.S. 9th Non-art	36	39	29	60

Figure 1

questionnaire was too verbal to be a good measurement of all students. However, it served to give a fair picture of the fundamental background in art of the school children being tested.

Each student used an average of 10.75 different kinds of materials and entered into 12.16 art activities of which less than 1/3 were done in school.

Art Aids Check List:
(See page 32)

About the time that the questionnaire was being readied the idea of an art aids check-list came to mind. As complete a list as possible was made and distributed to the teachers in the county. These were not aids to be used as copy material but aids to help stimulate a more creative program. It is hoped from this art aids check-list that departments already established within the county school system can absorb the requested aids and thereby help in establishing a more complete art program. For example, it was suggested to a local group of artists that they loan paintings or other pieces of art to the county schools to aid in this program. The artists were most receptive to the suggestion. The check-lists are now being used by the county audio-visual department in the development of their program in relation to the art project.

Visits to the Schools:

Several schools were visited during class time. It was found during these visits that schools with the best coordinated art programs also appeared to be the smoothest, most efficient running schools. It was

found in one school that no regular art period was set but that art was worked in with other school subjects. This group also had the highest scores on the art questionnaire.

It follows that the two teachers in this mountain school were superior, other teachers being introduced to the same methods, and learning how to apply them could also become better instructors. It was noted by the county elementary consultant that dictatorial teachers in art were usually dictatorial in other classes. Most elementary school rooms were far too small and the limited space created discipline problems, which in turn hampered the creativity of all the students. Thus it was decided that in working out a complete curriculum to solve these problems the individual teacher in each school should be a participant in making the over-all course. She could then fit her local problems to the general picture. Without each teacher's help in her own school a course, other than general, would become impossible.

Area Meetings

Area meetings are quarterly meetings held by the County Superintendent of Schools in designated areas of the county. All the teachers within the area gather at a central school. The county superintendent and her staff hold these meetings so that all the teachers may hear general reports, receive data pertaining to new and different educational material and facilities, ask questions, and become better acquainted with each other in general. I attended these meetings to become better acquainted with the teachers and used this opportunity to place the work desired before them,

that it could soon become their own plan of procedure. All of the teachers seemed receptive.

YUBA COUNTY SCHOOLS
MARYSVILLE, CALIFORNIA

December 8, 1950

County Wide Survey of Art Education
(Based on the Ontario Plan)

This survey is being conducted in order to measure the amount and kind of Art Educational programs now being carried in Yuba County Public Schools. In order that an art program may be worked out in the county schools to the best advantage of all the children and teachers concerned.

In order to secure a base from which to work for a sound constructive program the following survey has been compiled, with the knowledge that surveys are not the answer to the problem but only a guide post indicating the way. The entire survey will be taken under the supervision of one person thereby keeping the answers to one opinion, that of trained art person.

These three questions should be kept in mind at all times:

1. What are the normal modes of expression of children at various levels of development?
2. What are their preferences with regard to subject matter?
3. Which media are most suitable at the various age levels?

Art Survey for Yuba County Schools

Place a check in the space that is nearest the situation in
_____ school.

1. General nature of the program

- a. Strongly emotional
Do the students work free with an emotional quality, with feeling but without too much pure reasoning?
- b. Strongly intellectual
Work based on pure reason without emotional feeling.
- c. Balanced: to include both emotional and intellectual.

d. No program.

Remarks: _____

2. Methods by which students acquire skills.

- a. Assignment primarily designed to keep the child busy.
- b. Assignment designed to draw out the experience of the child based on his everyday life.

Remarks: _____

3. Motivation

- a. Teacher commands children to do work.
"Today we will all draw autumn leaves, etc."
- b. Teacher arouses interest in topics.
Creates an atmosphere by stories or examples that open ways to creative activities.
- c. Teacher makes little effort to interest children.
Either gives them outlines of pictures and requests they fill the areas in or just lets them scribble with little or no direction.

Remarks: _____

4. Degree of recognition

- a. Does teacher give recognition to individual differences found in children.
- b. Teaches class without individual recognition
Treats class as one body
- 1. Due to class overload
 - 2. Due to teaching overload
 - 3. Due to outside activity.
 - 4. Due to lack of proper training on teachers part.
 - 5. Feels mass teaching is proper.

4. Degree of recognition (continued)

Remarks: _____

5. Art in relation to life

(Degree of subject matter of art work in relation to life.)

- a. High; Art and its relationship to life are kept in a close key--showing how one affects the other.
 Life and art.
- b. Medium; Art and its relationship are in a medium key.
- c. None or very little relationship of art to life.

Remarks: _____

6. Development of Art awareness of students

- a. Above average; Develops a fine sense of what is fitting, harmonious or beautiful--showing a fine sense perception.
- b. Average; Develops a fair sense of the above.
- c. Below average; Little or no taste development.

Remarks: _____

7. Physical plant

Art equipment and supplies in each school
 (Realizing a good teacher can carry on with very little supplies and equipment)

How is the actual supply

good fair poor none

Remarks: _____

ART QUESTIONNAIRE
Yuba County Schools
Yuba County, California

Devised by Albert W. Attwell
for grades 8 & 9

Name _____ Grade _____ Sex, boy _____ girl _____
School _____ Age _____ Birthday _____
Teacher _____ Date _____

Test factor	Possible Score	Pupils Score	Percentile Rank	
Art Language				
Art History				
Aesthetics				
Materials used				
Activities				
Drawing				
Carve or model				
Construction (materials)				
Collect				

Times per week art and crafts are taken 5 4 3 2 1 0

ART QUESTIONNAIRE
 Yuba County Schools
 Yuba County, California

This is not a test but a gauge that will help in finding out how much art knowledge you have. This questionnaire will be divided into 5 parts. Please do not guess if you do not know the answer go on to the next question. Do not rush but do the best you can. Remember this is not a test it is a questionnaire.

How many times a week do you have art in school?

5 4 3 2 1 0 Draw a circle around the number that is correct.

PART I

Language of Art

In the following questions underline the word or words that you think are correct.

See sample 0

0. The elements of music are (1) time (2) tone (3) notes (4) horns
 (5) pitch.

Now you try the next sample question and the teacher will correct it for you.

00. The following words are kinds of art balance.
 (1) occult (2) informal (3) value (4) formal (5) brush

Start of Questionnaire

1. The elements of art are (1) line (2) light and dark (3) paper
 (4) color (5) paint
2. All good art must have (1) paint (2) unity (3) paper
3. When we speak of texture we think of the quality of the (1) surface
 (2) the line (3) the color
4. The principles of art are (1) emphasis (2) balance (3) old masters
 (4) easels (5) rhythm
5. Design is divided into two basic types (1) decorative (2) organized
 (3) emphasized (4) structural (5) solid

6. The source of all color is (1) crayons (2) pigments (3) water color
(4) plants (5) light
7. The qualities or dimensions of color are (1) hue (2) oil (3) value
(4) thin (5) intensity
8. The primary colors are (1) yellow (2) green (3) blue (4) orange
(5) red
9. Colors that are opposite on the color wheel are (1) complementary
(2) adjacent (3) neutral (4) orange (5) cool
10. A one color scheme is called (1) gray (2) monochromatic (3) pigments
(4) neutral (5) dark
11. The science of representing things as they appear is (1) unity
(2) conventional (3) perspective (4) symmetry (5) design
12. A vertical line suggests (1) dignity (2) strength (3) sleep
(4) speed (5) stability
13. The letters in our text books are printed in (1) Roman letters
(2) Greek letters (3) English letters (4) Arabic letters
(5) Urdu letters
14. Four popular processes of reproducing drawing are (1) dry point
(2) lithography (3) cartography (4) etching (5) block printing
15. An architect designs (1) clothes (2) buildings (3) textiles (4)
motor cars (5) furniture.
16. A sculptor (1) paints (2) carves (3) etches (4) cooks (5) sells
books
17. Painters usually paint on (1) oil cloth (2) canvas (3) glass
(4) nylon (5) paper
18. Portraits are paintings or drawings of (1) heads (2) landscapes
(3) seascapes (4) etching (5) horses
19. Animation means (1) motion (2) picture history (3) fantastic
(4) full color (5) animal drawings
20. Medium means the (1) material used (2) the tools (3) the surface
(4) the artist (5) half way

History of Art

Part II

History of Art is the study of art and its creators, also how it grew from the beginning of time to our present day. Below is a list of questions: Underline the answers you think are correct. Some questions may have more than one correct answer so mark all that you feel correct. This is not a test so do not guess, answer only the ones you know are correct.

1. The first art known to man has been found in the (1) ruins of Pompeii (2) caves of southern France and Spain (3) Egyptian tombs (4) temples of India.
2. The pyramids were built by the (1) Greeks (2) Goths (3) nordes (4) Egyptians
3. The style of Architecture that used the buttress is (1) Greek (2) Roman (3) Romanesque (4) Gothic
4. The three orders of columns found in Greek architecture are (1) Egyptian (2) Doric (3) Ionic (4) Corinthian
5. The style of architecture of the Parthenon is (1) Greek (2) Roman (3) Gothic (4) Doric
6. The first style of architecture to use the pointed arch was the (1) Ionic (2) Doric (3) Chippendale (4) Gothic
7. The architectural style that influenced the Capitol at Washington is (1) Gothic (2) Classical (3) Catholic (4) Russian
8. The following are famous Gothic cathedrals (1) Notre Dame (2) Amiens (3) Chartres (4) Taj Mahal
9. The following inventions will influence architecture of the future (1) artificial lighting (2) glass for walls (3) the doric column (4) artificial ventilation
10. The following architects contributed to the development of functional architecture (1) Van Dyck (2) Sullivan (3) Truman (4) Wright
11. Corot was a (1) French (2) Dutch (3) American (4) English painter of the 18th century.
12. The Mona Lisa is a (1) famous painting (2) Roman temple (3) song (4) India mosque

13. The most famous Dutch painter was (1) Duke of Orange (2) Rembrandt (3) Van Dyck (4) Michelangelo
14. The "Last Supper" was painted by (1) Byzantine (2) Pope Pius (3) Leonardo Da Vinci (4) Rubens
15. The "father of painting" was (1) Cimabue (2) Sultan Hassan (3) Rockwell (4) Artimus
16. Fresco painting is (1) painting on wet plaster (2) painting with dry chalk (3) painting with Italian oil (4) finger painting
17. Schools of modern art are (1) impressions (2) classical (3) expressionist (4) futurist
18. Mediums used by painters are (1) oil paint (2) dry brush (3) water color (4) pastels
19. Chiaroscuro means (1) strong light and dark (2) dry point etching (3) painting on glass (4) a type of pottery
20. Whistler was an (1) American (2) English (3) Russian (4) French painter

Aesthetics

Part III

The following list of questions is to measure in a way your artistic feeling, your appreciation or love for beauty of the elements and principles of art. Please answer the questions the way you feel not what you might think would be correct. Underline your answer.

1. Do you like to eat your dinner by (1) bright lights (2) candle lights
2. When you walk along the river or the beach and see driftwood do you think (1) nice firewood (2) very interesting shapes
3. Do you pick up pebbles because they (1) would be nice to throw (2) pretty to look at and feel
4. When you see a deer leap do you think (1) what a good shot (2) how graceful he jumps
5. When you see the latest model car do you think (1) that car has speed (2) nice lines
6. If you were buying a pottery vase would you buy one (1) with roses

6. (continued) (1) modeled on the sides (2) one with just the shape of the vase
7. If you were buying a piece of jewelry would you pick a ring (1) that was highly engraved with much decoration (2) that had very little decoration
8. When decorating a kitchen would you (1) paint in one color then apply many decorations on the doors and walls (2) paint in two or three colors only
9. Do you enjoy walking in the early morning or the twilight because of (1) the cool air (2) the nice color effects
10. When you go to a movie do you like (1) adventure stories (2) musical comedies
11. Which kind of lines do you like best (1) straight lines with square corners (2) straight lines with curved corners
12. When you are looking at a piece of cloth do you (1) wonder how much it costs (2) like to pick it up and feel of the material
13. When you throw a stone into the water do you (1) like the feel of throwing (2) like to see the splash and the rings on the water
14. When you see a greyhound do you think that (1) the dog has long legs (2) a graceful body
15. Do you think of tree branches (1) only as a support for the leaves (2) as nice patterns against the sky
16. When you drive over the New Feather River bridge do you think (1) its fun to travel fast (2) the bridge has a nice graceful curve
17. When you look at the violent movement of a whirlpool do you think (1) I wouldn't like to swim in that (2) interesting movements of water
18. When you see the reflections from neon signs and car lights on the pavement do you think (1) I hate rain (2) isn't that pretty
19. Do you think a room painted bright yellow is (1) restful (2) gay
20. If you were driving down the highway and in need of gas and came to two service stations, which would you stop at (1) one with many signs advertising what they had to sell (2) one with one or two signs advertising its products.

Art Materials

Part IV (A)

The following list contains some common materials used in the arts and crafts. Remember this is not a test but only a guide to find out how many different materials you have used. Please underline only the materials you have used.

Reed	crayons	clay (wet)
wood	pastels	water color
chalk	frescol	lead pencils
cloth	leather	finger paint
metal	plastics	soap (carving)
tin		
copper	charcoal	string & yarn
foils		
aluminum	oil paint	colored pencils
raffia	India ink	plasticine (Oil Clay)

tempera (show card)

litho or grease crayon

Add other materials you have used that are not listed.

Art Activities

Part IV (B)

The following list contains some of the things that you may draw or make in arts or crafts. Please underline the ones you do most with two lines and others you do with one line. Draw a circle around those that you do in school.

Drawing

maps	sports	airplanes
boys	animals	war scenes
girls	dresses	landscapes
boats	designs	copy pictures

Part IV (B) continued

Drawing (continued)

heads	cowboys	trace pictures
boys		
girls	cartoons	nature studies

Fill in outlines with
colors (color books)

Add any others that you do that are not listed.

Carve or model

soap	clay	plaster
wood	stone	plastics

carvocaast

Add any others that you do that are not listed.

Make things out of

wood	leather	raffia
paper	plastic	pine needles
clay (pottery)		clay (modeling figures)

Add any others not listed.

Collect

rocks	stamps	driftwood
shells	dishes	butterflies
colored leaves		pressed flowers

Add any others not listed.

ART AIDS CHECK LIST
YUBA COUNTY SCHOOLS

The following check list of visual aids, books and materials have been assembled in a hope of finding aids for teachers in the small schools. Not aids to be used as copy material but aids to help stimulate a more creative program. Aids that may help the teacher to improve her art program, without increasing her teaching load. Check those of which you feel will be an aid to you in your teaching program. Please check only those you would use.

- Movies 16 mm sound
- Movies 16 mm silent
- Transparent slides 2x2 (35 mm)
- Prints and reproductions suitable for opaque projectors
- Reproductions of art (mounted so that they may be set on the chalk rail)
- Reproductions of art (mounted to be displayed on the bulletin board)
- Reproductions of various subject matter other than art forms (photographs and prints of animals, birds, design, etc.)
- Books on art education (text books for class use not copy books)
- Magazines with articles and prints on art
- Trade booklets
- Travel posters and folders
- General advertising material
- Magazine articles on furniture, interior decoration, dress and accessories and the printing arts
- Materials from manufacturers as: furniture, wall paper, linoleum, building supplies and clothing
- Alphabets from magazines on lettering, books or charts on lettering
- Color charts

BOOKS on

- Color studies
- Personal design (clothes)
- Handicrafts
- Home decoration
- School decoration
- Picture studies
- Art history and appreciation
- Lettering
- Art and life
- Architecture

EXHIBITIONS of Art

- Prints and originals
- Exhibits by local artist
- School exhibits
- Exchange from school to school

Art Aids Check List - continued

- Information on how to arrange exhibits, mount art work and displays
 Printed matter telling of artist, works of art aesthetics and art materials

ART MATERIALS

- | | |
|---|---|
| <input type="checkbox"/> Art gum (erasers) | <input type="checkbox"/> Linoleum (scraps) |
| <input type="checkbox"/> Blotters | <input type="checkbox"/> Linoleum tools |
| <input type="checkbox"/> Brushes | <input type="checkbox"/> Mucilage |
| <input type="checkbox"/> Easel | <input type="checkbox"/> Paste |
| <input type="checkbox"/> Stencil | <input type="checkbox"/> Paints |
| <input type="checkbox"/> Water color | <input type="checkbox"/> Easel (powder tempera) |
| <input type="checkbox"/> Blocks, linoleum | <input type="checkbox"/> Water colors |
| <input type="checkbox"/> Boards | <input type="checkbox"/> Textile colors |
| <input type="checkbox"/> Binders | <input type="checkbox"/> Ceramic paints (dek-all) |
| <input type="checkbox"/> Bristol | <input type="checkbox"/> Paper |
| <input type="checkbox"/> Illustration | <input type="checkbox"/> Bogus |
| <input type="checkbox"/> Melton | <input type="checkbox"/> Charcoal |
| <input type="checkbox"/> Book linen (binding) | <input type="checkbox"/> Finger paint |
| <input type="checkbox"/> Brayers | <input type="checkbox"/> Manila |
| <input type="checkbox"/> Carving materials | <input type="checkbox"/> Gray |
| <input type="checkbox"/> Carvocast | <input type="checkbox"/> Cream |
| <input type="checkbox"/> Plaster | <input type="checkbox"/> White drawing |
| <input type="checkbox"/> Soap | <input type="checkbox"/> Project paper |
| <input type="checkbox"/> Wood | <input type="checkbox"/> Graph |
| <input type="checkbox"/> Charcoal | <input type="checkbox"/> Newsprint |
| <input type="checkbox"/> Charcoal erasers | <input type="checkbox"/> Tag |
| <input type="checkbox"/> Clay | <input type="checkbox"/> Water color |
| <input type="checkbox"/> Water soluble | <input type="checkbox"/> Colored |
| <input type="checkbox"/> Plastic modeling | <input type="checkbox"/> Poster |
| <input type="checkbox"/> Cloth (stencil or craft) | <input type="checkbox"/> Construction |
| <input type="checkbox"/> Crayons | <input type="checkbox"/> Stencil |
| <input type="checkbox"/> Wax | <input type="checkbox"/> Pastels |
| <input type="checkbox"/> Pressed | <input type="checkbox"/> Pencils |
| <input type="checkbox"/> Payons | <input type="checkbox"/> Assorted colors |
| <input type="checkbox"/> Chalks | <input type="checkbox"/> Sketching |
| <input type="checkbox"/> Colored | <input type="checkbox"/> Pens, lettering |
| <input type="checkbox"/> Freart | <input type="checkbox"/> Plaster of paris |
| <input type="checkbox"/> Poster pastello (murals) | <input type="checkbox"/> Raffia |
| <input type="checkbox"/> Blackboard | <input type="checkbox"/> Colored |
| <input type="checkbox"/> Lecture | <input type="checkbox"/> Plain |
| <input type="checkbox"/> Compasses | <input type="checkbox"/> Rulers |
| <input type="checkbox"/> Drawing boards | <input type="checkbox"/> Scissors |
| <input type="checkbox"/> Easels | <input type="checkbox"/> Scotch tape |
| <input type="checkbox"/> Enamel | <input type="checkbox"/> Shellac |
| <input type="checkbox"/> Envelopes (art work) | <input type="checkbox"/> Stencil knives |
| <input type="checkbox"/> Erasers | <input type="checkbox"/> Thumb tacks |
| <input type="checkbox"/> Eyelets and punch | |

Art Materials - continued Fasteners, wire shank Fixatif Fixatif sprayer Ink Block printing Drawing Instruction on how to use materials Instruction on how much and how many needed How much will they cost

List others below:

PART III DEVELOPMENT OF A PLAN

(A suggested curriculum development for small and rural school at the elementary level.)

"Nearly 3.5 million rural school children are receiving an inferior education---

A six-month study of rural school conditions reports in general, that teachers are poorly paid, there is a shortage of qualified teachers, school buildings are outmoded, curriculums are insufficient and financing is inadequate. One out of every four children in rural schools is getting a second rate education." *

It was found that there is a need for a unified program for Yuba County Schools; that the teachers as well as the students should become acquainted with the contemporary thought regarding the purpose of art education. There was little evidence that the student needs in art education were being filled. It was also evident that each school offered physical problems as well as intellectual in meeting an efficient program.

It was also evident that many of the teachers had inadequate training for approaching an art program for elementary school children.

From results shown in Part II it becomes evident: that first, the teacher must be reached, then that the student must be reached.

In solving this problem we must go to the source, the teachers' colleges. If the teachers' colleges are to produce more efficient teachers of art it seems imperative that they should receive entrants who have had art training not only in elementary schools but in secondary schools as well. Perhaps some reorganization in the college program could be made for the study of art. It appears that the whole concept of creativeness and its relationship to learning situations in art needs

*Times, New York. 1951. RURAL SCHOOLS. Reprint in the School Executive, June 1951, page 71.

greater attention. It seems that the teachers are lacking in understanding of problems of individual needs, the capabilities and preferences of children. This again appears to reveal the gross lack of good teachers' college art instruction. So often all children, the frustrated, the normal, and the gifted, are approached in the same manner. The preferences of sex differences in children seems neglected. It also appears that little attention is paid to the tools and media that could be used by children at each stage of their development for best results.

Growth in emotional control developed by certain activities is also being neglected as well as theories related to group activities. One purpose of art education, the correlation of art with other subjects, has been almost entirely left out of art programs. Various methods used in appraising the work of children is not in evidence.

Teachers in teachers' colleges should be qualified to do both arts and crafts. Whenever it is practical, the class room teacher should be responsible for art instruction in her own room and supervisors or consultants should only assist in achieving the purpose of art education through guidance, workshops, teacher classes, and printed matter.

Another vital point in forming a good art program is the selection of an art committee that is acquainted with the communities and their schools. This committee should be made up of at least five teachers, and a county consultant as coordinator. Their duties will be to setup and approve an overall program for the county, with a statement of the aims and objectives. This group should think in terms of broad fields of experience rather than in the limited area of one subject.

At this stage (elementary) the child should develop his creative abilities. Skills in specific art technique will follow.

To teach art so that it becomes a part of all the curriculum and not just a special subject attached for special periods. Elementary school art could be a real challenge to the elementary school teacher. Elementary school art should not deal with separate subject matter, materials or problems but with the whole child and the whole curriculum. It should become a functional program.

Society is not fixed and external, it is dynamic and emergent; and a successful elementary art program should be, also, dynamic and emergent---not static.

The Curriculum Committee

The committee should be chosen from teachers who show an interest and are willing to approach the problem with an open mind. They must be willing to develop a program that will be workable, of benefit to the student, and thereby an aid to the community.

Duties of the committee should be as follows: to meet at regular intervals to formulate and approve a program; to act as advisers in making the program workable and alive; to plan and to set up a workshop; and finally, to act as consultants once the program is underway.

In meeting the need of an art program after indicating the philosophy, a desirable set of objectives and procedures should be established, keeping in mind that every truly creative experience contributes to the whole development of the child. His feelings are deepened, his emotions intensified when he expresses his own ideas. He must have freedom of

opportunity to develop with his school group. He gains unity of purpose and satisfaction of understanding in shared experiences. With these comes an appreciation of the world about him and a desire to enhance the beauty of his surroundings.

Creative experience is a part of the wholesome balance of everyday living in the developing of varied means in many fields; socially desirable habits, good citizenship through mutual sharing, participating, planning and evaluating plus original thinking.

The means of understanding peoples, places and things comes from an ability to relate oneself to others and to the community through one's own experiences during a creative art process. What develops will be a rich, integrated personality.

Objectives:- A program of reaching every child. The following list of objectives set-up by the Virginia State Board of Education fulfills the need as well as, if not better than, any other found to date.

1. Creative Art Expression
 - a. This should allow for growth in creative power and satisfaction of the innate impulse, common to all, to originate and interpret individual ideas and emotions according to individual interests and abilities.
2. Art Appreciation
 - a. Seeing, recognizing and enjoying the significant and beautiful wherever it may be found--in nature, in man-made art and in the imagination.
 - b. Functioning as intelligent consumers of art in the selection and arrangement of articles for school, home, personal, and community use where good design as well as utility determines the quality of living.
3. Integration of Art with all Experience
 - a. Lifting the general level of school living to a qualitative or

3. Integration of Art with all Experience (continued)
or art basis.
- b. Searching and working for art quality in every human experience.
 - c. Meeting the basic needs of children for art activity and for integration of such activity with problem solving as it must be met in the familiar and personal experiences of everyday living.
 - d. Intensifying response to subject matter in the fields of reading, social studies, science, arithmetic, rhythms, dramatics, music, et cetera, through rich colorful living. Effectiveness of learning in the three R's, like that of art expression, is largely dependent upon vividness of impression; and art intensifies such impressions, thereby increasing learning. Discovery and encouragement of those having special abilities in the arts, as well as the development of a general respect for tools and materials, should follow naturally in a consideration and adoption of these objectives. *

Procedures

The development of a unified philosophy of procedures in art education at the top level (in this case county level) is very necessary and desirable in the forming of a strong, well-balanced program. This unified philosophy can be achieved by the following means: (1) Study of the local art needs in all types of groups (large and small). This was covered in Part II of this paper, (2) Solicit complete cooperation in unification of the common objectives by the representative committee with the support of the county officers, (3) Arrange for methods in the use of art materials and in the ways of providing for varied creative experiences. It is felt that teachers who have had creative experiences will carry this stimulation to their students, (4) Have periodic and informal evaluations of children's works. This perhaps would be best at the area level so that all teachers could be present. At these meetings the clarification and the unifying of philosophy and objectives can be carried to all teachers.

* Joyner, Sara and others. 1948. ART AND THE CHILD. Vol. XXX No. 7, pp. 39-40 Commonwealth of Virginia State Board of Education, Richmond, Va.

(5) The committee could make up displays of childrens' work that could move from school to school so that all schools in the county may view the work of the other schools. Displays and exhibitions that are well planned will be stimulating experience for all who take part, (6) Have original works from local artists displayed in the schools for a short period (one week). These pieces are not to be copied by the students but to show them how different artists work. These exhibits can be arranged through local art groups, colleges and high schools. Most are very willing and pleased to have their work shown if they know that their creations will be well cared for, (7) The students who have been making displays, picture maps, etc., all year will aid greatly in making "open house" a success especially if they have been experimenting with new and creative ideas. At this point the county art committee should aid with constructive suggestions.

At the School Level

Develop interest in art as a basic approach to school living. Let it be stimulated at the school level by first establishing common objectives for the entire school group, with each room and each teacher having her own personal objectives, but relating these to the group as a whole. Each school should accept the overall objectives set up by the county committee. Members of the county committee should help the school principals to establish objectives. A P.T.A. meeting could be devoted to art planning so that parents may also become acquainted with the plan and have an interest in helping. Children can become a part of this plan by their participation in general. By collecting, arranging and evaluating visual materials, the children gain in creative activity. Collecting materials can lead to some

interesting experiences. Let them collect wood, wire, cloth, metal, rubber, leather, sponges, feathers, thread, discarded articles to name a few. Also, one can make puppets to illustrate a writing project; models to enhance a science project; the list of materials and projects is almost endless. Let the students arrange these displays in the rooms or halls. In this manner the students will learn respect for the displays of others, as well as for those they construct themselves.

"The children of their own accord, decided that a good problem would be cleaning their own art cupboards and then planning a system for them. The plan was carried out with enthusiasm. It should not take very much self and class discipline to keep the cupboards orderly and paint jars washed. The children may be led to see that the chairs, dishes, newspapers, working tools, and supplies of all kinds might be considered the materials which they juggle around to produce their pictures. They may learn to get joy from these seemingly ordinary activities if they can anticipate the satisfaction that lie in the results." *

The Teacher

The success of any program, art or otherwise, depends greatly on the teacher's approaches to the problems.

"Art teachers have been criticized for teaching, year after year, a set list of art problems which bear no relationship whatsoever to other activities going on in the classroom. Many of them still teach autumn leaves for the first week of school, Thanksgiving posters for Thanksgiving, block alphabets for the fourth week, perspective for the twelfth week, and so on: **

In the approach the teacher should always keep in view these points: (1)

Art is a necessity growing out of everyday needs and interests of students.

* California State Curriculum Commission. 1936. TEACHERS' GUIDE TO CHILD DEVELOPMENT IN THE INTERMEDIATE GRADES. Page 449. California State Department of Education, Sacramento, California.

**California State Curriculum Commission. 1936. TEACHERS' GUIDE TO CHILD DEVELOPMENT IN THE INTERMEDIATE GRADES. Page 447. California State Department of Education, Sacramento, California.

(2) Art is not just another subject to be learned, it's a part of everyday living and growth. (3) Art, if taught properly, develops creative thinking, individual personalities, and is part of the social group success.

(4) Environment is also very important in the development of art education. The teacher must have the right mental attitude of encouragement and growth. The classroom should be a pleasant place. The proper physical environment will encourage creative activity. The dress and habits of the teacher should always be tasteful and neat.

"Children note the details of the teacher's dress and these stay with them. They become standards for the children when they are good. They become pivots upon which to hang personal dislike when they are not good."*

The appearance of the school efficiency and beauty should always be at a high level.

If the teacher has had personal experiences in creation of art she will understand the creative processes involved and thus become a better teacher. The teacher should at every available time have reading experience with the best authorities. These books are on hand at the county, school, city and college libraries.

I have found that the responsibility for the success of art as a basic approach rests with all the personnel concerned, from the county superintendent to the students. Also that the teacher must first learn what the student wishes to express and then help him find the language to best convey his communication. Art work, to be successful, must be

*California State Curriculum Commission. 1936. TEACHERS' GUIDE TO CHILD DEVELOPMENT IN THE INTERMEDIATE GRADES. Page 446. California State Department of Education, Sacramento, California.

judged according to the child's needs and maturity, not by adult standards. I feel that the teacher should provide many rich experiences in school living--story telling, creative writing, music; field trips, films, games, natural science, dramatics, rhythm (dancing) social science and others. Stimulate creation by providing the opportunity, allow the student to approach the activity with spontaneity and freedom, encourage the student to be inventive and original. Praise his efforts, do not dictate or impose your own ideas. Give group and individual guidance towards solving his problems. Talk the problems over with the student; get him to feel the responsibility of solving it, too. Introduce fine examples; the students will help collect them. Teach them to respect their tools and materials, not only how not to mistreat them but how they can best be used. And last, but not least, enter into the work with the students. Take part in their creative activity.

Illustration of a Class Project

Every spring all grade and high school teachers in the county are faced with the problem of presenting material and stimulation for the conservation poster and essay contest. For the last three years the results of the contest have really failed to convey the message the originators had hoped for. It is true many of the schools have made an effort to do a good job but have missed the point. Inadequate or improper preparation seems to be the major difficulty. Perhaps it is the manner in which the contest is presented in the first place. All of us are aware of the importance of conservation but are we alerting our students to the situation; are we informing ourselves as teachers of the approach to students? It is not the

purpose of this paper to describe all aspects of the problem, but only to illustrate the part art plays in this drama of life.

How shall we approach this problem from the art angle? First, the problem according to the majority of authorities is approached in the wrong manner. It is a contest with prizes awarded to stimulate interest. Most students enter with the hope of winning a prize, not with the idea of what they can do for conservation. The problem should be approached by the teacher in such a manner that it will stimulate activity because of the desire to do something for the cause, not because of the prize in money, or because it is an assigned problem. If the school wishes to work as a team and the prize goes to the school then the project becomes a group activity and not an individual student against student competition, however this is not always desirable.

It is suggested that the Conservation Poster and Essay Contest be changed to a conservation display or exhibition in which rules and regulations are set up by the Conservation and Essay and Art Committees in which all the county schools enter. Perhaps it can be arranged that the schools compete on an attendance basis and a grand prize can be awarded the best overall group.

The approach to this project will perhaps start in the social sciences, but soon problems of illustration will arise, and at this point some form of arts and crafts will enter the picture. Models, drawing or displays of a variety of things as: wise use of soil, animal life, water, forests, grasses and human resources. The problem could be stimulated by a field trip to a nearby drain ditch or stream to show the effects of water

erosion and a study of soil depth, how plants tend to hold soil and how without soil they fail to grow. After the field trip some of the students could make a scrapbook of pictures relating to the subject, from magazines and newspapers; others could make a model dam, or a cross section of soil; another could illustrate contour plowing. The number of projects is almost unlimited and the majority have art factors.

When an art project is integrated into the rest of the school program it helps to do away with the artificial busy work art problems and the untimely bringing on of drill exercises. The art lesson must grow beyond the paper on which it is drawn. It must be more than a "cute" piece to take home for mother's approval, neither can it be copy work. A project worked on by a group or individuals as long as it is an honest work will be a good project because it will belong to the children.

Functional art is good art, because it is both useful and beautiful. A functional or useful art is not over-decorated. If the piece is kept simple and functional it will be pleasing and a truly creative activity. The visual effect is another purpose to be considered in most cases before colors and patterns can be planned. A discussion of effects (color, texture etc.) and how to achieve them should be understood by the students. Several things are to be considered when actual construction starts. The following topics will aid in free discussion:

1. Consideration of how, and what type of display is the best for the group to work on and which type will be best for individuals.
2. Sincerity in construction: honest interpretation of the

2. (continued) of the project.
3. Shape and proportions
4. Determination of size
5. Color relationships between parts

Perhaps the organizing of an art commission in the class would be good in the early steps of any project. In the smaller schools perhaps the whole class could be an art commission and take the responsibility for their own display.

There are ways of developing a project other than that of a model display: The writers could complete a play that could be staged either by the pupils or with puppets made by the pupils. Another group might develop a newspaper with cartoons and pictures telling of conservation. Individuals who were good at lettering could make posters, the photographer could take pictures which could be worked into a display, others could make maps, charts and even illustrated booklets.

An Art Workshop

---"The workshop is in reality an exploratory device which directs the teacher to ways and means where he may find aid. It stimulates in him the desire to acquire more skill." *

A workshop is an experimental environment in which problems of individuals may be presented, and through individual effort, group action and skilled leadership, solutions are obtained. A workshop is not an end in itself but a guide towards an end. It should create opportunities to satisfy the curiosity necessary to learning. A workshop should be

* Murphy, Forest W. 1948. EDUCATION TRIAD The Art Workshop. Design, October. Pages 13-14.

informal, giving the student opportunities to try new techniques, and to discover new materials and ideas. This informality helps to create a curiosity to learn which can be satisfied by activity. Teachers attend workshops to establish new ideas by which art may be used as a teaching tool and acquire the necessary knowledge and skills to direct such activities in their classrooms. Observation of young people has taught them (teachers) that every channel of communication must be used in order that learning may become more effective and less time consuming.

A workshop should be well planned so that each participant will be able to work well with a minimum loss of time and motion. The workshop must have a meaningful approach to the understanding and retention of subject matter. The workshop should introduce new methods of planning experiences with children. The workshop should put those teachers who are ill at ease in their own classrooms, at ease. A feeling of competence, a degree of certainty should be had by all who attend a workshop. The workshop should produce results which are of great value, interesting, influential, and important.

PART IVThe Plan Goes into Action

The success of a plan requires careful selection of a committee for putting the plan into action. A general "steering" committee was named by the superintendent of county schools. This group included the educational director and the elementary consultant. The steering committee selected a tentative agenda for its initial meeting. This tentative agenda included determining a working philosophy in art and the specific needs of a rural art program in the public schools of Yuba County, California. We asked five elementary teachers from different areas of the county to participate in putting the plan into action. (See page 53). With the help of the county officers an excellent group was selected. We tried to plan meeting dates well in advance so that attendance at all meetings could be regular. Because of this our meetings were well attended. We named ourselves the Yuba County Art Committee.

The first item on the agenda at our first meeting was to state our philosophy. We did this with the thought in mind that we must all start together from a common point and proceed in one general direction. All the members felt that the philosophy of art activity for all students should be the main stem from which to branch out. We wanted art education that both "fit and hit the spot."

An Art Guide (Art Bulletins)
(See page 61)

We felt that the best way to serve the teacher was to assemble an art guide. This would consist of a loose-leaf booklet, in which new ideas

could be added with a minimum of effort. The guide should be a never-ending project as long as the flow of new and creative ideas can be continued.

The guide has been supplemented by a folder constructed of corrugated cardboard cut 32 x 22 inches. It is lined with wrapping paper and bound with paper tape. In each of the folders is placed a sheet from the guide book plus examples of students' work. Grommets are placed in one end of the folder so that it may be hung for the whole class to view while the teacher explains the project. These folders are stored in the County Audio-Visual Department, and are sent to teachers on request.

Workshops

We felt that workshops where no credit was issued or workshops that weren't on the required list, at the Teachers' Institute Etc., would be unsuccessful until a demand was built. The teachers must first feel there is a need for such a workshop or they will not attend unless ordered to do so. Any progressive art project that is ordered is never as successful as one that is requested by the participants. The committee felt it would be wise first, to sell an art program, then carry on requested workshops and other methods of informing the teachers. Plans are now being made to form a workshop program so that when the request comes, the planning will be completed and actual work can begin. A survey of available rooms, building locations and possible instructors has already been completed for a tentative workshop. Permission has also been granted by the Director of the Adult School to finance and make unit credit possible. These workshops will be more than just learning techniques of materials;

We will also include courses in how to present art to children. It has been found that most elementary teachers have taken art courses in college but they still do not know how to teach this art nor do they understand childrens' own creative art work or the emotional development of children in art forms.

Visits and Demonstrations

At last after many meetings and discussions we were ready to visit the schools as a committee function. Because it was impossible for all the members to go at the same time, different members of the committee went at different times. Eventually the plan is for the county elementary consultant to take the regular classes while a member of the committee or any teacher goes to another school to demonstrate some phase of art in which he is proficient.

One program was worked this way, for example: A guide sheet on finger painting was sent to the schools. The sheet told of methods of making finger paint. A teacher liked the idea and made the paint base, but was timid in presenting it to her class. She asked the elementary consultant for aid. The consultant asked me if I would care to go to demonstrate finger painting. In the meantime the county office sent out the folder which we had already made with an example of finger painting for the students to view and information about the process. The teacher had the class ready when we arrived. The students enjoyed themselves so much in this new experience for them that they were reluctant to stop the activity when school was out. The next day when the elementary consultant returned, these same finger paintings were being put into a variety of uses for

everyday class use, plus use as decoration for their stage. This is one example of a number of successful projects. Another demonstration thought at first to be rather poor turned out to be one of the best. Students at Cordua (four-teacher) School wanted to do charcoal rendering. They asked the elementary consultant and me to come to demonstrate. We went prepared with what we thought would be more than ample material. When we arrived we found the class room filled with over fifty eager students (5th through 8th grade). "Ho, I thought, this will be a mad house." Anyway I started with a little story about how charcoal was made and about many of its uses, being careful of this age level about mentioning eating. (I well remember how a seventh grade class once devoured my meager supply. The only harm was that our nice box of vine charcoal was eaten to the last stick.) The lesson went well and we had a little exhibit of everyone's work wherever a pin would hold the drawings. Evaluation was brief and to the point with much due praise. The results of this demonstration lesson were more than purely artistic, for the consultant found that several of the students were conducting experiments in making their own charcoal.

Exhibitions

Our exhibition program at this writing is still too new to have developed far beyond the planning stage. We had an exchange from one school with a school of like size in Japan. These drawings of school activities were also exhibited in the smaller rural schools of the county and found to be a stimulant in good relations with Japan. One mountain school is making up a box of pine cones, mistletoe and other native fauna to send to a school in Connecticut. It is their plan to make a display of

the exchange materials that can be sent from school to school about the county. The Conservation Poster, Essay and Hobby Contest pieces were shown to P.T.A. groups and to many of the schools, with students telling of their projects. It is in the plan for next fall to extend these exhibitions to the country store, churches and club meeting places as well as schools.

Exhibits of children's work with explanations by a member of the Art Committee to P.T.A. and other groups is also planned. It is felt that when parents understand children's work they will be more tolerant and less likely to kill the creative urge in children.

Plans for school beautification are also being organized with an active part of the improvement to be done by the children. This project will include such things as planting flowers and shrubs, arranging bulletin boards, planning indoor and outdoor displays, and hanging colorful curtains.

Community Service

The Art Committee hopes some day in the near future that they can offer their assistance to civic groups besides the schools in preparing art projects that include exhibitions, decorations, posters, and scenery for special events. The committee would like to assist groups in borrowing and renting films and works of art from local museums, artists, and collectors for school exhibition.

Conclusion

We know that the specific art needs of every school community vary, depending on socio-economic, geographic, and educational factors. For this reason it is unwise to set up a formal program (curriculum in art). However, recent developments in the field of art have been taken into

consideration as we worked in the committee through the year. The Art Committee in a county, if it is broad and dynamic and not static in its function can work in making art fit each of these factors in the school community. The committee and the plan must function in a flexible manner or it will be short-lived.

Art Committee Meeting Reports

EVENT - Art Committee Meeting, October 24, 1951
 PRESENT - Attwell, Ross, Bergamini
 PURPOSE - Decide on Agenda and date of first general committee meeting
 DECISIONS -

Date - Friday, November 16, 4 p.m., County Schools Office - Audio-Visual room

Tentative Agenda:

1. Philosophy for art guide for rural schools
 - a. Practical working principles.
 - b. Color work or busy work?
 - c. Parents wishes vs personality development of child?
 - d. Correlation with all subjects and with activities in the home, school, community.
 - e. Order in school housekeeping, dress, etc.
 - f. Art -- an eternal evolving concept or individual composition concept?
2. How is the program for rural art to be sold to the teachers?
 - a. Approach problems.
 - b. Appeal to 4 basic wants - food, clothing, shelter, transportation.
 - c. Form - in papers, contests, different subjects, etc.
 - d. Sell - how do salesmen sell?
3. Problems of time and burden - confidence in accomplishment
 - a. One hour a week?
 - b. All day in many situations?
 - c. Use of filmstrips in understanding techniques as form, color, line, proportion, drawing a picture after seeing a model artist draw? (confidence building)
4. Demonstrations.

a. Who do?	Informal in classroom with children?
b. When?	Formal - teacher area meeting?
c. What?	
d. How?	Examples of art accomplished.

4. (continued)
 - e. Media? (crayon, charcoal, finger paint, flower petals, etc.)
5. Bulletins, bulletin boards, displays, chalk boards, etc., arrangements?
 - a. Use all art principles?
 - b. Variation with lines?
 - c. Teacher or pupil art?
 - d. Planning arrangements.
6. Art personality development guide for evaluation of art program in the school.
 - a. Teacher evaluation.
 - b. Child evaluation.
 - c. Community evaluation.
 - d. Relationship to development of responsible citizenship.
7. Other?

C O P Y

October 25, 1951

Mr. Gerald Arnold
Wheatland, California

Dear Mr. Arnold:

Enclosed please find a record of the general "steering" committee on art for the rural schools.

The "steering" committee is looking forward to your presence at the November 16 meeting for the final planning of the year's work in the development of the Yuba County Schools Art Guide for Rural Schools.

Please feel free to reorganize the tentative agenda. Be thinking about the phase of art which you individually would like to plan and elaborate on for the guide. Thank you for your cooperation.

Sincerely,

Yolanda Bergamini
Art Committee Secretary
Yuba County Schools

YB:BS

EVENT - Art Committee Meeting, November 16, 1951, 4-5 p.m.
 PRESENT - Attwell, Bergamini, Cinamond, Arnold, Klampt, Anderson
 ABSENT - Ross, Gallatan
 PURPOSE - See Art Committee Report of October 24, 1951
 DECISIONS:

- I. Art, to be discussed in the Rural School Art Program Guide, will in all phases mean four art ideas:
 - a. urge: the insistent urge to use art in every phase of school and daily life outside the school
 - b. activity: a creative activity, going on at all times
 - c. concrete: a result to be noticed in order in life about us--in pictures, in dress, in room arrangement, etc.
 - d. influence: on self and on others, to improve daily use of art principles in specific art activities, in dress, in home and school decoration, in regular paper work, etc.

- II. Guidebook to be designed "with a teacher in mind; the art committee being responsible to meet the needs as discovered in the survey taken in the schools in the year 1950-1951.

- III. Next meeting to be January 10, 1952; a card to be sent to each member in January.
 - a. agenda: a continuation of agenda outlined for November 16
 - b. examples of above phases of art needed; please save.

- - -

EVENT - Art Committee Meeting, January 10, 1952, 4-5 p.m.
 PRESENT - Atwell, Ross, Arnold, Anderson, Cinnamond, Bergamini
 ABSENT - Klampt (Gallatan unable to continue in committee)
 PURPOSE - To continue on from the meeting of November 16, 1951, using

1. report of October 24, 1951; basic philosophy stated in November 16 report.
2. Our second hurdles:
 How is this program of art for small and rural schools going to be presented and "sold" to the teachers?

Approach

Individual contact, as through lesson in charcoal given at Cordua in December, 1951. (Atwell, Bergamini, Smees, Walker, Nelson, Allen)

Workshop (Atwell paper, page 46, Part 3)

Area meetings

Combinations of individual contact, workshop, and area meetings

PURPOSE (continued)

Special teacher meetings to meet specific need, as bulletin board display techniques, mounting, lettering with cut out letters, poster making (Atwell paper, page 3 - life activities) page 8 - school life

Use of materials on hand, use of tools on hand, meeting age and sex differences

Correlation with all other subjects, explaining and pointing out principles of line, color, proportion, composition at every opportunity

Activity - the process - not the product - should be given emphasis

Basis educational principle to be observed in each approach to teachers: Take learner where he is and proceed from there to advanced art processes. (Utilize backgrounds - experiences and college, special training, and the like)

Travel exhibit to be made from sample art work taken from the rural and small schools, as rock and twig display, artist originals (Atwell's Wheat or Grain Elevator - Montana variety) with artist explanation

3. Decisions made -

Cut-out letter patterns to be sent to individual teachers of county (stencil already made by office secretary) (will be in form of bulletin)

Poster making helps, by Atwell, to be sent to individual county teachers (place letters optically)

Order copy of Denver Colorado Public Schools Art Course of Study, \$3.00

NEXT MEETING: February 19, Tuesday, County Office.

EVENT - Art Committee Meeting, February 19, 1952
 PRESENT - Atwell, Cinnamond, Arnold, Bergamini
 ABSENT - Anderson, Klämt, Ross
 PURPOSE - To examine rural school art methods being used in Yuba County Schools and to continue discussion of October 24 and November 16 art philosophy

REPORT OF ACCOMPLISHMENTS -

1. Distribution of 3 art bulletins, #1 on posters; #2 on cut-out letters; #3 on letter spacing
2. Creative Art Guide published by Denver Colorado Schools ordered and now in the County Schools Library
3. Suggestions for future bulletins
 - a. Salt-starch recipe from Gerald Arnold folder
 - b. Finger Paint recipes from Atwell
 - c. Poster media (suggestion from Mrs. Meade)
 - d. Old chalk salvage (Mrs. Klamt's idea)
4. Excursion to Lois Cinnamond's art exhibit for P.T.A., Marysville gym, and to her classroom
 - a. Indian headdresses made from "wrapping" paper and solid crayon designs
 - b. Original squaw and chief Indian patterns, by Mrs. Cinnamond
 - c. Seasonal novelties, as snow men made with paper bags, stuffed with paper, decorated with white, black, and red crepe paper, wooden shoes from "Holland" for tulip time, rabbits
 - d. Reading book illustrations on bulletin board made with large figures as seen in textbook illustrations

NEXT MEETING - March, Tuesday the 11th, County Schools Office, 4 p.m.

- - -

EVENT - Art Committee Meeting, March 11, 1952
 PRESENT - Attwell, Anderson, Arnold, Cinnamond, Klamt, Bergamini
 ABSENT - Ross
 PURPOSE - To discuss art bulletins on finger painting, salt maps and new ideas

1. What is arts place in the 3 Rs? How are we going to inform teachers?
Example - Mr. Anderson's suggestion that we make art folders exhibiting examples of art techniques used in Yuba County Schools
2. Doing more creative art in elementary schools
Example - Foxhill School, Pa. - idea of using native materials in home-school projects
3. Exchange exhibits with foreign schools in Japan and Cuba
 Japan: Mr. Lloyd Evans, ASCAP - CINE - GHQ

PURPOSE - (continued)

3. (continued)

Japan: Mr. Lloyd Evans, ASCAP - CINE - GHQ
Chugoku Region, Educational Officer
APO 182, c/o Postmaster, San Francisco, California

Japanese School Children's Cultural Association
54 - Chome Honchodori, Nakano-Ku - Tokyo, Japan

Cuba: Dr. Jacob Canter, Officer in Charge of Cultural Affairs
American Embassy - Havana, Cuba

DECISIONS -

1. Next Art Committee Meeting - April 15, 1952
2. Mrs. Cinnamon is to bring a paper mache recipe to the next meeting
3. Miss Bergamini to bring Helen Hefferman, Japanese Christmas card
4. Mr. Attwell is to continue work on a bulletin about poster media
5. "Every Day Art," published by American Crayon Company, recommended for general art practices
6. Art Bulletin #4 to be on finger painting; #5 on salt maps; #6 on old chalk salvage
7. Recommended material for use in elementary art:
Alameda County Schools - Art Can Help

Mrs. Leafy Terwilliger, Art Consultant
Portersville City Elementary Schools
(report on the Professional Committee on Art
Education of San Joaquin Valley Section of
California School Supervisors Association)

State Department of Education
Phoenix, Arizona
(Bulletin #7 - Art in the Schools of Arizona--a
guide to teaching art)

Commonwealth of Pennsylvania
Department of Public Instruction
Box 911, Harrisburg
Art Education for Elementary and Secondary Schools
Bulletin #262 (Price \$1.00)
George T. Miller - Chief of Art Education

EVENT - Art Committee Report for Tuesday, April 15, 1952
1729 Sampson Street, Marysville

PRESENT - Attwell, Ross, Anderson, Cinnamond, Bergamini

ABSENT - Arnold, Klamt

PURPOSE -

1. To review paper mache methods submitted by Lois Cinnamond
2. To discuss use of sample desk easel submitted by Albert Attwell
3. To appraise charts-art exhibit folders made by Yolanda Bergamini.
4. To determine topics of next Art Bulletins
5. To discuss purchase of Grommet machine for application of grommets to art folders
6. To discuss purchase of art materials recommended at previous meeting

DECISIONS -

1. Next Art Meeting to be on Tuesday, May 20, 4 p.m., County Schools Office
2. Raymond Anderson is willing to get Fruitland School Board's approval of loan or sale of their grommet machine to the County Schools Office
3. Lois Cinnamond is to make an art exhibit folder suitable for Grade 2 children
4. Next art bulletins are to be on
 - a. pencil sketching - by Raymond Anderson
 - b. how to make a desk easel - by A. Attwell
 - c. weaving - by Yolanda Bergamini
 - d. stencil work - by Albert Attwell
5. High School students will cut cardboard to size for art exhibit folders; County Schools Office to supply cardboard
6. Art exhibit folders ought to be made for each school grade level

- - -

EVENT - Art Committee Meeting, Tuesday, May 20, 1952

PRESENT - Albert Attwell, Thomas Ross, Lois Cinnamond, Gerald Arnold,
Yolanda Bergamini

ABSENT - Agnes Klamt, Raymond Anderson

PURPOSE -

1. To submit art work as planned at April 15 meeting
See April 15 report
2. To discuss Art Committee plans for the next school year, 1952-1953
3. To review art materials received since the last meeting

DECISIONS -

1. Next art meeting to be in the first week of October
2. Art Exhibit Folder Number Nine, Indian Rain Rattle, submitted by Lois Cinnamond suitable for primary grades

DECISIONS - (continued)

3. Ten art exhibit folders made by the Marysville Union High School art class were submitted by Albert Attwell; one on tooth brush spatter print is almost complete
4. Thomas Ross presented correspondence from Pennsylvania--art course of study, out of stock.

Terwilliger's art committee work was presented
See: Art Report of March 11, 1952

San Bernadino county's art guide was presented

Leaflets on "Art in Today's World" and "Art is Everybody's Business" were reviewed

5. Attwell says that the managers of the Puppet Tree, Gridley, California are willing to give free demonstrations to the schools on the use of Redwood puppets--recommended for help in speech work.
6. Attwell will give a copy of his Master of Arts thesis to Agnes Weber Meade, Superintendent of Schools, Yuba County, which will be completed this summer
7. Yolanda Bergamini submitted plaster of Paris animals made by Mrs. N. Reimers, Challenge School, and all art exhibit folders made to date (eight in all). Cards for each are in the Audio-Visual files.
A Gromette Tool Set was purchased by the County School Staff and is to be checked out through the Audio-Visual Department.
8. New Year's Plans:

Continue art committee meetings once a month; same group of teachers but may have more

Have an art workshop if there is a demand for this type of art help

Continue classroom demonstrations

Continue making art exhibit folders

Continue art bulletins, organizing them into loose-leaf art guides for each County School teacher

YUBA COUNTY SCHOOLS ART COMMITTEE
1952

ART BULLETIN #1

Suggestions Toward Making Better Posters

1. A poster is a visual store and its message should be conveyed at the first glance.
 - a. Have a basic knowledge of your subject. (as: Conservation, have a general idea of why it is necessary will give your poster more meaning.)
2. Size - Conservation poster - 14 x 22
Latham Foundation - 14 x 22
(Others on request)
3. Selection of Subject - Once you have a general background on your subject, select the particular subject you wish to emphasize. Keep the composition to the point and carry through one central idea. Omit detail, highlight one feature.
4. Composition - With your theme in mind, rough out a general layout of the whole poster. Block in the lettering. Study for audience interest, eliminate non essential detail, watch for pleasing proportions and balance. Try several roughs. Remember that a good poster should never be confused by too much detail or unrelated subject matter. Simplify your design to the essentials both in subject and treatment. Bring your main features strongly into the foreground and reduce your background to suggestion.
5. Subject Matter - Don't hesitate to study photographs and museum specimens as well as the originals for accuracy. Good drawing and good use of color and balance are extremely important to your poster design.
6. A short slogan or message usually enhances the value of a poster. Keep it brief and to the point, but have it tell a real story. Roman or Gothic letter is preferred and it should be so placed as not to detract from the design but yet stand out sharp and clear against the background.
7. Posters must be sent flat, never rolled, and must reach their destination on or before the designated closing dates.

(i.e. Yuba Co. Conserv. Contest - Feb. 20, 1952
Latham Foundation Contest - March 1, 1952)

YUBA COUNTY SCHOOLS ARTS COMMITTEE
1952

ART BULLETIN #2

CUT-OUT LETTERS

PROBLEM: HOW TO CUT LETTERS FROM PAPER

DIRECTIONS: Cut-out letters are usually capitals. They should stand straight and even, and are very useful in the making of posters.

1. CUT THE BLOCKS FOR THE LETTERS

Fold 9" x 12" paper into strips as high as you wish each letter to be. Next fold each strip into blocks as wide as you wish each letter to be. Cut blocks apart. Be sure that all folds are straight and that the blocks are even and square-cornered.

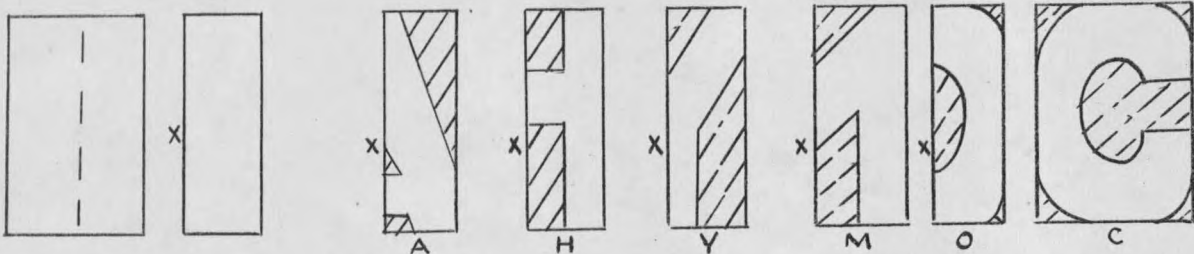
2. CUT THE LETTERS

Make all letters of the same thickness and of equal height and width. A guide piece cut out of stiff paper will help in getting all letter stems of the same thickness. Also, make all letters "fat." To do this, cut off as little paper as necessary.

CROSS PIECES can be placed at two different levels--low and high. It gives more variety in space division than when they are placed in the middle. Cross pieces in B, E, F, G, H, M, S, W, and X are better high; while in A, J, K, P, R, and Y, they are better low. It makes the line of letters look even and regular when all of the cross pieces are placed at one of these two levels.

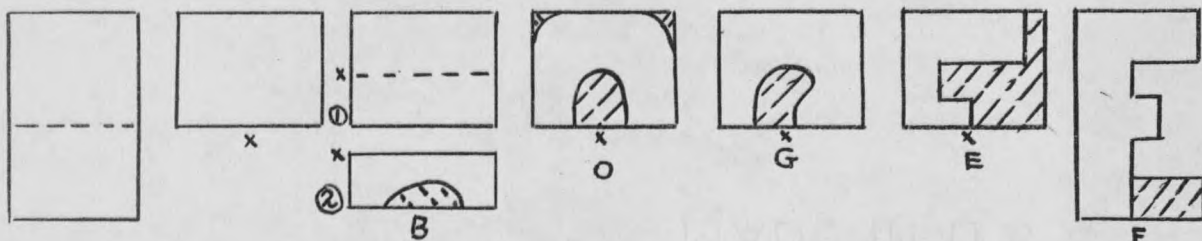
Often blocks can be folded and both sides of a letter cut at once. Such letters as A, H, M, V, Y, O, C, Q, U, J, T, and W are more easily made by folding the block lengthwise.

"X" SHOWS THE FOLDED EDGE. CROSS MARKED PARTS ARE TO BE CUT AWAY.





Some letters are more easily made by folding the blocks cross-wise. They are B, D, E, F, G, and X.



Some letters are made without folding the blocks. They are I, K, L, N, P, R, S, and Z.



3. NOW PRACTICE CUTTING LETTERS FOR WORDS. Cut a strip of paper the length of the word you are going to cut. Fold it into as many parts as there are letters in the word. Trim a little piece off each block--this will allow for spacing between the letters.

NOTE: The above alphabet is for letters just as wide as they are high. This is all right for primary grades. Children in the grammar grades should realize that capital letters should be divided into two groups, the wide letters and the narrow letters.

The wide letters are: O, Q, C, G, D, A, V, N, H, T, U, Z, M, W. The O and Q are round. The C, G, and D are slightly narrower; M and W are slightly wider than they are high.

The narrow letters are: B, F, E, S, L, P, R, K, Y, X, I, and J.

YUBA COUNTY SCHOOLS ART COMMITTEE
1952

ART BULLETIN #3

SPACING YOUR LETTERS
CORRECTLY.

Good spacing is more important than good lettering. Spacing is an optical problem as well as a mechanical problem. These simple rules and suggestions will offer a good starting point.

1. The different letters and dividing areas seldom occupy like spaces.
2. The space between letters in a word should be less than half the space occupied by the letters themselves.
3. Letters are divided into three main groups:

Circular: B-C-D-G-O-P-Q-R-S

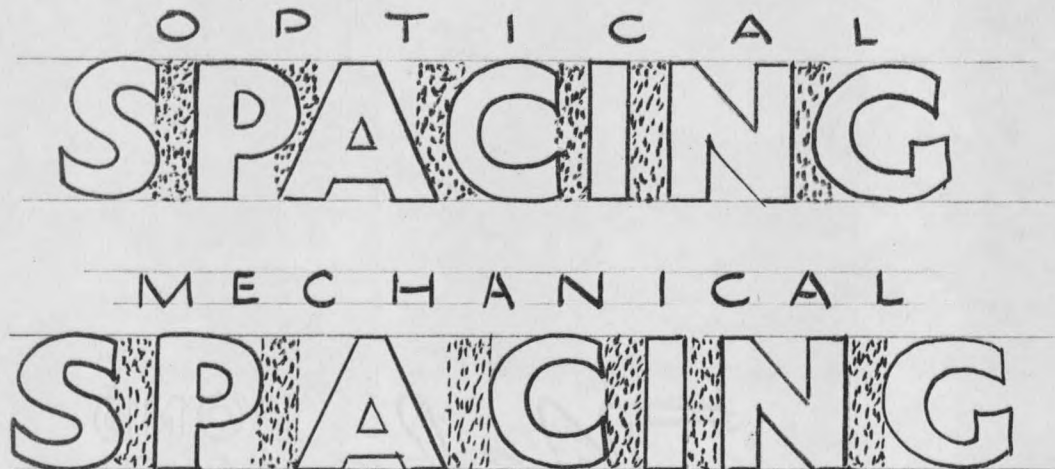
Regular: E-H-I-M-N-U

Irregular: A-F-J-K-L-P-R-T-V-W-X-Y-Z

Letters may also be classed as narrow, B-E-F-I-J-L-P-S-T-Y; normal, C-D-G-H-K-O-Q-R-U-V-X; and wide, A-M-N-W.

4. Ugly gaps between irregular shaped letters can be avoided by fitting them closer together according to their shape. Circular or irregular shaped letters should cut into the spaces between them. Compressing a wide letter into a space that suits a narrow or normal letter causes it to appear darker than the rest of the letters.

An illustrated sample:



YUBA COUNTY SCHOOLS ART COMMITTEE
1952

ART BULLETIN #4

FINGER PAINTING

FINGER PAINT RECIPE NO. 1.

Use cornstarch (Linit) as a base, the consistency of very tender jelly. Fix this with a 1% solution of formaldehyde and a few drops of oil of cloves. (This is a preservative. One per cent is about a drop to a pound.) Into this mixture use lino-ink, which is a water color block printing ink. Use 1/2 pound to 1/2 pint of the cooked starch. If you cannot get lino-ink, use show card tempera. It will be satisfactory.

To make the Linit base take 1/3 cup of Linit. Use enough cold water to mix Linit. Add 1 cup of hot water or until thicker than milk. Cook 2 or three minutes until clear. Beat a little and allow to cool. Add white of egg, beaten stiff. This should be the thickness of cold cream.

FINGER PAINT RECIPE NO. 2.

Seven tablespoons of Linit or six tablespoons of cornstarch. Mix in a little cold water. Add to it one quart of boiling water. Boil until smooth and clear. Then remove and add 2 drops of formaldehyde or two drops of oil of cloves. (To prevent souring)

- Method:
1. Moisten paper; thumb tack to table or board
 2. Pour starch mixture on and spread with flat of hand until evenly covered
 3. Add a few drops of tempera paint
 4. Work picture of design
 5. Allow to dry
 6. Press with a not too hot iron

FINGER PAINT RECIPE NO. 3.

Three level tablespoons of cornstarch, 1 pint of water. Coloring: powder paint, poster paint, bluing, or vegetable coloring. (To preserve: add a few drops of oil of cloves or wintergreen.)

Dissolve the starch in a little water. Bring the remainder of the water to a boil and stir in the starch mixture. Cook and stir until the starch is clear and creamy. Add coloring to this mixture or apply it after first covering the surface of the paper with starch. (Wall paper paste can be used in place of starch. It requires no cooking.)

A smooth, somewhat glazed, non-absorbent paper is best to use; such as, butcher, bakery, white wrapping or shelf paper.

Cover the desks with some material such as an oilcloth, linoleum, or some old news papers that can be discarded. Aprons for children are desirable.

FINGER PAINT RECIPE NO 3. (continued)

Secure a large shallow baking pan or large pail for water. Other materials needed are: shellac, if a permanent finish is desired; and paper. Shelf paper is very good and inexpensive. Wall paper, typing paper or any other paper may be used.

- NOTE: (1) These recipes are not for sale or publication by any concern wishing to gain profit therefrom and are to be used only as a substitute for manufactured finger paints.
 (2) New ideas in finger painting are welcome. Let us know yours.
 (3) Formaldehyde can be purchased at a drug store.

- - -

ART BULLETIN #5.

SALT-STARCH RECIPE FOR MAPS
 (contributed by Gerald Arnold,
 Wheatland Elementary School)

1 Cup Boiling Water
 2 Cups Salt, table salt preferred
 Add 1 Cup Cornstarch mixed rather thin with cold water
 Stir until clear
 Keep in refrigerator
 Use with moist fingers

- - -

ART BULLETIN #6.

OLD CHALK SALVAGE
 (idea from Mrs. Agnes Klant,
 Olivehurst School, Ella Dist.)

Dissolve old chalk, small pieces especially, in cold water. Stir with stick or other utensil until the consistency of regular poster paint. Color white chalk with the powder paints, as dry tempera. Use in murals to cover over a mistake when an error is made; as a painter uses putty in wood cracks. Use as a regular color motif.

Make as needed since a pungency develops from standing. Try a drop of essence of wintergreen to offset pungency.

- - -

Have you an art idea that others can profit by? Let us know.
 Write it in the space below while the thought is fresh.

YUBA COUNTY SCHOOLS ART COMMITTEE
1952

ART BULLETIN #7.

PAPER MACHE ANIMALS
(Submitted by Lois
Cinnamond, Marysville
Elementary)

Materials:

- | | |
|---------------------|------------|
| 1. Wall paper paste | 5. Shellac |
| 2. Newspapers | 6. Brushes |
| 3. Paper towels | 7. Salt |
| 4. Poster paints | 8. Starch |

Procedure:

1. The type of papier-mache to be used must be decided upon. There are two ways to make it. They are as follows:
 - a. Tear paper into small pieces and boil in hot water to which 1/2 cup of salt has been added. Let this mixture soak over night. Boil for 2 more hours. Mix a starch solution and add to the above mixture.
 - b. A second method of making papier-mache is by mixing some wall paper paste and dipping strips of paper into it.
2. The second type of papier-mache mentioned is the best to use for making of animals and will be used in this lesson.
3. The body of the animal is made from newspaper wadded up. Around this wad, strips of newspaper are placed which have been dipped in paste.
4. Legs for the animals made from paper rolled up into a tube. The legs are fastened to the body by means of strips of paper stretching from the leg to the body.
5. After the form of the animal has been attained, cover it with strips of paper towels which have been dipped in paste.
6. After the animal has dried it may be painted with poster paints or tempera paints and shellacked.

Art Exhibit Folders Made and Filed with the Audio-Visual Department
June 1952

1. Small Printscript Alphabet (Stop and Go)
2. Finger Paint
3. Wall Paper Block
4. Pop Corn Flower
5. Paper Weaving
6. Desk Easel
7. Capital Printscript Alphabet (Stop and Go)
8. Cotton from Seed to Flower
9. Indian Rain Rattle
10. Japanese Christmas Card and Letter from California State Department.
11. Dabbing Paint
12. Pipe Cleaner Novelties
13. Weaving for Mats
14. Crayon Water Color Painting
15. Paper Daffodils
16. Crayon Stencil
17. Iranian Junior Red Cross Exhibit
18. Silk Screen Stencil

69

C O P Y

COUNTY OF YUBA

Marysville, California

June 24, 1952

Mr. Albert Attwell
Box 1015
Lewistown, Montana

Dear Al:

I take this means of expressing my personal appreciation to you and the other members of your committee for the very fine contribution which, I feel, has been made to the field of Art Education in the schools of Yuba County. I feel that the work of your committee represents the best accomplishment in the area of curriculum development in our county over the past year. I am most happy that it was the decision of this group to continue with this work during the coming year.

I hope you will not think this a personal pat on my own back, since I am a member of this committee. I recognize that I contributed little except "moral support" to the accomplishments of the group. I do, however, stand ready to assist in any way I can.

With all good wishes for a pleasant and profitable summer to you and your family, I remain,

Cordially yours,

THOMAS ROSS
Director of Education
Yuba County Schools

TR:n

LITERATURE CITED OR LITERATURE CONSULTED

- American Crayon Company Education Staff, 1949. A HANDBOOK OF ART EDUCATION MATERIALS. The American Crayon Co., Sandusky, Ohio.
- ART, DICTIONARY OF EDUCATION. 1945. McGraw-Hill Book Company, New York.
- Art Education. 1946. ENCYCLOPEDIA OF THE ARTS. Philosophical Library, New York.
- California State Curriculum Commission. 1936. TEACHERS' GUIDE TO CHILD DEVELOPMENT IN THE INTERMEDIATE GRADES. Chapter XXI, Pages 440-500. California State Department of Education, Sacramento, California.
- California State Department of Education. 1950. A FRAME WORK FOR PUBLIC EDUCATION IN CALIFORNIA. Superintendent of Public Education, Sacramento, California.
- Cline, Erwin Curtis. 1931. AN INVESTIGATION OF EXPLORATORY UNITS IN JUNIOR HIGH SCHOOLS. Abstract page 25-40. Graduate thesis in education, Teachers College, University of Cincinnati. The Monntel Press, Cincinnati, Ohio.
- Cole, Natalie Robinson. 1940. THE ARTS IN THE CLASSROOM. John Day Company, New York, N.Y.
- Collins and Riley. 1938. ART APPRECIATION. Harcourt Brace Company, New York.
- D'Amico, Victor. 1942. CREATIVE TEACHING IN ART. International Textbook Co., Scranton, Pa.
- D'Amico, Victor and others. 1940. THE VISUAL ARTS IN GENERAL EDUCATION. Progressive Education Association Publication, D. Appleton-Century Co., New York, N.Y.
- Dix, Lester. 19___. AIMS AND PURPOSES. Educators' Report on Education. Related Arts Service, New York, N.Y.
- Dewey, John and others. 1929. ART AND EDUCATION. The Barnes Foundation Press, New York, N.Y.
- Eaton, Allen H. 1939. THE ARTIST IN A DEMOCRACY AND ART IN A DEMOCRACY. Progressive Education, February 1939, Pages 105-116.

- Falk, Herbert H. 1950. THE PLACE OF ART IN ELEMENTARY AND SECONDARY SCHOOLS. Reprint from an article that appeared in the February 1950 issue of the American School Board Journal.
- Farnun, Royal Baly and others. 1949. ART IN AMERICAN LIFE AND EDUCATION. Section III, Art Education, Its Aims, Procedures, and Agencies, Public School Publishing Company, New York, N.Y.
- Fox, Robert S. and Linley, James M. 1951. A CURRICULUM LABORATORY FOR FOR TEACHERS. The School Executive, May 1951, Pages 48-49.
- Gaitskill, C.D. 1948. ART EDUCATION IN THE PROVINCE OF ONTARIO. Ryerson Press, New York, N.Y.
- Geddes, N.B. 1932. HORIZONS. Chapter 1, Little, Brown, Little Company, Boston, Mass.
- Giles, Mary Albright. 1939. WORKING CREATIVELY IN THE VISUAL ARTS WITH HIGH SCHOOL STUDENTS. Progressive Education, May 1939, Pages 320-330.
- Goldstien, Harriet and Veda. 1925. ART IN EVERYDAY LIFE. The Macmillan Co., New York, N.Y.
- Govreau, Agnes, Editor and the Denver Secondary School Art Teachers. 1948. ART GUIDE FOR USE IN THE SECONDARY SCHOOLS. Denver Public Schools, Denver, Colorado.
- Greene, Edward B. 1941. MEASUREMENTS OF HUMAN BEHAVIOR. The Odyssey Press, New York, N.Y.
- Haggerty, Melvin E. 1941. ART A WAY OF LIFE. The Owatonna Art Education Project, University of Minnesota.
- Howlett, Carolyn S. 1949. THE NEED FOR ART. Vol. VII, March 1949, Related Art Service, New York, N.Y.
- Humbert, Gordon G. 1950. THE ART OF COMMUNICATION. The School Executive, October 1950, Page 51.
- Joyner, Sara and others. 1948. ART AND THE CHILD. Vol. XXX No. 7, Commonwealth of Virginia State Board of Education, Richmond, Va.
- Kainz, Lucise C. and Riley, Olive L. 1948. EXPLORING ART. Harcourt Brace and Company, New York, N.Y.
- Keppel, F.P. and Duffus, R.L. 1933. THE ARTS IN AMERICAN LIFE. McGraw-Hill Book Company Inc., New York, N.Y.

- Kirby, C. Valentine. 1927. THE BUSINESS OF TEACHING AND SUPERVISING THE ARTS. The Abbott Educational Company, Chicago, Ill.
- Knapp, Harriet E. and Ruffini, Elsie. 1947. NEW ART EDUCATION. The American Crayon Company, New York, N.Y.
- Landis, Mildred M. 1951. MEANINGFUL ART EDUCATION. Charles Bennett Company Inc., Peoria, Ill.
- Lee, Kathryn D. 1939. ADVENTURING IN ART. D. Appleton Company, New York, N.Y.
- Lowenfeld, Viktor. 1949. CREATIVE AND MENTAL GROWTH. The Macmillan Company, New York, N.Y.
- MacDonald, Rosabell. 1941. ART AS EDUCATION. Henry Holt and Company, New York, N.Y.
- Maddocks, Helen. 1944. TIDING OVER THE ADOLESCENT PERIOD IN ART. Montana Education, September 1944, Page 15.
- Munro, Thomas and others. 1941. ART IN AMERICAN LIFE AND EDUCATION. Section II. The nature of art and related types of experience. Pages 249-427. Public School Publishing Company.
- Murphy, Forest W. 1948. Education Triad: THE ART WORKSHOP. Design, October 1948. Pages 13-14.
- Nicholas, Florence W. and others. 1948. ART FOR YOUNG AMERICA. Manual Arts Press, Peoria, Ill.
- Nicholas, Florence W., Mawhood, N.C., and Trilling, M.B. 1937. ART ACTIVITIES IN THE MODERN SCHOOL. The Macmillan Company, New York, N.Y.
- Pearson, Ralph M. 1941. THE NEW ART EDUCATION. Harper and Brothers, New York, N.Y.
- Read, Herbert. 1949. EDUCATION THROUGH ART. Faber and Faber, London, England.
- Ruffini, Elsie and Knapp, Harriet E. 1947. NEW ART EDUCATION. Prang Company, Sandusky, Ohio.
- Sanders, Margaret J. 1950. INDIVIDUAL DIFFERENCES IN CHILDRENS ART PRIMARY TEACHING AIDS. #17. February 1950. Milton Bradley Educational Service, Springfield, Mass.

- Schaefer-Simmern, Henry. 1948. THE UNFOLDING OF ARTISTIC ACTIVITY. University of California Press, Berkeley, California.
- Stokes, William J. 1951. HOW CREATIVE PRINTING BUILDS INCENTIVE. The School Executive. February 1951.
- Times, New York. 1951. RURAL SCHOOLS. Reprint in the School Executive. June 1951.
- Whitford, William G. 1948. WHAT IS ART AND WHY SHOULD IT BE IN THE SCHOOL CURRICULUM. Related Art Service, New York, N.Y.
- Winslow, Leon Loyal. 1941. ART IN SECONDARY EDUCATION. McGraw-Hill Book Company, Inc., New York, N.Y.
- Winslow, Leon Loyal. 19__ . THE INTEGRATED SCHOOL ART PROGRAM. McGraw-Hill Book Co., Inc., New York, N.Y.
- Wolfflin, Henrich. 19__ . PRINCIPLES OF ART HISTORY. The Dover Publishing Company, Dover.
- Ziegfeld, Edwin, Editor and others. 1948. ART EDUCATION TODAY. Teachers College, Columbia University, New York, N.Y.
- Ziegfeld, Edwin. 1947. THE ART EDUCATION-CURRICULUM AND TEACHING. Vol. V, No. 3. October 1947. Related Art Service, New York, N.Y.
- Zweybruck, Emmy. 1942. HANDS AT WORK. The Holden Press Publishing Company, Springfield, Massachusetts.

MONTANA STATE UNIVERSITY LIBRARIES



3 1762 10020247 0

~~MSU
A
Cop. 2~~