DOCUMENT RESUME

ED 093 114 EC 062 203

AUTHOR Sykes, Kim C.; And Others
TITLE Creative Arts and Crafts for Children with Visual Handicaps.
INSTITUTION American Printing House for the Blind, Louisville, Ky. Instructional Materials Reference Center.
SPONS AGENCY Bureau of Education for the Handicapped (DHEW/OE), Washington, D.C.
PUB DATE 74
GRANT OEG-2-6-062289-1582
NOTE 48p.

EDRS PRICE MF-$0.75 HC-$1.85 PLUS POSTAGE
DESCRIPTORS *Art Education; *Class Activities; Exceptional Child Education; *Handicrafts; Individual Activities; *Teaching Guides; *Visually Handicapped

ABSTRACT

This teaching guide gives instructions for 23 creative art or craft projects thought to be appropriate for use with visually handicapped children. Usually included for each project are the educational objective, materials and equipment needed, procedure, possible variations, and photographs. The following types of activity are recommended: tempera painting, finger painting, straw blowing, string painting, crayon resist, fabric collage, object printing, rubbing, cardboard printing, modeling with clay, ceramic clay modeling, plaster carving, plastic bag plaster, sand casting, scrap wood, papier mache, wire, puppets, stitchery, paper weaving, straw weaving, cardboard weaving, and "God's Eye", a circular stickweaving project. (DB)

Creative Arts and Crafts

Creative Arts And Crafts For Children With Visual Handicaps

INSTRUCTIONAL MATERIALS REFERENCE CENTER FOR VISUALLY HANDICAPPED CHILDREN

MEMBER SPECIAL EDUCATION IMC/RMC NETWORK

CREATIVE ARTS AND CRAFTS FOR CHILDREN WITH VISUAL HANDICAPS

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Instructional Materials Reference Center
AMERICAN PRINTING HOUSE FOR THE BLIND
1839 Frankfort Avenue
Louisville, Kentucky 40206
1974

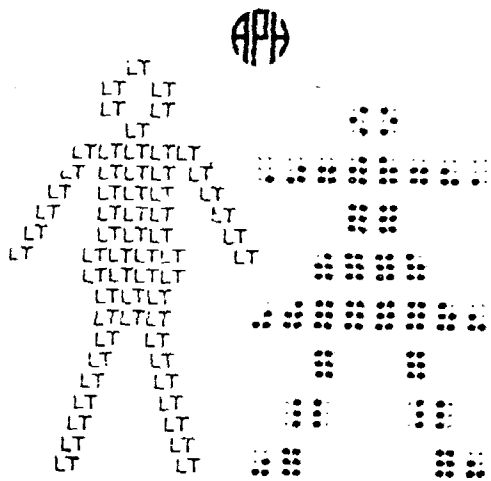
". . . it is our basic philosophy to develop in every human being his uppermost potential creative ability regardless of the degree of handicap."

— Viktor Lowenfeld —

Published and distributed by:

INSTRUCTIONAL MATERIALS REFERENCE CENTER FOR VISUALLY HANDICAPPED CHILDREN
AMERICAN PRINTING HOUSE FOR THE BLIND
Finis E. Davis, Vice President & General Manager
Carl W. Lappin, IMRC Director

In Cooperation With the
Bureau of Education for the Handicapped
U. S. Office of Education



Funded by: Grant #OEG-2-6-062289-1582
Project H2289B
Transaction 730E7163
Public Law 88-164

ACKNOWLEDGMENTS

We are indebted to the students and visually handicapped children of the class "Practical and Creative Activities for Visually Handicapped Children," Summer Term, 1972, Florida State University, and to:

Mrs. Pat Carpenter, Assistant Professor, Visual Disabilities, F.S.U.
Mr. David Freundlich, Graduate Assistant, F.S.U.

for their help in the preparation and teaching of this class.

Photographs: courtesy of the F.S.U. Office of Information Services.

PREFACE

An attempt is made in this booklet to fulfill a need expressed by teachers and students for a practical resource guide for those concerned with the teaching of arts and crafts to visually handicapped children. Its impetus came primarily from a short course offered to students in Florida State University's Visual Disabilities Program during the summer term, 1972. Students in this course were given the opportunity to experiment in both simulated and actual situations with activities in the areas of painting, printmaking, collage, sculpture and fabric design. Visually handicapped children from a local resource room program were invited to attend the classes and the teacher trainees were able to put into practice their newly developed skills during the final phase of the course.

The sample of activities included in this guide are not new nor inclusive; they are standard arts and crafts that have been adapted for use with both visually impaired and blind children. All are quickly and easily completed, and they utilize to the full all the child's sensibilities. In order that the blind child may participate in those activities more suitable for the child with residual vision, adapted procedures are suggested The aim is to inculcate a love of "learning by doing" as a release to the handicapped child's powers of creativity and free expression. Emphasis is towards activities that give free rein to the child's powers of self-expression to provide a balance with the more formal, traditional crafts that have tended to place less emphasis on creativity.

Handicapped children, no less than normal children, need opportunities to develop those qualities of individuality, originality, flexibility, sensitivity, and independence. Art and craft education can provide these opportunities.

The creative process aids social-emotional growth. Through experimentation the child can identify with his work and play out his inner struggles to release and resolve them. Motor development (and visual-motor coordination for those who have useful residual vision) is enhanced through the manipulation of a wide variety of pleasing tactual and visual materials. The sheer variety of stimuli available in Arts and Crafts contributes enormously to perceptual and cognitive development. Concepts of shape, size, scale, structure and distance – so important to the blind child's development of spatial concepts – can be introduced and developed. All the child's senses are drawn into play: sight, hearing, smell, taste, touch, and muscular. Aesthetic and creative growth grows apace through this interplay of the senses that leads towards the attainment of integrated concepts of beauty. This wealth of opportunity ensures that in later life meaningful leisure pursuits are readily at hand.

It is important that a teacher working with a visually handicapped child should stimulate and motivate the child by introducing activities appropriate to his individual needs. Time and opportunity must be given to allow the child to thoroughly explore new materials; demonstrations must be given individually to enable the child to foliow the procedures tactually; and explanations should be brief and simple, utilizing analogies to aid in the formation of appropriate concepts. The teacher should ensure that the children are able to display their work and that such displays are frequently changed in order that all may experience gratification and success. Above all, interference with the child's spontaneous efforts should be avoided for, as Viktor Lowenfeld so beautifully notes: "It is time to realize that the most primitive creative work, born in the mind of a blind person and produced with his own hands is of greater value than the most effective imitation."

K. C. Sykes

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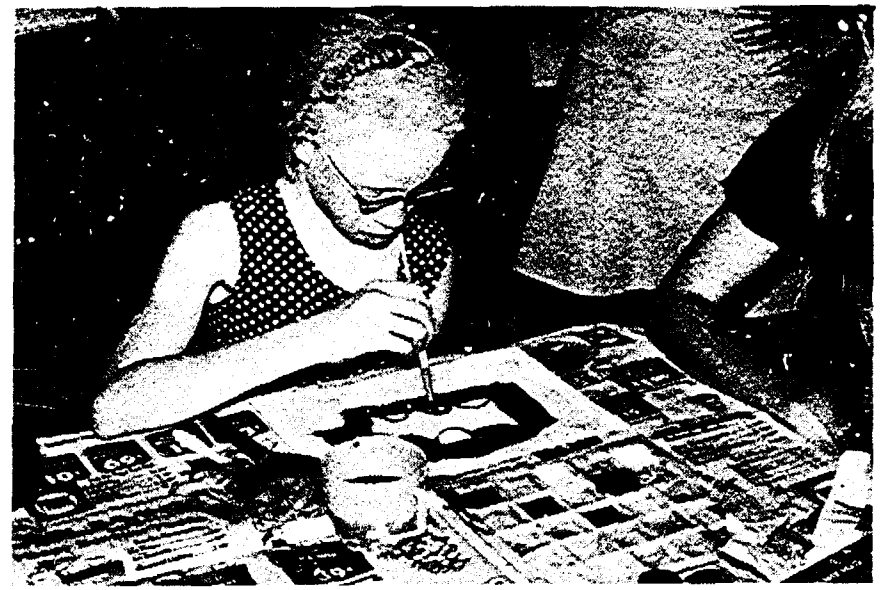
PAINTING

Educational Objective

To provide tactual experiences with the forces of line (direction, length and width), shape (contour, size and direction) and color (hue, value and intensity), using a variety of materials and media to show relationships of these forces and the ideas with the images of the children.



The student paints in color, shape, and line design.

Tempera Painting

Materials and Equipment:

1. tempera paint (liquid or mixed dry tempera)
2. large manila or drawing paper
3. newspaper
4. paint brushes (one inch easel brush)
5. containers for paint

Procedure:

1. Children should first be taught how to use the paint and care for the brushes. Dip the brush into the container and pull it across the top edge to remove excess paint and prevent running. Wash one color from the brush before using another color. When finished painting, the brush must be washed and placed in the brush container, handle down to save wear on the bristles.

2. Elmers glue and sand, ground coffee, etc. may be added to the paint to make the finished product tactually meaningful for those blind children who express a wish to experiment with paint.

3. Newspaper should cover the area under the painting so that the child feels free to paint to the edges of his paper.

4. To achieve different thicknesses of line the brush may be used on its flat side or its edge.

5. The child should be encouraged to use the entire paper to express the subject or theme of his painting.

Variations:

Cotton Painting: cotton or sponge balls can be used instead of a brush to form a background for other techniques or as the main painting tool.

Designs to Music: To give ideas for painting, music can be played and lines painted to show the rhythm or mood of the music.

The activity should challenge both student and teacher to provide a process for personal involvement.

Finger Painting

Materials and Equipment:

1. finger paint
2. finger paint paper or any glazed paper
3. water for wetting paper
4. newspaper

Procedure:

1. The children may wet the finger paint paper with a sponge or dip it into a container of water so that the surface is covered.

2. The wet paper is placed on newspaper to allow the children freedom to paint to its edges.

3. Finger paint is then spooned or poured on the wet paper (one or more colors). Finger paint may be thickened to make more manipulative by adding thick starch, or texture may be achieved by adding sand.

4. The children spread their paint over the paper evenly by using the palms of their hands.

5. Working quickly the other parts of the hand (the fingers, the side of the hand, the palm, the fist) are used to make designs in the paint.

6. When the design is finished, it is set aside to dry. The experience lends to discussion on the different designs that were created by the different parts of the hand; a thin line with the fingers, a wide line with the side of the hand, etc. When the design is dry, the children should be able to feel the lines they made and describe how they were made.

Variations:

Chinese finger painting: Instead of covering the wet paper with paint, use dry paper and dip the fingers in the fingerpaint using a different finger for each color. (Each color may have a different texture.) Press the fingers down on the paper and use the side of the finger or fingernail to make lines of different sizes.

Straw Blown Painting

Materials and Equipment:

1. drinking straws
2. paper
3. tempera paint and spoon
4. newspaper

Procedure:

1. The children should cover the work area with newspaper so that they feel free to blow in all directions.

2. Tempera paint is dropped with a spoon on the paper in small quantities in several places.

3. The children blow through the straws to move the paint; the direction the paint takes can be controlled by moving the paper or the child's body. Designs can be planned, or after the picture is dry the children often find strange animals or spooky trees in their paintings.

In any act of expression, especially in art, the student projects himself through a medium. Expression is a process of interaction between the creative teacher, creative student, and materials.

String Painting

Materials and Equipment:

1. a piece of string
2. tempera paint
3. folded paper
4. newspaper

Procedure:

1. The work area should be covered with newspaper.

2. The children dip their string into the tempera paint covering it.

3. The painted string is then placed between the folded paper, with parts overlapping forming loops to make a more interesting design.

4. The string is then pulled out of the paper to make a design.

5. This procedure may be repeated several times in different colors.

6. After the design is dry, chalk or crayon can be added to give emphasis, add realism or background that the children may feel is needed.

7. For the totally blind child, glue can be added to the paint or used instead of paint and the string may be twisted and curled around in a design on the paper and left in place to dry for a tactually interested product.

Crayon Resist

Materials and Equipment:

1. wax crayons
2. paper
3. thin tempera paint
4. large brushes
5. newsprint

Procedure:

1. Pressing hard on their crayons the children draw a picture on their paper using any colors except the color of the paint.

2. When the picture is completed the children place their paper on some newsprint and paint the thinned tempera paint across the entire surface of their paper, covering the crayon, too.

3. The children will be surprised to find that the crayon has resisted the paint and the combination of crayon and paint makes an interesting picture which calls for tactual discrimination.

Variation:

Paper Batik – The procedure is the same except that before the drawing is painted it is soaked a minute in water and carefully crumpled. Then it is smoothed out and painted. This project can lead to a discussion of the real batik fabric design process.

COLLAGE

Educational Objective:

To provide tactual experiences with the qualities of texture, utilizing objects found in the environment in such a way as to promote an understanding of organization in design (repetition, contrast, emphasis, transition tension, and space).

The challenge in a variety of textures.

Fabric Collage

Materials and Equipment:

1. cardboard for background
2. glue
3. scissors
4. a variety of fabric scraps

Procedure:

1. Several different fabric scraps are chosen by the children and the differences and similarities of texture are discussed.

2. The children cut the scraps into various shapes and fit them into a pleasing arrangement on the cardboard.

3. The shapes are then glued down to the cardboard, some overlapping.

4. The arrangement is discussed; is it a realistic picture or an abstract arrangement of the shapes; are the textures touching each other alike or different?

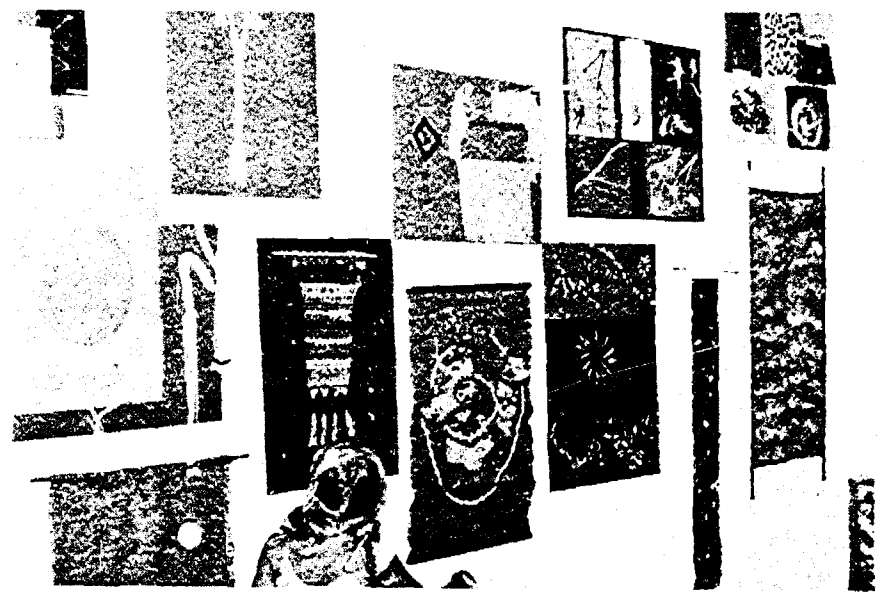
Variations:

Following the same procedure, collages may also be made from: (1) wood scraps; (2) beans and dried foods; (3) yarn; (4) paper; (5) nature objects; (6) found objects, "Junk."

PRINTMAKING

Educational Objective:

To provide tactual experiences with the process of printing using objects from environment as a means of conveying understanding of the printing that he reads (print or braille) as a reproduction of symbols or images for communication of ideas.



The Gratification of Displayed Work

Object Printing

Materials and Equipment:

1. gadgets: bottle caps, sponges, spools, sticks, wood scraps, jar lids, erasers, nuts and bolts, clothespins, paper clips, etc.
2. thick tempera paint
3. sponges or wet paper towels in small containers for paint
4. paper for printing
5. newspaper to cover work area

Procedure:

1. The tempera paint is poured into the pad made by the sponges or wet paper towels. These pads allow the children to get an even amount of paint on the gadgets for better printing. Sand or other textures can be added to make the finished print more discernible.

2. The child takes one gadget, presses it in the pad of the color he wants and then presses it on his paper.

3. It is easy to make a repeated pattern by pressing the gadget over and over again, occasionally refreshing the paint.

4. Another gadget is selected and the process is repeated adding to the design. As many different gadgets may be used as the children wish.

5. When the design is dry the children should be able to feel the different marks left by the gadgets and tell which gadget left which mark.

Variations:

1. Vegetable Printing: The same procedure is followed using a variety of vegetables such as potatoes, carrots celery, onions, cauliflower, etc. The vegetables are cut into pieces by the teacher. Then designs can be cut into the flat vegetables with a bobbypin or kitchen knife to make the overall design more interesting.

2. Wood Printing: The same procedure is followed using different scraps of wood on the sides and ends to get the effect of the wood grain.

3. Clay Printing: The same procedure is followed using modeling clay which has been pressed flat and then imprinted with various gadgets to create a design to be printed.

4. Leaf Printing: The same procedure is followed using the back of a variety of different leaves and ferns. The leaves may also be painted directly with a brush instead of using the pad.

5. Sponge Printing: The same procedure is followed using different sized and shaped sponges to make the prints. This time the sponges are pressed into the paint instead of the pad.

Rubbing

Crayon Underprinting

Materials and Equipment:

1. Textured objects: natural objects – leaves, sticks, grass; papers – sand paper, corrugated cardboard; fabrics – corduroy, fur, wool; found objects – buttons, combs, feathers, bottle caps, etc.
2. newsprint paper
3. crayons

Procedure:

1. Let each child choose several of the textured objects.

2. The children then place the newsprint on top of the objects and feel to find the objects underneath.

3. The children rub their crayons over the top of the paper and the objects they have found with their fingers.

4. The impression of the objects, the ridges of the comb, the veins of the leaf, will be left on the paper in crayon.

5. Discuss what the children have done, how the objects feel on their paper now, the words to describe the textures.

Materials and Equipment:

1. two pieces of cardboard
2. glue
3. scissors
4. printer's ink on glass or formica surface or tempera paint on sponge pad
5. brayers
6. paper for printing

Procedure:

1. The children cut out shapes from one piece of cardboard. These may be abstract or realistic but it is important to remember that because this is relief printing the design will be backward on the print. Therefore, if any letters or numbers are cut out they have to be cut backwards to come out correctly.

2. The shapes cut out by the children are then glued to the second piece of cardboard.

3. When the glue is dry the brayer is rolled over the ink or paint and then rolled over the cardboard plate.

4. Then a piece of paper is placed over the wet plate and the back of the paper is rubbed to make sure all of the picture touches the paper.

5. The children can pull the paper off and repeat the process for another print of the same plate.

6. A good discussion of how newspapers and books are printed and even how the brailler makes the braille dots on the paper can be brought about as a follow-up to this lesson.

Variations:

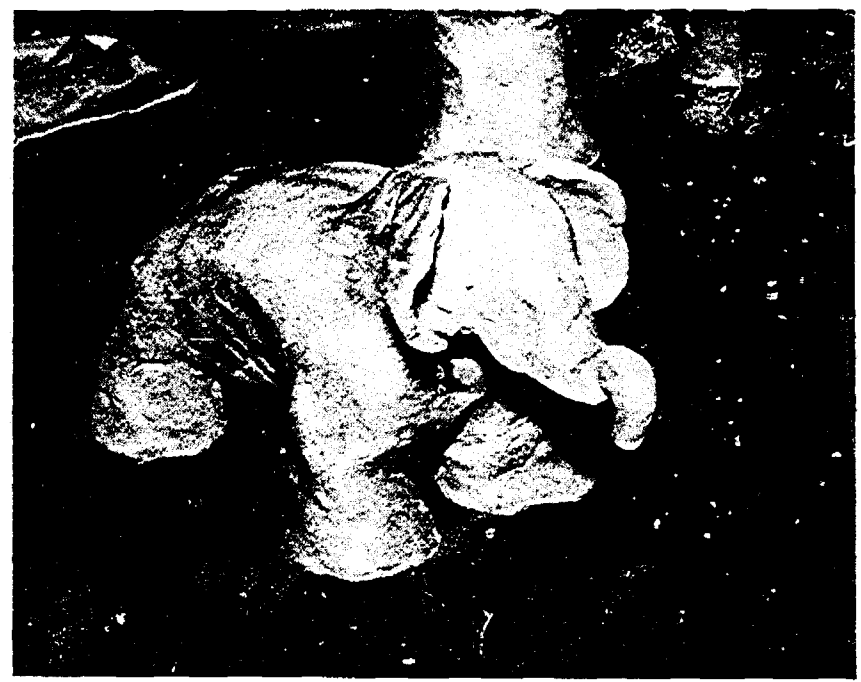
String Printing: Very much the same procedure is followed using string to make the design instead of cutting shapes from cardboard. The string is glued to the cardboard backing and the printing process is the same

SCULPTURE

Educational Objective:

To provide tactual experiences with a variety of materials in creating 3-dimensional forms in such a way that understanding of the spatial elements (positive and negative) and textural and line qualities is promoted.

Following a visit to a zoo . . . .



Modeling with Clay

Materials and Equipment:

1. oily clay (non-hardening)

Procedure:

1. Each child selects a good handful of clay and gets the feel of it by manipulating it. Ask him to push, pull, twist, roll, the clay to see how it can be moved and worked with.

2. The children should then try to model something from the clay. Animals are an easy way to begin. Try to have the children make their animal by using the whole piece of clay not pinching off pieces for ears and legs but pulling the clay out instead.

3. Textures can be added to the finished sculptures with a pencil or nail or comb, etc. to give the impression of fur or skin.

Variations:

Salt and Flour Clay: The same procedure is followed using the following recipe: 1 tablespoon salt to 1 cup flour and enough water to moisten. Dry tempera may be added to give color. This should be multiplied by half as many as the class total as it makes a large handful of clay. After the clay is modeled the finished product must be baked at about 300 degrees for about an hour and a half. Spray with varnish on front and back to protect and give lasting finish.

Modeling with Ceramic Clay

Materials and Equipment:

1. wedged ceramic clay
2. clay tools; pencil, orange sticks, popsicle sticks, rolling pin, etc.
3. kiln
4. paint, shoe polish or glaze

Procedure:

1. Pinch pot
   a. Using a piece of clay, hand size, the children will work it into a ball.
   b. Then they will press the thumb into the center of the ball and begin to widen the opening by pressing from the inside with both thumbs, holding the outside firmly with the fingers. The pot is turned as they work to make it even. After drying, the piece is fired.

2. Slab method
   a. The children roll the clay with the rolling pin to an even thickness of between 1/2 and 1/4 inch (use 1/4" thick pieces of wood as guides).
   b. The clay is then cut to the shape desired for the bottom of the pot and strips are cut for the sides of the pot.
   c. The sides are joined to the bottom by making marks on the edges that will touch each other (scoring) and water or very wet clay (slip) is used to moisten the edges. Then with the edges joined, the clay is mashed together covering the edges to seal the joint. The same method is used to join the sides to each other.
   d. After the pot is dry, it is fired in the kiln then glazed and refired or painted or shoe polished.

3. Coil Method
   a. The children roll the clay as in slab work to about 1/2 or 1/4 inch thick all over.
   b. Then they cut the bottom of their pottery.
   c. A small piece of clay is then rolled in their hands to make a coil. The coil should be as uniform as possible.

d. Score, as in the slab method, the edges of the base and the bottom of the coil where they are to be joined.
e. Moisten the edges with slip and join the coil and the base together, overlap the ends of the coil, and seal the inside.
f. Repeat smoothing the insides of the coils to prevent them from separating. The outside may be left with the coils showing or smoothed also.
g. Then the pot is dried, fired and glazed or finished with paint or shoe polish.

Variations:

The pinch method may be used for all kinds of objects in additon to the pinch pot. For all ages, animals, people, etc. are common subjects for modeling.

The final art form that is produced presents an investigation and discovery according to the student's abilities and interests.

Materials and Equipment:

1. plaster of Paris
2. water
3. container for mixing plaster (milk carton, etc.)
4. waxed cardboard carton for pouring form
5. knife for carving
6. newspaper to catch waste from carving
7. vermiculite

Procedure:

For Mixing Plaster: (Let the children mix their own plaster.)

1. Pour the cardboard carton full of water into the mixing container.

2. Pour in plaster until peaks begin to rise above the water.

3. Mix the plaster and water with your hand until it begins to thicken.

4. Then pour it into the carton form.

5. The plaster is set or ready to carve after it becomes very warm and then starts to cool again. Remove the carton and carve.

6. Vermiculite may be added to the plaster to add texture.

For Carving:

1. The children must realize that the carving will be 3-dimensional, i.e., the carving must be done so that which ever side is facing front will be interesting and have a meaningful shape (not just the shape of the carton).

2. The places that the children wish to carve away may be drawn on the hardened plaster or carving may be done free hand.

3. Small areas must be gradually scraped away to prevent large chunks from breaking off.

4. The children should work from side to side rounding the edges to bring out the form.

5. The finished sculpture may be left its natural color or painted and varnished.

Variations:

Soap Carving: The same procedures for carving are followed using soap (Ivory is recommended) to carve on. After the carving is finished the soap is allowed to dry for several days and then polished with a soft cloth.

Trainee teachers try their hands . . . .

Plastic Bag Plaster Sculpture

Materials and Equipment:

1. plaster of Paris
2. water
3. container for mixing
4. vermiculite
5. doubled plastic bags
6. tempera paint or dye
7. carving tools, knife, spoon
8. newspaper to cover work area

Procedure:

1. The child pours about 4 cups of water into the container and adds the plaster until peaks begin to rise above the water.

2. Vermiculite, about 2 or 3 handfulls may be added for texture and to keep the plaster from hardening too fast. Tempera paint, dye, or food coloring may also be added at this time for color.

3. This mixture is stirred by hand until thick and creamy. Then it is poured into the doubled plastic bags and shaped by the fingers or by pushing and molding the bag. It may also be placed on an interesting shaped object to make an unusual form.

4. The plaster is allowed to set, after it has heated and then cooled again, about 10-15 minutes.

5. Then the children can peel the plastic bags off the plaster and examine the statue from all sides to decide what part is the base and what parts need to be carved.

6. If the child wishes to carve out some areas, a kitchen knife or spoon will work.

7. After the statue is completely dry, it may be painted, varnished, or coated with acrylic floor wax for a shiny finish, or it may be left just as it is.

8. The finished sculpture can be discussed as to the positive and negative spaces that were created, the textures, the shapes, and overall feeling achieved by the work.

Total involvement!

Sand Casting (Bas-Relief)

Materials and Equipment:

1. plaster of Paris and container for mixing
2. water
3. dampened sand
4. container for sand (aluminum pan, shoe box, etc.)
5. wire for hanger or wood to mount casting on
6. gadgets to make impressions in sand (shells, buttons, bottle caps, etc.)
7. newspaper to cover work area

Procedure:

1. The child puts the damp sand in the box or pan about 1 to 2 inches thick smoothing the sand evenly on the bottom.

2. He then presses the gadgets into the sand until he is satisfied with the design. Some objects can be left in the sand to become a part of the casting if he wishes.

3. The plaster is then mixed by pouring water into the mixing container, slowly adding plaster until peaks begin to show above the water. The children should mix the plaster with their hands until it thickens.

4. The plaster is quickly poured into the sand mold so that the mixture is about 1" thick. The wire must be placed at the back of the plaster if it is to be hung.

5. When the plaster hardens the extra sand can be brushed off with a stiff brush.

6. If wire for hanging was not used, the casting can be mounted with cement glue on a piece of wood and then hung.

7. The finished casting has protruding areas where gadgets were pressed and is rough to touch; these lead to discussion of "relief" sculpture and textured sculpture.

Variations:

Plaster Casting from a Clay Mold: To allow the blind student more control over his design, modeling clay can be used instead of sand. The gadgets are pressed into the flattened clay and a firmer design is left for the child to feel. The rest of the procedure is the same.

Cooperative endeavors are often the best!

Wood Scrap Sculpture (Bas-Relief)

Material and Equipment:

1. wood scraps collected by the children (branches and bark from trees, lumber scraps from a lumber yard)
2. a larger flat piece of wood for base
3. sand paper
4. glue
5. varnish

Procedure:

1. The children choose the wood for the base and the wood scraps they would like to work with.

2. Methods for sanding the rough edges are explained and the children sand all the pieces they think need it.

3. The children then experiment with the scraps of wood they have chosen to see how they can be arranged on their bases. Discussion of woodgrain differences and contrasts of sizes and shapes can help the children understand how to make an interesting arrangement of their wood.

4. When a satisfactory arrangement is found the children then glue the pieces down to the base, one piece at a time so that the arrangement is not disturbed or forgotten.

5. When the glue has dried, a coat of varnish is applied to give it a long lasting finish.

6. The finished relief sculpture is fun to feel because of the varying sizes and shapes and provides an interesting wall hanging.

Variations:

Wood sculpture: The same materials with the addition of hammer and nails can build a free standing sculpture following much the same procedures as above. The wood pieces are experimented with to find an interesting 3-dimensional form and then nailed or glued for their final position, in the sculpture. A good discussion about the differences between relief and free standing sculpture can result.

Papier Mache

Materials and Equipment:

For Making the Form:

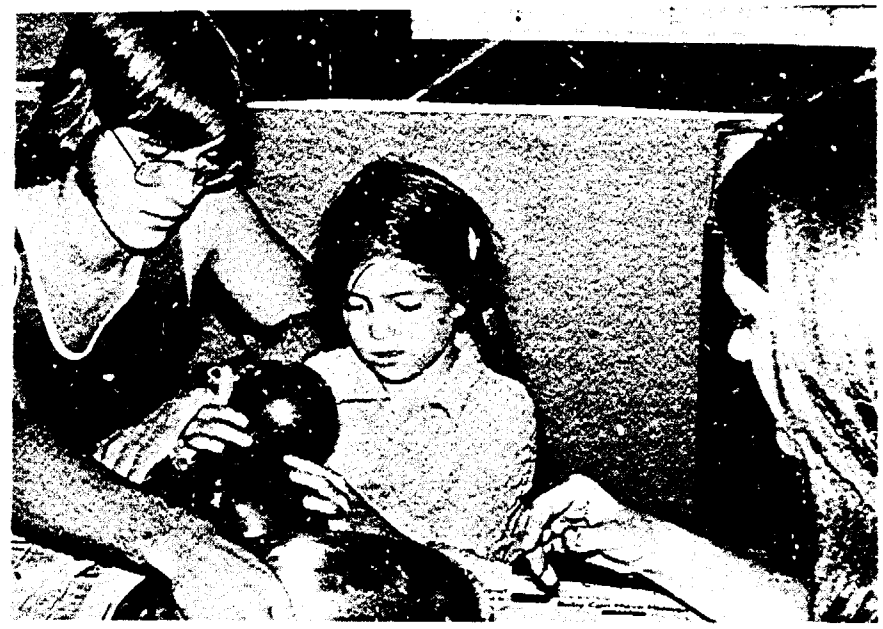
1. balloons
2. newspaper
3. string
4. boxes or cardboard tubes
5. lightbulbs, wire
6. tape or stapler

For Covering the Form:

1. newspaper strips
2. wheat paste
3. container for paste

For Decorating and Finishing the Form:

1. tempera paint
2. varnish
3. felt
4. buttons
5. yarn
6. cloth
7. other found objects needed



A job for gentle little fingers.

Procedure:

1. The child must decide what he wishes to make: an animal, a mask, a puppet, a doll, etc., and what materials he will need to form the basic structure.

2. The basic sculpture must be put together securely so that the parts will not fall apart when the wet newspaper is applied.

3. The newspaper strips are soaked in the mixed wheat paste for a minute or so and carefully placed on the form until it is completely covered. This process is repeated until 4 or 5 layers cover the form.

4. The form is allowed to dry. This may take as long as a week in larger projects.

5. The form is then ready to paint and decorate with appropriate gadgets to give it the characteristics it requires. Example: cardboard ears and a yarn mane and tail for a horse, with buttons for eyes.

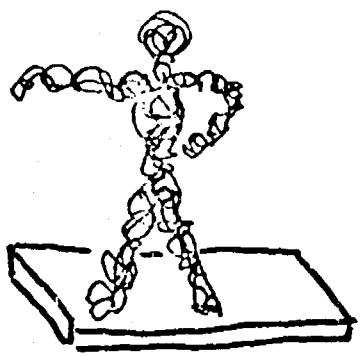
Variations:

Pariscraft, a commercially available fabric based medium (plaster-cast bandage, in fact), is very similar to the papier mache process. No glue is needed as water will make the Pariscraft sticky and it will adhere to any basic form. The same procedure of building layers is followed and when dry, which only takes minutes, it is ready for decoration.

Wire Sculpture

Materials and Equipment:

1. wire of various gauges
2. pliers
3. wire cutters
4. woo base
5. small nails or glue



Procedure:

1. Each child selects several pieces of different gauged wire to experiment with. Let him get the feel of the wire by bending and shaping it.

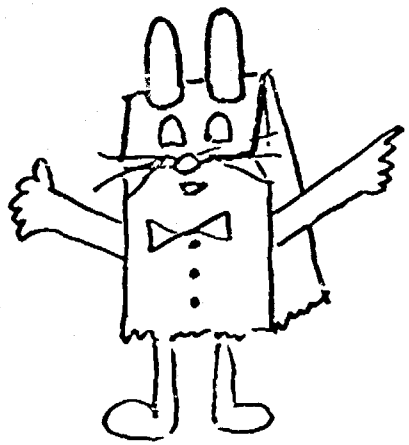
2. Show each child how to use the pliers to twist and bend the wire and help him cut correctly and safely with the wire cutters.

3. Now that the children are acquainted with the materials and tools they can try to build the form or shape they desire.

4. Discussion about how their shapes feel, where there is empty space and where the space is filled, what balance is, etc. can help the children understand what sculpture is and how they are creating sculpture with their wire.

5. The finished form may be fastened to a wooden base with nails or glue or may be hung as a mobile from wire or string.

1. Paper Bag Puppet:



Materials and Equipment:

1. small paper bag, fitting over the child's hand
2. tempera paint
3. colored construction paper scraps
4. yarn and cloth scraps
5. scissors and paste

Procedure:

1. The child places the paper bag over his hand so that the flat bottom fits over the fingertips and knuckles. This becomes the face allowing the mouth to open and close as the child talks.

2. The face is painted on or cut from the colored paper, placed under the flap with the lips showing on the flap and where it meets the body so that when the mouth is open for talking it can be seen.

3. Arms, legs and clothing may be cut from the colored paper and cloth and pasted to the body. The yarn may be used for hair or decoration.

Variation:

A paper bag puppet can be made by stuffing the bottom of the bag with newspaper and tying the bag on a stick. Paint, yarn, paper scraps, cloth, etc. may be used to decorate the puppet.

2. Finger Puppet:

Front

Back

Materials and Equipment:

1. stiff paper or cardboard
2. tape
3. colored paper
4. tempera paint or crayons
5. scissors

Procedure:

1. A small figure is cut from the cardboard and decorated with paint, paper, crayons, etc.

2. A thin receptacle is cut from the cardboard and looped to fit the child's finger. It is then attached with tape to the back of the figure made by the child so that he can put his finger in it to move the puppet.

Variation: Stick puppets

The same procedure is followed to make the figure, but a stick, ruler or dowel is taped to the back of the figure to move it.

Educational Objective:

To provide the tactual experiences of making and decorating cloth through weaving and stitchery techniques as a means of relating the forces of line, shape, surface and color to the clothing and fabrics in the children's environment.

A boy finds stitchery can be fun!

Stitchery

Materials and Equipment:

1. burlap or a loose woven fabric
2. colored yarn
3. stitchery or tapestry needles
4. fabric scraps for appliques

Procedure:

1. The child should be shown how to make several basic stitches (see drawings below) on a practice fabric so he can vary the design he creates on his finished piece.

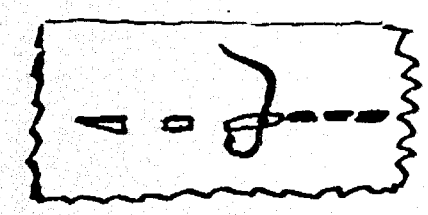
2. The design may be drawn on the burlap before he begins or the child may work freely as he goes along.

3. The design is stitched with colorful yarns and a variety of stitches. It may be a realistic picture or an abstract design; some areas may be filled in with yarn while others are left open to make a balanced design.

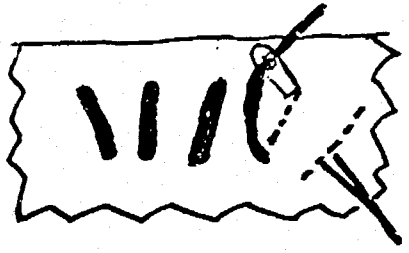
4. Small fabric scraps can be appliqued on top of the burlap to add interesting textures.

5. When the stitchery is completed it should be mounted as a wall hanging or sewn to another piece of fabric for a purse or other useful garment.

Running Stitch



Straight Stitch,



Satin Stitch

Paper Weaving

Materials and Equipment:

1. 2 pieces of construction paper of contrasting colors, larger sizes easier to work with for beginners, 12 x 18.
2. scissors
3. glue

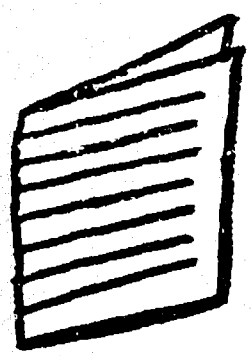
Procedure:

1. The child folds one sheet of paper in half and cuts from the fold, making 1 inch slits, but leaving a 1 inch connecting margin at the top.

2. He cuts the second sheet of paper across into 1 inch strips (12 inches long).

3. He then weaves the strips into the slits of the first paper, over and under the first time then alternating under and over with the next and continuing until the paper is woven.

1.



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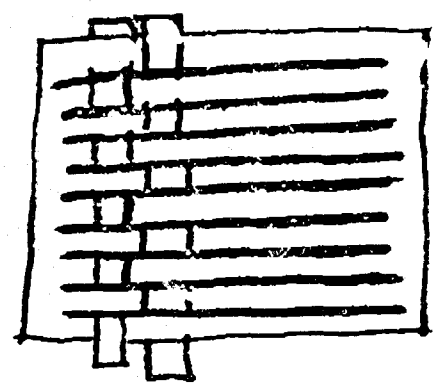

(Introduce terms: — warp, weft, woof, loom)

Straw Weaving

Materials and Equipment:

1. drinking straws (the number varies according to the width desired)
2. string and a piece of wire, longer than the finished piece
3. yarn

Procedure:

1. The child cuts pieces of string a little longer than the finished piece is to be. The strings are hooked to the piece of wire and pulled through the straws, knotting them at the top so that they will not slip through the straws. The wire is discarded when all the straws have been strung.

2. Next, the child weaves over and under the straws, to the one side and then back to the other side until the straws are full.

3. The child then slides the woven section off onto the string and continues to weave until the entire length of the string has been filled, sliding each section as it is filled.

4. If the strings are long enough a belt may be woven, or with shorter ones a necklace or headband might be made.

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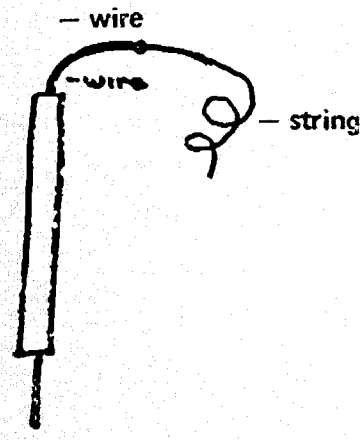

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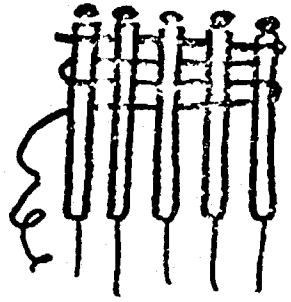


Cardboard Weaving

Materials and Equipment:

1. cardboard
2. scissors
3. warp string
4. yarn

Procedure:

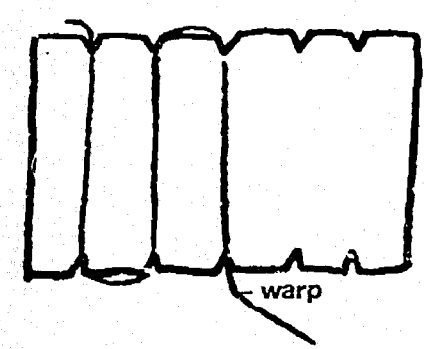
1. The child cuts notches at the top and bottom of the piece of cardboard at even intervals. (It is not necessary that these always be done at fixed intervals.)

2. Taking the string for the warp (or lengthwise threads), the child attaches it to the first top notch and brings it down to the bottom notch. He hooks it around the bottom notch and brings it back to the top repeating this procedure (on one side only) until the cardboard is filled.

3. Weaving may be begun at the top or bottom which ever is most comfortable for the child. To make the weaving easier a "shuttle" can be made by notching a small rectangle of cardboard and wrapping the yarn around it so it can be slipped over and under the string easily.

4. When the weaving is finished the warp strings can be slipped off the cardboard and a potholder type weaving is produced.

1.



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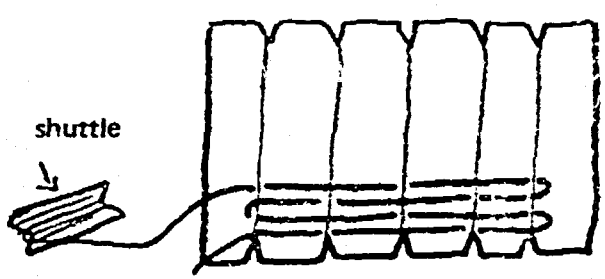

"God's Eye"

Materials and Equipment:

1. two or more sticks, twigs, popsicle sticks, etc.
2. yarns of different colors

Procedure:

1. The sticks are crossed and the child begins to wind the yarn around the center of the cross, weaving over and under the sticks until they are secured in place.

2. Then the yarn is woven over the stick each time and looped around the stick to secure it. This procedure is begun in the center and progresses outward.

3. The colors may be changed by simply leaving the end of the first color at the back of the weaving. Begin the second color on the stick that the first color wrapped around last.

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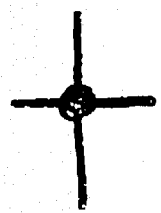

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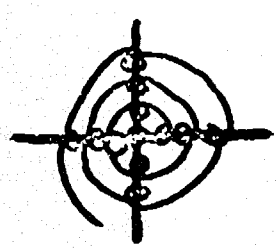

The creative teacher will use this text as a source of ideas not as a cookbook of recipes; he will go beyond the suggested ideas and utilize different materials, in different ways, for different students.