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Creativity in Pre-School Art

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ART

Style

CREATIVITY IN PRE-SCHOOL ART

Special Studies

Ouachita Baptist University

Sharon Kluck

Fall, 1972

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ART IS . . .

Art Is important--

It provides the child an unparalleled opportunity

to express his feelings--

visually, perceptively, personally

as he learns to see--

to explore--

and to respond to his world

in an intelligent, sensitive and creative way.

Art is an experience--an adventure--

a time of discovery

of new ways to communicate an idea--

to make a personal statement with paint

or clay--

or by sulling a print or building a three-dimensional form--

or by weaving a scarf for a friend.

Art is the delight and wonder and joy

of personal accomplishment.

Art is a time for the child just to look--

and see--

and to become critically aware of his environment,

natural and man made--

and to participate in decision making

to improve the esthetic quality of his surroundings.

Art Is important . . .

George T. Horn
School Art, September, 1972

PRE-SCHOOL ART: FROM CHILD TO TEACHER

"Children are wonderfully fresh and vivacious. What Adult can compete with a child's energies? A child's mind runs like a mouse in a maze. He observes, perceives, imitates, and responds as a unique individual."¹ His work is original, using foreign symbols for an image he pulls from his memory. All of the myriad elements, internal and external, influence a child's creation. These works of the young child are expressions of his life's experiences. As he matures in his thinking, he becomes more aware of himself, his family, and the people and things in his environment. He is curious and explores his surroundings. He is beginning to gain control over his muscles, but perhaps his most outstanding quality is a vivid imagination.

The pre-school and kindergarten years reveal the child as an experimenter and individualist in art. Art that a child creates from his own ideas and emotions is charming. Adults, who are used to the standard, realistic art, may have a difficult time in accepting a child's vivid portrayal of life. David Russell has suggested, "Without being sentimental about childhood, it seems fair to say that children's thinking may have a freshness, an imagery, a creativeness, which the adult does not always achieve."² By understanding the differences involved in children and in children's art, as compared to adults, it is much easier to gain an appreciation for

youngsters' art. Spontaneity and directness are ever present in the younger child. He works in a distinct manner so that the finished product gives an air of directness and freshness. An idea with which he has had some emotional relationship will quickly inspire the child. Any emotional experience is more easily remembered, so it is often snatched as an idea to be used in art. "The stronger the emotion, the stronger the urge to express it."³

The urge to express himself has been present since his earliest years. Children spend hours manipulating a crayon, designing his own symbol system for his own ideas. Recognizable forms usually are not attempted by this age child. "The paintings they create are free in form, abstract, or non-objective; they are simple shapes, lines, and directional movements."⁴ Unless pressured to paint something he can name, he will continue to paint in this form. Many times he merely plays with the materials for enjoyment. He is not concerned with the opinions of others. The child works while spurred on by an idea but finishes as abruptly as he began. "Children create in the same way as a highly developed artist; they ignore all rules and conventions. Imagination and fantasy flow freely. No subject is too complicated. They possess uninhibited freedom, the goal of every artist."⁵

Children begin creating as early as two years by marking on paper. Most of these early scribbles, which evolve from

the marks, are random and usually considered by adults as a meaningless result of muscular activity. However, the scribbles eventually become orderly and the child has expressed himself. Soon he realizes that he is expressing an idea. The scribbles he has made on paper become symbolic; they form a type of graphic vocabulary that the child can use. It is important to realize that, in contrast to most subjects a child later studies, early art is created by his own symbols. These are not universal symbols to be learned but self-made symbols used for expression. Rhoda Kellogg has done an extensive study of thousands of scribbles. She distinguished twenty basic scribbles, single or combined. Curvy, zigzag, or looped lines and circles appear after age two; at about three certain shapes, called diagrams, evolve: squares, circles, triangles, oddshaped areas, the Greek and the diagonal cross. According to her interpretation, pre-representational development culminates in the abstraction of the mandala design. The mandala, a doubly crossed circle, is a symbol in certain religious art, and is often found in adult art around the world.⁶ Every child usually follows a basic pattern using these symbols in expression.

The first stage in art has been compared to a child's physical development. Just as the child must learn to crawl before he can walk and walk before he can run, so must each child begin at the scribble stage and develop from there. So often, however, this need to progress in art expression is

neglected, and the child is denied the experience. His most creative years could be bypassed. His chance to work freely without restriction could be lost.

A child's art development in relation to that of other children differs as do other physical developments. Usually, though, his progress in art will be directly related to his use of language, his physical condition, and his social adjustment.⁷ A general age range for the first stage of art development is from ages two to four.

The second stage, or schematic stage, is more representative of an object. Although the form is simplified, shapes emerge in a likeness to the actual object. The schemata are repeated and come to express ideas. Several vantage points are included in one representation. The primitive schemata is the transition from scribbles to a clearer representation. Around four this transition is clear, moving from scribbles to awkward drawings.⁸ Even when the child has learned to express his ideas in a more recognizable fashion, he still retreats to his scribbles and other symbols. "The schematic stage is reached when lines have a specific and understandable meaning in definite shapes, and when shapes have a very direct relation and resemblance to the essential features of objects."⁹ This means of expression is vital in the child's development. Some forms are picked up in one stage and set aside in another. It is possible that the child loses much of his interest in art

expression when he learns to speak well enough to voice his ideas instead of representing them on paper.

When the child is ready, usually in the later elementary years, he will again move into another stage. This true-to-appearance stage is reached when objects are drawn as observed from a single vantage point. Through the years these same stages in art development have been evident. Although impressions, experiences, and cultures differ, drawings of different groups of children can be compared for their similarities throughout the years.

Since it is during the pre-school years that the child makes the first transition, it is important that he have the proper guidance before and during the change. Although general stages are followed, with exposure and correct leadership, a child can progress at a different rate than he would otherwise. Rich experiences in kindergartens and nursery schools provide children with a broader background.

"The child develops in two directions: forward toward a more mature representational form; and outward to enrichment through details and variation within a given level of maturity."¹⁰ It is up to the teacher to recognize each child's level of proficiency and to proceed from there in directing him in his activities. The challenge should be on his level but one that requires some effort. Proper teaching should guide the child along at a reasonable rate, so that his art

experiences will be commensurate with his understanding and interests.

Art is a creative process, a means by which experiences of all kinds are expressed and communicated. It is also a process out of which experience arises. The value of art in the educational process arises from the fact that (1) drawing, painting, and creative crafts can provide the child with rich experiences which can be derived from no other source; (2) it provides the child with means of expression--a visual language --for his own personal and social experiences. Experience is an essential of both education and art.¹¹

Art education can be a vital segment in the total educational gamete. It provides the opportunities for children to think and create for themselves. When faced with a tough problem, creativity can provide the answer. In solving their own difficulties, an appreciation for other's efforts can be learned. Responsible citizens as well as creative thinkers can be produced in the art class.

Art education is changing. No longer is the stress placed upon the new and innovative projects. The important purpose is the child and what he is learning. "Emphasis is not on the finished product; what happens to the child during his creative experience is more important."¹² If children are pushed to make a specific product, they often lose interest in the whole creative process. "The business of art education is to help

to develop the artistic capacity of each child through creative experience."¹³

In order to be creative, the child must use his imagination. Creative thinking should be guided by the teacher in the kindergarten years while the child has fresh, innovative ideas. If stimulated to think and use the experiences and knowledge he has in new procedures, the young child can increase his self-expression. Through involvement with ideas and materials, his creativity can be kindled.¹⁴ Works of art are not the aim of art education; the whole, growing personality should be the focal point. It is the teacher's duty to correlate what the child does with his awareness and development. In doing this she must steer the child in proper expression.

The teacher should encourage the elements of motivation, release, accomplishment, and satisfaction which make up the cycle of art expression. Various experiences, outings, or activities can motivate the child and compel him to express an idea. The child will then be able to release his feelings in an artistic expression when provided a stimulating environment and the proper materials. He may accomplish his goal with creative thought, persistence, and encouragement from the teacher. When he has accomplished his goal and done his best, satisfaction is reached. The child has pleased himself and received approval from others.¹⁵

A wise teacher will not expect too much of the child at first. She will allow the child to be free in expressing his

own feelings, ideas, and impressions. It may be necessary for the teacher to demonstrate a painting, for example. After she has made her point, she should remove her work, so the children will not duplicate it. Children are easily impressed with others' work and will smother their own ideas to produce someone else's--especially that of the teacher.

The child needs to discover solutions for himself. This will promote his creativity and self-confidence. Encouragement should be provided by the teacher when a child says he "can't do it right." Leadership in analyzing his own work may help the child see what he should do for improvement. It is necessary for the teacher to be tactful, but open in guidance. Working directly on the child's paper should be avoided.

The teacher also has the responsibility of leading the child to more challenging situations. Every art experience should be a new adventure, a step upward. If failure threatens, a good teacher will help the child learn and will encourage him. Experience will warn the teacher of hazards and suggest when she can best help the child. "Good teaching, in the long run, depends upon good judgment."¹⁶

What are some other factors which contribute to a good teacher? Pearl Greenberg has suggested that these points are partly responsible for the "magic which makes someone a teacher:"

CHILDREN'S EXPRESSIONS THROUGH ART

On a Friday afternoon in October I met Mrs. Betty Sanders in her makeshift office at the Arkadelphia Day Care Center. The center is located among the display buildings of the fair grounds. Inside petitions have divided the elongated structure into an entrance office and four "rooms," housing first the two-and-a-half-year-olds, then the five-year-olds, the four-year-olds, and the three-year-olds. In many ways the rooms are similar to any classroom. Tables and chairs, shelves with equipment and toys, and pictures on the walls all make the atmosphere adaptable to a learning situation. Bathroom and kitchen facilities are available to the workers and to the children.

All of the details about the building arrangement are unimportant, however. It is the children who make the impression. They all come from low-income backgrounds, but that seems to be where the similarities end. As in every case, each child is unique, bringing with him his past experiences, his family relationships, and his possibilities. Over half of the children I worked with were Blacks, yet, from my encounters, definitely no generalization could be made about their attitudes or abilities. They are children. Many of the youngsters came in poorly cared for clothing. Their hair lacked that natural shine; their complexions were shallow; their responses were slow. Needs were evident, although I learned nothing of their backgrounds.

The program at the center can provide tremendous opportunities for these children. Some stay all day while parents work or go to school; others leave at noon. Their mornings are filled with specific learning experiences such as group time. Lunch is served and followed by a rest period. Another snack is provided before they go outside to play and then go home.

Along with regular teachers and aids, many come to do volunteer work. I arranged with Mrs. Sanders to come on Friday afternoons and direct each age group in an art project.

Project I

October 13, 1972

Age: 2 $\frac{1}{2}$ years

Objective: Polly H. Dillard's book The Church Kindergarten includes this statement: "A teacher makes creative experiences happy experiences when she gives the child an opportunity to explore and manipulate all media and lets him discover for himself the uses which can be made of the media."¹⁹ This was my main objective in letting the children explore a new medium in finger painting--soapsuds.

Procedure: Before class I mixed up four cups of Ivory Flakes with just enough water to form a paste. This was divided into plastic containers and covered. I almost felt like a bona fide teacher with my box full of goodies. As Mrs. Sanders introduced me to the two teachers Mrs. Evans and Mrs. Slavens, the seven children began to tell me their names.

"Would you like to make something today?"

"I want's make a red dog."

"Ok. Let's go to the table and see what we can make.

Here is some red paper. Do you like red?"

After the children each had a piece of construction paper and a container of soap, I explained that they could dip their hands inside the soap and paint with it on their paper. Then I demonstrated what I meant. We talked as they worked. I

told them this was soap they were painting with.

"Do you like the way it feels?"

"Yes."

"How does it feel?"

"Cool."

"Soft."

When they finished, I let each child wipe his hands on a paper towel and explained again if they put their hands under water they could wash them clean with the soap.

Results: I feel we accomplished the objective of exploring a new medium. The children seemed to enjoy the finger painting and the new experience with soapsuds. Rodney, a little blond-headed fellow with a big smile, picked up handfuls and gobbled it on his paper. As he smeared, he found he could press his finger tips down hard and form stripes. Most of the others were afraid to get their hands in the soap. They dipped in one or two fingers and formed ovals on their paper. This indicates they are still in the scribble or beginning stage in art development, which is quite normal at their age.



Jeffery

Project II

October 20, 1972

Age: 5 years

Objective: The purpose of this project was to let the children use their imagination with a different type of medium and to relate their creation to a specific theme.

Procedure: Fourteen well-behaved children sat down around the two tables and listened very quietly as I read Sammy Sunflower Seed, a story about a little seed that didn't know what kind of flower he would be. After I finished the story, each child was given some sunflower seeds, glue, and yellow construction paper.

"You may rub some glue on your paper and place the seeds in a design."

The children asked me questions about the seeds. We talked about how they are used for different things. The children enthusiastically began making pictures and talking about them.

"Is your name Ms. Duck?"

The children laughed.

"I thought that's what you said!"

"Can you eat these [the seeds]? He said you could."

"I'm going to make a bat. This is a sleigh. I wrote my name with the seeds."

"Is this how a sunflower looks?"

"I'm making a rectangle."

In the middle of the chatter I glanced over at Eric, who, with a mischievous grin, ate a seed.

Michael abruptly finished pasting and raised up his shirt and undershirt. "I have on three shirts," he announced and pointed to his skin.

"Can I take these home?"

Jon, a very bright and outgoing boy, asked, "You know how old I am? I'm five. She's six. She had a birthday yesterday."

"Are you coming back next week?"

"Last week they did finger paint."

Results: The conversation was lively and the enthusiasm high. Each child patiently placed his seeds to form a desired effect. The subjects ranged from a bat to a sleigh to a straight, uniform row of seeds. Several had especially clever ideas. Jon, who wrote his name with the seeds, made a picture for me of a sleigh. "I was going to put a bar across it, but you can use some rocks or something." Not only did they use the medium well, but they did it carefully and finished only when they were through. Amanda, much to her mother's chagrin, patiently selected the correct seeds and arranged them properly while her mother nagged her to hurry.

I was particularly pleased with their reaction to the story. It was one I had written for a class last year, so I was anxious to hear their responses. A couple asked to look at the illustrations when they had finished their pictures. Several tied the theme into their art work by making a sunflower.

Sleigh
John



Project III

November 4, 1972

Age: 5 years

Objective: Color and shape are primary elements in art and are vital in further art experimentations. Through this project, the children needed to learn the three primary colors and three of the basic shapes--the circle, the square, and the triangle. Using their knowledge, they should have been able to create a picture or design using these objects. The simple process of assemblage was important here also. "The child's efforts are sometimes slumsy. He has not attained the skills required for precision. The theme is still exploration and discovery."²⁰

Procedure: I began by holding up a red square, a yellow circle, and a blue triangle, asking them to identify the color and the shape. Each child was given three of each shape along with glue and paper. They were told to use the shapes in making a picture or design. While they were thinking, we played the blue-square-matches-your-shirt game, substituting hues when appropriate. They seemed to catch on to the idea after Jon announced his plan to make an ice cream cone. "Pretend this [yellow] is brown and I'll have chocolate ice cream."

"I'm making a truck."

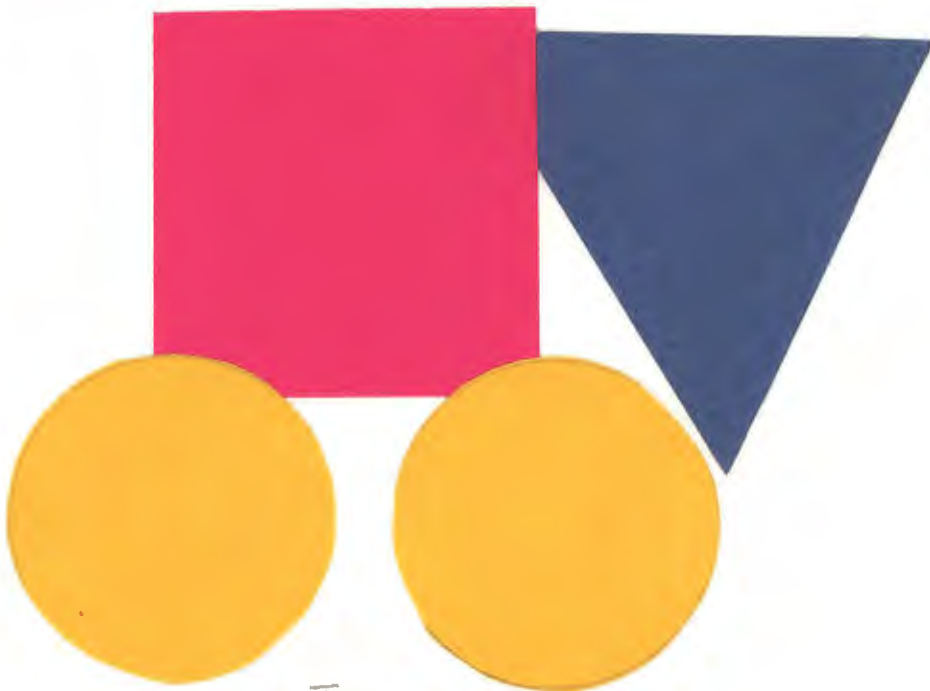
"This is a clown."

"I'll draw some lines and make a sun."

"That's his hat."

When they began to finish, they took turns with my one pencil to write their name at the bottom. This finishing touch completed their work.

Results: All the children that responded knew the correct shapes and colors, and they did very well in thinking up their own designs or realistic objects. Most had no trouble in assembling their pictures although James used far too much glue. Even though it was a bit awkward to a few, the experience was helpful to them.



Jon



Jackie



Eric

Project IV

November 9, 1972

Age: 4 years

Objective: "The small child explores and manipulates materials, gradually understanding and gaining control over them. He expresses his ideas with simplicity and directness. The activity is important, not the visual product."²¹ I wanted the children to have an opportunity to express themselves through manipulating a crayon.

Procedure: Nine little four-year-olds scampered to their seats as I passed out drawing paper and a large crayon to each.

"I would like for you to use the crayon like a pencil and draw something you saw on your way to school this morning.

What did you see this morning?"

"A cow."

"A dog."

"A squirrel."

"My father in a car."

"A tree."

"An apple."

"Look, teacher. This is a picture for you."

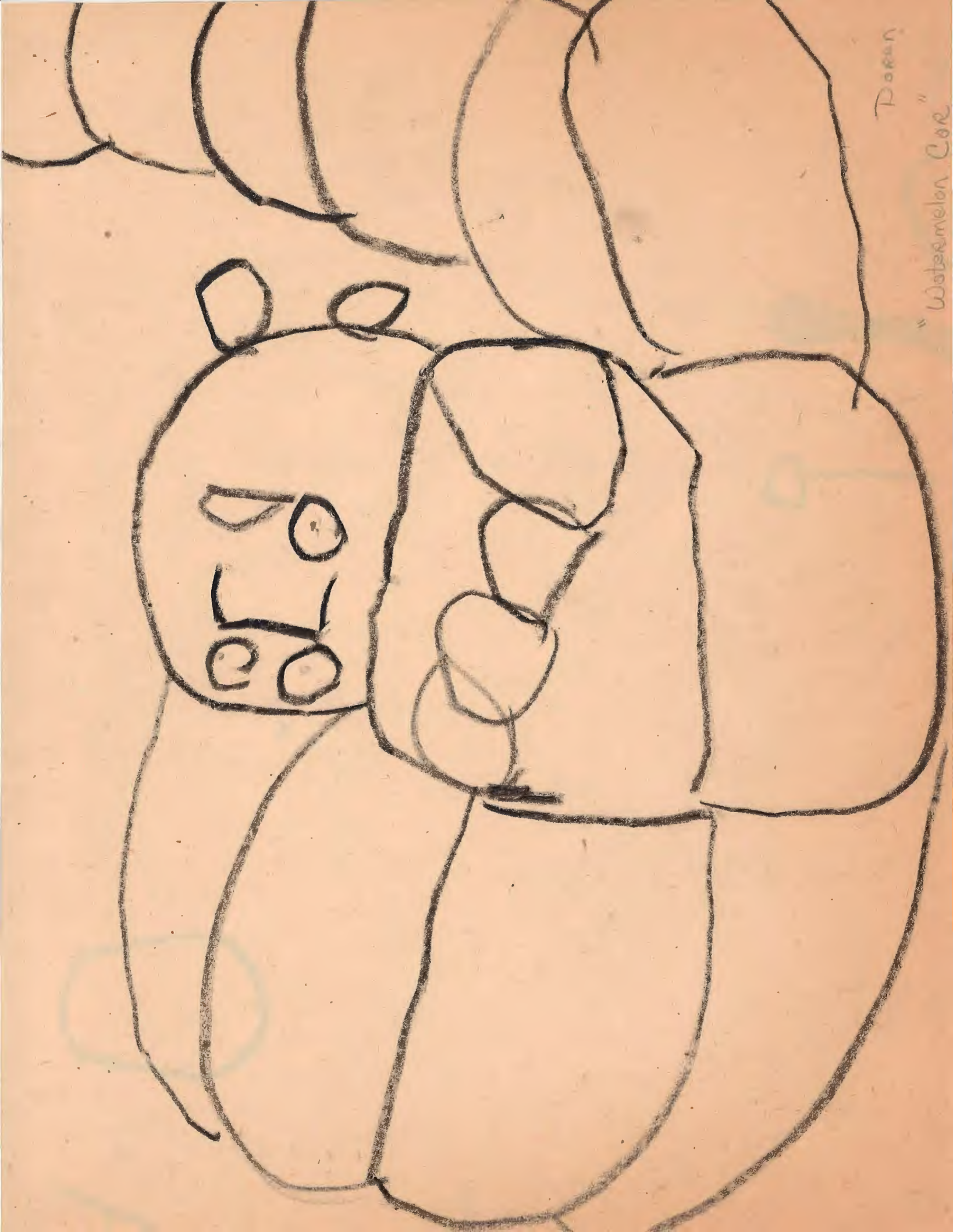
"I am going to draw you a watermelon car."

"This is you."

The children began talking about their experiences this morning and drawing a few. Eventually they did get off on some

wild ideas like the watermelon car.

Results: I was very pleased with their results. They eagerly participated in naming objects and drawing them. Some drew designs and shapes, others scribbled, and some drew people. Those that drew people showed definite signs of progressing into the second stage of art development--the schematic stage. "Schema is at first primitive; few if any details are shown, and many parts of the object are omitted or not completed. The primitive schematic stage marks the beginning of the transition from scribbles to a clearer visual statement. . . In a developmental series, about four, there is a clearly defined stage of transition from scribble to a variety of awkward drawings."²²



Doran

"Watermelon Core"



Robert

Project V

November 5, 1972

Age: 3 years

Objective: My primary aim in this art lesson was to allow the children to work in a familiar medium using a different procedure.

Procedure: I had a chance to set up the tables while the children finished their cake and milk. As they finished, the fifteen children quickly sat down in their seats. The noise began to rise and papers were swishing until the teacher told them to keep their hands in their laps. Every two children shared a lid of thick, red tempera paint, while each child had a spool and some paper. I demonstrated dipping the spool into the paint and stamping it on the paper as I told them they could do the same and make a design. One little boy exclaimed, "Look at the bubbles!" Sure enough bubbles formed around the spool. The children were shy compared to the other groups. One or two asked me to repeat my name, and a couple told me their names. For the most part, however, they were quiet and worked mechanically as their teacher stood by watching or correcting them. Jan kept stamping her spool in the same spot. I suggested she try it in another place on her paper. She did a couple of times and then went back to her puddle of red!

Results: The children did a fair job on their finished products. However, I feel they gained much by exploring a new art procedure. They enjoyed watching the paint drip from the spool and then pounding the spool up and down. Each was able to express himself either in making a design or just moving to release emotion. "The young child does not create works of art; he uses art as an avenue of expression. Therefore, a child's art must be evaluated in terms of the individual himself, his idea of 'prettiness,' and his stage of development in art expression."²³

PRE-SCHOOL ART ACTIVITIES

Art and Craft Book

Patricia Z. Wirtenberg

Houghton Mifflin Co., Boston 1968, pages 2-102

1. Egg cartons can be painted for jewelry boxes or holders.
2. Cube art is formed from sugar cubes painted various colors on three sides--gold and silver sprinkled in give a sparkling effect. Glue to cubes on a background varying the colors and the angles of those next to each other.
3. A calcium collage can be an interesting combination of left-over bones or shells.
4. Foodstuff and various spices combined will form a vegetarian mosaic.
5. Make kitchen clay; shape it; paint it; laquer it.
 Recipe: 4 cups baking soda
 2 cups cornstarch
 2½ cups water
 Warm the above ingredients. When it thickens to form a dough, turn it out and cool. Knead two to three minutes till smooth. Keep excess covered with a damp cloth while working with it.
6. Dip yarn in liquid starch and form a picture on a background.
7. An interesting multiples design can be obtained by tracing around small objects in various abstract positions.
8. Paint over a plastic carton to form a stenciling effect.
9. Tear newspaper and make designs.
10. Cut out corrugated shapes and paint them; put the shapes on corrugated board.
11. Pebble mosaics are interesting.
12. After making a print in the sand, pour in plaster to form a sandcasting.

Art Guide

Carivel Lee

T. S. Denison and Co., Inc., Minneapolis, Minnesota 1959,
pages 40-47

1. Experiment with paper forming three dimensional folds. Use folded paper to compose a picture.
2. Use cotton on a drawing to add texture.
3. Popcorn and oatmeal make interesting additions to a picture.

Complete Crayon Book

Chester Jay Alkema

Sterling Publishing Co., Inc. New York 1969, pages 5-78

1. Crush a paper bag, flatten it out, and color on it.
2. Melt colors in a pan. After they cool, break them into pieces and use to make a mosaic.
3. Slice crayons into circles and make a mosaic.
4. Color on graph paper.
5. To make a sandpaper transfer design, color on sandpaper. Turn the original on to newsprint and iron on the back of the sandpaper for the transfer.
6. Make a crayon relief by putting a heavy object under paper and coloring on top.

Crayon Techniques

Reynolds Girdler, Jr.

Pitman Publishing Corp. New York 1969, pages 7-27

1. Etching with crayons is fascinating. Color bright colors over the whole sheet of paper; color black on top. Now take a popsicle stick or bobby pin and scrape away the black, leaving the color underneath to form a design.
2. Crayons on sandpaper is unique.
3. Place crayon shavings in a design on paper. Using a thin piece of paper to cover the shaving design, put a hot iron on it to melt the shavings in place.
4. Color can be fixed into cloth by coloring hard on the cloth. Sandwich the cloth between two sheets of paper and turn it face down; press.

Design

Fall 1969 Volume 7 Number 1

"Rubber Band and String Prints" by Mary J. Acosta, page 23.
Take rubber bands of different widths or use string to encircle a cardboard cylinder or spool. Using a pencil through the cylinder as a holder, roll the cylinder in ink and then on paper.

"Creating with Torn Paper" by Louis Miller, page 24.
Tear pieces of colorful paper and fit together as a collage.

"Research in Art Education: The Development of Perception in Art Production of Kindergarten Students"
Mary Jane Anway and Theodore McDonald
Grand Rapids Public Schools, Michigan, May, 1971
Office of Education, U. W. Dept. HEW

Color (page 67)

1. Talk about the primary colors. Lead the children in recognizing them first and the progress.
2. Enjoy color by painting.
3. Show the film "Hailstones and Halibut Bones."
4. Make an arrangement with colored cut paper one day; decorate with poster paint the next day. What is the difference between painted colors and cut paper colors?
5. Using a crayon, try different ways of using it--on its side, with notches, sharp and dull ends.
6. Paint colors overlapping each other using a sponge.
7. Finger paint mixing colors.
8. Use colored chalks on wet newsprint to show the brilliance of color.
9. Mix paints using black and white with two colors.
10. Make a mural divided into colors making each section a different texture and color.
11. Use a reproduction to discuss how artists use color. Why do artists like certain colors? Choose three colors and make a painting.

Shapes (page 69)

1. Name shapes on a prepared chart and notice the different sizes.
2. Find shapes in the room and outside.
3. Make different things out of felt shapes.
4. Have an Insect Day. Make a drawing with insect shapes.
5. Make a painting with flower or plant shapes.
6. Cut paper bird shapes.
7. Make animal shapes with clay.
8. Take a nature walk and collect shapes. Make a painting of the things discovered.
9. Combine shapes--little ones can form bigger ones.
10. Make designs by cutting basic shapes.
11. Make pictures with shapes.
12. Have a Circle Day. Draw objects that are round or draw inside of a large circle.
13. Have a Square Day repeating the above.
14. Triangle Day activities could include--what fits in this triangle paper.
15. Feel a box with shapes inside such as cone cups, a ball, a block, etc.

Lines (pages 71-72)

1. Lead children in talking about lines. Lines may be curvy, straight, broken, zig-zag, dotted, up and down, across, branching.
2. Find lines in clothing, stitching, folds, edges.
3. Find lines in hands and face.
4. Find lines in the room in cracks and woodgrain.

5. Look out the window for lines in fences, telephone poles, wires, houses, and sidewalk.
6. Look for lines in nature--in the veins of a leaf, in stems, in shells, in grasses.
7. Look for lines in paintings.
8. Look for lines around shapes.
9. Look for lines as things move.
10. Enjoy what you see.
11. Discuss: What is a line? Is a drawing made with lines? What can you use to make lines?
12. Draw with a black marker on white paper to show how lines make a drawing (picture).
13. Draw on various sizes of paper to show pictures can be either large or small.
14. Lines can be all colors. Use paint.
15. Draw on long narrow paper to emphasize lines up and down, across, over, and under.
16. Do some drawing every day. (Don't tell the children what to draw too often.) Keep an individual folder of each child's work.
17. Use wire to make a drawing. Talk about sculpture.

Texture (page 73)

1. What ways do we "feel" texture?
We use our hands, skin, feet, tongue and mouth, and eyes.
2. What are some words that tell about texture?
3. What do our eyes tell us about texture?
4. What interesting textures do we have on ourselves? hair, skin, teeth, beard, fingernails? On our clothes?
5. Are there textures in the room?
6. What textures do changes in the weather or seasons bring?

7. Make a texture rubbing with a big piece of newsprint over an object. Rub with crayons on the paper to explore the different patterns textures make.
8. Texture clay by pressing objects into it.
9. Make a feeling picture--a collage made with fur, cloth, paper, sandpaper, etc.
10. Paint patterns with a brush and Q-tips.
11. Paint a plaid.

"Work-Play Activities"

Compiled by Barbara Halbert

Glenwood Baptist School, Nashville, Tennessee

1. Colored sawdust sprinkled on paste to make pictures. Mix dry tempera powder with sawdust then dampen slightly, allow to dry. Picture outlines put in first. Possibilities of using sand or glitter.
2. Christmas decoration - blow up balloons, wrap with starched wet yarn, allow to dry, pop balloon, and have an airy ball.
3. Draw around each other on large paper, child can, color and draw in features.
4. Finger paint recipe - boil corn starch and water until consistency of paste. Add powdered paint. Add drop of oil of cloves.
5. Place Mats - heavy cardboard sawed and decorated. Could be shellacked for permanent finish.
6. Penny Bank - use salt or oatmeal box. Cover with paper - then color or paint. Make a slit on top for coins.
7. Corks - of various sizes to make animals, people, boats, etc. Match stick legs, arms and cardboard heads and faces.
8. Spools - to paint, string, stack and make things with - such as dolls, animals, etc.
9. Hand puppets - small paper sacks, faces painted, holes for fingers to be arms, etc. Socks with slit toes and a mouth, lining sewed in, buttons for eyes are very good. A puppet theater can be a box or a turned over table. The shy child can often speak for a puppet when he can't speak for himself.
10. Colored Chalk - On blackboard, brown paper, prettiest on dampened paper towels or paper plates.
11. Burlap - fringes easily for coasters, place mats, etc.
12. Silhouettes - tape paper to wall, seat child in profile, using a lamp to cast shadow on paper - draw around shadow.
13. Paint with clear water (walls, fences, objects, etc.).
14. Sawdust goo - half and half fine sawdust and wheat paste, mix well. Add color, powdered or liquid tempera. Add warm water to right consistency. Let set over night. Can be made into Easter eggs, balls, fruit, etc. Can be shallacked when dry.

15. Color Easter eggs - specify boiled eggs. Use blown eggs or paper eggs to make Easter egg tree.
16. Use cardboard and past child's drawing on and put masking tape around drawing for frame.
17. Popsickle sticks - Design and color butterfly, then paste stick down center of butterfly. Children can color sticks and then use them to build with.
18. Using newsprint or wrapping paper - children lie down and teacher draws outline of their figure. Children then cut out figure and dress it. Shoes, etc., made of paper and colored.
19. Make design on paper, then place design on potato and cut out. Put potato in paint and stamp design.
20. Sponge painting - either on blackboard with water or on paper with paints.
21. Children's art work can be pasted in paper plates and covered with saran wrap - makes nice shadow box pictures.
22. Children enjoy large pipe cleaners - they can be shaped into many objects and used for many purposes.
23. Jig saw puzzles - Magazine pictures pasted on thin cardboard - cut into odd shapes.
24. Make cup cakes at home - let children mix icing and ice cup cakes.
25. Bubble Blowing - Mix 6 parts of water to 1 part of liquid detergent. A few drops of cooking oil added to the soap bubbles will make bubbles more durable. Lift them up into the breeze through wire loops, sewing spools, and straws.

FOOTNOTES

¹John A. Mohamed, "Art K-6. A Guide for Teachers," Gary City Public School System, Indiana, 1969, Office of Education, U. S. Dept. HEW, p. iii

²David Russell, Children's Thinking, Boston: Ginn and Co., p. 305

³Blanche Jefferson, Teaching Art to Children, Boston: Allyn and Bacon, Inc., p. 180

⁴Ibid., p. 181

⁵Harry Roberts, State Superintendent, "Creative Art in Wyoming Schools, K-12," Wyoming State Dept. of Education, Cheyenne, 1970, Office of Education, U. S. Dept. HEW, p. 11

⁶Rhoda Kellogg, What Children Scribble and Why, Palo Alta: National Press Publications, 1959

⁷Harry Roberts, State Superintendent, op. cit., p. 16

⁸Betty Lark-Horovitz, Hilda Present Lewis, Mark Luca, Understanding Children's Art for Better Teaching, Columbus, Ohio: Charles E. Merrill Books, Inc., pp. 7-8

⁹Harry R. Davidson, Superintendent, "Art for Children. A Guide for Creative Experiences in the Elementary School," Battle Creek Public Schools, Michigan, 1963, Office of Education, U. S. Dept. HEW, p. 9

¹⁰Betty Lark-Horovitz, Hilda Present Lewis, Mark Luca, op. cit., p. 181

¹¹Kenneth Jameson, Art and the Young Child, New York: The Viking Press, 1968, p. 12

¹²Polly H. Dillard, The Church Kindergarten, Nashville: Broadman Press, 1958, p. 59

¹³Victor D'Amico, Creative Teaching in Art, Scranton, Pennsylvania: International Textbook Bo., 1953, p. 25

¹⁴Henry H. Rempel, "The Teaching of Creativity," Design, Mid-Winter 1970, Vol. 71, No. 3, p. 20

¹⁵Margaret Hamilton Erdt, Teaching Art in the Elementary School, New York: Holt, Rinehart, and Winston, 1954, p. V

¹⁶Victor D'Amico, op. cit., p. 17

¹⁷Pearl Greenberg, Children's Experiences in Art, New York: Reinhold Publ. Corp., 1966, p. 13

¹⁸Vera Jackson, "Sketching for Young Children," School Art, November, 1972, Vol. 72, No. 3, p. 37

¹⁹Polly H. Dillard, The Church Kindergarten, Nashville: Broadman Press, 1958, pp. 59-60

²⁰John A. Mohamed, "Art K-6. A Guide for Teachers," Gary City Public School System, Indiana, 1969, Office of Education, U. S. Dept. HEW, p. 6

²¹Harry R. Davidson, Superintendent, "Art for Children. A Guide for Creative Experiences in the Elementary School," Battle Creek Public Schools, Michigan, 1963, Office of Education, U.S. Dept. HEW, p. 6

²²Horovitz, Lewis, Luca, op. cit., p. 8

²³Horovitz, Lewis, Luca, op. cit., p. 5

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