**Art at Iowa State University**

**Websites**
Visit Iowa State University websites.
• Iowa State University, www.iastate.edu
• ISU College of Design, www.design.iastate.edu
• ISU Extension, www.extension.iastate.edu
• Brunnier Art Museum, www.museums.iastate.edu/BrunnierMain.htm
• Art on Campus collection, www.museums.iastate.edu/AOCCframes.htm
• Memorial Union Workspace, www.mu.iastate.edu/workspace/
• Glassblowing (Gaffer's Guild), www.sodb.stuorg.iastate.edu/view.php?id=223

**Campus**
Visit the Iowa State University campus in Ames. ISU is home to one of the largest campus public art programs in the United States. Over 2,000 works of public art, including 400 by significant national and international artists, are located across campus in buildings, courtyards, open spaces, and offices. ISU's Scheman Building houses the Brunnier Art Museum, which offers a decorative arts collection and about eight to twelve changing exhibitions throughout the year.

In addition to seeing works of art while on campus, also see design studios, interactive displays, and art work in progress while visiting the College of Design Building, the Memorial Union Workspace, and the Extension 4-H Youth Building WOW Center.
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... and justice for all
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A Note to 4-H’ers

Hi and welcome back!

*Art in Your Future*, Unit 2 looks at art as a career as well as art for leisure. It gives tips on ways to develop creativity and originality, and will help you set goals to develop discipline in an art medium. You’ll have a chance to learn about some contemporary artists, learn some new design techniques, and do some hands-on media work.

To get the most from this project:
• Read the material.
• Ask for help when you need it.
• Set some project goals you know you can reach.
• Set some goals that are a little tougher.
• Visit your county Extension office again to find out what new art materials they have. (You did remember to do this last year, didn’t you?)
• Set aside some time each week to work on your project.

You don’t have to do all these projects this year. You can refer to this book for three or four years. And, if you wish, you can look back at *Celebrate Art*, Unit 1. In art there are few techniques or activities that are new — yet every time you begin, you bring your own creativity and freshness to a project. You’re what’s new in art!

A Note to Parents and Project Leaders

The 4-H visual art program centers on two project manuals, *Celebrate Art*, Unit 1, and *Art in Your Future*, Unit 2. Become familiar with both booklets in order to help 4-H’ers get the most from the visual art program. Talk with your 4-H’ers about their likes and dislikes in the project, goals they are working on, and ideas they have about art. Help them be realistic about the support they can expect from you or other people in the community in regard to transportation, tools and equipment, supplies, time, and space. Recognize them for their success and above all, believe in their creativity.

Studies show that people are as creative as they allow themselves to be. In a society in which conformity is a norm, creativity can be seen as a threat. Help 4-H’ers realize that creativity is a special part of being human.

Creativity is more than producing a product; it’s a process of thinking in a special way.

Creative thinkers often do the following things:
• Question what most people accept
• Recognize patterns in ideas, events, or physical phenomena
• See familiar things in new ways
• Take risks and dare to try
• Take advantage of the unexpected
• Form networks among people for encouragement and to exchange ideas

“When I examined myself and my methods of thought, I came to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing positive knowledge.” — Albert Einstein
Suggested Goals

Here are some goals that relate to the different sections of this visual art project guide. Your goals may be similar or different, but they should relate to something you want to do. You may have any number of goals, but try to do at least one activity in each column.

Creative You
Things to learn
Ways art can affect your present and future

Ideas to do

Identify a creative person you’d like to know more about. Read a biography or autobiography about that person.

Visit a craft organization in your community.

Write to or visit art schools. Obtain information about classes that interest you.

Identify a town or country that you’d like to visit some day. Collect information about the art in that town or country.

Visit with a professional artist. Find out what the person does and where the person learned the skill. Report what you learned to your group.

Arrange an art tour away from your local community for 4-H’ers.

Visit your local art center or library, wherever an art rental program is available. Check out a contemporary art piece, and share the item with your 4-H group.

Add your own ideas of things to do.

__________________________

__________________________

__________________________
Decoding Design

Things to learn
Use design principles — rhythm, proportion, emphasis, balance, and unity

Ideas to do

☐ Continue to add ideas to your design notebook that you started in Unit 1, Celebrate Art.

☐ Complete the activities in this manual related to proportion, emphasis, balance, rhythm, and unity, pp. 10–15.

☐ Analyze a craft/art item using design principles. Can you see how all the principles are used? How would you change it to improve the design?

☐ Study the work of professional designers. Where do they get their ideas for design? What are their sources?

☐ Identify one particular source of design, and find out everything you can about the source. Try to come up with as many designs as possible from that one source.

☐ Visit the library and check out a book on design.

Add your own ideas of things to do.

Media Medley

Things to learn
In the visual art program there are 10 media to explore. In this project book there is one activity for each medium. Check the ones you’d like to try. Be sure to use original designs as you try these techniques.

Ideas to do

☐ Paper — Embossing

☐ Fiber — Embroidery

☐ Clay — Primitive firing

☐ Leather — Structural design

☐ Textiles — Screen printing

☐ Wood — Sculpting

☐ Chalk/carbon/pigment — Painting

☐ Glass — Stained glass

☐ Metal — Etching

☐ Nature — Willow basketry

Other techniques are listed at the end of each medium section. List others you’d like to try.
One or more contemporary artists are mentioned with each medium. List some artist(s) you want to know more about:

☐ ______________________

☐ ______________________

Check at your local library or art center to find out more information on these people.

☐ Start a “wish list” of art tools and/or equipment.

☐ Find out more about a medium by experimenting with it in its raw form (Example: making paper).

☐ Evaluate your finished art work using the questions on page 46.

Add your own ideas.

☐ ______________________

☐ ______________________

☐ ______________________

Applause, Applause

Things to learn
Share your art with others

Ideas to do

☐ Donate your work to raise funds for a worthy cause in your local community.

☐ Become a visual art project teen leader with three or more young 4-H’ers.

☐ Give a local, county, or state level presentation about an art technique or a design principle.

☐ Organize an art exhibit of your own work or your group’s work.

☐ Participate in an art exhibit or festival sponsored by an outside organization.

☐ Try marketing your work at a farmers market or local craft fair.

☐ Use your art skills to teach a craft at a senior citizen site, preschool center, nursing home, developmental center, or vacation Bible school.

☐ Volunteer your services for an art project to a community organization other than 4-H or school.

☐ Learn how to copyright an item.

☐ Add your own ideas.

☐ ______________________

☐ ______________________

☐ ______________________
Creative People Make Connections
When you bring together unrelated ideas, objects, or events, you create a new concept. Benjamin Franklin made a connection between lightning and the crackling sparks he saw in his laboratory. He proved lightning and sparks were both electricity.

Here are some symbols that can be connected; they have something in common. Connect them with a line, and tell why they could be connected. There are lots of possibilities.

Example: Circle, square, moon, umbrella, and lightning are all shapes; “4” refers to all corners of a square.

Creative People See Patterns
Creative people find similarities or differences in ideas, events, or physical phenomena. People who recognized patterns were responsible for discovering the law of gravity, calendars, and ways to predict weather. Name some patterns that affect your life.

Examples: Changing seasons, bus schedules.

Creative People Take Risks
Not everything you try will work. Creative people often have failures. You can’t succeed unless you try.

Creative People Use Chance
They take advantage of the unexpected — happy accidents. Dripping paint on a finished canvas can be unfortunate, but it also can lead to a change in the design that improves the picture. This is sometimes called serendipity.

Here is your chance to use serendipity to create. Add

\[
\begin{align*}
15 & \div \frac{2626}{+ 1000} \quad 4 \quad \text{Ten} \quad 5 \\
\end{align*}
\]
We are born with special capabilities to be creative. We have the need to see, to touch, to dream, and to ask why. If you have younger brothers or sisters or work with young children, you know how often they ask, “Why?” We all do this when we are young. Some people never outgrow it. One of the traits of creative people is the need to always know why. There is no such thing as a recipe for creativity, but we know that artists, scientists, and great thinkers have certain traits in common. These traits are ones you can learn — and in doing so, learn to use your creativity.

Creative Traits

Creative People See in New Ways
Creative people see ordinary things in new ways. Twigs tied together become a paint brush, shadows on the wall become a design for a painting, the song of a bird becomes the voice of a puppet. Let your imagination go!

List two items in your home and new ways they could be used.

1. 
2. 

Creative People Question Truth
Columbus challenged the belief that the world was flat. The Wright brothers asked why people couldn’t fly.

Creative People Form Networks
People form groups to share ideas, exchange information, and encourage one another. Craftspeople and artists have many networks. Some are in the local community and some are statewide. Ask at your local library and county Extension office for information about craft guides and art associations in your community. List those that interest you.

Many networks exist in nature. List networks that you see.

Example: Small streams that join to form a river, single strands that build a spider web, single kernels of corn that form an ear.
The Mobius Band
Here is an activity to challenge your creativity. Once you’ve discovered the answers, try it out on your friends.

1. Cut a strip of paper approximately 16 inches by 2 inches. (Cut a grocery sack if you don’t have paper that size.) How many sides does the paper have? How many edges? Is it flat? Can you describe it as a shape?

2. Here’s a way to change all the answers using the same piece of paper. Hold one end of the paper strip, and give it a half twist. Tape the half-twisted ends together. This will make a mobius band. Now how many sides does the paper have? Is it flat? What shape is it? Can you decorate both sides with a design? Try it and see what happens.

3. Cut the band in half lengthwise (making it 1 inch wide). What happens?

4. Cut the band in half lengthwise again (making it ½ inch wide). What happens? Did it do the same thing as it did in step 3?

August Ferdinand Mobius (1790–1863) was a German mathematician who first created the one-sided strip named for him. There are many ways in which surfaces can be twisted, bent, pulled, or stretched from one shape to another. Topology is the name of the study of shapes and their relationship.

Art — Hobby or Career
How do you know whether you want to be a professional artist, or if you want to enjoy art as a hobby? For some people the answer is simple; they have always wanted to be an artist. Other people know they like art as a hobby but would not choose it as a career. But, the decision is not always that simple.

How do you know if you’re cut out to be an artist? Maybe your art grades in school are just average. Perhaps your grades in art are good, but so are your grades in other subjects. Or maybe you don’t even take art in school. And, after all, you’ve heard artists have a hard time making a living.

Deciding on a career in art, or any other field, is a personal decision. No two artists are alike. There are no special signs. But there are some questions you can ask that might help you with your decision.

What do you see?
Artists see more intensely than other people. They may discover rich colors in shadows or think a pebble is as beautiful as a diamond. They also react strongly to what they see. This is something that you can learn and continue to develop. Some people seem to do this easily or develop it early, without training.

Do you like working with your hands?
Visual artists want to do more than watch. They feel an urge to create with their hands. Maybe you are always doodling, building, gardening, writing, or playing music. The work you do now may not be art-related, but visual artists must like working with their hands.
Do you like hard work?
Although art can be fun, it is also hard work. If you enroll for training at a technical school or college, you will find times when you will work far into the night. And when you get a job, you’ll find it is seldom nine-to-five. Your mind must bubble with creative ideas all day and perhaps into the night. Your work will stay with you on holidays and weekends. The more you like what you’re doing, the harder you’re going to work at it.

Are you adventurous?
Are you willing to experiment, to be a part of the unfamiliar, to explore?

Do you like to work alone?
Can you concentrate on a problem without supervision? Art requires self-discipline. Visual art is seldom a group activity. You must enjoy your own company and find it stimulating to be alone with your thoughts.

Can you work with people?
Artists must like to create alone, but many artists also spend their lives working with people, such as clients, students, or co-workers on team projects.

Do you care about money?
Many artists make a living with their work. You may not be rich or famous, but with training, hard work, and perseverance you can earn a living. But no one becomes an artist to make money.

Are there aptitude tests that can help?
Your high school counselor may be able to help you with aptitude tests. A college or university with a guidance office also may be able to help. However, tests do not take into account imagination and ambition, two factors that play a large part in an artist’s future.

What about artistic temperament?
Artists are sometimes accused of being moody, unpredictable, and hot tempered, and there are stories that help keep this belief alive. Michelangelo is said to have thrown a paint pot at the Pope. Van Gogh sliced off an ear. Despite these tales, artistic temperament is a poor test of talent. All professional groups have temperamental people.

Pursuing Art as a Career
There are many schools to attend if you want to take classes in visual arts. Art and craft courses are taught in community schools, colleges, universities, museums, and art clubs. Some of these schools have classes for teens as well as adults.

Write or visit places where art subjects are taught, or talk with someone who has attended classes. How long are the classes? Do the schools offer room and board? Are the classes for credit? How much is the tuition? Are the classes career or hobby oriented?

Here is a list of visual art or art-related careers. Put a check by those that interest you. Visit the library, the Extension office, or someone in the profession to find out more about the career.

___Animator            ___Costume designer            ___Medical illustrator
___Architect            ___Crafts editor            ___Museum
___Art administrator    ___Display artist            ___Director
___Art critic           ___Drafts-person            ___Museum exhibit designer
___Art director         ___Gallery owner/ salesperson ___Painter
___Art historian        ___Graphic designer        ___Photographer
___Art restorer         ___Graphic designer        ___Potter
___Art supply salesperson ___Illustrator           ___Printer
___Art teacher          ___Interior designer        ___Sculptor
___Art therapist        ___Sequential designer      ______
___Calligrapher         ___Jeweler    artist
___Cartographer         ___Lithographer            ___Set designer
___Cartoonist           ___Matter and framer        ___Sculptor
___Art restorer         ___Graphic designer        ___Photographer
___Art supply salesperson ___Illustrator           ___Potter
___Art teacher          ___Interior designer        ___Sculptor
___Art therapist        ___Sequential designer      ______
___Calligrapher         ___Jeweler    artist
___Cartographer         ___Lithographer            ___Set designer
___Cartoonist           ___Matter and framer        ___Weaver

To Read
Encyclopedia of Careers and Vocational Guidance — You can look at job opportunities and demands, and information about career planning.
Peterson’s Undergraduate Guide to Four Year Colleges —
Decoding Design

In Celebrate Art, Unit 1, we looked at the design elements — line, shape, color, texture, and space (Unit 1, pp. 6–9). Here are some guidelines that will help you understand why some combinations of the design elements work better than others. These guidelines — rhythm, proportion, emphasis, balance, and unity — are the principles of design.

Rhythm
You have felt rhythm in music. Rhythm is also a part of visual design. It allows the eye to move from one part of a design to another part. Rhythm can be created by:
- Repeating a color, shape, texture, line, or space in an item.
- Varying the size of objects, shapes, or lines in sequence (small to large).
- Using a progression of colors from tints to shades (light blue to dark blue).
- Shifting from one hue to a neighboring hue (yellow to yellow-orange to red-orange to red).

Canning is a printing activity that can let you experiment with rhythm. Canning can be done with textile paint on fabric or finger paint on paper.
1. Use a can opener to cut both ends out of a small tin can.
2. Wash the can and remove any paper on the outside.
3. If you’re printing on fabric, pad the table surface with fabric, and stretch the padding material very tightly. Pin or tape the fabric to be printed flat to the padded table top. If you’re printing on paper, tape it to the table surface.
4. Put a piece of cardboard on the edge of the surface to be printed. Then place the can on top of the cardboard. Fill it with 1 to 2 inches of paint.
5. Then move the can of paint off the cardboard onto the fabric. Keep the can moving, and press down slightly at the same time, “painting” with the can. Do not stop the can in the middle of the paper or fabric. Instead carry it all the way over to the edge of the fabric or paper. Place a piece of cardboard under the edge of the fabric or paper and move the can onto the cardboard.
6. Repeat step 5. For variation, try various can sizes, or bend the ends into ovals or other shapes. This process creates continuous lines which create rhythm.

**Proportion**

Proportion refers to the relationship between one part of a design and another part or to the whole of the design. It is a comparison of sizes, shapes, and quantities. For example, the relationship between the vertical and horizontal measurements of a wall hanging may be pleasing because the unequal lengths produce an interesting contrast.

Exploded shapes is an activity that will let you play with proportion using the design elements of shapes and space.

1. Cut a piece of construction paper into four shapes.
2. Separate the shapes from one another (see below).
How does increasing or decreasing the proportion of negative space between the paper shapes affect the design? Are some distances more pleasing than others?

Try the same activity with other shapes. Experiment to determine what proportions are most pleasing.

This would be a good design technique for embossing (p. 17), or screen printing (p. 29).

**Emphasis**

Every design needs an accent — a point of interest. Emphasis is the quality that draws your attention to a certain part of a design first. There are several ways to create emphasis:
• Using a contrasting color.
• Using a different or unusual line.
• Making a shape very large or very small.
• Using a different shape.
• Using plain background space.

To better understand emphasis, try this line design:
1. Cut a string 18 to 20 inches long.
2. Coat it with black tempera paint or ink.

3. Hold the string above a sheet of white paper, and let the string drop on the paper.
4. Carefully remove the string and study the line it makes.
5. After the ink or paint dries, use colored ink, crayon, or felt tip pen to
color in one or more shapes to create a point of emphasis.

This would be a good designing technique for fiber stitcheries (p. 19).

**Balance**

Balance gives a feeling of stability. There are three types of balance. Symmetrical, or formal balance, is the simplest kind. An item that is symmetrically balanced is the same on both sides.

Radial balance centers on a point. A wagon wheel, pizza, and a daisy are all examples of radial balance.

Asymmetrical balance suggests movement and spontaneity. It holds interest longer than symmetrical balance. Asymmetrical balance creates a feeling of equal weight and attention to both sides, and a small area can balance a large plain area. Here is a serendipity experiment that shows symmetrical balance.

1. Fold a sheet of white construction paper in half.
2. Paint a simple design with tempera paint on one half of the inside.
3. While the paint is still wet, refold the paper to press the

Remember to add experiments from these design exercises to your design idea book (see Unit 1, page 7).
two halves together.

4. Open it up, and see the symmetrical design.

This would be a good design technique for painting (p. 35).

An example of radial balance is the radial design formed by kaleidoscopes. The kaleidoscope was invented in the early nineteenth century and has been popular as a toy ever since. The word kaleidoscope comes from three Greek words meaning “beautiful form to look at.” To make a kaleidoscope:

1. Use a small hand saw or utility knife to cut a 2-inch diameter mailing tube into two pieces. One piece should be 8 inches long and the other piece ¼ inch long. Ask for help to get an accurate cut.

2. Cover the long tube with wrapping paper, adhesive paper, or paper you have decorated yourself.

3. To make the eyepiece, place the long tube with the end up on a thin piece of cardboard. Draw around the end. Cut out the circle and cover one side of it with wrapping paper. Punch a hole in the middle of the circle. Apply glue to the end of the long tube, and glue the circle in place.

4. Tape two mirrors and a piece of cardboard (each 1½ inches by 8 inches by ¼ inches) together to form an equilateral triangle. Be sure the mirrors face to the inside. You can make your own mirrors by spray painting two pieces of glass black on one side. Push the mirrors into the long tube. They should fit tightly. If the mirrors are loose, wrap tape around the triangle to make it fit tighter.

5. Use the smaller tube to make the part that holds the colored design bits. Place the small tube with the end up on a piece of clear acetate or soft plastic. A lid from a margarine tub or coffee can works well. Draw around it, and cut out the circle. You will need two circles. Glue one circle to one end of the tube. Now put a tablespoon of cut paper or small beads into the tube. Glue the other circle on to enclose the beads.

6. Wrap a strip of thin cardboard approximately two inches wide around the long tube. Glue the ends of the cardboard together to form a new tube. Slip the new tube off the old tube. Cover it with decorated paper. Glue the tube with beads into one end of the newly made tube. Slide the other end of the new tube over the open end of the long tube.

7. When you look through the punched hole of the long
tube and turn the other tube, you can see radial designs.

This would be a good designing technique for fiber stitcheries (p. 19), or painting (p. 35).

Unity
When things look good together, you have created unity or harmony. Lines and shapes that repeat each other show unity (curved lines with curved shapes). Colors that have a common hue are harmonious. Textures that have a similar feel add to unity. Too much uniformity though, can be boring. At the same time, too much variety destroys unity.

What do people mean when they talk about honesty of design?
Honesty refers to three specific areas — media, form, and function.

Clay that is made to look like wood, cars with square wheels, geese with flowers growing out of their backs, and doors that won’t open at all are extreme examples of dishonesty in design. When you are familiar with the medium you work in, use it to its best advantage, and avoid making it look like something else, you are being honest with the medium.

Ideas and Inspirations
Where do you get your ideas? Just as you do not copy from the encyclopedia when you write a term paper or from another student’s paper when you take a test, you should never copy another person’s design. You are what makes your art special!

Inspiration, or sources for design, may come from the work of other people. You may get ideas from greeting cards, ads in magazines, photographs, and the work of contemporary artists. But let these inspirations be spring boards for your imagination. In Unit 1 you saw ways to design using cut paper and a view finder (pp. 7-8). Here are some more places to look and experiments to try to get design ideas.

Designing by Cutting and Flipping
Cut a second shape from the edge of an existing shape, flip it and then cut again.

This designing process would be a good one to use when etching metal (p. 40), screen printing (p. 29), or doing glass work (p. 38).

Designs from Geometric Shapes
The silhouette or basic outline of many natural and man-made objects can be shown in geometric shapes.

Cut out squares, rectangles, or circles and half circles. Put them together to make designs.

Look at natural objects, and divide them into geometric...
The important thing about designing is to always be aware of the possibilities and record them in some way for future projects.

This designing process will be a good one to use when sculpting wood (p. 32).

**Designing from the Ordinary**

You can discover designs by grouping and arranging things like paper clips, straight pins, fishing hooks, wood shavings, cartons, bottles, corrugated paper, peeling paint, string, and clothes pins. Drawings or photographs of these in your design book will help you come up with a special design when you are working in a specific medium.

**Designs from Nature**

Patterns that occur in nature can become the inspiration for your art. Designs inspired by nature often lend themselves to free interpretations. Flowing streams, wood grain, tree bark, broken ice, pebbles and stones, a crosscut of red cabbage, green peppers, and dried seed pods can be used as the basis for many craft projects.

**Designing with Photography**

An easy starting point for design is to project a favorite photo onto a paper taped on a wall.* If the photo is one you’ve taken yourself, copy it and turn it into a painting, weaving, batik print, or other two-dimensional art. If the photo is not your original, outline it and use it as a starting point for making an original design. You are not limited to copying! Projection techniques can be very creative!

Images with simple lines and shapes or flat colors with uncomplicated shadows make excellent subjects. They are easier to sketch and freer for interpretations.

One of the advantages of projection is that you can enlarge the image or repeat it. It is
especially useful for painting murals.

* Projection can be of a slide, using a slide projector or of a digitized photo using computer and LCD projector. The invention of paper (made from bark, hemp, old cloth, and fishnet) is usually credited to the Chinese around A.D. 105. The process of making handmade paper has changed very little. In order to understand what paper is composed of, you might want to try making some yourself.

Basically a sheet of paper is made by reducing fibrous materials to a fine pulp, spreading a thin pulp layer on a screen, and allowing it to air dry.

**Making Paper**

1. Tear scrap paper into approximately 1/2-inch square pieces.

2. Collect lint from clothes dryers and other fibers from plants, such as dried flower petals, herbs, or spices. Cut or tear into 1/2-inch squares.

3. Add one loose cup of torn paper and other material to three cups of water in a blender. Blend until material is pulverized. This material is called the pulp. (Small pieces of dried material will not clog the blender as long as plenty of water is used. But make sure to get permission to use the blender before trying this.) Pour blended material into a plastic tub.

4. Repeat step 3.

5. Staple window screening over a small canvas stretcher frame. This will be used to "mold" the paper.

6. Add an additional quart of water to the pulp and water mixture until you have a thin slurry.

7. Hold the mold vertically and lower it into the slurry. Pull it under the surface of the pulp toward you horizontally. Keep it level and lift it upward and out. It takes practice to get a nice even layer of pulp. If your first attempt is not even, hold the mold upside down in the slurry, and the pulp will wash free.

8. When you have an even layer of pulp on the mold, let the surplus water drain off. Then stand the mold up vertically in a warm place to dry.
9. When the pulp is dry, you’ll find it has become a sheet of paper. Carefully remove it from the screen, and iron it between two pieces of plain paper to flatten it.

Congratulations! Now you have made a sheet of paper called a waterleaf.

**Embossing Paper**

Embossing is a process of raising or lowering part of the surface of the paper to create an image or design. The following steps will give you a concave or recessed embossing.

1. Cut a design or shape from oak tag or thin cardboard.
2. Glue it face down to another piece of oak tag or thin cardboard. This is your embossing plate.
3. Hinge a sheet of rag paper to the embossing plate with masking tape. Bristol board is a commercial type of rag paper. Ask for bristol board at art supply stores.
4. Push with a flat wooden stick on the top of the bristol board to outline the cardboard shape on the embossing plate. You are working on the backside of what will be your finished piece. As you outline your design with the wooden stick, it will appear backwards.
5. Remove the masking tape, and turn the bristol board over. Your design should appear concave and be in the right direction!

Embossed designs can be matted and framed as wall hangings. They can be done on a smaller scale for personalized greeting cards. Experiment with papers other than bristol. Try your own handmade paper. Try several layers of embossing. To make a convex (raised) design, reverse the process. (Cut out a design or shape from oak tag, but glue the background down, and throw the shape away.)

**Other Paper Projects**

Other things to do or make with paper: paper cuts, paper sculpture, origami, decoupage, papier mâché, piñatas, quilling, diazo prints, paper mobiles, kites, paper mosaics.

**To Read**

Read about Henry Matisse (1869-1954), a contemporary French artist who worked in many media, including paper. His giant compositions made from pieces of brightly colored paper are on display in the National Gallery of Art in Washington, D.C., and are world famous. He used paper
Fiber cuts for finished compositions, as well as for studies in other media.

A fiber is a thread or something capable of being spun into thread. Like clay, fiber is a very ancient medium. The advantages of fiber are unlimited color, shape, texture, moldability, and variety in size. In addition to being so adaptable, fiber has a special warmth. It also is widely available for beginning craftspeople.

Hundreds of books have been written on the various fiber techniques. In this unit, you will deal with fiber as a decorative design. But this is only a beginning. If you enjoy this activity, continue practicing, reading, experimenting, and creating with fibers.

Embroidery

Embroidery is an ancient technique that has been passed down from one generation to another since the beginning of time. The first stitches were functional, used to join leaves or hides for clothing.

As time passed, stitches became both functional and decorative. There are now so many stitches that few of us can become familiar with all of them. Each country and nationality developed typical designs, patterns, stitches, and colors. If you live in a community with a Norwegian background, you may be familiar with Hardanger. If your background is English, you may be familiar with crewel work.

Needlepoint, a very old type of embroidery, dates back to sixteenth and seventeenth century England. The basic needlepoint stitch (tent stitch) dates even further back to pre-Biblical time. It was used to sew skins together for tents.

Different types of embroidery become popular at different times. Candlewicking, counting cross stitch, and tucking are examples of types of embroidery that are currently regaining popularity.

Embroidery is popular as an activity for both men and women. In this activity, you will have an opportunity to practice different stitches and use your own design to come up with an original stitchery!

You will need:
• Fabric on which to embroider
• A hoop or frame
• Threads
• Needles
• Scissors
• Thimble

Fabrics

You can embroider anything — even leather, suede, or paper — as long as you can get a needle through it. Choose fabrics that offer a wide range of textures and weaves — smooth, nubby, open, closed. You can use
solid colors, tweeds, or even patterned materials.

**Threads**

Your thread type is determined by the weight and type of fabric you use. Test your thread on the fabric before you begin. Does it pull through without tearing the fabric? Does it stand out on the fabric? Here are some threads to choose from: embroidery floss (2 to 6 strands), #3, #5, or #8 pearl cotton, linen, and silk. Try yarns, crochet cotton, string, cord, butchers twine, raffia, and metallic yarn. If you plan to embroider a garment, the yarn and the background fabric must be similar in care properties. Example—A cotton dress needs cotton fabric and thread.

**Needles**

Choose a fine point for a close weave, a blunt point for looser weaves. Needles are numbered to indicate their weight; the heavier the needle the lower the number. Embroidery or crewel needles are long and pointed like sewing needles, but have larger eyes that are good for floss. Tapestry needles are blunt with big eyes for heavier yarns. Rug needles are even larger than tapestry needles.

**Hoops or Frames**

Stretching fabric on hoops or frames keeps the fabric pucker free and the stitches even. A hoop is two rings of wood or metal with a screw attached to the outer ring. This allows you to adjust the hoop to the thickness of the fabric. If it is easier for you to use both hands when you stitch, you will want a floor frame or a table frame. Many types of embroidery also can be done without a frame by holding the fabric in your hand.

**Transferring the Design**

Once you have decided on your design (see pp. 10-15, for designing ideas), you will need to transfer it to your fabric. Here are four methods you can use.

1. Draw the design freehand on the fabric. Use a very light pencil line, tailors chalk, or a chalk pencil (from an art store).

2. To copy a design on translucent fabric, first draw the design on tracing paper. Ink over the design to make it darker. Tape the design to a window during the day. Then tape the fabric over the top of the design, and use a pencil or chalk to trace the design.

Put the traced design on the carbon paper, and use a medium hard pencil to outline the design.

4. If you’re working on fabric with a thick nap like terry cloth or corduroy, trace your design on tissue paper. Baste the tissue paper design right side up on top of the fabric. Tracing paper will not work! Embroider over the design. When finished, tear the paper away.

Beginning to Embroider
1. Measure your fabric to the size of the design. Allow enough extra material to finish the piece you are making. Cut the fabric. Tape the edges with masking tape to prevent raveling. Cut a smaller piece of similar fabric to test stitches.

2. Cut your thread no longer than arms length (about three feet).

3. Thread the needle by flattening the end of the thread between your teeth and slipping it through the needle. If working with thick yarn, crimp it, and slip it through the eye. To crimp yarn, fold the end of the yarn over the eye of the needle. Pull the yarn to make a sharp crease. Remove the needle, but keep the yarn bent. Push the yarn through.

4. Knot the end of the thread, and begin stitching. There are 11 basic stitches illustrated in the chart on p. 21 for you to practice. Practice until the stitches are easy to do. Your tension and the sizes of the stitches will become more uniform as you practice. When you run out of thread or wish to change colors, secure the thread by weaving under neighboring stitches on the backside of the fabric.

5. After you finish stitching, you will need to press the embroidered fabric carefully. Pad a surface with soft towels or cloths. Place your stitchery facedown on the padded surface. Press lightly on the backside. Move the point of the iron around stitches to press away wrinkles. Use as little steam as possible. Take care not to overpress and flatten the surface of the yarn. If your stitchery is to be framed, only minimal pressing may be needed. Framing will stretch the pieces tight and remove wrinkles.

Transparent, translucent, and opaque — What is the difference?
If something is transparent, you can see through it. Translucent items let you see images, outlines, but not details. If something is opaque, you can’t see through it.

Your stitchery can be finished by mounting on canvas stretchers, matting and framing it, or hanging from rods. If you mat or frame your piece, you might want to consider using a foam-padded board to mount the stitchery. The slight padding will give the fabric a softer appearance. Fiber pieces are generally not covered with glass. The texture and quality of the fabric shows more if left uncovered. If the stitchery is very delicate or will hang in an area where soiling will be a problem, glass is appropriate. If glass is used, a foam board should not be used.

Other Fiber Projects
Other things to do with fibers: macrame, weaving, braiding, string art, knitting, crocheting, fiber basketry, latch hook, rya.

To Read
Erica Wilson is a well-known designer and teacher of embroidery. She has had her own television show and is the author of Erica Wilson’s Embroidery Book, an “everything you wanted to know” book about embroidery.
Embroidery Stitches

- **straight stitch**
- **running stitch**
- **back stitch**
- **lazy daisy stitch**
- **chain stitch**
- **outline stitch**
- **cross-stitch — a.b.**
  - a. standard
  - b. cross stitch double
- **herringbone stitch — a.b.e.**
  - a. standard
  - b. close
  - c. standard with backstitch
- **blanket stitch (and button hole) — a.b.**
  - a. even
  - b. uneven
- **feather stitch**
- **satin stitch**
Clay


In Unit 1, you learned to make pinch pots and slab pots molded over rocks. Pots made from clay must be fired or they will crumble and break. When a pot is heated to certain temperatures, chemical changes take place. These changes make the clay hard and durable. Most potters use electric, gas, wood, or oil-fired kilns. However, people in early times did not use kilns. They used a primitive method to fire their pots.

In this unit you will learn how to do primitive firing. To fire your work with this technique, you will need to use earthenware clay bodies.

Earthenware is a low-firing clay. It is porous when fired and available in a wide range of colors. Earthenware clays commonly are found when digging. Art or craft supply stores also sell earthenware.

Ten percent grog or silica sand should be added to the earthenware. Grog is commercially prepared from fired clay that has been ground up and is available where clay is sold. It strengthens clay for the firing process and gives a coarser texture to the clay.

The completed pots must be thoroughly dried before firing. Depending on the size of the pots, this may take two days to two weeks. Damp pots exposed to fierce heat will explode due to expansion of the moisture within.

A primitive firing should be done on a calm, warm day. Make sure you get permission before beginning, and choose an area away from dried undergrowth and buildings so there is no risk of fire. Have a shovel handy in case you need to extinguish the fire. A dirt surface, barbeque ring, or sand or concrete area is ideal.
Pit Firing
1. If you are working on a sand or dirt surface, dig a shallow hole in the ground 6 to 8 inches deep. Start a small fire in the hole to dry it out. Any dry fuel can be used. Use charcoal, twigs, corn cobs, or dried animal waste. Stand the pots around this preliminary fire to warm them gradually. Let the fire burn down after 30 to 45 minutes.

2. Use a grid from a barbeque grill as a base on top of the ashes. Place the dry pots on top of the base, large ones first. Pots can be stacked together with sawdust layered in between.

3. Build up the fuel around the pots in a teepee fashion so that they are completely covered.

4. Light the fire all around so that it burns evenly. A firing like this will take 30 to 45 minutes for small pots (6 inches in diameter) and 1 1/2 to 2 hours for large pots (12 to 15 inches). Add fuel as necessary to keep the fire going. Don’t build a huge fire; build a fire that is small, slow burning, and steady. When the fire dies down, leave the pots till the ashes are thoroughly cooled. The pots will break if they are removed quickly.

Garbage Can Firing
This process is an alternative to the pit fire.

1. Start with a garbage can. Drill or punch one-half inch holes, 2 inches apart and 4 inches up from the base, all the way around the side of the can.

2. Place 6 inches of sawdust (mixture of fine and coarse, preferably hardwood or mixture of hardwood and pine) on bottom of the can.

3. Begin placing pots, heavy ones first, on the sawdust. They should be 3 inches apart and 3 inches from the side of can.

4. Fill pots with sawdust, and put 3 to 4 inches of sawdust on pots. Make sure space around them is filled. Add more pots in the same manner, then more sawdust, layering pots and sawdust until you are 4 inches from the top of the can. Then fill the can to the top with 4 inches of sawdust.

5. Place waddled newspapers on the sawdust, then place a square of hardware cloth over these. Ignite papers, making sure sawdust is ignited all over top.

Caution: Never use liquid fuel to start the fire.

6. Place three bricks on hardware cloth to support garbage can lid. If burning correctly, there should be no flame, just occasional wisps of smoke. If one side is not burning reignite it. Check occasionally to make sure it is burning (actually more like smoldering).

7. When the fire extinguishes the next day, let it cool.
slowly before opening and removing the pots.

**Burnishing Pots**

Pots fired in a primitive manner cannot be glazed. The heat from the fire is not hot or even enough to bring about the chemical changes necessary for glazing. The pots can be decorated by burnishing. Burnishing is a technique in which a pot is polished before firing to make it smooth and shiny.

Burnishing goes back over 5,000 years. It was practiced in prehistoric Egypt, Europe, the Middle East, and by Native Americans. The Pueblo people of New Mexico and Arizona are noted for their highly burnished ceramics. It continues to be practiced in the U.S. as well as parts of Africa.

To burnish:
1. Choose a small pot at the leather-hard stage. Rest the pot carefully in one hand. Using the back of a teaspoon or smooth stone rub the surface of the pot in a circular motion.
2. Work over the surface of the pot, then repeat, till a shine begins to build up. It may take 15 to 20 times over the entire pot until the pot is smooth and shiny. The pot will continue to dry beyond the leather-hard stage during this process.
3. Finish by rubbing the pot with your fingertips, pressing hard enough to make a squeaking sound.

**Sgraffito Decoration**

If you wish to decorate your burnished pot even more, try a sgraffito decoration. Sgraffito means to scratch the surface of a burnished pot. You can use a nail or a large darning needle.

1. Plan your design before you begin. Parallel lines, cross hatching, geometric designs, and stripes will be more attractive than pictorial designs.
2. Work slowly. Blow surplus dust off rather than brushing it away. When the design is finished and the pot has dried completely, it is ready to fire. After firing, the clay will be hard, but must still be treated with care as pottery fired at these low temperatures tends to be brittle and fragile. Use your burnished pots as decorative items rather than for hard domestic use.

**Other Clay Projects**

Other clay ideas to try: clay sculpture, plaques, mosaics, wheel-thrown pots, pinch and slab work.

**To Read**

Maria Martinez was a member of the San Ilde Fonso Pueblo in New Mexico and was known for her beautiful primitive fired pots. She was honored by four American presidents, yet continued to live the traditional Native American way of life.


*Primitive Pottery* by Hal Riegger, Van
Leather
The use of leather dates back to the beginning of civilization. Leather can be used for many things because it is strong, durable, and has great natural beauty. It can be easily tooled and carved.

Many crafts people have used leather in an aesthetically pleasing manner. Others have exploited it with unchecked enthusiasm for tooling and carving. The highly decorated, ornate leather has become known as the standard in leather. Better designed leather items feature the natural beauty of the leather surface. Decorative tooling should be used with constraint and only to enhance the beauty of the leather.

Beginning list of leather tools:

- Single prong thonging punch
- One, four-prong \( \frac{3}{32} \) inch thonging punch
- \( \frac{3}{32} \) inch lacing
- Leather mallet
- Split needles for lacing
- Assorted package of heavy sewing needles
- 4-cord linen thread
- Cake of beeswax
- Skiving knife (either regular or beveled)
- Pattern paper
- Dyes, finishes, and applicators as needed
- Leather
- Pounding board
- Edge slicker

Structural Designing
Structural design refers to the size and shape of the article. Decorative design refers to the painting, tooling, or other applied designs on the surface of the leather. (Unit 1, pp. 30-31) Since leather items are made for various purposes, the use for the articles will determine the structural design.

Here are some ideas to get you started.

What might each of these forms be used for? What other simple forms can you think of?

Kenneth Kuemmerlein, former art specialist, University of Wisconsin Extension
Making a Leather Item

1. Once you have decided what you are going to make, you will need a pattern. You can make your own pattern using paper. Carefully mark off all measurements on the paper. A ruler, triangle, or T- square will help you get 90 degree corners and accurate lines when necessary. You will need to add 1/8 inch to 3/16 inch to sides where you will be doing stitching or lacing.

2. Many leathers are available. Check at a craft or leather store or a shoe repair shop to find leathers in your community. Ask the store that sells the leather what type and weight they would recommend for your project. Here are a few of the most common leathers used in craft work.

- **Calfskin**—Is an ideal tooling leather for billfolds, purses, etc.; comes in all colors; sizes of skins range from 10 to 14 square feet.
- **Steerhide**—Best tooling leather next to calfskin; may be used in making all projects; comes in natural or two-tone colors and in different weights; side of the hides may vary from 20 to 28 square feet.
- **Cowhide**—May be tooled if it is not embossed; is ideal for belts and projects that must withstand hard wear; size of the hides range from 20 to 25 square feet.
- **Lambskin**—Comes in the form of suede or many different embossed grains such as alligator, ostrich, and fancy design; is used for lining, purses, and belts; skins may vary in size from 7 to 9 square feet.
- **Sheepskin**—Comes in the form of suedes, many different embossed grains, and tooling sheep (does not tool as well as calfskin, but the cost is less than half); can be used for suede purses, linings, book marks, book covers, etc.; comes in many colors; size of skins may range from 7 to 9 square feet.
- **Pigskin**—Comes in many colors; may be used for letter cases and purses, but not recommended for tooling; skins range from 12 to 20 square feet.
- **Deerskin**—Used for moccasins and belts; generally comes in only natural and brown; hides may vary in size from 19 to 22 square feet.

3. Arrange all paper patterns close together on the leather hide. Measure and cut at the same time. Pieces can be marked off on the leather with a light pencil line. Use scissors, leather scissors, or a sharp leather knife, depending on the weight of the leather. If you cut with a knife, use a straight edge (ruler) to make a crisp line. Cut on a wood surface. Leather up to five ounces can be cut with regular shears. Leather shears will cut leather up to eight ounces.

4. Now is the time to add any surface design you want. Check leather books for more information.
5. After the surface design is done, you should add a protective finish. Leather finishes are best applied with a sheep wool applicator. Apply finish lightly in a circular motion. Don’t go back over an area once it is applied. Finish coats are used only on leather without a nap. It is not used on suedes or splits. A finish coat can be a leather conditioner, a water-proofer, a polish, or a saddle soap and cleaner.

6. Leather edges are frequently dyed a darker shade than the surface in order to highlight the form and minimize edge imperfections. Before dying the edges you will need to remove the leather fuzz. Hold an edge slicker in one hand, and pull the leather over it again and again to smooth the edges. You are now ready to burnish the edge. Rub a piece of rough canvas back and forth along the edge till it shines. Now dye the edge with a clean dye dauber and a very small amount of dye. If you dye the leather surface, do it before dying the leather edges.

7. Leather four ounces and over has a natural tendency to stay flat. To make it fold or crease permanently:
   a. Dampen it at the bend line.
   b. Skive a U- or V-shaped groove into the leather on the inside of the bend. (Use a skiving knife to reduce the thickness of the leather by slicing away unwanted material.)
   c. Pound it with a mallet or place weights on it after it is bent.

8. To fasten leather pieces together, you can hand or machine sew or choose a lacing technique.

**Sewing**—Mark the edges of the leather where the stitching will go with a metal or wood creaser. The tool, when pulled back and forth on the leather, will make a groove \( \frac{1}{16} \) to \( \frac{1}{8} \) inch from the edge. In this grooved line, mark off stitching holes with a sharp awl and ruler at \( \frac{1}{16} \) inch intervals. To hand sew, use a large steel needle and sturdy linen thread rubbed with beeswax. Stitch in and out through the holes in one direction, then return in the opposite direction. Use a thimble or wrap a scrap of leather around your thumb or index finger to help you with the sewing job. If you wish to machine-stitch heavy leather, take it to a shoe repair shop with specific directions for sewing.
**Lacing**—Lacing is usually made from goatskin. Most laces are commercially dyed, but, if not, they can be hand-dyed. Dye laces before lacing. Cut off corners so they are slightly rounded. Mark the groove as for sewing. Use a single-prong punch for going around corners and the four-prong punch for straight areas. Do the punching on a wooden surface with the leather mallet. Once the punch lines are made, thread the needle according to directions. There are several stitches to choose from in lacing. One simple stitch is the whip stitch. The whip stitch requires a lace 3 1⁄2 times the distance to be laced. Check in leather craft books to learn other stitches.

**Other Leather Projects**
Other things to try with leather: leather tooling, leather stamping, leather collages, leather garments.

**How is leather sold?**
Leather is usually sold by the square foot or by the pound. It can be purchased in thicknesses that are measured in weights from 1 to 12 ounces. One-ounce leather weighs 1 ounce per square foot. The black lines below indicate thickness per ounce.

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Here are some typical weights for common items.
- Handbags 5-6 ounces
- Moccasins 4-5 ounces
- Belts 7-8 ounces
- Hats 2-4 ounces
- Garment 2-3 ounces
- Halters 8-10 ounces
- Furniture 8-14 ounces
- Watchbands 4-5 ounces

**How should leather be stored?**
To store leather, drape it over a round bar, and let it hang freely or roll it. Keep it out of direct sunlight and away from heat and moisture. Store it away from pets that may chew on it.

**To Read**
In the textiles medium, you work with prewoven fabric. The design of the fabric can be changed in a structural or a decorative manner. Structural design depends on the fabric being cut or sewn, as in quilts, stuffed toys, or applique. Decorative changes occur on top of the fabric. Decorative design adds color, texture, or pattern to the fabric without changing the form of the fabric. Examples—Batik, tie dye, block print, and screen printing.

Screen Printing
Screen printing is a relatively new technique. It was patented in 1907 as a method to speed up the lengthy hand process of commercial stenciling. In the 1930s, WPA artists were given grants to work specifically with the technique. Serigraph is a term sometimes used for screen printing. Serigraph means “printing through silk.” It was used to distinguish between screen printing as an art form and commercial screen printing. The first screens were made of silk so the process also was called silk screening. Screens are now made of organdy, nylon, and polyester fabrics. The term screen printing covers both commercial and artistic creations.

To begin screen printing you will need:
• Fabric
• Ink
• A screen
• A squeegee
• Contact paper
• A padded surface

Fabrics
Choose white or pastel cotton, linen, silk, or wool for best results. Fabrics with special finishes may prevent the fibers from absorbing the textile pigments. Always machine wash (hand launder wool) and iron fabric before printing. Cotton sheeting is a good beginning fabric. Other examples of cotton fabric include broadcloth, muslin, poplin, percale, denim, chambray, hopsacking, monk’s cloth, and Indianhead.

Screens
Screens are available from art supply stores or catalogs. You can make your own frame, but it is easier to purchase a frame already assembled with fabric attached. An 8 inch by 10 inch screen (inside measurements) is a good size for many projects, and should cost less than $10.

To prepare the screen:
1. Wash fabric screen thoroughly on both sides with hot water and a good detergent or cleanser and a scrub brush. Weight frame with boards so warping is not a problem. Leave frame weighted 4 to 6 hours or overnight.

2. On the back side of the frame, place a strip of masking tape over the groove that holds the fabric in place. The tape will keep the polyurethane varnish from getting into the grooves when you seal the wood.

3. Cut two sheets of heavy paper 2 1/2 inches smaller than the outside dimensions of the frame. Tape paper on both sides of the fabric to protect it from varnish splashes.

4. Arrange wood strips under the wood frame.

5. Starting with the inside of the screen, seal all sides of the wood with two coats of polyurethane varnish. Varnish the edges of the fabric at least ¼ inch into the screen. Turn the screen over and repeat the procedure.

6. Allow ample drying time between coats.

7. Clean brushes thoroughly.

8. After screen has been sealed and dried, it is ready for use.

Squeegee
A squeegee is a thick strip of stiff rubber or plastic mounted in a plastic or wooden handle. Its length must be slightly shorter than the screen so that it can sweep the length of the screen without scraping the sides. A 9 inch squeegee works easily in an 8 inch by 10 inch frame.
Inks
Printing inks or pigments are available from art or craft stores or through catalogues. Water soluble inks that are permanent on fabrics are recommended for home use. Both transparent and opaque inks are available. Transparent inks have an advantage in that two colors (two printings) can result in three colors due to overlapping. Most inks need to be mixed with a base or binder before being used. Read and follow directions on labels!

Contact Paper
There are many methods for creating stencils on the screen fabric. An easy method that allows sophisticated results, is inexpensive, and can be removed easily follows. To make the stencil:

1. Cut a piece of contact paper the same size as the outside of the screen frame.

2. Draw a simple shape in the middle of the contact paper. See pp. 11 and 14 for design ideas. Allow at least a 2 inch space between the inside of the frame and your design. This technique allows for overlapping repeats of the design.

3. Cut out the inside shape, and discard.

4. Peel off the back of the adhesive paper and attach to the outside bottom of the screen.

The adhesive paper stencil will last through three to five colors, if washed carefully.

Padded Surface
When screen printing on fabric, a padded table surface is necessary for good results. For a temporary surface, tape an old blanket or foam sheet to a large table. Cover with an old sheet, taped securely to the table. For a more permanent printing surface, cover a plywood board with foam, then staple a sheet or heavy canvas tightly over the surface.

The Screen Printing Process
1. Tape fabric to be printed to the padded surface. Use masking tape, and tape around all edges.

2. Place 3 heaping tablespoons of prepared ink on the 10 inch side of the screen.

3. Use the squeegee to sweep the ink firmly and evenly across the screen. Most printing on fabric requires one to three strikes (sweeps). Experiment to see what gives you the best results.

4. Lift the screen, and repeat the image where desired. Take care not to let the screen rest on a freshly printed surface. If it should come in contact, wipe the ink off the bottom of the contact paper before continuing. A blow dryer will help to dry the surface and speed up the printing process. A piece of clean paper also can be placed over a wet shape to protect it from being smudged.

5. To change colors, remove any ink in the screen...
with a cardboard wedge. Wash in a sink using a spray attachment if available.

6. When through printing, remove the contact paper and wash the screen and squeegee.

7. Heat setting is necessary to make most inks permanent on fabric. When the printed fabric is completely dry (after 24 hours) it may be ironed on the reverse side or placed in a closed container such as a roasting pan (to prevent scorching) and heated in the oven for 5 minutes at 275º F. Large pieces may require refolding and reheating to ensure that heat has penetrated all layers of fabric. Printed fabrics also may be heat set by placing in a commercial clothes dryer (at dry cleaners or laundromat) set on high and run for 1 hour.

To finish your screen print for display purposes, stretch it on canvas stretchers, mat or frame it, or hem it and hang from dowels or lattice strips.

If you are printing on a garment, take care to pad between the front and back so the ink does not print through to the other side. If you are printing on fabric that is to be made into a garment, cut the fabric pieces out before printing. Indicate the seam allowances so your design is not hidden in a seam or hem.

**Other Textile Projects**

Other things to do with textiles: quilting, applique and reverse applique, braided rugs, tie-dye, batik, trapunto, block printing, fabric blueprinting, and soft sculpture.

**To Read**

Read about Andy Warhol (1928–1987), an American painter, graphic designer, and film maker. He is known for his multiple images of Campbell Soup cans, Coca-Cola bottles, and screened series of celebrities and news events.

**Wood Sculpting**
Wood

Our sense of touch is important to our ability to sculpt in wood. Have you ever held a piece of driftwood and felt the smoothness caused by countless waves? The surface of driftwood curves in and out. Inward curving surfaces are called concave. Surfaces that bulge outward are called convex. Carving or modeling wood is a way to take advantage of these surfaces.

Wood can be carved in low relief, high relief, or three-dimensional designs. Low and high relief are only worked on the front of the wood, while the back remains flat. In low relief the front of the wood is worked with chisels similar to line drawings. In high relief, shapes project out from the front. Three-dimensional sculptures are made in the round, meaning they can be viewed from all sides.

Before you begin working, find out what tools are available for your use. Here are some that are necessary:

- A bench clamp, vice, or c-clamp — You will need this tool to grip the wood while you are working.
- Rasps — Rasps or files come in a wide variety of sizes. They can be flat, half-rounded, or round.
- A coping saw — Blades are available with 10 to 20 teeth per inch. For wood ¼ inch or less, use blades with 15 to 20 teeth per inch. The thicker the wood, the fewer the necessary saw teeth. Ten teeth per inch will cut ¼ inch wood. Insert blades with teeth pointing toward the handle. A crosscut saw is handy for cutting lumber to length.
- Sandpaper — Sandpaper can be attached to a dowel, or woodblock. Hand sanding will work better in sculptured pieces.
- Hand or electric drill with bits.

As your wood sculpting skills and interest advance, you might find these tools useful:

- Jig saws, sabersaw, or band saw — Be sure you receive instruction and permission before you use these.
- Carving tools — Carving sets are available ranging from $3 to $50 or more. The less expensive sets work well for some media, but will not work well on wood. The intermediate priced sets are a good compromise.

Before you do a finished piece, you will need to do some experimenting.

Three-dimensional Sculpture

1. Select a block of wood no longer than 6 or 8 inches. It can be a 2-inch by 2-inch or 2-inch by 4-inch block of pine or cedar. If you wish, you can glue different woods together to form a wood block. This is called laminating. Use a wood glue, and clamp or weight the wood for 48 hours before continuing.

2. Shape and form the wood with a rasp to round the sides of the block. Start with the largest rasp, and work down to smaller files.

3. To have a deep, concave surface, you need to use wood carving tools, or drill a hole in the wood, and file out the edges.

4. When you are finished shaping the piece, sand it smooth. Start with the coarse sandpaper, and work down to the fine paper.

5. Wipe off all dust with a clean cloth, and apply a penetrating sealer. Your sculpture can stand by itself, or drill a hole in the bottom, insert a dowel, and mount on a wood block.

How do you apply a penetrating sealer?

Boiled linseed oil and Danish finish are two examples of...
penetrating sealers. A penetrating sealer can be applied with a brush or a cloth. Allow it to soak into the wood. After 15 minutes, wipe off any excess oil. Allow to dry for 24 hours, then sand or steel wool lightly. Wipe off the dust, and repeat the process. After three or more coats have been applied, the wood can be waxed with paste wax.

**High Relief Sculpture**

1. Start with a board approximately 3 inches by \( \frac{3}{8} \) inches by 20 inches long.

2. Draw a simple shape on a piece of paper the same size as the board. Your design might be an abstract shape, a simplified animal shape, or a cloud formation.

3. Cut out the paper shape, and trace it onto the wood with a pencil.

4. Cut away the excess wood with a coping saw.

5. Draw on the edge of the wood where you wish to shape the surface.

6. Use the half-round rasp or shoe rasp to begin shaping the contours of the form.

7. Remember to work on one side only. The back side will remain flat. Do not taper the thickness less than \( \frac{1}{4} \) inch.

8. Sand smooth and finish with a penetrating sealer. Always remember to sand with the direction of the grain.

Your relief can lay flat or hang on the wall. To hang the piece, attach one or two saw tooth hooks to the back.

**What types of wood work best?**

Some woods are easier to work with than others. Soft woods are easier to carve but may not be as attractive when finished. Pine, cedar, redwood, spruce, basswood, and fir are usually easy to carve. Birch, oak, maple, and walnut are hardwood and more difficult to carve.

Plywood also can be used. Plywood is cheaper than hardwoods and may be more available. Layers of plywood can be glued together to make it thick enough to sculpt. It works better for reliefs than three-dimensional sculptures. The lines formed by the layers of plywood can be used to your advantage. To laminate the wood to make it thicker, apply a wood glue evenly to each piece of wood, and clamp together until dry. To clamp without denting the plywood, put scrap wood between the plywood and clamp.

**Other Wood Projects**

Other things to make with wood: wood collage, wood scrap sculpture, wooden toys, wood burning, inlay.

**To Read**

Read about Henry Moore (1898–1986), a contemporary British sculptor who has carved in wood and stone. Moore is known for his massive reclining human forms.


This media group combines materials and techniques that often are used to decorate the surface of paper or canvas. This section will explain some materials and beginning techniques that can be used in exploring these media. Many how-to books are available on these techniques at your public or school library.

**Painting Media**

A painting’s style depends on what you, the artist, see and the medium that you choose. Common painting media include tempera, watercolor, oil, and acrylic. Tempera and oil generally are opaque media. Acrylic can be either transparent or opaque. Watercolor is a transparent medium. Tempera and watercolor are the least expensive when starting. You can purchase or find the basic supplies for under $10. Acrylics and oils will cost $30 and more.

Tempera paint is available in liquid form or in powdered form. It can be applied with almost any type of brush and dries quickly. It is usually painted on heavy cardboard. Watercolors are sold in pans and tubes. An 8-pan or 16-pan watercolor set is a good choice for beginners. Drawing paper or an inexpensive pad of watercolor paper will allow you to experiment or do work suitable for framing.

Acrylic and oil paints are sold in tubes. Acrylic paints are similar to oil paints but can be cleaned up with water, have no odor, and dry quicker than oils. Oil’s slower drying time allows the artist to blend colors easier. However, the thinners (turpentine or white spirit) have a strong odor and are not recommended for home use unless you have good ventilation. A collection of colors used for acrylic or oil painting is called a palette of colors. A basic palette consists of cadmium yellow, light; yellow ochre; cadmium red, light; alizarin crimson; burnt sienna; thalo blue; ultramarine blue; thalo green; raw umber; and titanium white.

Most art stores will have these colors under various brand names. Do not mix different brands and do not mix oils and acrylics.

If you use acrylics, polymer medium can be added to each color to make it easier to brush on. A large amount...
of medium will make a color transparent.

When painting with acrylics or oils, you can use a heavy cardboard, like illustration board or canvas board. A coat of gesso (white base paint thinned with water to serve as a background covering for painting panels) will cover any surface. If you purchase canvas, it must be stretched and stapled around a set of four wooden canvas stretchers.

**Brushes**

Many different brushes are available from art stores. Brushes vary in size, shape, and hair type. Brushes increase in size as they increase in number; a #1 is smaller than a #10. If you are just starting, you will find it helpful to have a variety of brush sizes, like a #2, #6, and #12. If you are working in tempera paint, you will want to use squirrel or camel hair brushes. If you are working in oil, you will need brushes made from hog, camel, nylon, or sable hair. Acrylic paints are harsh on natural hair, so use only nylon brushes. Round brushes in varying sizes are good for detail and background painting. A straight-cut brush is used for lettering or straight edges in a painting. A fan brush is used for blending colors or to soften lines.

Good brushes are not cheap. To make them last, learn to care for them properly. To wash brushes used in tempera, watercolor, or acrylic paint, hold the brush in cold, running water. Gently rub the bristles on a cake of soap. Work up a lather with the brush in the palm of your hand and rinse. Continue till the brush is clean. Reshape the bristles, and let dry, standing the brush bristle-up in a cup. To clean brushes used in oil paint, first rinse in mineral spirit, then wash as with acrylic paints. To store brushes for a long time after they are clean and dry, wrap them in tissue, and lay flat in a container that will protect them from insects.

**Palette**

This is the surface on which you mix your acrylic or oil colors. Oils and acrylics are seldom used straight from the tube but are mixed or thinned before using. Ask at the art store where you purchase your paints to see their palettes. An old china plate also will work. You will need some jars or cans of water for acrylic (turpentine for oil) and some rags to clean brushes.

This is a rack or stand to hold your painting in a vertical position. Many painters work on a flat surface or prop a box under one edge of the panel to hold it at an angle while they paint.

**Painting**

Once you have all your supplies together, you need to do some experimenting.

1. Can you express an idea using brush lines while listening to your favorite records? Choose colors and mix them to suggest what you feel.

2. Look through your design idea book. Are there design ideas there that you’d like to try in one of these media? Decide whether it should be vertical or horizontal, smaller or larger, in a different color scheme or the same? Draw the design lightly on your paper, canvas, or cardboard with a pencil, then paint it in. Paint the background spaces first, then the smaller foreground areas. Always use the largest brushes first!

3. Try painting some areas without using a brush. Use a rag or your fingers, a piece of cardboard, crumpled plastic wrap, or metal foil. What types of texture are created? How could that texture suggest tree bark, sand, cloth, or sky in a painting?

**Hard Edge Acrylic Painting**

Hard edge painting is a style of painting in which shapes...
Finished pictures must be sprayed with a fixative to keep them from smearing.

**Chalk/Pastels**

Colored chalk is available at discount stores and grocery stores. Pastels are oil-based chalk and come in more intense colors than chalk. Pastels are available in sets of 12, 24, or 36 colors at craft or art stores. Finished pictures need to be sprayed with a fixative to keep them from smearing.

**Felt Tip Pens**

These are available in water soluble or permanent markers. Permanent markers have a toxic odor and should be used only in well-ventilated areas.

**Scratch Board**

Scratch board is available from art supply stores. It is a brittle board coated with gesso. Scratch board usually is sold white; then you can paint over the white with black ink. Once the ink is dry, use a scratch board tool—a needle, or a craft knife blade—to scratch through the ink to create the design. The outline of your design can be drawn on the inked surface with white chalk. Traditionally, scratch board pictures always are made in black and white, but you can try with colored ink.

**What is perspective?**

A drawing that has been done using perspective looks three dimensional. Vanishing points and horizon lines are terms used in perspective drawing. The vanishing point is the place where lines converge or seem to disappear. In perspective drawings, all parallel lines are drawn so that they converge on a vanishing point on a line called the horizon line. (Items drawn above the horizon line are shown as if viewed from below. Items below the horizon line are shown as if viewed from above.)

There may be more than one vanishing point because there is usually more than one set of parallel lines. Here’s an activity that will let you try one-point perspective with your name.

1. Draw a horizon line, and print your initials in block letters above or below it.

2. Place a vanishing point somewhere on the line. Next, draw lines from each corner of the letters to the vanishing point.

3. These parallel lines give depth to your name. You need to add horizontal and vertical lines to complete the image.

**Other Chalk/Carbon and Pigment Projects**

Other things to try with chalk/carbon/pigment: crayons, wood or linoleum block printing, screen printing on paper (see Textiles, p. 29).

**To Read**
and forms are depicted and separated by precise regular geometric lines.

1. Use a ruler to divide a sheet of paper into 7 to 12 interesting shapes. This can be your design for a hard edged painting. If you don’t like your first attempt, try again.

2. Once you have a design you like, redraw the design on the surface to be painted. You may need to enlarge it. A 16-inch by 20-inch surface is a good starting size.

3. With masking tape, mark off a section to be painted. Press the tape along the edge with your finger to keep paint from seeping underneath.

4. Paint the section. Let dry and remove tape. Continue taping and painting.

When your painting is finished you can frame it, hang it, and enjoy it! If you want to learn more about hard edge painting, look for work by these American artists, Kenneth Noland (1924– ) and Ellsworth Kelly (1923– ).

Drawing Media
You can work with many media other than painting media. Other media offer the advantage of being inexpensive, easy to find, and easy to carry with you to allow you to enjoy art wherever you go.

Pencils
Pencils come in soft, medium, and hard leads. Try sketching lightly with the medium lead. Blend with the soft lead, and do detail with the hard lead.

Charcoal
Charcoal comes in two forms. Vine charcoal is soft, easily broken, and used for detail or sketching. Brick or compressed charcoal is harder and used for shading and drawing. Charcoal also can be purchased in a pencil form.

Read about painting styles. Music can be described as classical, rock, country, or punk, and contemporary painting also has its own styles. Here are some trends and artists who worked in them. If you're interested in knowing more about them, check at your local library or art center.

Surrealism
This style uses dreams and the subconscious for subject matter.
Salvador Dali (1904–1989), Spanish
Joan Miro (1893–1983), Spanish

Abstract Expressionism
This style emerged after World War II. It emphasizes nonobjective form and spontaneous invention. Artists dribbled and threw paint at the canvases.
Jackson Pollock (1912–1956), American
Willem De Kooning (1904–1997), American
Mark Rothko (1903–1970), American

Pop Art
The subject matter of this style is popular, mass-produced symbols, such as soup cans, plug-ins, and toothpaste.
Andy Warhol (1928–1987), American
James Rosenquist (1933– ), American
Robert Indiana (1928– ), American

Op Art
Optical illusions and a sense of vibration are its main concerns.
Bridget Riley (1931– ), British
Victor Vasarely (1908–1997), French
(born in Hungary)

Photorealism or Superrealism
In this style, objects or people are depicted with photographic accuracy.
Richard Estes (1932– ), American
Ralph Goings (1928– ), American
Malcolm Morley (1931– ), British
(living in New York)

Glass/plastic combines two materials. One
Glass/Plastic

to practice cutting. There are many different types of glass—blown glass, antique glass, and machine-made. The names refer to how it is made.

**Copper Foil**
Copper foil with adhesive backing is sold in 1/4-inch or 1/2-inch widths and in 50 to 100 feet rolls. Half-inch foil is easier to work with.

**Glass Cutters**
Several types of cutters are on the market. An inexpensive cutter (under $5) is good enough to start with. Store the cutting wheel in a jar with a small amount of machine oil on a cloth in the bottom. The oil helps during the cutting process.

**Breaking Pliers**
These pliers have wide jaws to help in the breaking process. Regular pliers can be filed down for a similar less expensive substitute.

**Soldering Iron**
Ask your parent(s) or leader to help you find and learn to use a soldering iron. You can rest the hot iron tip on a jar lid or brick to keep from burning a hole on the work surface.

You also will need: solder, in reel form (on a spool); flux, to clean the foil during the soldering process; and copper sulphate solution, which gives the solder the look of antique metal.

**Copper Foil Panel**
A good size to begin with is 6 inches by 8 inches with no more than seven pieces of glass. Use only straight lines on your first pieces.

1. Trace two copies of your original design on oak tag (lightweight cardboard). Cut one pattern into pieces. This will be your template, or cutting guide.

2. Lay the template on the glass. Hold the glass cutter between your first and second finger. Firmly pull the cutter toward you on the glass using the template as a guide. As you pull, you will hear a scratching sound. This is called scoring the glass. Do not go over a score a second time. After scoring the glass, pick it up, and tap along the underside of the scored line with the handle of the cutter. A crack will appear where the score was made. Hold the glass in both hands with thumbs on top and score line between. Make loose fists and place the backs of your fingers together. Press down and out. The glass will snap neatly. Practice on plain glass.

3. When all pieces have been cut, wipe each piece with a clean cloth. This will remove any machine oil that may have transferred to the glass from the cutting wheel.

4. Center the middle of the foil on the glass edge, and wrap all around the shape. Crimp foil down over the edge of glass. Use your thumb nail to press foil down tightly against glass. You are now ready to solder.

5. Position each foil-wrapped glass piece according to the uncut pattern on top of a sheet of plywood. Nail a frame of laths around the glass to keep it from moving during this stage, or tape glass pieces together.

6. Brush flux on all the foil. Tack each piece to its neigh-
is very old, and one is very new. In this section we will take a closer look at one technique—stained glass. Check at your local library for books on glass and plastic. Also, refer to Celebrate Art, Unit 1, for instructions on glass etching and slide-making without a camera, pp. 24-25.

Stained Glass
Colored glass windows were used in churches as early as the third and fourth centuries, but stained glass was not used until the twelfth century. The small glass pieces were held together with grooved lead rods called cames. During the Reformation period, religious leaders discouraged the use of pictures in churches. Many stained glasses were broken, and the art form was almost lost, but it became popular once again in the nineteenth century.

An American designer, Louis Tiffany (1848-1933), worked with a copper foil technique for holding the glass pieces together. This new method of stained glasswork lets artists use smaller pieces of glass. It also makes it easier to make curved forms, such as lamp shades.

How is glass made?
Glass is made by melting sand, soda or potash, lime, and oxides (colors) together. The glass is then rolled into sheets or blown into long balloons. The glass balloons are then split open and flattened by reheating.

Tools and Materials

Glass
Ask at a craft shop, to purchase scrap glass by the pound. You also can use window glass.


Read about Louis Tiffany (1848-1933), famous for the copper foil technique for stained glass.
Civilization is closely related to the development of metal work. Two ages, the Bronze Age (beginning 3,000 B.C.) and the Iron Age (beginning 1,200 B.C.) even take their names from metal.

The first metals to be worked were gold and copper. Archeological studies show that these metals were used in decorative ways 12,000 years ago. Both are found in pure form. They are soft metals and can be worked cold with crude tools.

By the fifteenth century, artistic metal working had attained a high degree of refinement in Europe. Most of the metal working techniques that we know today were in use then.

**Copper**
This metal is similar to silver, but cheaper and easily shaped. It can be soldered and polishes easily, but will tarnish when exposed to air. Copper will not rust.

**Brass**
This is a manmade metal of copper and zinc. It is harder than copper and more difficult to work. Brass withstands dampness better than copper and takes a brighter polish. Brass, like copper, will tarnish when exposed to air.

**Aluminum**
This is an easily worked metal. It is lightweight and does not corrode easily, but is difficult to solder.

**Metal Etching**

**Caution:**
Since this process requires working with acid, ask for permission and help from your parent, leader, or another adult before beginning.

The term etching comes from the German word meaning “to eat.” In this process, acid eats the lines of the design into the metal plate. The acid that eats away the metal is called the mordant. Slow-acting mordants are safe to use in your home with minimal precautions. The material used to cover and protect the part of the metal that is not to be etched is called a resist.

Etching supplies are available from craft suppliers. You will need to ask for a mordant; a resist; and copper, brass, or aluminum forms. Start with 20 to 25 gauge forms. A 6-inch square or circle is a good size for a first project.

Aluminum will be less expensive. A slow-acting mordant may take 6 to 10 hours to work but is safer than a quick-acting mordant. (Nitric acid is a very quick acid and should be used only with close supervision. It is not safe for home use.)

1. Clean metal disk or form with detergent.
2. Use a pencil to draw the design on the metal. Another method is to draw the design on paper and transfer it to the metal by using carbon paper.
3. Scratch the pencil lines of the design into the metal using a sharp nail or a metal scriber. Wash remaining pencil lines off metal.
4. Place metal face down on a piece of paper, and brush
on an even coat of resist.

5. Place metal face up and paint in areas with resist that you do not want to etch. All unpainted areas will be etched. Be sure to paint the edges of your metal. Details can be added by scratching through the resist with a nail or metal scribe.

6. Prepare mordant according to directions.

**Caution:**
Use a glass container for the acid bath. A glass cake pan makes a good container. When you wash it out, you can return it to the kitchen. Wear rubber gloves when working with the acid. Fill the container with enough water to cover the metal by \( \frac{1}{2} \) inch or more. Add acid to water (never add water to acid!).

7. Suspend the metal by a looped string and lower slowly into acid bath. As the acid starts eating the metal, small bubbles will form on the metal. These can be brushed away with a feather.

8. To inspect the etching, remove the metal from the acid bath with rubber gloves and the string loop. Rinse the metal in water. Check the depth of the etching with your fingernail. When approximately one-third of the metal in the unprotected area has been eaten away, remove the metal from the acid bath.

9. Rinse in water and remove the resist according to manufacturer's directions. (Most resists are removed by turpentine and steel wool.)

The acid bath can be reused. Add fresh acid to maintain the strength of the old solution. To dispose of acid, neutralize it by adding baking soda to the solution. When bubbling stops, dispose of the solution outside on a graveled area, and wash container.

Your design can be mounted with copper, aluminum, or brass nails to a finished piece of wood and used as a wallhanging. It can be flat mounted to mat board and framed, or framed without a mat.

**Variations**
For intaglio etching the design itself is etched into the metal. The metal can be covered with resist and the design scratched into the resist.

Relief etching means the design stands out from the background; the background is etched.

If you are etching a bowl or tray, the container can serve as its own acid bath. You will not need to place it in a glass container unless you wish to have the outside surface etched.

Try doing small pieces for necklaces, pins, or earrings. Purchase copper blanks made especially for this purpose. Finish with jewelry backings attached with epoxy.

**Other Metal Projects**
Other things to try with metal: jewelry making, nail collage, metal tooling, wire mobiles.

**To Read**
Alexander Calder (1898-1976) was an American metal sculptor known for his mobiles and stamobiles. Trained as an engineer, Calder worked in mechanized or hand-moved sculptures, and colorful, biomorphic shapes. He also concentrated in jewelry, tapestry,
Nature

rug-making, bronze, and gauche.

The nature medium uses items found outdoors, such as sand, pinecones, eggs, beeswax, seeds, and cornhusks. Many of these items were used as functional and decorative crafts by our early ancestors. In making items from nature materials, it is important to not change the character of the material. Glitter and extremely bright colors are not appropriate with the simplicity of the items.

Basketry

Basket weaving dates back to prehistoric times. Baskets were used for cooking and storing grain. Basketry techniques were used to construct clothing and shelter. Settlers who came to America centuries later also practiced the art of basket making. Their baskets were not too different from those made earlier; only the materials changed. Baskets reflect the local landscape. The usefulness and creative possibilities have made basketry one of the most enjoyed crafts in the world. Here in the Midwest, willow baskets were a part of the settlers' lives. Willows grow wild along our river banks and provide an abundant source of material. Remember to get permission before cutting willows, if you're on someone else's property. Willows growing in the wild will often form stands or thickets. Hundreds of little willows will grow where branches have broken off and rooted or where seeds fall. These willow patches were once cultivated for baskets and furniture. If you return year after year to the same patch, you too will be cultivating a patch or osier bed.
Willow Basket
The best time to collect willow rods is between November and March. You will need 30 to 40 rods for a basket with a 9-inch diameter. Look for rods that are 20 to 30 inches tall and about \( \frac{3}{16} \)-inch diameter. You also will need about 15 rods that are larger (about the size of a pencil) for use in the handle, the basket rim, and spokes. Remove the leaves and any side shoots from the canes. Wear gloves to do this and pull the canes through your thumb and finger top to bottom. Soak the rods, and place the wet rods in a large plastic lawn bag. Damp willows will need to be used within three to four days or they will mildew. If they cannot be used in this time, freeze them and use them as needed.

1. To make the handle, slice the end of a larger rod at a diagonal. Bend it in a circle approximately 9 inches in diameter. The end of the rod can be wrapped around the circle. Tie the ends with string or masking tape to keep the circle together. Take another rod, slice the end, and wrap it around the circle and tie or tape the ends as necessary.

2. Make a second, smaller circle in the same manner approximately 8 1/2 inches in diameter. This will be your rim. Push the rim over the handle.

3. The rim will be connected to the handle on each side by a half God's eye made from a \( \frac{3}{16} \) inch flat reed. Flat reed is available at craft stores. You will need two pieces of flat reed about 4 feet long. The God’s eye also makes a pocket to hold the ribs. The God’s eye should be at least 1 inch deep. If you do not have access to reed, you can use a very thin flexible willow rod.

4. Use four larger rods to make the ribs. Point each of them, and put them in the pockets one at a time. Put one
rib in each pocket. Once all ribs are in, begin weaving over-under-over-under from the God’s eye down. Work one side, then another. When you start a new rod, tuck it under something already woven. Always slice the large ends of rods before you begin. There are many variables, so as you make your basket, do what seems logical.

5. If your ribs start to be more than three inches apart, add another rib in the open space. To keep your basket balanced, always add two ribs at a time, one on each side. Add the new ribs in the openings between the old ribs.

6. When you are finished weaving your basket, cut off any ends that stick out.

7. After your basket has dried, it may change color, depending on when the rods were harvested. It is not necessary to put any kind of finish on the basket. After two to three weeks you may find that the willows have dried and shrunk. If you wish, you can add more rods to keep it tight.

Other Nature Projects
Other things to try with nature materials: sandcasting, straw weaving (corn dollies), seed mosaics, cornhusk dolls, pysanki (batiked eggs), pinecone wreaths, beeswax candles, pressed flower arrangements.

To Read

John McQueen is one of the leading basket makers in the United States. He works on five or six baskets at a time and may take up to 6 months to finish them. His work is a combination of contemporary and traditional styles. Many 4-H’ers are interested in selling their
Marketing Your Art

artwork to make extra money. Most communities have art/craft fairs, bazaars, farmer’s markets, or flea markets where you can sell your artwork. There are many similarities among these ways of selling.

An art or craft fair sponsor generally charges the artist a fee for selling. This may be called a table, space, or entrance fee and can vary from $10 to $200. Some art fairs are juried. This means you must send slides or your actual work to a selection committee in advance. The committee or jurors will decide whether your work meets the quality and/or other criteria they have established. If it does not meet the criteria, you will not be allowed to sell. At juried fairs all work must be original. Unjuried fairs allow anyone to sell.

Bazaars are fundraisers often sponsored by organizations that help support local hospitals, schools, churches, or other community groups. Money is donated to the community project. Work is often sold at prices below market value. Much of the work is unsigned, of a seasonal nature, and may or may not be original.

Farmer’s markets and flea markets usually charge for selling space. Items are not juried. You might sell your paintings or clay animals alongside sweet corn, homemade jams, or secondhand dinnerware.

Another popular method of selling visual art is through consignment shops. Consignment selling means that the owner of the store will take a percentage of the sale of the item to cover the expense and to pay wages. The craftsperson is not paid until the item is sold.

Want to know more about selling your work?
1. Ask your county Extension office for additional help. These publications available at your local Extension office will help you price your items, keep records on your sales, inform you of tax requirements, and give you other important information: Marketing Crafts and Other Products to Tourists, NCR 445, and the Marketing Crafts series, PM 1345A-G.

2. Visit craft fairs in your area, and help a craftsperson at a fair for a day.

3. Participate in a local bazaar to gain experience.

4. Visit a consignment shop and talk to the owner. Find out how many artists are involved and where they’re from. What is the price range of items sold? What is the commission percentage?

Do I need to have a sales tax permit to sell at a craft fair, bazaar, or farmer’s market?

Many times the sponsors of a sale will apply for a group sales tax permit. In this case, they will be responsible for collecting sales tax from you and reporting on the proper forms. If they are not applying for a group sales tax permit, ask your leader to help you apply for a temporary or one-time permit. If you are planning to sell at several fairs, you will want to apply for an annual or seasonal sales tax permit. You will need to keep accurate records or your sales and file forms. If you sell items at a consignment store, the consignment store owner is responsible for collecting and reporting sales tax.

How much money can I make before I must pay income tax?
Dependents receiving support from someone are allowed to earn up to $5,000 a year before filing state income tax.*

What does © mean on an item?
© followed by a name and date (© A. Alligator, 1984) means the item has been copyrighted. You cannot legally copy any item that has been copyrighted without getting permission from the artist.

* 2004 Iowa Tax Code
**Evaluation**

**Continue to evaluate your work!**
Evaluating your visual art projects will help you to learn more about designing and improving your understanding of media techniques. Many people can help you evaluate your work. Among these are your parents, other 4-H’ers, leaders, teachers, fair judges, and most important, you.

Here are some questions you can ask as you evaluate your own art.

1. **What was your goal?**

2. **What medium did you work in? What materials did you use? What technique did you use?**

3. **How would you change the materials or technique next time?**

4. **Describe one of the design elements and the way in which you used it.**

5. **Where did you get your design idea?**

6. **What do you like about your work?**

7. **What changes would you make next time?**
Applause, Applause

Now that you have had a chance to work with some of the media and techniques shown in this guide, you will want to share your results with friends. One way of sharing is to take part in your achievement show and county fair. Ask your leader to explain how your items will be judged.

In addition to the fair, find other places where you can show your completed projects. Ask your school library, county Extension office, hospital, local art association, or nursing home if you may have exhibit space.

If you don’t have enough items for a show by yourself, you may want to invite five or six friends to display their projects with yours. If so, find out in advance what everyone is bringing. Ask them to have their items finished and ready for display.

Having items ready for display means having hangers on them if they are to hang, and mats or frames on them if necessary. Some of the items may be three-dimensional, like clay sculptures or wooden pieces. To display these, you will want to set them on something. Is there a table you can use? If you need something higher, a wood box, plastic cube, brick, or cardboard box might work. Do you need tablecloths or pieces of fabric to cover the table and other display spaces? If so, use a plain, dark color. A sheet or blanket might work. How will you hang the picture or flat work? Can you staple, tape, or thumbtack items to the wall? If you tape items, use duct tape. Roll the tape into a loop and put it on the back, so it doesn’t show on the front. You may need more than one loop to hold up the item. If you have several pieces to hang, you might consider taking a long board and attaching wires to each end. Then you can hold the board up with just two nails, yet several items can be displayed by attaching them to the board with either nails or staples.

Get permission before nailing. When hanging items, hang them so the center of interest is at the viewer’s eye level. Another hint in hanging is to try to keep the tops of the items level when possible. Take a friend with you to help you while you hang the display evenly. Remember to put up a sign that tells about the exhibit. Put cards next to each person’s work that tell the title of the piece, medium used, and the artist’s name and age.

List some places in your town where you could ask to show your work.

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Another way to share your skills in visual arts is by giving presentations and working exhibits. To do a presentation, you show and tell others how to do something you are interested in and can do well. You could show someone how to do paper embossing, or a design from ordinary objects, or anything else shown in this book. Ask your leader to help you with other ideas.

There are many ways for you to combine your visual arts skills with citizenship, community service, and leadership projects. Here are a few suggestions, but be creative and think of your own.

- Plan an art tour of the community for your 4-H group.
- Print holiday cards for nursing home residents to use.
- Draw the cover design for your local 4-H program book.
- Make posters for county 4-H programs.
- Organize a materials exchange for art projects within your 4-H group.

You’re terrific!
You’re What’s New in Art

Art in Your Future is just a beginning. Continue to enjoy creating and experiencing visual art. The knowledge and appreciation you’ve developed can add fulfillment throughout your life.

Remember, you’re what’s new in art.