4-H Visual Art—Leader Guide
Dear 4-H Leader:

We are pleased that you have chosen to be a 4-H and youth leader. We believe you'll enjoy helping your 4-H'ers explore visual art.

As you become familiar with the publications for 4-H'ers and your leader materials, you'll find many ideas to help you. These include suggestions for group lessons, extra information on techniques, possibilities for field trips and demonstrations, and a list of other resources for you. In this leader guide you will find:

• Roles and responsibilities for leaders that include knowing the art community, working with 4-H'ers, measuring growth, and exhibiting.

• Answers to questions leaders frequently ask such as: Why do we do art? How do we define creativity, quality, and originality? What is not considered art? Are kits acceptable? What is the difference between crafts and art?

• Project helps to understand beginning and advanced skill levels and to help 4-H'ers set goals. Also included are ideas for mixers; suggestions for roll call; “instant success” activities; and ideas to aid presentations, workshops, tours, and teaching design.
Together, then, leaders and 4-H'ers can explore the many objectives of the 4-H visual art project. These objectives are to:

• Find satisfaction and pleasure in creative forms of leisure activity.

• Feel satisfaction and greater self-worth as a creative and unique individual able to make art judgments, and think, feel, and act creatively.

• Become aware of artists and their contributions.

• Engage in problem-solving activities related to visual art that increase flexibility, resourcefulness, fluency, inventiveness, originality, and awareness.

• Develop discipline in an art medium.

• Explore and participate in a wide variety of art forms and media according to readiness and ability.

• Evaluate the results of art decisions.

• Apply the language, process, heritage, and discipline of an art form to improve the quality of his/her life and others.

• Be aware of career alternatives in art.

As a leader you will need to help the 4-H'ers understand that there are many ways of doing things. Encourage each 4-H'er to be as creative as possible. You will need to refrain from passing judgment on what the 4-H'er is doing. However, you will want to encourage good design; quality workmanship; proper use, selection, and care of materials and tools; and "stick-to-it-iveness."

Working with design is not always comfortable for everyone, including leaders. But at any age, creativity is possible if we only let it come alive!

When working in the 4-H visual art project, you may want to ask for help from a teacher, artist, craftsperson, or others with experience in a particular area. And feel free to personally initiate the program yourself. To build your confidence, ask your county Cooperative Extension Service office for suggested references when introducing a specific medium in the program. Many Extension and commercial resources are available with "how to do" information related to visual art projects.

Sincerely,

JaneAnn Stout
Art and Design Extension Specialist

Roy E. Hougen
Assistant State Leader
4-H and Youth Programs

Melva L. Berkland
Communication Specialist—4-H
Roles and responsibilities of the visual art leader

Know the art community
Art goes on formally or informally in every community in Iowa. It becomes such a part of our lives that we often take it for granted. We assume that it will be available when we need it. As a 4-H leader, help youth understand that the arts flourish when citizens are aware of arts, place a value on them, and become involved in them.

As a visual art 4-H leader, take time to:

1. Visit a Cooperative Extension Service office to see what they have on hand and what they can order from Iowa State University.

2. Meet art teachers in your school system. Ask to visit their classes. Find out what they are teaching and how 4-H and the school can mutually support each other. Find out if there are night classes, community instructions at the YWCA/YMCA, or private lessons available for interested youth, parents, or you.

3. Attend craft fairs and art exhibits in your community. Seek out local artists and visit with them about their work.

4. Find out if your community has an arts council or association. (Iowa has over 60.) What are its goals? How might 4-H'ers benefit from or support this organization?

5. Visit public and private galleries, museums, or art centers in your area. Find out if there is a local historical society.

6. Discover art organizations, guilds, craft groups, or clubs. How does one become a member? What are the benefits? How could these organizations and 4-H work together to benefit the 4-H'ers?

7. Visit your local library. Find out where the visual art books are shelved and what is available. Many libraries have prepared resource lists for 4-H'ers on specific techniques or media. Many libraries have facilities for art exhibits. Schedule an exhibit of art by your 4-H'ers a year in advance.

Work with 4-H'ers
When working with 4-H'ers, you as leaders are encouraged to:

• Design situations that offer unique experiences to each child according to needs, interests, abilities, and goals.

• Design situations that instill courage, creativity, and confidence.

• Appreciate the natural expression of each child.

• Refrain from imposing adult standards on children and child art.

• Provide recognition for experiences whose outcomes may be a product or personal development.
Measure growth

How do we know if the 4-H'ers are growing in aesthetic awareness and in skills? The growth often cannot be evaluated in their art work, but may be seen in their attitudes and behavior. Ask yourself the following questions frequently as you work with 4-H'ers:

1. Are the 4-H'ers enthusiastic and confident in expressing their ideas with materials? Do they use imagination and experiment with new combinations of materials?

2. Are they aware of shapes, colors, and textures around them? Do they try new colors? Do they use a variety of shapes in their work? Do they show an understanding of perspective and space?

3. Do they willingly discuss their ideas and the ideas expressed by others in art?

4. Do they move readily into solving problems, and are they inventive in their work?

5. Do they become fully involved in their work and work for longer periods of time? Do they stick to their work until it is finished?

6. Are they flexible and resourceful? Are they willing to try new ideas?

7. Is there a sensitivity to others shown in their art?

8. Is there greater skill shown in controlling the tools and materials?

Exhibiting

When possible, exhibit all of the work that 4-H'ers do, or let each of them select his/her best when space is limited. Do not compare their creations. Experimentation with technique and media takes time. Not all pieces can be expected to be "beautiful," or to turn out "good enough for the fair." Encourage the idea of making samples and the enjoyment of discoveries!

When members share accomplishments or ask for feedback, be positive, supportive, and honest! Visit with them about the technique, the medium, and their design. Try to phrase your comments so they relate specifically to design elements with younger 4-H'ers and design elements and principles with other 4-H'ers.

If 4-H'ers seem hesitant to have work evaluated at the fair, help them find alternative ways to share their skills and end products. An exhibit in a store window, at a bank, or in a local library may be the answer. Or ask if there is a way they can exhibit at the fair in 4-H or open classes, without having ribbon evaluations.

Shown on pages 5 and 6 is a copy of the exhibit sheet (front and back) used at many county fairs and at the state fair. As 4-H'ers are selecting items for fair evaluations, these will help you to explain the criteria on which their work will be evaluated. Remind them that judges are there to help them.
# 4-H Visual Art Exhibit

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## Exhibit Goal

The judge will use the appropriate criteria in each box below that relates to your goal and exhibit. The comments will explain strengths and suggestions for you about the exhibit.

### Learning Involved

(Consider decision making process used, how problems were solved, new skills developed, how gathered information was used.)

### Workmanship and Techniques

(Use appropriate category.)

**A. Product**

(Appropriate use of medium, condition of materials, finishing techniques, care, and durability.)

### B. Design, Media Exploration, or Other Visual Art Topic

(Information is accurate, complete, organized, original, creative, and communicates, etc.)

### Design

Design Elements (color, line, shape, texture, space, value)

Art Principles (emphasis, unity, rhythm, proportion, balance)
Criteria for visual art exhibits

**Design elements**

*Line* can be horizontal, vertical, diagonal, or curved. Lines can vary in thickness or help create a mood.

*Shapes* are made from connected lines. How they are arranged determines the design.

*Values/color*—Light, intermediate, and dark values define parts of objects and set off one area of a design from another. Has a color scheme been followed?

*Texture* is a surface characteristic that can be touched or seen. Contrasting textures add interest.

*Space* is divided into negative and positive areas. One area should be dominant.

**Art principles**

*Rhythm* is organized movement. Repeating lines, shapes, or colors will produce rhythm.

*Proportion* compares the amount, size, or number. Unequal proportions in which one element dominates is desirable.

*Emphasis* captures your attention by unusual use of line, shape, texture, space, or value.

*Balance* gives a design stability.

- Radial balance—same around a center point
- Asymmetrical balance—dissimilar
- Bisymmetrical balance—same on both sides

*Unity* is the union of the elements in a design. Repetition produces unity.

**Quality of technique and workmanship**

*Appropriate use of medium*—The exhibit should look as though it were made of that medium (paper, clay, leather, etc.) Can the exhibit be used successfully for the intended purpose? Does "form follow function?"

*Condition of materials*—The materials should be the best you have at hand. Are they clean and fresh or undamaged before being used to make the product?

*Finishing techniques*—Is the exhibit ready for use (unless it is a portfolio, a sketchbook, product ready for a different process such as quilt blocks ready to be quilted, etc.)? Have proper finishing techniques for hanging, displaying, etc. been used? Is it neat?

*Care and durability*—Were cleaning processes and durability over time considered before product was created? Have these factors influenced selection of materials, design, and finishing techniques? Is the product properly cleaned before exhibiting?
Questions leaders frequently ask

Question: Why do we do art?

Answer: People do art for a variety of reasons. You probably have done an art activity at some time for one or more of these reasons:

- To communicate
- For self-expression
- For profit/career
- To feel good about yourself
- For investigation
- For fun
- To learn new skills
- For self-improvement
- For experience
- To socialize
- To teach others
- To reflect or comment on society
- To relieve stress

Do these reasons sound familiar? If you check page 2 of this leader guide you'll note the reasons above are similar to the project objectives.

Question: How do we define creativity and originality?

Answer: Creativity and originality are closely related. Creativity is the ability to explore, investigate, invent, improvise, and integrate. Originality is a quality of uniqueness and newness, that is one-of-a-kind, like no other, stands apart from the rest. All projects have creative aspects to them, but the 4-H art program places special emphasis upon developing creative potential.

Question: Are kits acceptable?

Answer: For many, this is a tough question. For some it is an emotionally charged issue. In general we feel:

- Kits limit choices in design and do not allow 4-H'ers to express their own ideas and feelings.
- Because kit companies make all design choices without involvement from the 4-H'er, kits become a crutch. A crutch often causes the 4-H'er to have less confidence in developing and/or expressing his/her own ideas. In such instances, kits limit a 4-H'er's understanding of art.

- The least expensive kits that are widely available often are not of good design and have inferior material; those that are of good design are probably too expensive for 4-H'ers.

On the positive side, youth can learn techniques and skills by using kits. They can learn to discriminate between good and poor design by looking over the wide range of kits that are available. They can take a poorly designed kit and use their creativity to improve it.

People often try to justify kits because they find it easier to purchase kits than to search for directions, find supplies, and create original designs. Yet, if 4-H'ers are going to spend 20 to 50 hours completing a kit, we feel it is worth the time to locate directions and supplies to create an original design. However, if you as a leader feel the only way you have for working with a 4-H'er is with a kit, help that 4-H'er understand that the kit is only a starting point. Once the 4-H'er has learned the technique and what materials are necessary, then the 4-H'er can advance to working without a kit.
Think of kits as being samples.

Question: What about patterns?

Answer: Patterns are similar to kits in some ways, yet different. In looking at a pattern, ask if it allows the youth to recognize options and then to make decisions. If it does not, how can you help build in those options? Many traditional crafts such as quilt-making, caning, basketry, and corn dolls may use patterns as starting points. Even though the patterns have been passed on through generations of craftspersons, many choices are still available. Pattern-users need to select materials and modify patterns. If, however, a pattern is used to copy a finished item, that pattern has become a kit.

Help 4-H’ers build confidence to rely on their own creativity rather than try to reproduce a model or imitate a form.

A note about group projects

4-H group projects are a good way for leaders to teach a similar skill to several 4-H’ers in a short time. Sometimes group projects result in 15 items that look alike. In this case, members have learned a skill, but have not exercised their creativity. With planning, it's possible to have 4-H group projects that teach skills and encourage creativity! For example, if you wish to teach them block printing, have available four or more colors of ink. Show the technique, but let 4-H’ers decide whether they wish the design to be symmetrical or asymmetrical. Let each 4-H’er decide on the end form of the piece—will it be a wall hanging, T-shirt, stationery, tote bag? The key is to build in options.

Question: What is a quality craft?

Answer: The distinguishing feature of a quality craft is that it requires “mental energy.” In addition, quality is achieved by:

- Using the finest raw materials available
- Creating workmanship to last a life-time
- Applying design principles to the use of color, line, shape, texture, and space
- Deciding whether it will survive the tests of time and taste and will not “go out of style”
- Sensitivity to the function of the object itself

Not all hand-made items are quality crafts.

Question: What media are included in the project?

Answer: Paper, fiber, clay, leather, textiles, wood, chalk/carbon/pigment, glass/plastic, metal, natural. Some examples of techniques in each media are:

- Paper—Diazo, origami
- Fiber—Knitting, crocheting, weaving, macrame
- Clay—Slab, pinch
- Leather—Carving, tooled
- Textiles—Batik, screen-printing, block-printing
- Wood—Carving, laminating, collage
- Chalk/Carbon/Pigment—Drawing, painting, pastel
- Glass/Plastic—Etching, stained, laminating
- Metal—Tooling, casting
- Natural—Pysanki, corn dollies, pine cone wreath

More detailed lists are in the member guides.

The term media refers to material. Medium is singular. Media is plural.

Question: Why are some media (materials) not included in the 4-H visual art project?

Answer: The 10 media classes included in the 4-H visual art project offer youth a wide selection of creative choices. They also fit the criteria for producing a quality craft described above. Many media are "trendy" rather than of high quality. This does not mean that they do not allow for creativity or teach valid skills, but generally speaking they are a "short cut" or "low quality" alternative that imitates a quality craft. Many times these media discourage creativity in the manner in which the media are presented to youth. A good example is pre-molded plaster of paris (whiteware). Items do not allow for creativity if they use factory-made forms, follow commercial directions for assembly, or rely on decals for decorations.
**Visual art project helps**

**For beginner and advanced 4-H’ers**

The age divisions in 4-H are 9 to 11 for junior, 12 to 14 for intermediate, and 15 to 19 for senior. In the visual art project, member guides are divided into two skill levels, beginner and advanced. Both guides offer information on all 10 media. All 4-H’ers are encouraged to start their 4-H visual art study with the beginner guide. They may proceed to the advanced project guide as their skills grow in one or more media. They may need to return to the beginning guide to start with a medium that they haven’t been exposed to before. Leaders may need to help 4-H’ers decide when to continue with one level or proceed to the next.

Due to the cost of printed materials, 4-H’ers are encouraged to save their project guides from year to year.

**Helping 4-H’ers plan, carry out, and evaluate their goals**

The learning process suggested in 4-H includes:

1. Setting goals by choosing something to learn and do
2. Developing a plan to carry out these goals
3. Recording what is learned and done as it takes place
4. Evaluating progress when these steps are completed.

The 4-H and youth program is unique in its flexibility. The program allows you, as a leader, to consider each child—where that 4-H’er presently is in terms of knowledge, skill, interest, and need—and help the 4-H’er develop beyond this point. With this and the project objectives in mind, the following guidelines are offered to help you help 4-H’ers determine their own individual goals and record them on the Junior Member Planning and Measuring Form (4H-91-2) or the Intermediate-Senior Member Planning and Measuring Form (4H-91-4).

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**Question:** What is the difference between crafts and art?

**Answer:** Once a clear distinction existed between crafts and art. Now that distinction is no longer easily made. In the past crafts were often thought of as items meeting both a functional and aesthetic need, while art met an emotional or mental need in an aesthetic manner. Throughout the years the boundaries have become quite fuzzy. For this 4-H project we think of art and crafts as fitting comfortably under the title of visual art.

**Question:** How can I help 4-H’ers when I don’t know how to do a lot of these techniques myself?

**Answer:** Leaders are not expected to know "how to do" all of the techniques. Leaders can act as facilitators; leaders can help 4-H’ers find resource people or materials to help 4-H’ers progress in their special interests. A good starting point for resources is your county Extension office. Ask about handouts, films, books, etc. that you could use. Also, check with your local librarian, school librarian, YMCA or YWCA director, other youth leaders, parents, older 4-H’ers. These persons may want to become directly involved with your 4-H’ers.

**Question:** How do I handle other questions that I’m sure to have from time to time?

**Answer:** Contact your county Extension office.
• 4-H'ers should participate in setting their own 4-H goals to determine which media they are interested in exploring through a 4-H visual art project. Ideas for goals can be found in the member project guides.

• The media a 4-H'er decides to explore should reflect the interests of the 4-H'er as well as the resources available. (Resources include materials available, previous experience, skills and interests of leaders, facilities, etc.)

• The 4-H visual art project has 10 media in which to work and experiment. Although we encourage involvement in and exposure to several media, it is not expected that the 4-H'er will try something in each medium.

Ideas for roll calls, mixers, and discussions

My creative family
4-H'ers bring an art or craft item made by someone in their families. They tell about the medium, technique, how the creator learned the skill.

But is it art?
4-H'ers bring an ad for a kit or pattern, or the actual kit or pattern. As an alternative, leaders may wish to bring kits, patterns, magazine ads, etc. Discuss what is good about the design and what could be improved, what originality is, how quality is defined, and why it is better to use your own design.

Shake and sniff
Place small amounts of several media in separate closed boxes or sacks. Pass each box or sack around the group and have 4-H'ers try to guess what the medium is using senses in addition to sight. Examples are a box of pinecones from the natural medium, a sack of wool from the fiber medium, a sheet of paper in a box to represent the paper medium, or a ream of paper in a box to represent the paper medium.

Discover design
4-H'ers bring an item from nature that illustrates a specific design element or principle. As an alternative, leaders may wish to hand each 4-H'er an item as 4-H'ers arrive and ask them to describe the element or principle it illustrates. Examples are a rock to illustrate shape, a tree branch to illustrate line, bark to illustrate texture, a fall leaf to illustrate color, a pinecone to illustrate rhythm. Each item will have all elements and principles in it, so there are lots of right answers!

Think clay
(Substitute any media)
4-H'ers bring any item from home made from that medium. Is the item handmade or mass produced? Is it an example of traditional or contemporary design? Is it decorative, functional, or both?

Art in our community
Bring a photo or newspaper clipping about a recent community art acquisition or an art object already on display in the community. (Murals, sculptures, fountains, town signs, and logos are examples.) Then identify the artist, the medium, and what the artist is trying to say with the work. Do you like or dislike it and why?
Word scramble
Scramble the letters of art techniques. Write one scrambled word on each sheet of paper. Have 4-H'ers unscramble the words. What medium might it be?

Examples:
- acramen
- loic
- coupaged
- looteing
- clokb ingtprin

macrame (fiber)
coil (clay)
decoupage (paper)
tooling (leather)
block printing (textiles)

As an alternative, scramble the names or media, or design elements and principles. Examples:
- apper (paper) or nile (line).

Career capers
Name a career that is art-related. Do you know any people in those careers in your neighborhood? What kind of training is necessary to pursue such a career?

Examine a color
Color adds meaning to every day life. For instance, red indicates stop, blood, bullfights, fire, danger, hot. The leader gives each 4-H'er a color and asks for a list of words, things, and situations associated with that color.

One cent art
Each 4-H'er is asked to bring a man-made object of beauty to the meeting that costs one cent or less . . . i.e. a jelly bean, a 1¢ stamp, a nail, straight pin, cluster of staples, rubber band. Discuss each object in terms of function and design. Good design need not be expensive.

Your ideas

Examine a color

Instant success
These are quick “hands-on” activities that encourage creativity, and have no right or wrong ideas. The activity is not intended to produce a quality end product but emphasizes process and exploration. The activities can be used as designing sources for all sorts of art objects. Encourage the 4-H’ers to keep a portfolio of their instant successes, as well as other design ideas or sketches.
Postcard art
Provide blank recipe cards and have 4-H’ers design a postcard. Have available felt tip pens, tissue paper, glue, chalk, magazines for collage work, etc. Postcards can be collected at the end of the session, and mailed to 4-H’ers as reminders for the next meeting (or exchanged with a neighboring club).

Word pictures
Read a description for a common item from the dictionary, but delete the name of the item. Have 4-H’ers draw what they think the item is. Put up all the drawings. What was the item? Show members a photograph of the actual item.

Examples are a leafy plant that has a short stem, a dense globular head, and green leaves (cabbage); a smooth-skinned, web-footed, tailless, leaping amphibian (frog).

Grab bag
Fill a bag with objects of unusual shapes and textures. 4-H’ers are allowed to feel or touch the objects in the bag but cannot look at them. Then have them draw on paper the items according to their sense of touch. Point out that shape and design can be felt as well as seen!

Shadows
Draw the shadows that form both on the inside and outside of an object. Twigs, branches, feathers, blades of grass, flowers, leaves, and rocks all lend themselves to interesting shadow drawings. These items can be held in the sun over a sheet of paper and a fine line drawing of the shadow outline can be achieved. It’s a quick, accurate way to create a visual dictionary of nature.

For a variation complete a shadow drawing, then rotate the object one quarter of a turn and repeat the shadow tracing so that it overlaps. Rotate one quarter of a turn and repeat.

Foam tray printing
For an inexpensive, safe printing experience use the foam trays used for meat packaging in grocery stores. Trim off the raised edges. Then have the 4-H’er draw a design on the foam by pressing heavily with a pencil or wooden stick, or cut the plate into an interesting shape.

Ink the foam printing plate by rolling a water soluble ink-filled brayer (hard rubber roller) over it. Acrylic paints also may be used. The ink should not flow into the indentations, but remain only on the flat surface. Place the inked foam drawing over paper and apply pressure. Peel the foam from the paper and see the print that results from the drawing on the plate.
Chalk mountains
Tear a piece of paper into cliffs and rollings hills, trees or housetops. Apply colored chalk to the torn edge of the paper. Place the well-chalked paper on top of a large sheet of white construction paper. With a cotton ball, push the chalked color downward to the bottom of the construction paper. Rechalk the torn strip and reuse it again and again to create overlapping peaks and valleys.

Glue painting
Squeeze a line directly on cardboard with the tip of a bottle of white glue. If the tip of the glue bottle touches the cardboard, a smooth line will result. If the tip is held in the air, a beaded line will result. When the glue is dry, paint watercolor onto the design. Spray fixative will give it a shine.

Or try mixing the ink with glue. This will give a strong visual image and painting will not be necessary.

Monoprinting
Monoprinting, as the name implies, produces only one print.

Roll water-base printer's ink, tempera paint, or finger paints onto a sheet of glass, plastic, or metal. (A cookie sheet or plastic cutting board also will work.) Sketch a design into the inked surface with a paint mixing stick, the back of a brush, or any blunt instrument. This removes the ink to produce the lines of the design. Use the sides of the sketching instrument to remove areas of paint instead of only lines. Add swirls, textures, and patterns with found objects.

Carefully place a sheet of paper over the design on the glass or metal sheet. Smooth the paper out with your hand. Gently remove the paper and set aside to dry.

For variety, place a piece of paper over the inked surface and sketch on the paper with a pen or pencil. The lines will be colored against a white surface in place of white against colored as in the first monoprinting technique.

Tissue paper collage
Mix white glue and water (three parts water to one part glue). Tear or cut tissue paper into shapes. Lay paper down on white cardboard. It could be smooth or wrinkled with one or more layers. Paint glue and water mixture over the top of the paper. It is not necessary to let each coat dry before adding more. To keep from curling, when dry, coat the back of the board with glue and water mixture.

Wet string
Soak string with tempera paint, finger paint, or acrylic paint. Lay several colors of paint-soaked strings on a sheet of paper to form a line design.

Tension prints
Use two pieces of glass or heavy plastic. Squeeze acrylic paint or tempera paint onto one piece. Put the second piece on top of the first. Press the two together. Pull the plates apart. As they are pulled apart tension will create interesting designs. Capture the design by putting a piece of paper on top of the ink surface and press down. Lay away to dry.
Educational presentations and working exhibits
A presentation is a popular teaching method. 4-H'ers serve as teachers as they demonstrate skills they have learned. Leaders also may show new practices or skills to 4-H'ers.

To do an educational presentation, you (or members) simply show and tell others how to do something you are interested in and can do well. A presentation could be called a "show and tell."

A 4-H'er giving a working exhibit shows, tells, and encourages the audience to participate.

Educational presentation and working exhibit ideas in visual art include:

1. Use, care, selection, or storage of various pieces of art equipment and media such as brushes, paper, glass, woodworking equipment, yarn.

2. Making a portfolio, tool box, work space.

3. Finishing techniques for art items such as framing, matting, hanging, finishing backs, wood finishes.

4. Designing—Sources of designs such as from nature, cut paper, photographs, freehand drawing; techniques used in designing—abstraction, repetition, and enlarging.

5. Techniques—How-to-do's such as coiling, collage, mosaic weaving, crocheting, carving, printing.

6. Design elements or principles—Line, shape, color, texture, space, rhythm, proportion, emphasis, balance, unity

7. History of a craft or art—Apple-head doll, tinsmithing, weaving, scrimshaw, pysanki.

Your ideas
Workshops

Workshops may be planned so that 4-H'ers can develop skills with the assistance of the leader. Workshops also can be planned so that 4-H'ers can work together on group projects.

When using the workshop method, the leader will want to plan carefully with the 4-H'ers in advance. What materials are necessary? Do the 4-H'ers know what to bring? What should they wear? Is there adequate workspace? Is there adequate time? Will this result in an exhibit or a sample? How can you build originality into the workshop?

Workshop ideas include paper-making, simple paper cuts, kite-making, diazo printing, decoupage, collages, orgami, macrame, weaving, needlepoint, rya (latch hook), crochet, knitting, tatting, embroidery, stitchery, applique, quilting, spinning, braiding, pinch pots, slab work, coil work, sculpting, leather-lacing, tooling, carving, block-printing, tie dye, stenciling, batik, painting, soft sculpture, drawing, screen-printing.

Tours

Tours are another popular teaching method. They may be planned with several goals in mind. Among these are:

1. Tours that will help 4-H'ers gain new experiences and creative ideas. (Encourage 4-H'ers to take sketch book with them.) Some tour ideas are:
   - Museums
   - Galleries
   - Studios of local artists or craftspersons
   - The outdoors on a nature hike
   - Zoo, pet shop, botanical center, greenhouse
   - Sites of unusual architectural designs such as buildings and bridges

2. Tours that will help 4-H'ers learn about different sources and types of supplies. Tours could be taken to:
   - Art stores
   - Craft shops
   - Framing studios
   - Lumber yards
   - Yarn stores

3. Tours that will help 4-H'ers learn of careers related to visual art. Talk to visual artists at:
   - Print shops, newspapers, an advertising agency
   - Interior design studio
   - Artist or craftsperson studio
   - Art teacher in school or community program
   - Photography studio
   - Gallery or museum
   - Woodworking shop
   - Craft or art supply store

4. Tours that will help 4-H'ers learn where to go for information. Tour the county Cooperative Extension Service office, library, bookstore, and places listed above in 1, 2, and 3.

Remember to contact the place to be toured in advance. Involve youth in planning tours. Prepare 4-H'ers by reviewing objectives, courtesies, transportation, etc. Plan a follow-up with 4-H'ers so they can discuss the tour and ask questions. Encourage 4-H'ers to write thank you notes to tour givers.
Teaching design—A life-long awareness

Design cannot be learned in a 2-hour lesson or even an all-day workshop. Instead, design is something that one continues to grow in and improve in year after year. The opportunity to teach design presents itself informally at every meeting and sometimes in a more concentrated effort during presentations, workshops, or tours.

To help you in your understanding of design, request these pamphlets from your Iowa State University Extension County Office:

- 4H 633, Color Wheel $.25
- 4H 634, Design: Exploring the elements and principles, $.25
- PM 962, Selecting Quality Crafts, $.50
- 4H-493-LDR, 4-H Home Improvement—Leader’s Guide
- PM 1128A, How to Use the Designer Primer, $.10
- PM 1128B, Getting Off to a Good Start, $.25
- PM 1128C, Texture and Space, $.25
- PM 1128F, How to Do a Design, $.25
- PM 1128G, Mini Looks at Media, $.75
- PM 1128H, Art in the Community, $.25
- PM 1188, How Children Grow Artistically, $.50, leaders, judges

To help 4-H’ers understand design ask for these materials from your county Extension office. (Some of these are borrowed from Iowa State University and so may not be available immediately upon request.)

- Celebrate Art: 4-H Visual Art Project, video, 18 min., #75596x (ages 10-14)
- Introducing Design, video, 20 min., #75563 (older youth and adults)

Ask your local library for additional books on design. Here are some that may be of help.

... and justice for all
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