

1985

An Annotated Bibliography of Art Literature for Grades Four Through Eight

Shelly A. Johnson
University of Northern Iowa

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Abstract

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As a result of research into available art related books at three school libraries, one public library and one university youth collection an annotated bibliography was compiled. The bibliography is arranged into eight categories: history of art, art appreciation, media and technique, individual artists, arts personalities, elements and principles, themes, and careers. The bibliography includes books published between 1970 and 1984. The bibliography may be used to provide teachers with titles to support and enrich their curricular goals, students with titles which will stimulate and reinforce their independent study, and media specialists with titles which may be used for interdisciplinary approaches in teaching and collection development.

AN ANNOTATED BIBLIOGRAPHY
OF ART LITERATURE FOR
GRADES FOUR THROUGH EIGHT

A Research Paper
Presented to the
Faculty of the Library Science Department

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Shelly A. Johnson

November 1, 1985

Read and approved by
Elizabeth Martin

Leah Hiland

Accepted by Department
Elizabeth Martin

December 20, 1985

ABSTRACT

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Table of Contents

Chapter	Page
1. Statement of the Problem	1
Introduction	1
Purpose of the Study/Problem Statement	3
Assumptions	5
Significance of the Study	5
Limitations	7
Definitions	7
2. Methodology	10
Bibliography-Entries and Arrangement	13
3. Literature Review	14
4. An Annotated Bibliography of Art Literature	
History of Art	21
Broad Survey	21
Periods and Styles	25
Art Appreciation	26
Media and Technique	31
General	31
Architecture	32
Ceramics	36
Drawing	37
Metalwork	38

Painting	40
Photography	40
Sculpture	47
Textiles	49
Individual Artists	54
Arts Personalities	59
Elements and Principles	60
Comprehensive	60
Color	61
Line	61
Shape	62
Themes	62
Careers	66
5. Summary	67
Appendix: The Visual Arts in Iowa Schools	69
Bibliography	74

Chapter 1

INTRODUCTION

The visual arts are a required component of the elementary and middle school curriculum. Most students are registered in art classes until they reach the ninth grade, usually around the age of fifteen.

The public supports the idea that art is an important aspect of the child's education. A Harris poll conducted in 1981 found that 93 percent of the public thought exposure to the arts was necessary.¹ However, in the same year a survey conducted by the National Art Education Association found that only 25 percent of art instruction at the elementary level was carried out by certified art teachers.²

This conflict stems from art being viewed as valuable but not as an essential. In part, this view has been perpetuated because a majority of the programs did "not treat the visual arts as a discipline with a history, a level of quality, and a knowledge base that must be learned. We do not emphasize enough importance of the art form or of the artist."³

Each individual should be provided the necessary skills to analyze, criticize, recognize, and categorize art. They should have the oppor-

¹George W. Hardiman and Andra N. Johnson, "The Condition of Art Education," Art Education, 36 (January 1983): 23.

²Hardiman and Johnson, p. 23.

³Stanley S. Madeja, "The Art Curriculum: Sins of Omission," Art Education, 33 (October 1980): 24.

tunity to participate in creating art objects and to learn the language of visual symbols in order to develop values and make aesthetic judgments about the world around them.

In order to learn the language of visual symbols, resources are needed. Resources which clarify mass culture will provide children the opportunity to gain skills in the recognition, analysis, and criticism of the design principles employed in product advertising and packaging, furnishings, dress, etc. - the ways in which art enters into lives. Without clarification and the resources to decipher symbols, symbols are processed in an ignorant fashion and a mediocre concept of art is absorbed.

Children are often interested in forms and symbols with which they are familiar. In view of educational aims the object is to develop these beginning potentials, elevate tastes and foster appreciation. Resources, which offer technical and practical information about methods and materials and provide information about creative processes, will aid the student in creating art and appreciating the art of others. These resources will help to perpetuate the establishment of personal critical standards, thus elevating tastes and art preferences.

Resources concerned with art history are necessary. Art is an essential element of history and of cultures. Art provides a means to understand the development of human beings and is vital to the values of education. Resources which provide critical and historical information will aid children in understanding art's role in society and the formation of social values.

Inherent to art as a language or mode of communication is art's ability to extend one's life chance by equalizing cultural opportuni-

ties. Some of the skills necessary for professional and managerial roles are developed through aesthetic education and cultural activities; such skills are creativity, flexibility, and abstract thought.

Schools can make a significant contribution toward interest in the arts and resources can be the equalizing factor.

Purpose of the Study/Problem Statement

The purpose of this study was to identify and list books that could be used in the visual arts curricula for pre-adolescents and early adolescents enrolled in four through eight.

At this intermediate level children's thinking becomes more critical. They shift from an earlier focus on actual objects seen or touched and events they have experienced to a more abstract manipulation of words. At this level they begin to associate with adult intellectual behavior to a greater degree. A pattern of discriminating awareness is developing. This perceptual literacy will last a lifetime if it is promoted and valued.

Because most children do not receive any education in art beyond the eighth grade, the education they receive at the intermediate level becomes critical. "Readiness in art instruction involves preparing for future educational challenges and opportunities, and this period must be looked on as one of the most important of all."⁴

At the ages of nine through twelve art behavior changes. During these years drawing may become less popular. This usually occurs because the student does not know how to advance beyond child-like schema toward models of visual art which are more culturally approved.

⁴Guy Hubbard, Art for Elementary Classrooms (New Jersey: Prentice-Hall, Inc., 1982), p. 143.

Children at the pre-adolescent stage are able to understand "much more than before about artists and works of art."⁵ "Children become increasingly able to talk about art in terms of compositional elements and the messages contained in them, and so build on earlier preferences and simple descriptions."⁶ "They are conscious of mastery as a criterion for judgment and they want to know from a technical point of view, how works are created."⁷ In essence the pre-adolescent will be advancing intellectually. Visual symbols may be replaced with verbal, abstract information unless they are instructed in operating at a higher level. Some students will continue to derive satisfaction from pictorial work if they receive assistance. This researcher's assumption is that books which deal with various topics spanning the spectrum of art will provide a link between visual and verbal information and provide, in part, the assistance necessary at this level. Books may add to an awareness of the inter-disciplinary nature of the arts.

If help is not received, artistic ability and interest may die out or become latent, thus impairing or inhibiting aesthetic pleasure. Maslow placed aesthetic pleasure at the pinnacle of human needs.

As a result of the investigation of books on art related topics an annotated bibliography which will aid students, teachers, and media specialists was compiled. The annotated bibliography is comprised of books covering art history, appreciation, media and technique, individual artists, arts personalities, elements and principles, themes,

⁵Hubbard, p. 146.

⁶Hubbard, p. 147.

⁷Laura E. Chapman, Approaches to Art in Education (New York: Harcourt Brace Jovanovich, Inc., 1978), p. 195.

and careers in art which were found in several well established library collections containing materials for pre-adolescent and early adolescent student. The annotations provide detailed information on specific titles.

Assumptions

The researcher assumes that the usage of print sources will promote and sustain an interest in art at the intermediate level. Another assumption is that the information gained will aid students ability to understand that the arts have a knowledge base which is learnable. Further assumed is that the arts lend a quality to life and motivate students in life long learning.

Significance of the Study

Jan Davis Retoff, in an article on resource materials for School Arts stated, "there is a magic that literature weaves with children. Why not use this magic to teach about art concepts, artists, and their art? At first, such books seemed non-existent (the good ones)."⁸ "Childrens literature has had little to share about art or artists."⁹ New York State University's Elementary Curriculum Development Committee stated, "Books on art for children, unfortunately, are very rare."¹⁰

Bibliographies on art for children are also rare. In 1965, Kenneth Marantz's A Bibliography of Children's Art Literature was

⁸ Jan Davis Retoff, "Resource Materials," School Arts, 80 (January 1981): 38.

⁹ Retoff, p. 40

¹⁰ Education Department, Bureau of Elementary Curriculum Development, Art for Elementary Schools (New York: New York State University, 1967): p. 29.

published by the National Art Education Association. However, through searching I could not determine that this source was still in print.

The reference source, Art Education, by Clarence Bunch, published in 1978 by Gale Research Company, devotes a section to children's art books.¹¹ A few of the items were annotated. An attempt was not made to categorize or facilitate the use of this compilation through any organized structure, as pertains to the children's materials.

Art education periodicals often review books which can be used by children to gain art information but do not publish bibliographies as such. Professional art education books will occasionally provide lists of books for children on art but do not always include information regarding contents, usage, or appropriate grade or age levels, nor do they structure their finding into categories based on concepts, fields of art, media, techniques, history, or individual artists.

In the apparent absence of a recent annotated bibliography on art literature for intermediate students, a compilation of books which is structured to facilitate use would be beneficial. The bibliography should allow the user to find titles and information which will relate to specific concepts or topics applicable to their interests and intended use.

The teachers should be able to choose from the list those sources which support and enrich their curricular goals. The students will have available sources to stimulate and reinforce their independent study and the media specialist will have a list to aid teachers and students in their quest for relevant applicable information on the arts. The com-

¹¹ Clarence Bunch, Art Education: A Guide to Information Resources (Detroit, Michigan: Gale Research Company, 1978): p. 225-266.

pilation should also aid the media specialist in promoting interdisciplinary approaches to education and be viewed as a tool for collection development.

Limitations

This bibliography of art related materials has some limitations.

Those limitations are:

1. Printed source used is the book.
2. Only those items falling into the categories of art history, media and technique, art appreciation, design elements and principles, arts personalities, themes, careers in art, and individual artsite are included.
3. Only those materials which were located and viewed personally are listed.
4. Publication years are from 1970 to 1984.
5. Only those books intended for the fourth through eighth grade students are included.
6. How-to-do-it books and/or specific project oriented books are excluded. These books take an approach where each step is dictated until the final product is complete. They do not allow for creativity nor individual interpretation and promote a one shot, predictable, programmable method with a fixed outcome.

Definitions

In order to fully understand the intent of the bibliography some terms will need clarification.

The first term concerns what is meant by early adolescent and pre-adolescent. The term pre-adolescent refers to those children who

are nine to twelve years old and enrolled in grades four through six at school.¹² The early adolescent is twelve to fifteen years of age and is usually enrolled in grades seven and eight at school.¹³

The middle school is defined as a school which "may be specifically designed, planned, and organized to meet the special needs of the ten to fourteen year old child."¹⁴ "Many districts have shifted to a middle school organization reaching from the fourth or fifth grade to the eighth grade."¹⁵ At times, the middle school grades are referred to as intermediate grades or levels in this study.

Another term which is assumed to be part of a common vocabulary is art; however, the word art may encompass many meanings with each one slightly different to each individual. For the purpose of this study June King McFee's definition was used. "Art is that form of human behavior by which man purposefully interprets and enhances the quality of essence of experience through the things he produces."¹⁶

The fine arts are those that include drawing, painting, print-making, and sculpture. They are distinct in that they are not primarily utilitarian. Some arts falling in the category of minor arts are thought of as fine art. This is a highly personal determination and time has re-defined their status. For this study the minor arts are

¹²Chapman, p. 186.

¹³Chapman, p. 203

¹⁴National Art Education, Art Education: Middle/Junior High School (Washington D.C.: NAE, 1972): p. 10.

¹⁵Laura H. Chapman, Instant Art, Instant Culture: The Unspoken Policy for American Schools (New York: Teachers College, Columbia University, 1982): p. xx.

¹⁶June King McFee, Preparation for Art (Belmont, California: Wadsworth Publishing Company, 1970): p. 30.

considered from the traditional viewpoint. They include practical or decorative art. Examples are ceramics, textiles, metalwork, folk arts, and photography.

"Architecture, obviously major in its great emotional and symbolic possibilities, may also be considered minor in that it is almost always practical."¹⁷ The fine arts, minor arts, and architecture are what is meant when the term visual arts is used.

This research project is intended to focus on art education print resources. The trend today in art education is aesthetic education; therefore, the terms aesthetic and visual literacy should be clarified. Aesthetic literacy is the ability to articulate and organize concepts and ideas which relate to a quality of beauty as perceived by an individual. In order to perceive one must know what to look for and be able to interpret it. Visual literacy is the ability to recognize and organize the symbolic language of our own and other cultures. The two terms are nearly interchangeable.

¹⁷Benard S. Myers, ed., McGraw Hill Dictionary of Art (New York: McGraw-Hill Publishing, 1969): Vol. 4, p. 85.

Chapter 2

METHODOLOGY

The entries in the bibliography represent books which have been personally located and viewed. Items were obtained through collections which serve the pre-adolescent and early adolescent child. Collections used were:

- University of Northern Iowa Youth Collection, Cedar Falls, Iowa
- Steward Public Library, Grinnell, Iowa
- Grinnell-Newburg Junior High, Grinnell, Iowa
- Bailey Park Elementary, Grinnell, Iowa
- Davis Elementary, Grinnell, Iowa

Those collections located in Grinnell were selected because of close proximity to the researcher's residence, promotion of interest in the arts by the Grinnell Area Arts Council and subsequent attention given to art resources by the media specialists and public librarians. The collection located in Cedar Falls was chosen because of accessibility and size of collection.

The above collections are organized by the Dewey Decimal Classification scheme. The majority of art books are classified in the 700's through the 770's. The shelf list and card catalog were used to locate individual items. The category of careers in art may be classified with the appropriate 700 number or may be classified in 371, which is the number used for careers and vocational guidance. The number used is decided by the individual libraries. To locate bio-

ographies, the subject heading artists was used when consulting the card catalog. Editions of the Index to Collective Biographies for Young Readers covering the years from 1970 to 1985 was also consulted.

The items were compiled and are listed in the following manner:

1. Entries are listed alphabetically by author and organized into nine broad categories. The basis for establishing the categories was the document, The Visual Arts in Iowa Schools, published by the Iowa Department of Public Instruction. This curriculum is divided into four major aims of art education. Under each aim is listed goals and three levels of objectives for each goal (see appendix A). The categories are:

- historical (Aim Two, goal P, levels I, II, and III).
- appreciative (Aim One, Two, and Three; all goals and objectives).
- media and technique (Aim Two, goal A, level I, objective 1).
- individual artists (Aim Two, goal B, level I, objective 1).
- arts personalities (Aim Two, goal B, level III, objective 1).
- elements and principles (Aim One, goal A, level II and III, objective 2).
- themes (Aim Four, goal A, level I, II, and III, Aim Three, goal A, level III objectives).
- careers (Aim One, goal A, level I, objective 2).

2. The category of historical and appreciative works is further subdivided as to whether it is survey (broad spectrum) or specific periods and styles. An example of a specific time period would be the Renaissance. An example of style would be Baroque.

3. The category of media and technique is subdivided by field of study. Those subdivisions are drawing, painting, printmaking, sculpture, ceramics, textiles, metalwork, photography, and architecture.

4. The category of arts personalities refers to individual artists, critics, art historians, and major collectors.

5. Elements and principles is subdivided by comprehensive works covering both elements and principles and by the individual elements: line, space, shape, color, texture, form, and volume. Principles are concerned with the compositional structure of the art product, for example, perspective, balance, harmony, the rules governing the division of space, etc. Works covering the principles of composition are usually found in conjunction with works discussing elements.

6. Themes in art are basically the same as themes in literature. Examples of themes are dreams (the underlying concept in surrealism), love, war, etc. Such topics as the bird in art, the sun in art, and the machine in art are also examples of themes.

7. Books covering careers in art may be comprehensive or survey type. They may also be specific to one field, for example, a career as a photographer. As stated in The Visual Arts in Iowa Schools, "the pervasive attitude is that careers in art are few and far between. In fact, there are more art-related jobs now than at any time in our history. The trend is toward more art-related jobs in the future."¹⁸

¹⁸Laura Magee, comp. The Visual Arts in Iowa Schools (Des Moines, Iowa: Department of Public Instruction, State of Iowa, 1985).

Bibliography-Entries and Arrangement

The entry for each item is arranged in the following manner:

1. Each individual item provides complete bibliographic information--title, author, place of publication, publisher, and copyright date.
2. Each item is placed in a main category based on content, quantity of content for those items containing information in more than one category, and personal expertise.
3. Each entry is followed by an annotation. The annotation provides a description of the contents. Some annotations contain evaluative information. Evaluative information is given at the discretion of the researcher whose education has been in the visual arts and who has taught the visual arts in Iowa schools. Some annotations contain possibilities for usage as pertains to the aims and goals of art education.
4. All entries are identified by number so that those entries which fall into more than one category could be placed in each appropriate category. Additional listing of an item after the initial listing is indicated by the identifying number. The additional listings are grouped in a "see also" reference at the end of each section.

Chapter 3

LITERATURE REVIEW

Every decade has had trends in art education. In the late forties and fifties art was viewed as emotional therapy. In the sixties art was seen as a form of creative self-expression that would, if learned, carry over into other disciplines and activities. By 1970 the trend was moving toward the development of perceptual skills. A call for aesthetic literacy has marked the eighties. The goal of art education has become the production of citizens who are knowledgeable about our past and present and that of other cultures in regards to visual documents. Hobbs states it "has been observed by many that our culture is becoming less literate and more visual."¹⁹

When the Nation at Risk report came out it called for more stress on subject matter content, basic skills, and measurable standards. As a response to this call, art educators began to re-think the curriculum. Previously concerned with developing creativity and studio work, it is now reported that "studio experience is not sufficient to the study of the visual arts."²⁰ "Arts in the general education curriculum should teach content, concepts, and critical appreciation skills in order to help students become informed life long consumers of the arts in the learning society."²¹

¹⁹ Jack A. Hobbs, "Who Are We, Where Did We Come From, Where Are We Going?," Art Education, 36 (January, 1983): 34.

²⁰ Terry Zeller, "A Nation at Risk: Mandate for Change in Arts Education," Art Education, 37 (July, 1984): 9.

²¹ Zeller, p. 8.

Educational attainment is often a major predictor of attention to the arts. Studies that have been undertaken show that those people who attend activities in the arts are educated to a higher degree than the general public. Audience studies conducted by the National Endowments for the Arts in 1978 found that 80 percent of frequent museum visitors had attended college.²² The National Assessment of Education Progress (NAEP) conducted a study in 1978 and 1979. They found that "students whose parents had been educated beyond high school, whose homes contain books, magazines, newspapers, and encyclopedias, who attended schools in advantaged urban areas, often visit art museums, engage in art and craft activities, or take an above average number of art courses perform better than the national average."²³ This same study also found that in terms of valuing, knowing about and making judgments about art works, students enrolled in the arts did better, but in terms of understanding and appreciation they did not perform at a higher level. The students in essence were artistic literalists, enjoying art on a simple level. They were unable to recognize, analyze, criticize, or categorize art.

Another study conducted by the NAEA in 1981 found a slight drop in art knowledge from the previous study. This reinforces the need for available resources on art from an historical and critical outlook. To the extent which formal instruction stimulates creativity, openness to aesthetic experiences, and self-expression, it becomes important to ensure that formal art instruction and the resources that enrich, clarify, develop and facilitate such instruction are available to all

²²Zeller, p. 9

²³Enid Zimmerman, "What Art Teachers Are Not Teaching, Art Students Are Not Learning," Art Education, 37 (July, 1984): 13.

children. Those individuals who are denied basic skills necessary to benefit from government, state, or locally subsidized cultural experiences are also denied social and economic opportunities. Culturally rich-culturally poor; the imbalance limits life chances.

The traditional methods of product and process will have to give way to a new approach or art may continue to be cut from the curriculum. Zeller believes ". . . instructional materials should become fundamental parts of arts instruction, that would involves less time making and performing and more time reading, listening, looking, and talking about the arts."²⁴ Hobbs believes "the most viable way of locating the concept of fine art is to look at things recognized as such by authorities. In other words, it is what you see in art museums or art galleries or what you read about and see pictured in art books, magazines, and monographs."²⁵ Irvine also points out a need for such resources, stating that as well as having readable books at the school library, remaindered art books can be acquired as a means to inexpensive resources and reference materials.²⁶

What the literature seems to address in terms of visual or aesthetic literacy is the connection between the visual and verbal. Books are one source where this concept is exemplified. "In regarding books as intrinsically artistic objects as well as forms which communicate ideas, educators can combine many of the intellectual and

²⁴Zeller, p. 8.

²⁵Jack A. Hobbs, "Popular Art Versus Fine Art," Art Education, 37 (May, 1984): 12.

²⁶Hope Irvine, "An Art Centered Art Curriculum," Art Education, 37 (May, 1984): 16.

psychological elements which students must experience in order to achieve meaning."²⁷ Kaufman in "The Book as Art and Idea" justifies the arts as "mental activities which bring emotional and subconscious material into objectively valid cognition."²⁸ In speaking of books she states, "they become apt models with which to educate feelings and guide artistic training in schools aiming to broaden and intensify a student's perception of his own feelings and emotion in general through the study of exemplary bibliographic forms."²⁹

In the Spring of 1983, an informal reading survey was conducted by Susan Brock of Northern Arizona University. This survey, which took place at a junior high school, found that "students demonstrated an almost generic inability to relate perceptual/conceptual skills necessary for a meaningful art expression into verbal language."³⁰ This study was reported by Tanner who stated that "students having art classes that develop both reading and art skills realize that outstanding artists rely on more than intuition and gut level emotions . . . great artists have learned perceptual and cognitive skills, styles of seeing and questioning, approaches for studying techniques in new media, and unique vocabularies."³¹

²⁷Mabel Kaufman, "The Book As Art and Idea," Art Education, 36 (May, 1983): 41.

²⁸Kaufman, p. 41.

²⁹Kaufman, p. 42.

³⁰Michael Tanner, "Artistic Reading: Comprehension With a Flair," Art Education, 37 (January, 1984): 23.

³¹Tanner, p. 23.

In the Report of the National Art Education Association Commission on Art Education the role of the library was brought up by Ron Silverman of California State University. He believed that there was a need for research materials to aid identification, categorization and acquisition of information and that verbal and visual presentations should be designed to provoke and sustain pupil interest. He further believed library assignments were necessary for students to know how art functions in culture.³²

Participation in our national life and rich cultural resources was an aspect of education which a Nation at Risk called for. This report has since become a mandate for change in arts education.³³

Schools which provide an interdisciplinary approach have shown their students to make significant gains in the other academic disciplines. "In an evaluative review of a program in New York, children with low reading scores showed significant reading gains when enrolled in the arts-centered program."³⁴ The program titled, Reading Improvement Through Art, which was funded by the Elementary and Secondary Education Act, Title I, was implemented as an alternative means to reach previously unreachable pupils, "Pupils for whom the traditional supplementary reading program does not seem to be functional. Where the approach has been implemented, the arts in all

³²Report of the NAEA Commission on Art Education (Reston, Virginia: NAEA, 1977): 114.

³³Zeller, p. 6.

³⁴Garry N. McGuire, "How Arts Instruction Affects Reading and Language: Theory and Research," The Reading Teacher, (May, 1984): 838.

forms, have proven to be powerful motivational and methodological devices which result in strong gains in basic communications skills for pupils who participated in the program."³⁵

The characteristics of these programs include a high teacher pupil ratio (one teacher per fifteen pupils), a high level of competency in the arts and reading faculties, combined arts and reading activities, small-group and individualized instruction, and the art activities not cut short to make time for extra reading. The art workshops were 135 minutes long for three days out of the week. Reading instruction was forty-five minutes long for three days of the week, and sixty minutes a day was spent in small group and individual instruction. Extensive records were kept and meetings were held at the end of each week with the developmental psychologist to discuss and record attitudes and emotions of each student. The staff of the art-centered programs consisted of five reading specialists, ten art specialists, one coordinator and the psychologist. Tests such as the California (Reading) Test, Metropolitan Achievement Test, and Stanford Diagnostic Reading Test were used to evaluate student progress in reading. The research showed that "readers from two to five years below grade level came up to grade level in reading after five months in the art school. Moreover, sixth grade welfare children reading at or above grade level at the Eastgate School in Columbus, Ohio, gained 600 percent after their first year in the arts centered program."³⁶

³⁵ John Lidstone, comp., "Reading Improvement through the Arts," (Albany, New York: ERIC Document Reproduction Service, ED 178 899, 1979).

³⁶ Lidstone, p. iv.

Using the format of an art-centered, ungraded program, the Mosswood Mini-School in Oakland, California reported that the "children made an average reading gain of two times the normal rate (1.26 years in six months) and an average math gain of one and a quarter times the normal rate (.75 years in six months)."³⁷ The program of Mosswood Mini-School consists of math, reading, spelling, science, and social sciences in the morning. Afternoon classes emphasize art experiences. More specifics concerning this program were unavailable through the sources. It was reported however, that "testing done each year has shown similar results."³⁸

What the literature on art education then offers is the belief that art examples and knowledge about art should play an important role in the learning experiences offered to students in schools. Quality education should include the development of skills, knowledge, concepts, values, and sensitivities with which to understand and engage the culture of a nation.³⁹

³⁷George W. Hardiman and Theodore Zernich, Foundations for Curriculum Development and Evaluation in Art Education (Champaign, Illinois: Stipes Publishing Company, 1981): 56.

³⁸Hardiman and Zernich, p. 56.

³⁹Willard L. Boyd, "The Arts and Education in the United States," Art Education, 33 (November, 1980): 24.

Chapter 4

AN ANNOTATED BIBLIOGRAPHY OF ART LITERATURE

History of Art

Broad Survey

1. Davidson, Marshall B. The Artists' America. New York: American Heritage Publishing Company, Inc., 1973.

Profusely illustrated with quality color plates, this source offers a view of the history, folkways, and personalities of America as seen by artists. The narrative text relates the artist's lives and social history as well. Many schools of thought, classifications and styles are represented and defined. Among them are the Hudson River School, luminist, primitive, realist, Ash Can, Impressionism, tromp l'oeil, cubist, futurist, Abstract Expressionism, and minimalist. The contents cover the New World, Early Republicanism, Democracy's Mold, years of Peace and Plenty, Transition, the two wars and New Directions. The enlightening and anecdotal text makes for interesting reading and would be suitable for interdisciplinary studies as well as art history.

2. Davidson, Marshall B. A History of Art From 25,000 B.C. to the Present. New York: American Heritage Publishing Company, Inc., 1984.

In this concise historical and cultural overview of art, chapters cover Prehistoric, Egyptian, Ancient, Classical, Medieval, Renaissance, Baroque, Eighteenth, Nineteenth, and Contemporary periods. It is profusely illustrated with color photographs. Each reproduction has ample space around it so that attention can be focused on the art itself. A column of text discussing the artist and work accompanies each example. There is an index of artists.

3. Glubok, Shirley. The Art of China. New York: Macmillan, 1973.

A survey of the art of China from simple pottery pieces of the Neolithic period to elegant porcelains produced during the Ming dynasty is presented in this source. Included are scenes of imperial court life and festival celebrations, towering landscapes, and delicate bamboo paintings. A chapter of calligraphy relates this art to the techniques used in bamboo painting. Works done in bronze, jade, porcelain and lacquerware

are depicted. Information is provided on various processes such as making lacquer, how silk is made, and how porcelain is manufactured. Throughout the book the role of religion and symbolism is discussed in conjunction with the works shown. Photographs of the art are in black and white. Captions document the time period in which the work is classified and the collection to which it belongs.

4. Glubok, Shirley. The Art of Egypt Under the Pharaohs. New York: Macmillan, 1980.

This survey covers Egyptian art from Dynasty One through the Ptolemaic Period or approximately 3200 through 30 B.C. Discussed is the history, mythology, daily life, customs, and religious beliefs of the ancient Egyptians. A few of the works shown are the pyramid at Giza, statues of Pharaohs, and Mastabas (burial structures of nobleman). As in the other Glubok books a wide page format is used, reproductions are in black and white, and the text is dry but straight forward in presentation.

5. Glubok, Shirley. The Art of Japan. New York: Macmillan, 1970.

Japanese art, an art inseparable from life, is discussed. The text covers the history of the island and the life of the people as seen through their art. Shintoism and Buddhism affect on the arts is introduced. Examples of ceremonial tea objects, wood blocks, landscape painting, rock gardens, architecture, pottery and statues are highlighted. Techniques used in painting and printmaking are briefly explained.

6. Glubok, Shirley. The Art of the Northwest Coast Indians. New York: Macmillan, 1975.

The art of the Kwakiutl, Tlingit, Nootka, Haida, Tsimshian, Bell Coola, Coast Salish and other Indian groups along the Pacific Coast and Canada is reviewed. Some of the art covered are: masks, blankets, baskets, sculptures, and totem poles. Aspects of the Indians' customs, life and legends are integrated into the text. Reproductions in black and white accompany the text.

7. Glubok, Shirley. The Art of the Plains Indians. New York: Macmillan, 1975.

The social and cultural history of the Plains Indians is examined. Designs and symbols used to record the history of a tribe are discussed. Black and white photographs interspersed with historical prints provide the reader with examples of the art. Included are beadwork, war bonnets, dolls, tattooing, shields, and robes.

8. Glubok, Shirley. The Art of the Southeastern Indians. New York: Macmillan, 1978.

This source provides a survey of the Southeastern tribal cultures from 5000 B.C. to the present. Highlighted are the prehistoric wood carvings, stone figurines, pottery, pipes, copper ornaments and engraved shells. Cermonial masks and vessels, baskets, dolls and bead work are included. The rich diversity of the Calusa, Timucua and other tribes is illustrated in this book. Photographs are in black and white.

9. Glubok, Shirley. The Art of the Southwest Indian. New York: Macmillan, 1971.

From the collections of many museums Glubok has provided examples of Pueblo, Navajo, Apache, Pima, Papago, and Mojave art. Some of the works date prior to the Spanish explorers emergence in the New World and some are recent works. The link between ancient traditions and contemporary life of the Southwest Indian is traced. Symbols and legends surrounding a particular work are examined. Some of the art covered is sand painting, animal fetishes, kachina dolls, baskets, rugs, silversmithing, pottery, and basketry. Techniques used in jewelry making, sandpainting, and basketry are explained briefly.

10. Glubok, Shirley. The Art of the Viking. New York: Macmillan, 1978.

This source covers the period from 800-1050 A.D. Photographic reproductions of original works in museums illustrate the clearly written text which tells of the travels, rituals, customs, legends, and motivation for the art of the Norseman. The art is related to religion, mythology, and history. Examples of writing, architecture, household goods, woodcarving, and jewelry are provided. Techniques such as gilding, filigree and granulation are explained briefly. This source provides a worthwhile introduction not only to the art but to the mythology of the Norseman.

11. Glubok, Shirley. The Art of the Woodland Indians. New York: Macmillan, 1976.

The art of the Algonquin, Iroquois, and Sioux tribes is examined. The techniques used with clay and metals to produce the pottery, pipes and copper ornaments are discussed. Beadworks, basketry, dolls, and masks are examined. Information concerning ceremonies and rituals and the incorporation of art objects is furnished.

12. Horwitz, Eliror Lander. The Bird, the Banner and Uncle Sam. New York: J. B. Lippincott, 1976.

Two centuries of folk and pop art are reviewed. The American image portrayed on cigar box labels, in paintings, quilts, and posters is examined. Patriotic symbols and heroes that appear in

past and present arts and crafts objects are discussed. Color and black and white photos illustrate the text. A list for further reading and an index are provided.

13. Janson, H. W. History of Art for Young People. New York: Harry N. Abrams, Inc., 1982.

An authoritative source containing a wealth of information. There are four main sections. The first concerns how art began and covers prehistoric to Roman. The second covers the Middle Ages from Early Christian to Gothic. The third concerns the period of the Renaissance to Rococo and the final section covers the Modern World from Neoclassicism to the twentieth century. The text is informative and interesting. A glossary, list of books for further reading, index, list of credits, maps, and tables make this a very valuable reference for anyone interested in the study of art. The color plates are of excellent quality.

14. Janson, H. W. and Janson, Dora Jane. The Story of Painting from Cave Painting to Modern Times. New York: Harry N. Abrams, Inc., 1977.

Noted authorities in the field of art history have put together this book covering painting from prehistory to contemporary times. The large color plates provide examples and are of a good quality. The text is readable. An index facilitates usage.

15. Lynton, Norbert. A History of Art; An Introduction to Painting and Sculpture. New York: Warwick Press, 1981.

This source is organized into brief sections which cover the periods of art from prehistory to the 1950's. Beginning with the 1400's individual artists are discussed; however, none of them are women. Themes and constant aspects of art are stressed. The text is informative and thought provoking. Excellent color plates complement the text. There is a glossary and an index.

16. Price, Christine. Made in Ancient Egypt. New York: E.P. Dutton and Company, 1970.

This source covers 1,500 years of Egyptian art in chronological order. Hieroglyphs, wall painting, carvings, jewelry, furniture, pottery, sculpture, and architecture are discussed. The text is informative. Black and white photographs and illustrations, time charts and a bibliography are included.

17. Rudel, Jean. Panorama of the Arts; from Megaliths to Op Art. Paris: Leon Amiel, 1974.

This concentrated work places art in a broad historical context. Both color and black and white photographs illustrate the text. Detailed captions explain the origin and influence for each work of art. Included are prehistory, early civilizations, European art, Gothic Art, Nineteenth Century, and Modern Art.

18. Ruskin, Ariane. History in Art. New York: Franklin Watts, 1974.

Masterpieces of Western art are introduced in simplified language. The perceptive and expressive text would provide enjoyable reading. The seven chapters cover Greece and Rome, the Middle Ages, the Renaissance, Spain and the Netherlands in the sixteenth and seventeenth centuries, France and England in the seventeenth and eighteenth centuries, the nineteenth century and the Modern World. Each artist and art forms are related to the period of time in which they existed. The reproductions in black and white and color are good. A list of books for further reading, list of illustrations and index facilitate its use for reference as well as appreciation.

Periods and Styles

19. Glubok, Shirley. The Art of America from Jackson to Lincoln. New York: Macmillan, 1973.

Art works depicting the prosperity and power of America from 1820 to 1860 are presented. Discussed are such topics as the "Hudson River School", portrait painting, Greek and Gothic Revival architecture, sculpture, photography, and Empire and Victorian interiors. The text is clearly written. The illustrations are in black and white and of poor quality.

20. Glubok, Shirley. The Art of the New American Nation. New York: Macmillan, 1972.

This book spans the years from 1776 to 1826. Included are portraits of American heroes and paintings of Revolutionary War battles. The works of painters John Trumball, Charles Wilson Peale, and Robert Fulton are reproduced. Examples of silverwork, architecture, and sculptures are provided. The reproductions are in black in white. The text is clear and direct.

21. Glubok, Shirley. The Art of the Old West. New York: Macmillan, 1970.

The era of the Old West is recreated in an assemblage of paintings, sculpture, and photography created by the pioneer artists of the early 1800's. Included are portraits of Indian chiefs painted by George Catlin, sketches of the Oregon trail by Jacob Miller, scenes of Indians developing white ways by Seth Eastman and scenes along the Mississippi and Missouri Rivers painted by Caleb Bingham. There are also works by Albert Bierstadt, Frederic Remington, Charles Russell, and Thomas Eakins. Photography which was beginning to be recognized as an art form is discussed as is a group of Twentieth Century Eastern painters who settled in New Mexico. Brief mention is made of Georgia O'Keefe, the only woman mentioned in the source. There

is enough historical, biographical and technical information here to provide interesting reading at an introductory level. The reproductions are in black and white.

22. Meltzer, Milton. Violins and Shovels; WPA Arts Projects. New York: Press, 1976.

The WPA art projects which were funded during the 1930's are examined. The text is a personal account supplemented by interviews, memoirs, and reports from artists of that time. There are vignettes of Pollock and deKooning in which the conditions of the time are explored. A table of contents, bibliography, and index facilitate use.

23. Samachson, Dorothy and Samachson, Joseph. The First Artists. Garden City, New York: Doubleday, 1970.

The development of cave painting is traced from the caves at Altamira through the Franco-Cantabrian Era and Spanish Levant. Scientific conclusions are drawn concerning the development and parallels are drawn between the early art found in Russia, Italy, Africa, Australia, and the art of the Indian in America. Methods and materials are introduced. Color plates, photographs, and diagrams elucidate concepts. A glossary, index, and list of photo credits are provided.

24. Swinburne, Irene and Swinburne, Laurence. Behind the Sealed Door - The Discover of the Tomb and Treasures of Tutankhamen. New York: Sniffen Court Books, 1977.

The story of Howard Carter, a painter, who at age seventeen went to Egypt with the archeologist, Percy Newberry to sketch his findings is presented. He had worked with Newberry some time before returning to England to paint. In the 1920's his interest drew him back to Egypt where he began his own excavations. The book tells of the events and circumstances surrounding the discovery of the riches of the tomb of Tutankhamen. The descriptive comments and background information provide the feeling of the on site discovery. It is profusely illustrated with black and white and color photos of the objects. Transparencies of nested coffins are included in the back of the book. There is no index.

See Also: Numbers 39, 42, 51, 53, 54, 55, 56, 61, 62, 65, 69, 75, 80, 86, 94, 106, 116 and 133.

Art Appreciation

25. Craft, Ruth. Pieter Brueghel's The Fair. Philadelphia: J.B. Lippincott Company, 1975.

The text, written in rhyme, interprets the details of the painting The Fair. The last page in the book contains a short biographical sketch of Brueghel. The reproductions of portions

of the painting are in color. The layout of the details of the painting seem ill-suited to the page at times, with too much blank space surrounding the reproductions.

26. Cumming, Robert. Just Look . . . New York: Charles Scribner's Sons, 1979.

Through analysis of over fifty paintings the intricacies that bring feeling to the works are revealed. This source teaches how to view paintings with intelligence. Concepts are presented in concise and comprehensive terms. By discussing color, light, modeling, perspective, mood, etc., the elements and principles of painting are presented. Questions asked by the author allow the reader to think, look, perceive and relate what they are learning. Suggested answers to some of the questions are given at the back of the book. The paintings used are indexed by gallery and artist. Most of the paintings are in full color. This source would work equally well for individual and class instruction in art appreciation, painting, or art fundamentals.

27. Gladstone, M.J. A Carrot for a Nose - The Form of Folk Sculpture on America's City Streets and Country Roads. New York: Charles Scribner's Sons, 1974.

Weathervanes, pavement lids, decoys, snowmen, etc. are viewed esthetically in this source. How and why these forms became a vehicle for artistic expression is explored. Examples are provided through photographs and drawings. This source should aid in perception and develop a sense of appreciation for folk sculpture.

28. Goffstein, M.B. An Artist. New York: Harper and Row, 1980.

This portrait of the creative mind depicts the artist's vision as an echo of the natural world. Goffstein makes the subject intimate and poetic by looking at it from a distance. The prose is simple but not condescending.

29. Goldstein, Ernest. Edward Hick's The Peaceable Kingdom. Champaign, Illinois: Garrard Publishing Company, 1982.

Several of the "Peaceable Kingdom's" painted by Edward Hicks, the Quaker minister, are analyzed. The paintings are in color.

30. Goldstein, Ernest. Winslow Homer's The Gulf Stream. Champaign, Illinois: Garrard Publishing Company, 1982.

This source presents a first rate lesson in art appreciation by analyzing The Gulf Stream by Homer. Technical and emotional aspects are examined. Discussion of Homer's personality brings a greater understanding and adds life to the text. This is a solid resource for teaching art appreciation.

31. Holme, Bryan. Enchanted World -- Pictures to Grow Up With. New York: Oxford University Press, 1979.

Many artists and countries are represented in this source which has the intent to reveal the power of a picture. The historical background, styles and subject matter of the pictures are discussed. Color and black and white photos illustrate the works.

32. Hoople, Cheryl G. The Heritage Sampler - A Book of Colonial Arts and Crafts. New York: Dial Press, 1975.

The era of the pioneers, how they lived and their work are discussed. Included are the folk arts of braiding, coiling, rug making, doll making, quilting, and weaving. There is also a section on candlemaking and cookery. Instructions for the various crafts, a selected bibliography and table of contents are provided.

33. Horwitz, Elinor Lander. Mountain People, Mountain Crafts. New York: J.B. Lippincott Co., 1977.

This is a history of the Appalachian craft tradition and a way of life. The artists describe in their own words how and why they work. Processes are explained in clear precise terms. Some of the crafts included are dolls, toys and models, woodcrafts, cornhusk flowers and coal craft, baskets, pottery, spinning, dying and weaving. A section on musical instruments includes a discography. These crafts which date back to the early Eighteenth Century offer us a view of creativity steeped in tradition. Black and white photos accompany the text.

34. Horwitz, Elinor Lander. Contemporary American Folk Artists. New York: J.B. Lippincott, 1975.

This book gives a definition of folk art and profiles twenty-two self taught artists working today or in the recent past. It covers artists from Los Angeles, New York, to New Orleans who work in various media. There are good black and white photos accompanied by the artists' descriptions of how and why they produce art. A list of museums containing folk art is included. This is a good introduction to the subject.

35. Jones, Iris Sanderson. Early North American Dollmaking - A Narrative History and Craft Instructions. San Francisco: 101 Productions, 1976.

The history of North American dolls is covered. Included are Indian, Eskimo, corncob, stump, twig, grass, and wooden dolls. Some instructions are included for making the various types. Notes on the materials used are provided as are black and white diagrams, photos, and illustrations. The roots of the doll industry are incorporated into the text. An index is provided.

36. Kennet, Frances and Measham, Terry. Looking at Paintings. New York: Van Nostrand Reinhold Company, 1978.

This source provides a concrete lesson in art appreciation. Information is presented in a progressive manner; from simple to complex. The contents covers the aspects of perspective, foreground, background, gradation of color, techniques such as pointillism, themes, styles, etc. Well-known paintings are used as examples and are in color. There is no index but the table of contents is adequate.

37. Lipman, Jean and Winchester, Alice. The Flowering of American Folk Art, 1776-1876. New York: Viking Press, 1974.

Painted, drawn and stitched pictures, architectural decoration and furnishings are covered. The source is comprehensive and provides color and black and white examples of period pieces. There are brief essays on the objects with detailed captions, a biographical index of artist and a bibliography. This book would be a good reference source on this subject.

38. Meyer, Carolyn. People Who Make Things - How American Craftsmen Live and Work. New York: Atheneum, 1975.

The traditions of the past are portrayed through an examination of spinning, weaving, patchwork and quilting, ironwork, silver-smithing, jewelry, glassblowing, pottery, woodworking, and book binding. The history of each craft is traced and an interview with craftspeople in each field provided information for the text.

39. Moore, Janet Gaylord. The Easter Gate; An Invitation to the Arts of China and Japan. New York: William Collins Publishing, 1979.

Divided between Chinese and Japanese Art, this source covers the similarities, dissimilarities and influences of one art on the other. Various periods of both Japanese and Chinese art are clarified and discussed. Genres, artists, styles, techniques, and subject matter are examined. The clarity of text and beautiful color photographs make this an enjoyable and informative source. A glossary and pronunciation guide, list of illustrations, chronology of dynasties and periods, list for further reading and index make this an excellent reference source.

40. Pratson, Frederick J. The Special World of the Artisan. Boston: Houghton Mifflin Co., 1974.

The world of the artisan is described in this sensitive account. The word artisan is defined. Subsequent chapters introduce the reader to a potter, woodcarver, glassblower, instrument maker and weaver. Depicted is the fine workmanship achieved by each

artisan, the dedication to their craft, their life and feelings and the processes necessary to turn raw materials into an artistic creation. Throughout the book the creative process emerges.

41. Price, Christine. Arts of Wood. New York: Charles Scribner, 1976.

This book is an illustrated survey of wooden art produced by various cultures. The contents cover bowls, spoons, stools, headrests, and combs. Warm rich pencil drawings on buff colored paper provide examples of the art. The text links the environment and everyday life to the motivation for producing the art.

42. Price, Christine. Made in the South Pacific; Arts of the Sea People. New York: E.P. Dutton, 1979.

Profusely illustrated with black and white drawings and photos, the past and present art of the Pacific Islands is set forth. Covered are woven materials, tapa bark painting, metals, jewelry, masks, rock carvings, clay, carved wood furnishings, bowls, tools statues, etc. The materials are discussed as to the practical application and historical significance. The importance of art to life is examined. A list of illustrations, index, bibliography, and maps are included.

43. Price, Christine. Made in West Africa. New York: E.P. Dutton and Company, 1975.

The influences of African customs, history, and geography upon West Africa and its artistic products are discussed. Sections cover dress, textiles, jewelry, metal sculpture, carvings, masks and pottery. Black and white photos illustrate the processes as the artist engages in them. Included are a list of illustrations, bibliography, index, contents, and maps.

44. Price, Christine. The Mystery of Masks. New York: Charles Scribner's Sons, 1978.

This book offers an overview of masks of many cultures. The meaning and importance of the mask is emphasized. The contents cover North American Indian masks, African, Indian, Eskimo, and others. Demons, spirits and animalistic characteristics are discussed. The book is well illustrated with pencil drawings and adequate captions. A list of illustrations and maps are provided.

See Also: Numbers 69, 80, 132, 133, 137, 156, 187, 188, 189, and 190.

MEDIA AND TECHNIQUE

General

45. Horn, George F. Crafts for Today's Schools. Worcester, Massachusetts: Davis Publishing, 1972.

Step by step instructions for methods used in enameling, ceramics, mosaics and textiles are given. The emphasis is on design and suitability of materials in conjunction with the intent of the artist. Descriptive photos show processes and finished pieces. A bibliography and index are included.

46. Kinser, Charleen. Outdoor Art for Kids. Chicago: Follett Publishing Company, 1975.

Intriguing ideas and media are presented. Suggestions of things to make are offered; however, the variety of techniques reviewed and presentation allows the individuals to create their own project. Sand casting, weaving, mosaics, mud art, snow sculpture and ice molds are covered. Color photographs and diagrams complement the text. Some folktales and fables are incorporated into the various sections.

47. Pettit, Florence H. How to Make Whirligigs and Whimmy Diddles and Other American Folkcraft Objects. New York: Galahad Books, 1971.

A brief history of over twenty American folkcraft objects is provided and each object discussed in terms of design, tools, processes and tips for working with the various materials. Black and white photos, diagrams, and drawings accompany the text. A table of contents, index, glossary of tools and materials, and where to get the supplies are included.

48. Pluckrose, Henry. The Book of Crafts. New York: Galahd Books, 1971.

Various crafts are introduced. Each chapter begins with a description of tools and methods accompanied by descriptive diagrams for procedures. Photographs illustrate the various crafts which are clay, collage, glass, leather, mobiles, papercraft, sculpture, weaving, etc. An index is included.

49. Stribling, Mary Lou. Art From Found Materials. New York: Crown Publishers, 1971.

This book provides a topical presentation to various forms of art. Fabrics and fibers, scrap metal, wood, glass, plastic discards, natural materials, mixed media, prints, patterns and impressions are some of the areas covered. Processes and procedures are discussed with some details for specific projects

included. Historical overviews of the art forms are incorporated. Lists of suppliers, a bibliography, glossary, index, and an appendix covering temperature equivalents for cones used in ceramics make this a handy reference.

50. Young, Jean. Woodstock Craftsman's Manual. New York: Praeger, 1972.

This manual discussed processes, methods, and techniques only. There are chapters on crochet, leatherwork, candles, embroidery, pottery, beading, weaving, tie dye, batik, silkscreen and macrame. Black and white photographs and diagrams illustrate the text.

Architecture

51. Abramovitz, Anita. People and Spaces, A View of History Through Architecture. New York: Viking Press, 1979.

The evolution of architecture as a result of social, economic and cultural influences is traced. It discussed forms and spaces, early shelters, Greek constructions, Gothic cathedrals, castles, the Renaissance, city planning, skyscrapers, and eclecticism of today's architecture. Black and white drawings illustrate the text. A bibliography and index are included.

53. Bowyer, Carol. Houses and Homes. London: Usborne Publishing Limited, 1978.

Homes through the ages are explored in this book. Different cultures and environments are considered. Color illustrations enhance the text; however, the printing over the illustrations is distracting. An index, bibliography, and a list of places to visit are included.

54. Ceserani, Gian Paolo. Grand Constructions. New York: G.P. Putnam's Sons, 1983.

This condensed history of architecture covers such structures as Stonehenge, pyramids, Greek temples, the Aqueduct at Rome, cathedrals, and castles. Politics and religious beliefs are related to the designs which evolved at various times. The large format and short paragraphs make this an attractive book for browsing as well as instruction. Each example has a double page spread of pen and wash renderings in color which are expressive and descriptive. There is a list of illustrations and a list of architects from Brunelleschi to Saarinen with biographical sketches. There is no index.

55. Dugan, William. All About Houses. New York: Golden Press, 1975.

The very first shelters of many cultures to the modern day skyscraper are described. Taken into consideration are technological developments such as the telephone, indoor plumbing, heating, and electricity. Color illustrations enhance the text. This source would be best used as supplemental material for those studying architecture.

56. Fisher, Leonard Everett. The Architects. New York: Franklin Watts, 1970.

The architecture of the Southern, New England, and Middle Atlantic Colonies is examined and the responsibilities of the architects to their trade are set forth in clear, precise language. How the architects acquired their education in architecture is revealed. Architects such as Christopher Wren, who designed the buildings of London after the fire of 1616, and Inigo Jones, who introduced the Palladian style, are included. Woodcuts, photographs, and diagrams illustrate the text. It is well indexed.

57. Macauley, David. Cathedral, The Story of Its Construction. Boston: Houghton Mifflin, 1973.

This exceptional book traces the construction of an imaginary cathedral, Chutreaux, in step by step fashion which corresponds to what is known of the actual construction of Gothic cathedrals. A portrait of the desires, spirit, and religious being of the twelfth to fourteenth century European peoples is depicted. Pen and ink drawings illustrate the story which begins in 1252 when the clergy decide to finance the construction. Through the drawings the reader is introduced to nine different craftsman, their jobs, tools, and designs on plaster for the church. Details are closely attended to in each drawing. At the appropriate point the techniques for creating stained glass windows and bells are described. Monumental overviews depict the clearing of the sight and different stages of construction. This technique allows the reader to absorb the details and gain a sense of the whole simultaneously. A sense of natural time is acquired as we follow the workers lives, how they age, the holidays they celebrate, and their deaths. It took eighty-six years to complete the work which was celebrated by the grandchildren of the original workers. This book will enrich those fortunate enough to discover it. A glossary of terms is included.

58. Macauley, David. City, A Story of Roman Planning and Construction. Boston: Houghton Mifflin, 1974.

The story recreates an imaginary city in Rome. Details are provided concerning sewage, bridges and architecture. Superb drawings illustrate the descriptive text. A glossary is included.

59. Macauley, David. Pyramid. Boston: Houghton Mifflin, 1975.

The pyramid and its builders are brought to life in this richly illustrated book. The spiritual and political life of the Egyptian is briefly explained. The reader is then introduced to the workers, tools, the site and materials. The illustrations reinforce the text which portrays the clearing of the site, how the foundation was marked and leveled and the tombs dug. Each step is very detailed. When the tomb is finished, the preparation of the mummy and following ceremonies are discussed. Extensive research is apparent and the draftsmanship of the pen and ink illustrations unexcelled.

60. Macauley, David. Unbuilding. Boston: Houghton Mifflin, 1980.

This is the story of Prince Ali Smith's attempt to dismantle and ship the Empire State Building to Arabid and reconstruct it as the headquarters of their petroleum company. This outraged the American public who subsequently devised plans to preserve this piece of architectural history. The story portrays the dismantling in a detailed step by step fashion. When the building is shipped overseas it disappears in a violent storm and the Prince's thoughts turn toward the Chrysler Building. This book presents the technical explanation for building in reverse. The text is presented in an entertaining and satirical manner. The pen and ink illustrations are superb. A glossary of terms is included.

61. MacGregor, Anne and MacGregor, Scott. Skyscrapers, A Project Book. New York: Lothrop, Lee, and Shepard, 1980.

A history of the skyscraper, from Roman apartment houses of the First Century A.D. to the present is described. Foundations, frames, walls, windows, and vertical transportation systems are discussed. Instructions for creating a skyscraper are added. The language is clear and precise. Black and white illustrations accompany the text.

62. Sancha, Sheila. The Castle Story. New York: Thomas Y. Crowell, 1979.

Much of the history of the British Isles is included. Beginning with the early fortifications of primitive man, the ways in which the people protected themselves through their structures are elucidated. Discussion of the characteristics of the people, their dress, and from whom or what they protected themselves is

included. Further sections discuss the early castles of the Normans, the territories they settled and battles fought with the Saxons. There are many maps and diagrams, some superimposed over photographs, which clarify the text. Later castles are discussed in detail, the text expounding on main halls, towers and gothic arches. The information is well researched and documented. This book provides lively reading on this form of early architecture.

63. Sharp, David. Exciting Places. Chicago: Rand McNalley and Company, 1976.

The architectural wonders of the ancient world, medieval castles, great pyramids, subways, etc. are discussed. Processes for making steel, fuels and other materials necessary for modern constructions are briefly introduced. A section on nuclear reactors and the space age concludes the book. This source is profusely illustrated with multi-color diagrams.

64. Simon, Nancy and Wolfson, Evelyn. American Indian Habitats, How to Make Dwellings and Shelters with Natural Materials. New York: David McKay Company, Incorporated.

The natural materials and construction methods used in eight native American cultural areas are described. The areas covered are California, the Northwest, Great Basin, Plateau, Southwest, Plains, the Southeast and Northeast. Instructions for constructing plankhouses, wikiups, summer shelters, tipis and wigwams are provided. Included in the text are directions for identifying, gathering, and making cordages and woven mats from tree bark and plant fibers. Line drawings, diagrams and photos illustrate the text. Special sections provide metric equivalents, lists of major tribes, maps, a bibliography and an index.

65. Watson, Percy. Building the Medieval Cathedrals. Minneapolis: Lerner Publications Company, 1979.

This book discusses the people who built the English cathedrals and the materials and tools used. There are five chapters. The first covers the selected sites for building and financing the projects. The second covers the Norman cathedral and the style in which it was built. The third chapter discusses materials and methods and the fourth the Gothic cathedral. The fifth discusses cathedrals since the Middle Ages. There is an index and table of contents. Black and white diagrams and photos and maps illustrate concepts.

66. Weiss, Harvey. Model Buildings and How to Make Them. New York: Thomas Y. Crowell, 1979.

Tools and the techniques of measuring, cutting, bending, scoring, gluing, and planning constructions out of cardboard and wood are described. Photographs and drawings clarify the text which is clearly written and well-organized.

67. Woodford, Susan. The Parthenon. Minneapolis, Lerner Publications, 1983.

This source offers an account of the design, construction and decoration of the Parthenon from beginning to its destruction in 1687. Many aspects of Greek life and religion are incorporated in the text. Black and white photographs, maps, and drawings complement the text while a glossary and index facilitate use.

68. Yue, David and Yue, Charlotte. The Tipi, A Center of Native American Life. New York: Alfred A. Knopf, 1984.

The contents discuss the Great Plains Indians, their life and dwellings. Covered are the structure of the tipi, camping, comfort, and special tipis. Black and white illustrations accompany the text. An index is included.

Ceramics

69. Fisher, Leonard Evertt. The Potters. New York: Franklin Watts, 1970.

The heritage, history, and skill of the American Colonial craftsmen are elucidated. The reader is introduced to the composition of clays, processes used (tempering and curing), techniques such as shaping and glazing and the hazards encountered from the use of lead. The reader will become aware of the importance pottery played in the economics of Colonial America and how the development of production ware became one of the conditions leading to the Revolutionary War. Maps and woodcuts complement the text. The inclusion of a list of seventeenth and eighteenth century American potters, a list of Colonial potteries and an ample index make this a beneficial source for reference as well as a source of appreciation for America's artistic heritage.

70. Lissaman, Elizabeth. Starting with Ceramics. New York: Sterling Publishing Company, 1975.

This source covers the tools, classifications of pottery and processes such as shaping, throwing, decorating, glazing, and firing. There are a glossary, a list of suppliers, and an index. Black and white photos and diagrams illustrate concepts. This book would be an adequate reference book.

71. Woody, Elsbeth S. Pottery on the Wheel. New York: Farrar, Straus, and Giroux, 1975.

Shapes, tools, techniques and processes used in wheel-thrown pottery are discussed in this source. Appendices cover clay and clay properties, glazes, kilns, and wheels. The layout is clear and precise. A glossary is included.

Drawing

72. Arnosky, Jim. Drawing From Nature. New York: Lothrop, Lee and Shepard Books, 1982.

A wealth of information is offered in this book which is divided into sections covering land, water, plants, and animals. Through the techniques of stippling, shading, blocking in, etc. one can learn not only to draw but to observe and study intelligently. It teaches one to be aware of and sensitive to the natural environment and proposes an enriched life for it. Brown ink used on ivory paper for the text brings a softness and warmth that complements the sensitive pencil sketches. This book may be used to teach the techniques of drawing but strongly suggests its use as a means for bringing an emotional level to drawing through an appreciation of the subject matter.

73. Arnosky, Jim. Drawing Life in Motion. New York: Lothrop, Lee and Shepard, 1984.

The intent of this source is to increase perceptive ability. The text and drawings describe and depict line in motion and the forces and gravity necessary to move line. It begins with plant life and then portrays lizards, fish and animals. The drawings are sensitive; the text brief and precise.

74. Benjamin, Carol Lea. Cartooning for Kids. New York: Thomas Y. Crowell, 1982.

Beginning with simple outlines used to create simple shapes to more complex drawings, the author demonstrates the art of cartooning. The reader is shown how shading, washes, patterning, and various drawing tools are used to add detail and create affects. Sections on creating a picture file, developing ideas and using myths and legends as topics make this book more substantial. Some questionable advice is given on the use of tracing; however, the format and organization make this a useful source for individual instruction. The beginning cartoonist will find encouragement through the text and a means to build confidence in his/her ability to draw cartoons.

75. Glubok, Shirley. The Art of the Comic Strip. New York: Macmillan, 1979.

The development of the comic strip from its beginning in 1890 to the present is explored. Discussed are the artists who created the strips, the evolution of a particular comic and the impact comics have. We are made aware of different periods of time through the fashions, manners, and speech reflected in the comics and gain a sense of America's history. Actual cartoons are reproduced on pink and yellow pages. Design elements, techniques and concepts are covered. Changes from hand printing to type set are pointed out. The reader will also learn how various words

such as jeep or goon have entered the English language. Anyone interested in the comic as an art form will find here an adept introduction to the subject in an easy to read format. This work would be a useful source for a unit on cartooning.

76. Gollwitzer, Gerhard. Drawing From Nature. New York: Sterling Publishing Company, 1973.

Covering drawing from realism to expressionism, a wealth of information is set forth. Techniques are discussed in clear, precise terms and illustrated by black and white drawings. Warm up exercises are provided. Incorporated are exercises in using various lines, developing point of view, shading, and the use of washes. Drawing materials are presented and discussed. There are sections on drawing manmade and natural structures, landscapes, and humans. An index is provided. This is a useful source for both individual and group instruction.

77. Liedl, Charles. Alexander Calder's Animal Sketching. New York: Sterling, 1972.

This small volume contains animal sketches by Calder. The text is very brief and flat. The sketches are informative and expressive depicting both the anatomy and character of the animal. The sketches are in black and white. An index is included.

78. Sheaks, Barclay. Drawing and Painting the Natural Environment. Worcester, Massachusetts: Davis Publications, Inc., 1974.

Sheak's philosophy of working and the advantages and disadvantages of different methods of working are revealed as the reader is instructed in perception. The various sections discuss sketching, composition, and design. The expression of the individual is emphasized throughout as the reader gains knowledge of styles from realism to abstraction. The illustrations in black and white and color are excellent and are accompanied by sufficiently detailed captions. There are works by Hopper, Corot, Monet, and others. A question and answer approach to the material makes this source useful for individual instruction.

See Also: Numbers 178, 179, 184, and 185.

Metalwork

79. Feirer, John L. and John Lindbeck. Metalwork. Peoria, Illinois: Chas. A. Bennett Company, 1970.

This textbook on metals contains forty-four units of instruction. The text is in black print with headings in red. There is a wealth of basic information on working with various metals. There are sections which deal with safety, occupations in metals,

use in industry and special projects for the student. Although this is a textbook which takes an approach not purely art oriented, it contains useful information necessary for those working with metals. It would best be used as a reference source for the able reader.

80. Fisher, Leonard Evertt. The Silversmiths. New York: Franklin Watts, 1970.

Part of the American craftsmen series, this book discusses silversmithing as an integral part of the colonists lives. As the people had no savings banks in which to secure money, currency was melted and turned into silver bowls and household items. Because of the jewelers mark the items were less likely than money to be stolen. The items were then used to purchase land. Included in the text are the techniques used to purify the coins, forge, anneal, draw, chase, engrave, and burnish the silver. How the sterling standard came into existence is also explained. This source contains a list of colonial silversmiths and their marks, an index and a glossary to facilitate its use. This book provides for multiple uses and is an historical account for understanding techniques.

81. Meriel-Bussy, Yves. The Embossing of Metal. New York: Sterling Publishing Company, 1973.

This source defines various metals and how to work with them. It includes aluminum, copper, pewter, bronze, and brass. Techniques for hinging, heating, hammering, stamping, repoussage, coloring, and etching are examined. Tools and equipment are introduced and several projects are incorporated within the text. One of the projects is metal mobiles. Black and white photographs enhance the text.

82. Schilt, Stephen J. and Weir, Donna J. Enamel Without Heat. New York: Sterling Publishing Company, 1971.

This source discusses the techniques and materials used. The contents cover the use of plastic foam, jewelry glaze on clay, cloisonne, and stained glass. Properties and application procedures for use of polymers, extending, curing, and coloring agents are discussed. Photographs are in black and white and color. There is an index.

83. Villiard, Paul. Jewelrymaking. Garden City, New York: Doubleday and Company, 1973.

Tools and materials used in constructing jewelry from leather, macaroni, wire, beads, plastics, and instructions for enameling are included. Explanations are simplified. Kits are mentioned, listing both advantages and disadvantages. Large black and white photos elucidate the instructions.

Painting

84. Bowman, Bruce. Shaped Canvas. New York: Sterling, 1976.

The shaped canvas which is associated with the pop and minimal art movements is defined. Taken into account is the relationship the shaped canvas has to architecture and how ideas are conceived, canvases designed. Color selection, construction, painting techniques, and advice on hanging the finished project are covered. Incorporated in the section on construction are drawing the pattern, cutting the stretcher bars and sanding. There are also helpful hints on pinning and taping the canvas, gluing, and masking. Different types of woods and alternative materials are considered. Illustrations are in black and white and color. The inclusion of an index makes this slim volume a handy resource.

85. Mueller, Mary Korstad. Murals-Creating An Environment. Worcester, Massachusetts: Davis Publications, 1979.

A brief historical overview of painting in mural form is provided. Commonalities between prehistoric paintings and the art of DeKooning, Motherwell, and Pollack are examined. Ideas for starting murals and series work are discussed. Also examined are the materials, techniques and design principles which are used in mural making. Sources of funding for community mural projects are suggested. An index is included. Photographs in color and black and white provide examples of the art.

86. Peppin, Anthea. The Usborne Story of Painting. London: Usborne Publishing Limited, 1980.

This book is a brief survey of painting from prehistoric to modern times. A page or two is devoted to each period or country. Color reproductions illustrate the text. The layout is chaotic and the size of the reproductions annoying. An index is included.

See Also: Numbers 26, 29, 30, 36, and 189.

Photography

87. Amphoto Editorial Board. Developing, Printing, and Enlarging Simplified. Garden City, New York: Watson-Guptill, 1975.

This book contains useful information on planning a darkroom, mixing and handling chemicals, developing the photo (both washing and drying), contact printing, enlarging and printing controls such as vignettes, dodging and double exposures. Common errors and tips for success are discussed. Black and white photographs illustrate the concepts provided by a clear and explanatory text.

88. Andersen, Yvonne. Make Your Own Animated Movies. Boston: Little, Brown and Company, 1970.

This is a highly creative, easy to follow, straight-forward guide to making animated movies. The illustrations are black and white and show step by step methods. This book is so well done it creates a desire to make movies and whets the appetite for more information. It demystifies the subject and can lead to a sense of accomplishment, self-assurance, and creativity. It covers drawing, cut out clay figures, drawings on film, pixillation, sound projection, editing, etc. It lists film equipment, art supplies and contains a filmography. This book is suitable for individual instruction or a film course.

89. Belgrano, Giovanni. Let's Make a Movie. New York: Scroll Press, 1973.

This source is a brief basic guide to movie making for children. It begins with a definition of a movie, proceeds by discussing composing and sequencing pictures, incorporating motion, camera techniques, lighting, shooting, and editing. The formation of a script from an idea is examined. The text is illustrated with diagrams, photos and examples of children's work in both live action and animated motion photography. Illustrations are in black and white and color.

90. Brummitt, Wyatt. Photography Is . . . Garden City, New York: American Photographic Book Publishing Company, 1973.

Information about photography on a technical level is provided. Beginning with a comparison of the camera's operation and the way in which the eye operates, the author then covers various cameras from sheet film cameras to automatics. Following chapters include developing good habits, lights and lenses, film developing, printing and papers, filters and enlarging. Color photography and aids such as toners and touch up techniques are explained. Special techniques such as copying from television and copyright laws are discussed. This source is for those who wish for more than introductory material. An index and table of contents facilitate use.

91. Callahan, Sean. Photographing Sports. New York: Thomas Y. Crowell, 1975.

The works of three photographers are emphasized here; John Zimmerman, Mark Kauffman, and Neil Leifer. All were part of the team who worked for Sports Illustrated. The history of photography and where sports photography fits in are related in clear, precise terminology. Each photographers' contribution and background are provided. A sense of who they are personally gives an interesting view of each individual as well as the times in which they worked and makes reading this book profitable and enjoyable. The photography is well done; the format of the book is such that you can view it, read it or both.

92. Carrier, Rick and Carroll, David. Action! Camera! Super 8 Cassette Filmmaking for Beginners. New York: Charles Scribner's Sons, 1972.

This is a learn-by-doing book which provides a fundamental background for making films using the Super 8. Clear, direct step by step instructions are provided. Chapters cover the movie camera and how to operate it, filming methods, exposures, and editing. Four exercises in filming are provided. The illustrations are in black and white.

93. Davis, Edward F. Into the Dark; a Beginner's Guide to Developing and Printing Black and White Negatives. New York: Atheneum, 1979.

This guide to developing and printing is well laid out with a table of contents and an adequate index to provide easy accessibility. There are step by step directions for setting up a darkroom. The author covers equipment, chemicals, processing, printing, and how to avoid common mistakes. The text is easily readable. Black and white photos complement the text.

94. Glubok, Shirley. The Art of Photography. New York: Macmillan, 1977.

Covering photography from the 1830's to the present Glubok deals with the development of portraiture, social documentation, journalism and abstract illustration. Throughout this source photography is treated as a fine art. Daguerreotypes, calotypes, and motion studies are discussed and works by well-known photographers are presented. The various styles of photography are exemplified in the works of Stieglitz, Steichen, Cartier-Bresson, Adams, Atget, Penn, Weston, Man Ray and others. This is a useful introduction to photography as an art.

95. Hobson, Andrew and Hobson, Mark. Film Animation As A Hobby. New York: Sterling Publishing Co., 1975.

Black and white and color illustrations complement the clear instructions provided in this basic introduction to film animation. Equipment, the use of special effects, panning and shooting, sequencing, locating props and constructing a storyboard are covered in the chapters. A 120 frame feature film is reproduced in the book with explanation as to how it was accomplished. An index facilitates use as a reference tool.

96. Holland, Viki. How to Photograph Your World. New York: Charles Scribner's Sons, 1974.

How the camera works is told in simple terms. Aspects of photography, lighting, selecting the shot, planning the background, using close-ups or long shots and point of view are discussed. Informative suggestions on texture, shape, size, etc.

are provided. Holland describes how the camera is used to make a statement. The black and white photographs are interesting and inventive, illustrating the information set forth in the text.

97. Horvath, Joan. Filmmaking for Beginners. New York: Thomas Nelson, Inc., 1974.

This comprehensive description of all aspects of filmmaking covers camera parts, developing the script, shooting the film, how to achieve special effects, editing and incorporating sound. Both animation and motion pictures are discussed. An index and table of contents facilitate use.

98. Jacobs, Lou. You and Your Camera. New York: Lothrop, Lee, and Shepard, 1971.

The basic processes of how a camera works are provided as well as descriptions of different cameras and how to buy them. Lighting, composition, and picture ideas are included. The text ranges from simple to complex in discussing photography. A chapter is devoted to setting up your own darkroom. Additional aspects such as the glossary, index, and further reading suggestions make this a handy guide.

99. Jacobs, Lou Jr. Instant Photography. New York: Lothrop, Lee and Shepard, 1976.

The history of the instant photography invention is discussed. The contents cover cameras and films, how to shoot portraits, scenes and groups, composition, lighting, exposures, development of the instant photographs, how it occurs, accessories and print care. Examined are the technical aspects of photography versus artistic intent and the advantages of the instant photograph. This source also offers a glossary, suggested reading list, list of service centers, and an index. It is profusely illustrated with diagrams and photos. This is a very good source for introducing this medium and a worthwhile reference for those instructing a photography course.

100. Langford, Michael. Starting Photography. New York: Focal Press, 1976.

This book is divided into two sections. The first, how to make photographs, includes a definition of photography and discusses the basic processes. The second section deals with exploring photography by explaining the elements of good design and special affects. Appendices and information on film types, trouble shooting, setting up a darkroom, silkscreen printing, formulas used for photographic solutions, selected books, glossary, and index. Each chapter concludes with test questions and projects. This book would be valuable supporting material for a photography course and self-instruction.

101. Leekley, Sheryle and Leekly, John. Moments - the Pulitzer Prize Photographs. New York: Crown Publishers, 1978.

Arranged in chronological order from 1942 to 1977 the Pulitzer Prize photographs are presented. The photos offer a visual history of events that made changes in our world. The Kent State massacre, civil rights demonstrations, Vietnam, and the death of Martin Luther King are examples. Each photo is accompanied by a brief text constructed from interviews with the photographer. An account of the circumstances leading to the photographs, the significance of the photo in context to the times and technical information is provided. A reference section at the back of the book lists under each year the photographer, date the photo was taken, equipment used and applicable notes. All photographs are black and white.

102. Noren, Catherine. Photography: How to Improve Your Technique. New York: Franklin Watts, 1973.

This manual for the beginner includes useful pointers on choosing equipment, focusing, composition, light, films, and developing. It is brief, basic, and concise. A glossary, bibliography, and index are included. All photographs are in black and white.

103. Noren, Catherine. The Way We Looked; the Meaning and Magic of Family Photographs. New York: Lodestar Books, 1983.

This book discusses the importance of family photographs as a way to understand the past. How to interpret photographs and collect them for an album; what to look for and how to write a text to compliment the photos. Written in a conversational mode the book draws you in. The photos are interesting and illustrative. Much of the history of photography is woven throughout the text. A bibliography, contents, and index are included. The paper and printing are well chosen. This source would work well as an aid for ethnic heritage studies.

104. Owens-Knudsen, Vick. Photography Basics. Englewood Cliffs, New Jersey: Prentice Hall, 1983.

A brief history of photography is provided prior to a discussion of basic techniques. Several types of cameras are pictured and their features elucidated. How to hold, focus, and load the camera is reviewed. Information on exposures and F-stops, shutter speeds, types of film, composition, the role of light and darkroom procedures is covered. Black and white photographs accompany the text. A glossary, sources for additional information and an index are provided. This is a good book for beginners.

105. Rhode, Robert B. and McCall, Floyd H. Introduction to Photography. New York: Macmillan, 1971.

Illustrated by black and white photographs are the concepts inherent to photography. The approach taken is that photography is a visual communication source and an art. Chapters cover the parts of a camera and how they work, exposures, composition and design principles, developing and printing, lighting and the use of lenses and filters, the chemistry of the emulsions, and color photography. A bibliography is included.

106. Sandler, Martin W. The Story of American Photography. Boston: Little, Brown, and Company, 1979.

The development of photography in the United States is traced. The works of masters and unrecognized talents are included. Sandler treats photography as an art, as documentary, and explores color photography and photojournalism. The table of contents and index facilitate use. A list of books for further reading is included. Excellent examples of photography, both black and white and color, illustrate the text. This book brings an enthusiasm and scholarship to the subject which would be appreciated by both adults and children.

107. Van Wormer, Joe. How to be a Wildlife Photographer. New York: E.P. Dutton, 1982.

Techniques and compositional aspects of good photography are examined. Backgrounds, viewpoint, lighting, exposures, and capturing action are covered. The author is an accomplished wildlife photographer. All photos are in black and white. An index and bibliography are included.

108. Webster, David. Photo Fun: An Idea Book for Shutterbugs. New York: Franklin Watts, 1973.

Included are clearly written step-by-step instructions for obtaining special effects in photography. It promotes creativity through the types of shots that can be taken with equipment made from household items. It is profusely illustrated with diagrams and black and white photos. An index is included.

109. Weiss, Harvey. How to Make Your Own Movies. Reading, Massachusetts: Young Scott Books, 1973.

Black and white photographs and diagrams illustrate the planning and making of a film. Chapters cover equipment using the camera, reel movies, light, color and location, trick effects, incorporating sound, animation, and editing. Ideas for planning travelogues, special events, stories, thematic portraits, scientific essays, social commentaries, and impressionistic films are also included.

110. Weiss, Harvey. Lens and Shutter. Reading, Massachusetts: Young Scott Books, 1971.

One hundred and fifty works by master photographers illustrate points of view, style and technique. The photo series, what makes a good photograph and the photograph as an art form are examined. Simple, clear explanations of technical information are offered. Darkroom techniques using color film and photo accessories are covered in the text; however, all examples are in black and white.

Printmaking

111. Brommer, Gerald F. Relief Printmaking. Worcester, Massachusetts: Davis Publications, 1970.

This is a useful resource for acquiring information on printmaking. Using clear precise language, relief prints, linocuts, woodcuts, string prints, collagraphs and built up surfaces are examined. Detailed information on techniques provides the background for experimenting. Creativity and imagination are stressed. In each chapter materials, tools, and procedures are discussed. A test of historically important relief printmakers and artists whose work bears a connection to relief printmaking is included. Other features are a list of materials and an index. This would be a beneficial resource for those interested in the subject.

112. Haddad, Helen R. Potato Printing. New York: Thomas Y. Crowell, 1981.

Instructions for making potato prints from simple to complex combinations are given. Tools, techniques and designing are discussed. Although specific directions are provided for projects, creativity, and individuality are emphasized. At the end of each chapter, two examples of the type of print are discussed. The examples are in color. The table of contents and index facilitate use.

113. Rockwell, Harlow. Printmaking. Garden City, New York: Doubleday and Company, 1973.

The simple techniques are presented in clear, concise steps. Twelve methods from hand prints to woodcuts are covered. Each method has blue, brown, and white illustrations depicting the processes. Examples of finished work are provided. Materials, sources to acquire the materials and tools are discussed. Design and creative approaches are left to the individual.

114. Weiss, Peter. Simple Printmaking. New York: Lothrop, Lee and Shepard, 1976.

The tools and techniques used in printmaking are discussed. Tips are provided for using found objects, carved stamps, making nature prints, using a roller, stenciling, marbeling, making monotypes, block prints, and printing on fabric. The layout is clear. Illustrations are in black and white. A list for further reading and an index are included.

Sculpture

115. Alkema, Chester Jay. Masks. New York: Sterling Publishing Company, 1973.

This introduction to mask making is profusely illustrated with black and white and color examples of various types of masks. Materials, techniques and the inspiration behind some of the designs are described. An index facilitates use.

116. Anderson, C.W. The Miracle of Greek Sculpture. New York: E.P. Dutton and Company, 1970.

This book is a pictorial study of selected Greek sculptures. The illustrations are graphite drawings of the original sculptures and are beautiful in their own right. Explanatory notes accompany each drawing and captions provide dimensions, date, and place where the sculpture was originally found and the collection in which it resides. The book is arranged into the Geometric, Archaic, Classical, Fourth Century, and Hellenistic periods. A list of books for further reading is provided.

117. Beaney, Jan. Adventures with Collage. New York: Frederick Warne and Company, 1970.

This book discusses the term collage, covers materials, adhesives, textures, working a large area, fabric collage both gluing and embroidered, relief collage, 3-D work and tips on photographing results. Photographs of finished projects created by children illustrate the techniques. A table of contents and a bibliography are included.

118. Fine, Joan. I Carve Stone. New York: Thomas Y. Crowell, 1979.

From conception to finished product the art of creating sculpture from stone is depicted. Black and white photographs create a visual essay and the text describes the emotional and analytical processes the artist encounters while creating. How tools are used to achieve effects is illustrated. At the back of the book is a list of materials which children can use to begin carving.

119. Gruber, Elmar. Metal and Wire Sculpture. New York: Sterling Publishing Company, 1971.

This book discusses materials, tools and methods used in constructing metal and wire sculptures. Surface treatment, wire bending, soldering, making and cutting patterns are examined. Black and white photographs enhance the text. An index is included.

120. Haldane, Suzanne. Faces on Places, About Gargoyles and Other Stone Creatures. New York: The Viking Press, 1980.

A smattering of history, anecdotes, research and processes is provided on this sculptural form. The black and white photographs tell the story while the text clarifies in an entertaining fashion the information presented.

121. Holz, Loretta. Mobiles You Can Make. New York: Lothrop, Lee, and Shepard, 1975.

These instructions for making basic mobiles begin with a definition of mobiles and brief history. Further sections provide information concerning equipment, materials, and processes. Some patterns are included for specific mobiles; however, enough leeway is allowed for alteration and personalizing the product. A table of contents and index facilitate use. A list of suppliers and suggested sources for further reading are provided.

122. Payne, G.C. Adventures With Sculpture. New York: Frederick Warne and Company, 1971.

This source offers information on sculpting using both found and purchased materials. Sections of the book cover the use of balsa wood, wire, plaster, thread, paper, plastics, and resins. Sources of ideas are discussed. Helpful diagrams and photos in black and white are included.

123. Priolo, Joan B. Ideas for Collage. New York: Sterling Publishing Company, 1972.

This book defines collage. Various sections describe methods for working with different materials. Techniques for tearing, cutting, pasting, bleeding, smoking, and finishing work are discussed. Brief mention is made of assemblage. There are a list of collage materials and an index. Many of the works are illustrated in color and black and white.

124. Seidelman, James E. Mintonye, Grace. Creating With Papier-Mache. New York: Crowell-Collier Press, 1971.

This book offers direction in using papier mache as a sculptural medium. The contents cover the following: suppliers, various pastes and papers, processes for drying, using pulp or strips, trimming, creating from a mold and using armatures and forms. There is a table of contents.

125. Weiss, Harvey. Collage and Construction. New York: Young Scott Books, 1970.

This book offers a good introduction to collage. A definition for collage is provided and attributes of this medium are discussed. Sections covering tools, advice on collecting materials and construction techniques are provided. Aspects such as texture, light and line are discussed as they relate to collage. The persuasive text encourages judgment, discrimination and imagination. Concepts and methods are well balanced and illustrated by black and white and sepia tone photographs. Works by Nevelson, Calder, Schwitters, Matisse, and Tinguely are included.

126. Weiss, Harvey. Working with Cardboard and Paper. Reading, Massachusetts: Young Scott Books, 1978.

What is paper and cardboard is the question answered in this book. Black and white photographs and diagrams in blue ink illustrate various projects using cutouts, cut ups, mosaic pieces, and boxes. Simple directions are given for cutting and joining cardboards and making your own paper. The emphasis is on methods and techniques.

127. Zubrowski, Bernice. A Children's Museum Activity Book, Milk Carton Blocks. Boston: Little, Brown and Company, 1979.

This source teaches the reader to be aware of structures found in houses and buildings, towers, furniture, arches, etc. Directions are provided for using milk cartons as blocks for construction. Photographs illustrate the concepts.

See Also: Numbers 27 and 192.

Textiles

128. Alkema, Chester Jay. Tissue Paper Creations. New York: Sterling Publishing Company, 1973.

This book covers the materials and processes used in creating with tissue paper. Projects are included for using the techniques. Linear designs or drawing with corded tissue, crushed tissue forms, tissue dye transfers, laminated tissue, and

stenciling are some of the techniques explained. Color and black and white illustrations of finished works complement the text. An index is included.

129. Boyles, Margaret. American Indian Needlepoint Workbook. New York: Collier Books, 1976.

This source presents the beadwork and quill embroidery of the American Indian and adapts the designs for needlepoint. Needlepoint basics, stitches, design and color are discussed. Projects are included. Color plates and black and white photographs clearly display the pattern in the Indian work. There is an index.

130. Christensen, Jo Ippolito. Teach Yourself Needlepoint. Englewood Cliffs, New Jersey: Prentice-Hall, 1978.

In clear, precise, and explanatory terms the basics of needlepoint are set forth. Procedures, supplies, and design principles are covered. A special feature of this source is the chart giving the amount of yarn necessary to cover an area in a particular stitch. There are an index covering the specific stitches and a general index. Illustrations are in black and white and color.

131. Deyrup, Astrith. Tie Dyeing and Batik. Garden City, New York: Doubleday and Company, 1974.

This book begins with a discussion of the history of tie dye and batik. Sections on the techniques of crackle, etching, printing, and tjanting follow. Color projects using these methods are included toward the back of the book. The projects range from simple to complex in difficulty. Experimentation by combining techniques is encouraged. This is a well organized source. A table of contents, list of suppliers, a bibliography and the black and white diagrams facilitate use.

132. Facklam, Margery and Phibbs, Patricia. Corn-Husk Crafts. New York: Sterling Publishing, 1975.

The origin of corn husks and the processes used to prepare them as a craft material are discussed. Aspects such as the character of the doll, dying the husks and braiding are covered. Examples of mats, sculptures, baskets, etc. are provided through color and black and white diagrams, and photographs. An index is included.

133. Fischer, Leonard Evertt. The Weavers. New York: Franklin Watts, 1970.

Their heritage, history and skill of the Colonial weavers are revealed. High contrast black and white illustrations depict various methods of weaving from the Peruvian Backstrap loom to the colonial weavers floor looms. The journeyman weaver, materials used, tools, and techniques are explained. Various

weaves such as the plain, satin, twill, and overshot are depicted. Some of the patterns are diagramed. The aspirations of the Colonial weavers are clearly expressed in their work and related through this simple yet elegant book.

134. Grainger, Stuart E. Creative Ropecraft. New York: W. W. Norton and Company, 1975.

This book helps to resurrect an old craft. Standard knots used in ropecraft are presented along with more complex methods of binding, splicing, plaiting, and netting. Cordage characteristics and designs are examined. Illustrations are in black and white. A few projects, index and bibliography are included.

135. Grummer, Arnold. Paper by Kids. Minneapolis: Dillon Press, 1980.

Various methods of papermaking are introduced. Paper composition and the history of papermaking beginning with Ts'ai Lun, its spread to Spain, Mexico, and finally the United States are discussed. Recycling techniques are discussed and projects for unusual paper design provided. Black and white photographs correspond well with the text. An appendix covering buying information for pulp, couch sheets, screens, and molds and an index are provided. This source provides an adept explanation of the art of papermaking.

136. Lammer, Jutta. Print Your Own Fabrics. New York: Watson-Guption Publishers, 1975.

This source covers printing with natural sources. A range of techniques and methods is described. Lino block, stencilling, and batik are included. Design principles and motifs are covered briefly. There is no index.

137. Lasky, Kathryn. The Weaver's Gift. New York: Frederick Warne, 1980.

Beginning with the birth of a lamb this book documents the processes necessary to make cloth the traditional way. The activities that occur in each season are described in story form as the season progresses. Shearing, carding, spinning, and dying are portrayed. Needles, treadles, warps and wefts, shuttles, sheds, and beater bars are introduced as the technical skills are described. Illustrated with quality black and white photographs the emotions, hard work, love of nature and craft are evoked in this very well done account of an ancient art.

138. Meilach, Dona A. and Snow, Lee Erlin. Creative Stitchery.
Chicago: Reilly and Lee, 1970.

Stitchery is treated as an art form. Examined are techniques, methods, ideas, and designing. Instruction is minimal with any directions given being easy to follow. Some of the aspects covered are fabrics, frames, applique, mixed media, two dimensional stitchery and sculptural stitchery. Other aspects covered are various needles, textures, surfaces, stitches, bleaches and color. The large black and white detailed illustrations stimulate ideas. An index is included.

139. Parker, Xenia Ley. A Beginner's Book of Knitting and Crocheting.
New York: Dodd, Mead, and Company, 1974.

The basics of knitting and crocheting are presented. Included are chapters on materials, tools, and processes. Casting, knitting, purling, constructing by increasing and decreasing, stitches, finishing pieces and how to read a pattern are discussed. Black and white photographs and illustrations clarify the information presented. A list of symbols used in these crafts is included. An index facilitates use.

140. Rainey, Sarita R. Wall Hangings - Designing with Fabric and Thread. Worcester, Massachusetts: Davis Publications, 1971.

A variety of fabric techniques are explained in chapters on applique, mola, crewel work, needlepoint, machine work, quilting, yarn painting, and combination pieces. A brief history of the wall hanging, discussion of design elements and finishing procedures are incorporated. Color plates depicting artists' works enhance the text. Appendices cover guides for designing and general suppliers with addresses. A glossary and bibliography are included.

141. Rogers, Josephine. The 7-Day Quilt. New York: Van Nostrand Reinhold Company, 1979.

A systematic approach to quilting is examined. The parts of a quilt, tools, design and color, choosing fabrics, making templates, keeping records and the terminology used are discussed. One section is devoted to the care and maintenance of the quilt. Day by day activities are set up to help the reader complete the quilt in seven days. Diagrams and photographs clarify the text. An index and table of contents facilitates use. This is a good source for self-instruction.

142. Sarff, Laura and Harem, Jan. Symmography, Linear Thread Design.
Worcester, Massachusetts: Davis Publications, Inc., 1979.

A creative approach is taken toward the craft of symmography. A brief history introduced the usage of thread as decoration. Design principles are discussed along with various designs viewed

as configurations not as patterns. The pivot, curve, open circle, spiral, hollow circle, and variations and combinations are illustrated by both black and white and color plate reproductions of student works. Linear, representational and 3-D design are covered. Tools, materials, techniques, and procedures are introduced and elaborated on. This source would be useful for teaching line.

143. Stevens, Gigs. Free-Form Bargello. New York: Charles Scribner's Sons, 1977.

The contents include supplies, design principles and processes. Discussed are color and movement, transferring designs, mounting and finishing. Terminology is explained and a brief history of bargello provided. Large color and black and white illustrations clarify concepts.

144. Stone, Anne. Paper Straw Craft. New York: Sterling Press, 1974.

Black and white photographs and diagrams illustrate basic techniques for working with straw. The contents cover coloring agents, building frameworks and gluing, weaving, and finishing a project. Suggestions for application of the techniques and details for specific projects are provided. Some of the projects are complex and have sparse instructions. An index facilitates usage.

145. Young, Eleanor R. Crewel Embroidery. New York: Franklin Watts, 1976.

From simple to complex crewel embroidery and its development is discussed. The contents cover threading a needle, stitches, yarns, designing, transferring patterns and blocking. A list of helpful hints is a special feature. Clear illustrations in black and white complement the text. A table of contents and index facilitate use.

146. Young, Eleanor R. Needlepoint. New York: Franklin Watts, 1976.

The introduction gives a brief history of needlepoint. Sections cover the various aspects in detail. Canvas is discussed as to its composition, size, and quality. Yarns, needles, designing, and projects are covered. Helpful hints on starting a strand of wool, correcting mistakes, reading diagrams, blocking a canvas, mitring a canvas, etc. are given. The text is clear, concise, and well-indexed. The illustrations are black and white.

147. Znamierowski, Nell. Step-by-Step Weaving, A Complete Introduction to the Craft of Weaving. New York: Golden Press, 1977.

A brief history precedes a vast amount of information covering the craft of weaving. Types of looms and the basic parts of the loom are presented. Instructions on how to construct a loom are

given. There are chapters on color, types of fibers, dyes, warping methods, drafting various weaves and the process of weaving, including tapestry. The section on dyes includes methods and equipment, mordants, descriptions of commercial dyes and properties, and a chart on natural dyes - their source, color produced, and necessary notes. Appendices cover projects, a glossary, bibliography of books and periodicals, yarn suppliers, loom and equipment suppliers, dye manufacturers, and a school directory for workshops and courses.

See Also: Numbers 32 and 33.

Individual Artists

148. Bober, Natalie S. Breaking Tradition; the Story of Louise Nevelson. New York: Atheneum, 1984.

This book offers insights into the difficulties women artists encounter in a male dominated art world. It is an account of the life of Louise Nevelson, a sculptor, and her struggle for acceptance in the art world. The story begins with her birth in Russia and explores her childhood and early motivations and interest in art. The book further discusses her life in New York, friends, and success as a sculptor. Throughout the book the uniqueness of this person is revealed. The book includes black and white photographs, a bibliography, a chronology of art works, an index, and documentation of the research that went into each chapter.

149. Brenner, Barbara. On the Frontier with Mr. Audubon. New York: Coward, McCann and Geoghegan, 1979.

Brenner's biography of John James Audubon is a humanizing account of this meticulous painter. It is written in diary form, through the eyes of thirteen-year-old Joseph Mason who accompanied Audubon down the Ohio and Mississippi. It was Mason's responsibility to provide some of the flowers used in the background of Audubon's work. As they travel down the rivers hunting, fishing, and drawing one acquires a sense of raw beauty of the wilderness and an appreciation of these artists inspirations and commitments. This, however, is not a sentimental account; hardships are described. We learn of the difficulty Audubon had in finding work as he was a little known painter during his times. Although the conversations are fictionalized, the biography is factual. An unedited diary which Brenner was familiar with provided much of the information. Her research is documented in the book as are the historical photographs. Anyone interested in adventure will find this enjoyable reading.

150. Feelings, Tom. Black Pilgrimage. New York: Lothrop, Lee and Shepard Company, 1972.

This is the story of Tom Feelings from his youth in the Bedford-Stuyvesant community in Brooklyn to his ancestral home in Africa. In 1950 he entered an art school but soon left because he found a lack of understanding and acceptance of the black experience. When Look magazine offered him an assignment in the South his perspective on the black experience began to change and evolve. He took these experiences back to Brooklyn where he promoted art in the public schools. Here he found the children influenced by white indoctrinated supremacy. This was the stimulus which prompted him to leave for Africa in 1964 to illustrate and publish his work. When the government of Ghana was overthrown he returned to the United States. The message he brought back to the black community was to reject art for art's sake and let it be infused in everyday life. His desire was to reach the masses and educate them. Throughout this beautiful book one becomes aware of the black heritage, contemporary problems faced by blacks and black art. The book is well-written and profusely illustrated. The color paintings speak as forcefully as the text. The book is organized chronologically.

151. Greenfield, Howard. Gertrude Stein. New York: Crown Publishers, 1973.

The life, personality, and character of Stein are portrayed. Arranged in chronological order the text spans the early years in America to her death in Europe. The material concentrates most heavily on her life in Paris; friendships with Picasso, Matisse, Juan Gris, Picabia, Sherwood Anderson, Fitzgerald, and Hemingway. Examined is Stein's impact on twentieth century art and literature, and short excerpts of her writing, letters, and reviews enliven the text. Black and white photographs illustrate the book. A bibliography of books by Stein, books for further reading, photo credits, and an index are provided. This book provides an excellent introduction to the subject.

152. Haskins, Jim. James Van Der Zee, The Picture-Takin Man. New York: Dodd, Mead and Company, 1979.

James Van Der Zee's life and career are highlighted. Drawing on Van Der Zee's reminiscences the text is written in a conversational manner. His early life is covered fully. How he became interested in photography to becoming a recognized portrait photographer is revealed. The photographs which chronicle the people and life of Harlem in the early 1900's provide an excellent contribution to our knowledge of urban Afro-American life. This book is best suited to a proficient eighth grade reader.

153. Haverstock, Mary Sayre. Indian Gallery, The Story of George Catlin. New York: Four Winds Press, 1973.

This book elucidates the Indian way of life by describing the life and travels of George Catlin. Catlin was an admirer and promoter of the Indian. The book is enhanced by the black and white photographs and paintings and drawings done by Catlin as he traveled throughout the West. Included in the book are maps, an index, and a helpful bibliography.

154. Hoag, Edwin and Hoag, Jay. Masters of Modern Architecture. New York: Bobbs-Merrill, 1977.

Frank Lloyd Wright, Le Corbusier, Mies Van der Rohe and Walter Gropius are discussed in this book. A section is devoted to each individual's antecedent role in melding art and technology into a new idea of architectural design. A bibliography, glossary, and index facilitate use. Black and white photographs accompany the text.

155. Kurelek, William. Kurelek County. Boston: Houghton Mifflin, 1975.

This book presents a collection of paintings and drawings based on rural themes. The works depict the joy that can be found in simplicity. The paintings provide a composite of some of Canada's major regions. Most of the illustrations are large color plates; however, there are few in black and white. The text is written in a conversational style and complements the primitive style of the paintings. An added feature is the list of works and the collections they are housed in.

156. Lord, Athena V. Pilot for Spaceship Earth. New York: Macmillan, 1978.

This is a biography of Buckminster Fuller. Fuller is an architect and inventor whose views on the environment and energy helped to revolutionize contemporary life and the spaces inhabited. Black and white photographs accompany the text. An index is included.

157. McKown, Robin. The World of Mary Cassatt. New York: Thomas Y. Crowell, 1972.

The life of Cassatt from birth to death is traced. Cassatt spent the majority of her life in France and was recognized as an artist of merit there long before her native America gave her recognition. Her days spent as an art student are examined. Further discussed are the problems she faced as a woman in art, her thoughts on societal aspects of the 1800's and accounts of the development of Impressionism. Included in the book are black and white photos, a list of her works in museums, a bibliography, and an index.

153. Morse, Samuel Crowell. The Unique World of Mitsumasa Anno. New York: Philomel Books, 1980.

Forty-one works by Anno, a graphic artist, illustrator, and painter are included. Each painting or drawing is accompanied by a caption with reference to works of literature, philosophy, and science. The selections of Anno's drawings and paintings are in color and the text is brief. A list of plates is included. A postscript by Anno provides added insight into his vision. This book links science, technology, and the arts.

154. Munthe, Nelly. Meet Matisse. Boston: Little, Brown, and Company, 1983.

This inspirational book focuses on a specific point in the life of Henri Matisse. The medium discussed is his paper cutouts. Analytical processes of looking at art are examined and motivational rationale for Matisse's move to cutouts is discussed. The book covers the link between silhouettes, shadow puppets, Chinese cutouts, and Matisse's work. Matisse's techniques for creating a smooth surface of flat color and for using the scissor as a tool with which to draw and sculpt are discussed. Incorporated into the discussion are aspects of composition; positive and negative shape, color affects on shape and sensations, texture, etc. Pages of activities provide practical experiences which reinforce the concepts. Interspersed throughout the text are quotes and commentaries by the artist on the basis of creativity. The book glorifies both Matisse and art. Illustrations and diagrams are in color. This book is a superb example of art literature for this age group.

155. O'Kelley, Mattie Lou. From the Hills of Georgia. Boston: Little, Brown and Company, 1983.

This book is a visual autobiography of O'Kelley, a self-taught, prominent folk artist. Her paintings recreate landscape and genre scenes of the 1900's. Farm work, family celebrations, school and community life are linked to the changing seasons in these visually elaborate, bright, and decorative paintings. Each full color picture is accompanied by a short paragraph describing the subject of the painting. The text uses conversational language.

156. Payne, Robert. Leonardo. Garden City, New York: Doubleday and Company, 1978.

Intended for an adept reader, this book brings to light new information concerning Leonard Da Vinci and his work. The text points out where previous information may not have been accurate. Scholars have not come to a consensus as to what the truth is in various circumstances concerning Leonardo's works and this should be kept in mind when reading this account. However, the Italian

Renaissance, its artists, and architects are realistically portrayed and the sense of the times can be acquired. Black and white photographs accompany the text. An index, chapter notes, and selected bibliography are included.

157. Raboff, Ernest. Leonardo da Vinci. London and Tonbridge: Ernest Benn, 1980.

A wealth of information on da Vinci and his art is presented in this source which is part of the Children's Art Series. The text which describes and analyzes the paintings and drawings is clear and precise. Anecdotes about the life of da Vinci add a liveliness to the writing. Large color plates showing details of the work enhance concepts. This series is an excellent introduction to some of the major artists.

158. Raboff, Ernest. Marc Chagall. London and Tonbridge: Ernest Benn, 1982.

This book which is part of the Children's Art Series is concerned with description and analysis of the works of Chagall. Insights into the life of Chagall are provided. Large color plates of details offer examples of the art.

159. Raboff, Ernest. Picasso. London and Tonbridge: Ernest Benn, 1982.

Picasso's life and art is discussed in this book, part of the Children's Art Series. Color plates provide examples of the work discussed and reinforce the information presented.

160. Raboff, Ernest. Renoir. London and Tonbridge: Ernest Benn, 1970.

As part of the Children's Art Series this source covers aspects of the life of Renoir and examines his art. The text clarifies the symbols the artist used and interprets the paintings. Large color plates of paintings, pencil drawings, and examples of Renoir's sculpture are introduced.

161. Raboff, Ernest. Vincent Van Gogh. London and Tonbridge: Ernest Benn, 1975.

The life and art of Van Gogh is examined in this book which is part of the Children's Art Series. The text examines the technical approach Van Gogh brought to his art. There are fifteen full-color reproductions of his work and some smaller drawings and designs.

162. Rockwell, Anne. Paintbrush and Peacepipe, The Story of George Catlin. New York: Atheneum, 1971.

This is an account of a nineteenth century painter who realized that the Indian culture and traditions were passing unrecorded. Catlin, who was interested in this culture, traveled the West

collecting Indian artifacts, drawing and painting. His drawings and artifacts are now part of the collections of the Smithsonian, American Museum of Natural History, and the New York Historical Society. The account of his life and travels is sympathetic and undramatic. The drawings in the book are sinopia pencil adaptations of Catlin's originals. This source is a good introduction to the subject.

163. Siegel, Beatrice. An Eye on the World: Margaret Bourke-White. New York: Frederick Warne, 1980.

This story of Bourke-White examines her interest, commitment, and the subject matter she portrayed - the realities of the human condition. Insights into her character as a child are provided. Her early years and how they influenced her approach to her work are reviewed. The photographs for which she is most renown are introduced and the circumstances under which they were taken revealed. This is an engaging and well-researched story. An index, bibliography, and photo credits are included.

164. Stearns, Monroe. Michelangelo. New York: Franklin Watts, 1970.

This is the story of Michelangelo in a changing world. It covers his first encounters with the philosophy of the ancient Greeks through the destruction of the unity of Christian faith by the Protestant Reformation. Emphasized is the discipline he displayed in his work and life. This book is for an adept reader. It allows the reader to compare the world today with Michelangelo's. Only documented events are included. Black and white photographs of the work, an index, and bibliography are included. A special feature is the chronology of Michelangelo's life and major works.

165. Tobias, Tobi. Isamu Noguchi, The Life of a Sculptor. New York: Thomas Y. Crowell, 1974.

The life of Tobias, a Japanese-American sculptor is briefly described. It covers his life, beginning age five. It links his environment and circumstances of his life to his motivation to create art. His desire to create in the abstract to suggest feeling as well as visual reality is briefly explored. Black and white photographs accompany the text.

See Also: Numbers 187, 188, 189, 191, and 192.

Arts Personalities

166. Waldron, Ann. True or False? Amazing Art Forgeries. New York: Hastings House Publishers, 1983.

Famous art forgeries are described. Many periods and styles of art are covered. Black and white photographs and drawings accompany the text. A glossary, list of artists, bibliography, picture credits, and an index are included.

Elements and Principles

Comprehensive

167. Forman, Robert. Science, Art, and Visual Illusions. New York: Simon and Schuster, 1970.

The use of paintings and drawings illustrate and clarify the concepts of perception and illusion. The examples range from prehistoric to modern art. Black and white photos, drawings, and reproductions of art enhance the text. A bibliography and index are included.

168. Goor, Ron and Nancy. Shadows. New York: Thomas Y. Crowell, 1981.

Shadows are examined in terms of length, formation, and how they reveal shapes and textures. A clear, precise text and good black and white photographs help the reader to better understand shadows. The book is profusely illustrated.

169. Gordon, Stephen F. Making Picture Books. New York: Van Nostrand Reinhold, 1970.

This source addresses the concept of graphic sequencing. It discusses subject, style, theme, shapes, page forms, and designs. Depicted are images which are changed in line, texture, size or shape to create a graphic sequence. This source would aid instruction in the elements and principles and would be a precursor to filmmaking.

170. Grater, Michael. Paper Play. New York: Taplinger Publishing, 1972.

Although this book is about creating objects from paper, the main emphasis is on shape and form. Following a brief definition of paper, shape is discussed. Sections explain shape on shape, repetition, alteration, color, movement, reflection, multiples and horizontal and vertical arrangements and more. In direct precise language the principles of art are explained. Concepts are illustrated with color and black and white photographs and diagrams. There is no index; however, the table of contents is extensive.

171. Guyler, Vivian Varney. Design in Nature. Worcester, Massachusetts: Art Resource Publishers, 1970.

Through the use of photographs the visual elements are examined. The inherent qualities of shape, line, texture, value, and space and the inter-relationships among them are explored. This source would be suitable for teaching both two dimensional and three dimensional design. The photographs are excellent and are presented as an art form making this a useful aid in photographic instruction.

172. Scheffer, Victor B. The Seeing Eye. New York: Charles Scribner's Sons, 1971.

This book is divided into four sections which cover form, texture, color, and how to use the camera to help develop visual skills. Each element is defined, discussed, and related to the other elements. The source is designed to aid in an appreciation of nature and incorporated some interesting facts about nature. It is written in conversational language with excellent color plates. It could be used successfully in a photography unit for teaching the elements of art.

173. Simon, Seymour. The Optical Illusion Book. New York: Four Winds Press, 1976.

How optical illusions are created and how we see them are explained in this source. The contents cover aspects of illusions such as lines and space, figuration, depth and distance, brightness and contrast, color and optical illusions in art. Diagrams and photographs in black and white enhance the text. An index is included.

See Also: Numbers 36, 136, and 142.

Color

174. Anderson, L.W. Light and Color. Milwaukee: Raintree Children's Books, 1978.

A professor of physics offers a precise yet easy to read text on color. Concepts are well illustrated in color. A table of metrics, a glossary, pronunciation key, and index enhance this brief look at color.

175. Branley, Frankly. Color From Rainbows to Lasers. New York: Thomas Y. Crowell, 1978.

Color composition, creation, and psychological effects are presented in this source. Light waves and energy, the spectrum and how to measure color are a few of the aspects dealt with. Diagrams and illustrations in black and white and color clarify the text. This book is a basic introduction to color in scientific terms. An index is included.

Line

176. Rauch, Hans-George. The Lines Are Coming. New York: Charles Scribner's Sons, 1978.

This is a drawing technique book which shows a variety of lines and how to combine them to produce an image. The black and white illustrations vary between simplicity and complexity showing how

line creates texture or light and dark areas. By explaining line in terms of its characteristics the reader becomes aware of the ease by which a complicated composition can be analyzed.

See Also: Numbers 142, and 145.

Shape

177. Hoban, Tana. Shapes and Things. New York: Macmillan, 1970.

This is a book of photograms of common objects. It provides an explicit presentation of pure shape and a new experience with familiar objects. This book would be a good source for motivating perceptual acuteness.

Themes

178. Bolognese, Don. Drawing Horses and Foals. New York: Franklin Watts, 1977.

This book begins by explaining the difference between drawing and sketching and proceeds to discuss form and structure, tone, texture, proportions, rhythm, and expression. Although horses are the subject and specifics are given, the basics of disciplined drawing are the underlying emphasis. This book may also be used to aid instruction in the fundamentals of art.

179. Bolognese, Don. Drawing Spaceships and other Spacecraft. New York: Franklin Watts, 1977.

Encouragement to try drawing the complex and detailed compositions inherent to spacecraft is offered in this source. Rockets, space labs, cruisers, etc. are discussed in terms of vanishing point, perspective, view points, and combinations of simple shapes. Information on space vehicles makes the reading more lively. Color illustrations enhance the concepts.

180. Cober, Alan E. Cober's Choice. New York: E.P. Dutton, 1979.

The characteristics of various animals are portrayed. The text is very brief and includes bits of trivia, personal quips, and some factual information about the animals. The drawings in pen and ink are interesting, amusing, and skillfully executed.

181. Conner, Patrick. Looking at Art, People at Home. New York: Atheneum, 1982.

This source compares the works of old master painters and modern painters who depict the activities people would engage in when at home. The plates are in color and listed for ease of use. An index is included.

182. Conner, Patrick. Looking at Art, People at Work. New York: Atheneum, 1982.

This compilation of paintings of various periods and countries depicts people at work. A description of each painting is given and a brief discussion of the artists' intent provided. Eastern and Western paintings, ancient and modern works and realistic and abstract works are compared. A list of the plates and a list of artists with brief biographies are included. The reproductions are in color. An index facilitates use.

183. Downer, Marion. Children in the World's Art. New York: Lothrop, Lee and Shepard, 1970.

Arranged in chronological order are reproductions of seventy-five works of art in which children appear. The selections cover work from ancient Egypt to the twentieth century. The major emphasis is on European works. Brief descriptions of the works, artists, and techniques used accompany the black and white reproductions. This source includes an index and map. It is a good introduction for children.

184. Frame, Paul. Drawing Cats and Kittens. New York: Franklin Watts, 1979.

This book covers aspects of drawing through the use of a specific subject, cats. Covered are contour and gesture, proportion, foreshortening, light, shadow, tone, motion, and structure. The types of lines and strokes and grades of pencils and tips used to achieve them are discussed.

185. Frame, Paul. Drawing Dogs and Puppies. New York: Franklin Watts, 1979.

This source presents information not only on drawing specific breeds of dogs but on basic drawing techniques. Covered are gesture, proportion, stillness and motion, and light and shade. Special helps include drawing supplies, how to keep a reference file and drawing exercises. Pencil drawings illustrate the text.

186. Griggs, Tamar. There's A Sound in the Sea; A Child's Eye View of the Whale. San Francisco: Scrimshaw Press, 1975.

This book brings together children's drawings and paintings of whales. The illustrations are in color and are accompanied by poems which emphasize the plight of the whale. The introduction to the book and final note give suggestions for teaching about whales.

187. Larson, Carl with text by Lennart Rudstrom. A Family. New York: G.P. Putnam's Sons, 1979.

This book begins with the birth of Larson, his childhood in the slums of Stockholm to his adult life as an artist and subsequent death. The text is not analytical but directs the reader to

center on the family. The pastel, oils, and prints convey the emotions and expressions of everyday life and depict Victorian dress and architecture. The book is one of tenderness and humor. Areas this book would be useful in are art appreciation, knowledge about the artist and a unit on the family.

188. Larsson, Carl with text by Lennart Rudstrom. A Farm. New York: G.P. Putnam's Sons, 1976.

This book is about rural life in Sweden at the turn of the century. It documents through illustrations an evolved technology when the machine was new. An optimistic viewpoint of this life is portrayed. The paintings are realistic, coherent and display extensive detail and warmth. Although there is a variance of print size, this does not detract from the value of the work as it was meant to be absorbed and not necessarily read. A brief biographical sketch of Larsson concludes the book.

189. Larsson, Carl with text by Lennart Rudstrom. A Home. New York: G.P. Putnam's Sons, 1974.

This book is a portrait of a family in turn-of-the-century Sweden. It abounds with details of the rural life and the unique vision of Carl Larsson. Reproductions of the water color paintings grace each right hand page. Each watercolor and corresponding text tell a separate story but there is a congruity held throughout the book. It can be read as a complete work or absorbed slowly. The paintings are warm and display a wit. Each left hand page contains the text. Information is provided on the technique of watercolor, oil, fresco, and woodcuts. Brushes, paints, and canvas are described. A sense of Larsson's way of working is developed. The reasons he chose different media for different subject matter, how he brought light and color into play, and his dedication to art are stressed. The information should help the child understand how to read a painting and develop analytical abilities as well as gaining an appreciation for this industrious artist.

190. The New Visions: A Collection on Modern Science Fiction Art. Introduction by Frederik Pohl. Garden City, New York: Doubleday and Company, 1982.

This is a collection of science fiction art produced by such artists as Richard Corbin, Michael Whelan, Boris Vallejo, and others. Each painting is accompanied by a self-portrait of the artist and autobiographical notes. The artists discuss their backgrounds and creative motivations. Some of the early history of science fiction art is provided in the introduction. The color plates are of excellent quality and the format of the book is pleasing.

191. Raynor, Dorka. My Friends Live in Many Places. Chicago: Albert Whitman and Company, 1980.

The pictorial works of Dorka Raynor portray children of various countries. The photographs capture universal emotions. Raynor's prints are found in permanent collections in museums and those in the book are of the highest quality. Added features of this book are the maps, list of countries pictured and the short essay about Raynor. This source would complement a social studies program as well as an art program.

192. Rieger, Shay. The Bronze Zoo. New York: Charles Scribner's Sons, 1970.

This is an account of how eight bronze animals were made. Black and white photographs depict the sequence of events: sketching at the zoo, to the studio to make models, to the foundry where the sculptures are cast and finally to the gardens in Harlem and Connecticut where the sculptures are on display. The story portrays the life and work of the artist in clear, uncomplicated terms.

193. Rieger, Shay. Our Family. New York: Lothrop, Lee and Shepard, 1972.

This book shares with the reader a portrait of the artist's family dating back to their arrival as immigrants from Poland, Russia, and England. The brief text explains everyday activities in which the family participated while photographs, drawings, and sculptures provide a visual record. This book gives a child a glimpse into creative motivations - where does an idea come from and ways in which ideas and feelings may be expressed.

194. Tower, Samuel A. Cartoons and Lampoons, The Art of Political Satire. New York: Julian Messner, 1982.

A wealth of information is contained in this examination of the use of cartoons for political satire. Black and white illustrations provide examples of topics under discussion. The text is infused with much of the history of our nation. This book is best suited to an adept reader.

195. Waterfield, Giles. Looking at Art-Faces. New York: Atheneum, 1982.

Portraits of faces from many countries and periods of time are brought together with masks, caricatures, and imaginative works. Descriptions of the works are provided. The color reproductions are of good quality.

Careers

196. Fenten, D.X. Ms. - Architect. Philadelphia: Westminster Press, 1977.

Career opportunities for women in the field of architecture are examined. Preparation, education, and talent are discussed as well as the traditionally subordinate role of women in architecture. The text is complimented by black and white photographs. Lists of abbreviations of colleges and universities offering programs in architecture and women's architectural organizations are provided at the back of the book.

197. Goldreich, Gloria and Goldreich, Esther. What Can She Be? A Film Producer. New York: Lothrop, Lee and Shepard Company, 1977.

The career of a woman film producer is briefly examined. It is a progressive account of activities engaged in to produce a film for children. Background work, planning, soundmixing, videotaping, and editing are aspects presented. Briefly mentioned are the education and on-the-job training necessary to be a film producer. Photographs are in black and white.

198. Goldreich, Gloria and Esther. What Can She Be? An Architect. New York: Lothrop, Lee and Shepard, 1974.

This account of a woman architect's job shows the various types of work done from planning an institutional structure to designing a home. It depicts the process from conception to construction through black and white photos. Illustrated is the involvement in the historical preservation of a building, the job duties, and this woman architect's family and home life. It shows her ability to juggle home, career and social responsibilities. This book will provide knowledge of careers in art.

Chapter 5

SUMMARY

The purpose of this study was to identify and list books that could be used in the visual arts curriculum for pre-adolescents and early adolescents enrolled in grades four through eight. The bibliography allows the user to find titles and information which relates to specific concepts applicable to their interests and intended use. In order to facilitate use, the bibliography was divided into categories of art. Those categories were based on aims, goals, and objectives set forth by the document The Visual Arts in Iowa Schools, published by the Iowa Department of Public Instruction.

Books which comprise the entries were obtained through three school library collections, one public library collection and the University of Northern Iowa Library Youth Collection. By using the card catalog, shelf lists, Index to Collective Biographies for Young Readers and Dewey Decimal classification number for careers, the books were identified, assigned to appropriate categories, and annotated with pertinent information. The quantity of art books found in each collection varied. The collections with the fewest number of art books were found at the elementary level.

In compiling this information, 198 books were examined. Of the 198, 24 were placed in the category of history, 20 in art appreciation, 102 in media and technique, 23 in the category of individual artist, 11 in elements and principles, 18 in themes, 3 in careers, and 1 in arts personalities.

In the three school libraries there appeared to be a connection between the quantity of art books and the interest displayed by the art teacher at the school in having art print resources and using them. The more interest displayed, the greater the number of art books in the collection. The number of art books in the various categories could illustrate a possible connection between the categories and the phases of the art curriculum that are more heavily supported. The emphasis would seem to be placed on media and technique, while careers, art personalities, and elements and principles are considered to a lesser degree.

One category not included in this study, which would be recommended for consideration should this study be replicated, is the new technologies. The categories of video art and computer art which are being introduced at the present time into the public schools will need supporting print resources. The category of textiles could be further subdivided and a new category comprising mixed, media, collage and assemblage might be added.

In conclusion, there are art books available to aid teachers and students in the study of the arts. This list of art literature for grades four through eight should aid the media specialist or librarian in making these sources available for those interested.

APPENDIX

The Visual Arts in Iowa Schools

compiled by Laura Magee;

Department of Public Instruction

State of Iowa

1985

AIM ONE

Guiding Students to Perceive, Comprehend
and Evaluate the Visual World

The purpose of AIM ONE is to awaken students to the visual characteristics of the natural world and the world created by humans.

Sensory awareness is fundamental to the creative process. The human senses must be alert to sights and sounds and other stimuli before any kind of organized response can occur. Our physical and intellectual well-being depends on our ability to notice and understand what we see, hear, taste and feel.

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Develops concepts and values about natural and created environments.	1. Maintains curiosity and enjoyment of the natural environment	1. Recognizes the impact that the environment and humans have on each other	1. Develops value system and acts upon the quality of his/her environment
	2. Recognizes that some person designed and created the objects in the environment	2. Learns that design is an attempt to organize space, develop tools and create useful and decorative objects	2. Learns to evaluate the quality of a form and its relationship to its function

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
	3. Recognizes the need for harmony between the natural and created environment	3. Understands how architecture, urban/rural planning, landscape architecture, industrial design and interior design have been used to form the environment	3. Interprets how architecture, urban/rural planning, etc. reflect the aesthetic, social and political values of groups of people
	4. Becomes aware that nature, technology and art are related	4. Understands the art applications of scientific and technological developments (photography, video, computers, etc.	4. Analyzes and evaluates the scientific and technological worth and uses of these developments as forms of artistic expression

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
B. Learns about and evaluates human-made symbols	Recognizes that visual symbols are designed by humans and used to convey meaning often in	Interprets visual symbols that give meaning to abstract concepts	Evaluates the symbols which influence human values and behaviors. (advertising, graphic communications, propa-

conjunction with
other modes of
communication

ganda, stereotyping,
etc.

AIM TWO

Helping Students Acquire an Ability to Look at and Understand the Visual Arts

The purpose of AIM TWO is to prepare students for their life as viewers and users of art.

Artworks have certain identifiable visual characteristics such as subject matter, media, style and design. We can help students recognize these qualities and develop a related vocabulary. By acquiring this skill and knowledge, students can grow in confidence when viewing and analyzing works of art. Few students will become practicing artists, but all should become persons with a well-developed aesthetic sense.

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Develops abilities to look at and respond to works of art	1. Identifies and describes the subject matter, media, techniques, elements and principles of design in works of art	1. Interprets and is aware of relationships between these components in works of art	1. Makes critical judgments about these relationships in works of art
	2. Is aware that art is an expression of ideas and feelings	2. Interprets art as visualized ideas and feelings presented in a form unique to the artist	2. Evaluates the successful merger of ideas and feelings with visual components

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
B. Is aware of styles of individual artists, particular movements, and historical time periods	1. Is aware that artists work in different styles	1. Understands how artists are influenced by media, other artists, historical events and society	1. Evaluates the artist's impact on societies, cultures and new forms of expression
	2. Recognizes that each society's beliefs are expressed through its artifacts	2. Identifies and interprets threads that are common in the artwork of all cultures (environment, values, religion, technology, politics, etc.)	2. Evaluates own cultural and visual symbols

AIM THREE

Motivating Students to Develop and Communicate Imaginative and Inventive Ideas

AIM THREE focuses on the mental manipulation of perceived images and ideas

as well as the development of abilities in higher levels of visual thinking.

Developing imaginative and inventive ideas is a process that is essential to making and responding to art. It is a way of thinking that involves exploration, experimentation, generation and elaboration. Teachers need to provide students with opportunities to experiment with media and ideas and to see a wide variety of artworks. Students need opportunities to devise their own ideas for their art and to recognize the validity of their ideas for art interpretation. Creative personal expression and response are valuable because they affirm uniqueness and self-worth.

Imaginative and inventive thinking lead to more conscious awareness. It is the freedom and power to see, to transform, to make and to understand. Ordinary experiences are seen from a fresh perspective allowing new concepts to emerge.

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Experiments by manipulating images, objects and concepts to express personal ideas in visual forms	1. Explores physical characteristics and qualities of materials of the physical world	1. Develops an awareness of how the characteristics and qualities of materials interact and influence each other	1. Uses materials and concepts in more than one way
	2. Develops an awareness of individual visual forms (the elements and principals of art)	2. Develops an awareness of how visual forms interact and influence each other	2. Analyzes, re-arranges and synthesizes visual forms to express ideas
B. Understands and uses visual language	Understands that visual forms can have various interpretations	Develops an awareness that visual forms can convey expressive meaning and can be symbolic or metaphoric	Evaluates transitions, connections, conflicts, metaphor symbols which express ideas
C. Develops an awareness of problem-solving as basic to the artistic design process	1. Sees and describes different ways that artists/designers have expressed their ideas	1. Compares and discusses reasons for different ways that artists/designers have expressed their ideas	1. Evaluates the different ways that artists/designers have expressed their ideas
	2. Develops artistic/design problems and selects best idea and appropriate media from many possibilities	2. Elaborates and refines solutions	2. Evaluates effort

AIM FOUR
Assisting Students in the Making of Art

AIM FOUR recognizes that students often need to make art in order to fully understand, enjoy and benefit from the creative process.

When students are motivated, provided a wealth of meaningful learning experiences, and guided by a creative art teacher, they will produce artistic images, objects, and environments. In this process they discover the invincibility of the creative spirit.

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Uses own environment, experiences, and feelings as sources for ideas in artwork	Is motivated to observe and respond to environment and experiences	Relates ideas to particular media, approaches, styles and formal elements	Independently generates, elaborates and refines ideas for artwork
B. Gains confidence in the use of media and tools for personal expression	1. Explores and develops basic skills in utilizing physical and expressive qualities of art media and tools 2. Follows directions for proper care and safe use of art media, tools and equipment	1. Develops skills relating the physical and expressive qualities of art media and tools 2. Practices a responsible attitude toward the care and safe use of art media, tools and materials	1. Selects and adapts media and techniques for personal style and expression 2. Develops self-direction for the organization, care and safe use of media, tools and workspace
C. Uses evaluation as a learning experience	Explains own artwork as process and product	Analyzes various components of process and product of own artwork (i.e. idea, skills, formal elements, etc.)	Develops ability to evaluate own artwork

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