Trends In Elementary and Secondary School Art As Revealed In Selected Art Periodicals In The Field Since 1920

Drew A. Dobosh
Fort Hays Kansas State College

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TRENDS IN ELEMENTARY AND SECONDARY SCHOOL ART

AS REVEALED IN SELECTED ART PERIODICALS

IN THE FIELD SINCE 1920

being

A Thesis presented to the Graduate Faculty of
The Fort Hays Kansas State College in
partial fulfillment of the require-
ments for the Degree of Master
of Science

by

Drew Albert Dobosh, Ph. B. of The University
of Chicago 1933; B. A. E. of the Art
Institute of Chicago 1931

Approved:

Date: May 17, 1937

Major Professor

Chairman, Graduate Council

acting
ACKNOWLEDGMENT

This study was made possible through the guidance of Dr. Robert T. McGrath, Head of the Department of Education, Fort Hays Kansas State College. The writer is indebted to him for his help, interest, and encouragement.

Grateful appreciation is also extended to Dr. Floyd B. Streeter, Secretary and Acting Chairman of the Graduate Council of the Fort Hays Kansas State College, for his suggestions and help in this study.

D.A.D.
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This thesis is concerned with trends in art education in elementary and secondary schools as revealed in the survey of certain selected art periodicals since 1920.

In a review of research in the field of art education the writer calls attention to certain theses somewhat related to his problem. For example, Smith in a study entitled "Trends of Thought in Art Education" made in 1933 based on data obtained from an examination of the copies of the Annual Proceedings of the Western, Pacific, and Eastern Art Associations from 1894 to 1930, concludes that the determination of trends in art education is based upon the following:

1. "All opinions relating to art education expressed in the last 40 years.
2. The status and the influence of the individual who proposed the idea.
3. The influence of related subjects introduced into the curriculum.
4. The demand made by educators in recent years for a statement of aims and definitions of subject matter, and
5. The comparative frequency of opinions during the period studied."  

Again, Farnum in the Biennial Survey of Education in the United States, 1928-1930, in Chapter VIII of Art Education, page 2-3, in a chart showing earlier and later trends in art from 1800-1933, concludes as follows:

"The base is narrow with the rising line allowing much greater space to the fine arts side of art education. Industrial art was just beginning to awaken. Ascending toward the top the 'Fine Arts' diminishes and industrial art increases until a new element, art appreciation, enters at about the time of the Chicago World's Fair."¹

Again, Heltper² in a study made in 1932 in an effort to discover trends in art education as reflected in art objectives, listed courses of study used in art for the past twenty-five years, found a swing from an over emphasis on Fine Art to industrial art. The same conclusion is expressed by Pedro Lemos³ writing in the School Arts Magazine in October, 1937. He maintains that shortly after the appearance of the taborets in art education there came a great influx of machinery into the schools, the pendulum swung toward utility in art, but it swung to the extreme and then back again toward applied art, as for example in industrial arts education.

---


Problem

It is the purpose of the author in his study to show the trends in present day art as revealed in a close study and analysis of materials contributed in outstanding periodicals in art education since 1920.

Procedure

The procedure employed in selecting the art publications from which the data for revealing art trends were selected consisted in obtaining uniformity of agreement in the magazines used. The writer first wrote out a list of twenty-four art publications which in his own opinion were representative of the field. Then a key to be used in judging the quality of each of the twenty-four was designed. This key had five points of reference, as appears below:

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*Creative Art* Jan., 1934, combined with the *American Magazine of Art*.

**International Studio** Sept., 1931, was taken over by the *Connoisseur*.
The art instructors asked by the author to use the key in evaluating each of the twenty-four art periodicals were these: Miss Mabel Vandiver, Head of the Art Department in the Fort Hays Kansas State College; Mr. John M. Strange, Assistant Instructor in Art in the Fort Hays Kansas State College; Mr. Leon L. Winslow, Director of Art Education, Baltimore, Maryland; Mr. Royal B. Farnum, Educational Director, Rhode Island; Mr. Robert S. Hilpert, Instructor in Art in University of Minnesota; Mr. Pedro Lemos, Director of American Art Aid in Education also Editor of School Arts Magazine and Professor of Art at Stanford University of California; Mr. C. W. Knouff, Director of Educational Department of the American Crayon Company; Mr. William Whitford, Professor of Art Education at the University of Chicago; and the author of this study.

The writer wishes to evaluate each art magazine he has finally chosen as shown in the master-key list to determine its value and to discover the things mentioned often as to subject matter in relation to public school art. The ultimate aim of the writer is to find the common denominator as revealed in the six
art magazines. Finally, all this will enable one to see the
trend in the elementary and secondary school art from 1920 to
the present and also be able to predict for the future as to
its emphasis in public school art.

Approach be a balanced program in art which shows the
significant trend in art education today which in reality is a
division of subject matter. This is an eight-fold approach to
art education which stresses the basic elements, principles, and
practical applications of art.

I. DRAWING — The graphic experience

II. PAINTING — The graphic experience

III. DESIGN — The ornamental.

(projective and decorative experience)

IV. COLOR — The chromatic experience

V. CONSTRUCTION — The motor-constructive

VI. LETTERING — The ornamental experience

VII. APPRECIATION — The visual-sensitival ornamental experience

evaluative and aesthetic experience

VIII. CREATIVE EXPRESSION — Joy of experience
CHAPTER II

ANALYSIS OF FACT PERIODICALS

Approach to a balanced program in art which shows the significant trend in art education today which in reality is a division of subject matter. This is an eight-fold approach to art education which stresses the basic elements, principles, and practical applications of art.

I. DRAWING -- The graphic experience

II. PAINTING -- The graphic experience

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V. CONSTRUCTION -- The motor-constructive

VI. LETTERING -- The ornamental experience

VII. APPRECIATION -- The visual-mental enjoymental experience evaluative and esthetic experience

VIII. CREATIVE EXPRESSION -- Joy of experience
1. Definition of Terms.

The writer wishes to define the following terms in the classified materials in order to understand a few simple but essential principles of drawing and art structure which will enable the teacher to give the child the help he needs.

I. DRAWING ELEMENTS

Drawing is recognized as the means for the clarification or expression of ideas, for the representation of objects and for recording events. Drawing divides itself into two distinct parts; these are design and representation. Design treats of the originating of forms of objects and of their decoration according to the laws of use and beauty. Representation deals with the apparent characteristics of objects. It includes the study of proportion and the principles of perspective and composition.

In brief, drawing is the art of representing objects by lines made with a pen, pencil, crayon, or piece of charcoal; it is delineation as distinguished from painting. It is the act of one who or that which draws, in any sense.

II. PAINTING

Painting is an act of placing paints upon paints or colors upon colors with a brush, palette knife, or fingers as a preservation or decoration; it is the art of representing objects
on a surface of paper, canvas, wood or plaster by means of pigments; it is a medium which includes oil painting, water color, tempera color, and finger painting. Painting is also graphic expression seen or imagined as represented in which ideas and feelings are given form by laying colors on a surface.

III. DESIGN

This is a game of design practiced by artists in the profession and also pupils in the elementary school. Design becomes a game of interest as one assembles the elements. Designing implies conceiving and planning finished products regardless of whether or not a drawing is made in advance of the actual construction. Design is to produce a plan for anything and it is an arrangement of details in the nature of forms or colors, or both, intended to be executed in hard substances or pliable material or to be applied to a fabric for ornament. The purpose of all design in its broadest sense is two-fold: it must produce an article of use and of as much beauty as is possible.

IV. COLOR

Color, like any other subject in the universe, has three dimensions; instead of having length, breadth, and thickness, like a box, color is measured by hue, value, and chroma. Color is that quality of an object by which it emits, reflects, or transmits cer-
tain rays of light and absorbs others, which is followed by a specific effect on the eye.

Color in a broad sense can accomplish one of four purposes: it can express realism, as in process work; it can be used for distinction or classification, as with colored forms, map areas; it can be psychological in that some hues are warm and aggressive in feeling while others are cold and passive; it can express beauty in the largest and most important field of its utility.

V. CONSTRUCTION

Construction is the act of constructing or that which is constructed. Constructive work is not only an essential element in general education, valuable alike to the scholar and the artisan; it is also a factor in awakening vocational interests and promoting vocational efficiency.

Construction means the production of things in tangible form; it is the logical conclusion of design and it tests the adequacy of drawing. It is the adjustment of the proportions of the whole toward true beauty.

VI. LETTERING

Lettering is the putting together of the symbols of the alphabet in such a way that they form a pattern which is pleasing
to see and easy to read. Not only must the lettering be legible but it must also be planned to make a good design; it must have pattern orderly in arrangement, well spaced, well adjusted in the relations of the value and the color harmonies.

VII. APPRECIATION

To appreciate one must develop ability and enjoy aesthetically and intellectually correct arrangements of space, beauty of line, fine proportions in form, and harmonious combinations of color, whether it be in the fine arts of architecture, painting, or sculpture, the environment of nature, or in the arts of man's industry and genius including the child's own work as well as that of more skilled hands.

VIII. CREATIVE EXPRESSION OF THE INDIVIDUAL

It is an art impulse which leads man blindly to create with little or no notion of the end he has in view. Some art impulse has led into many channels which can be connected with play. Creative activity is activity that is not directed. Clues to the meaning of creative activity would be found in such words as freedom, originality, experiment, expression, interpretation, evaluation, and appreciation. It develops into self-direction intelligently and solves that purpose one is trying to achieve. Above all, aesthetic appreciation must be present before there can be
artistic production. One must include the material symbol with clearness of thinking in planning and with excellence in execution to achieve creativeness.

2. Art Periodicals Analyzed

(a) Design

I. DRAWING

A. Diagram

Animal drawing, R. Muller,
  v.30, p.6,7-9, May 1928.
Animal squares, K. Kahle, Marjorie Kelley,
  v.30, p.28,39, June 1928.
Borders from ocean growths, Ruth Harwood,
  v.29, p.73, Sept. 1927.
Contour drawing, M. Williams,
Flower composition in three dimensions, Ernest Wright,
  v.32, p. 62, July-August, 1930.
Study of line and mass, Felix Payant,
Stage designs in charcoal, Virginia Murphy,
  v.32, p. 84-7, Sept. 1930.

B. Analytical

Memory drawing, v.
  v.33, p.171-72, Dec. 1931.
Woodcut by Chrostowski,
  v.33, p. 276, April 1932
The exhibit of the 500 ducks, Jessie Todd,
  v.37, p.32, May 1935.
The study of animals as an art, E. Bushnell,
  v. 37, p.36, Jan. 1936.
All-over designs in charcoal, Lon Webber,
  v.33, p.53, July-August 1931.
Toward our own tradition, William Henning,
  v.37, p.8-9,48, Dec. 1935.

C. Informational

Flower study in charcoal, Doris Hayes, v. 32, p. 35, June 1930.
Figure done in simple form, Wright, v. 32, p. 64, July-August 1930.
Two figure designs, Doris Hayes, v. 32, p. 64-65, July-August 1930.
Cats, v. 37, p. 17, Jan. 1936.
Mr. Engineer meet an old colleague, Herman Schneider, v. 27, p. 2-23, May 1935.
Athletics, Charlotte Bisazza, v. 37, p. 34, May 1935.

D. Instrumental

Acid etching, Ehlers, v. 27, p. 201-2, March 1928.
"Classes showing how the tree yields fruit to the youth," v.37, p.47, Dec. 1935.
Cleveland print show, I. T. Frary, v.37, p.29, Jan. 1936.
Wood block prints, Jean Charlot, v.32, p.122, Nov. 1930.
Flight into Egypt, S. Chrostowski, v.33, p.276, April 1932.

II. PAINTING

A. Water Color

Compositions in water color and chalk on cork, Elizabeth Franklin, v.37, p.35, April 1936.

B. Oil Painting

Mixing bowls, Nina Hatfield, v.26, p.34, June 1924.
How I use lusters, Anna Armstrong Green, v.26, p.18-19, May 1924.
In copper lustre, Jetta Ehlers, v.30, p.57-60, July-August 1928.
About lustre, Jetta Ehlers, v.27, p.30-33, June 1925.


Mexican artists, Diego Rivera, v.32, p.128, Nov. 1930.

Two Murals, by Rivera, Diego, v.32, p.128, Nov. 1930.


A mother goose panel, M. Wise, v.37, p.37, April 1936.

Painted panel, Clara Stroud, v.27, p.244(color), April 1926.

High school murals, Skinner, v.37, p.11-13, Jan. 1936.


Murals by pupils as classroom decorations, Felix Schwarz, v.37, p.31, Jan. 1936.


III. DESIGN

A. Costume


Studies of bird pattern in textile design, N. B. Zane, v.28, p.64-66, Sept. 1926.


Designs for batik in high schools, Bushnell, v.50, p.29-30, June 1928.

Animal design problem for batik wall hanging, Kahle, v.30, p.25-6, 35-6
Costume design competition, Nil, v.28, p.21-23, June 1926.
Modern design in dress, Bonnie Cashin, v.30, p.10-12, May 1928.
Costume design in pageantry, Bushnell, v.31, p.60, July-August 1929.
Modern silk design, Isabelle Murray, v.27, p.185-88, March 1928.
Designing for printed textiles, Montague, v.28, p.105-7, Nov. 1926.
Study of birds in the textile design, v.28, p.105-7.

B. Interior

Modern decorative screens, F. Dentler, v.33, p.9, May 1931.
Seventh grade squares, Mrs. Eleanor W. Van Riper, v.28, p.146-8, Jan. 1927.
Artist in theatre, Charles Friedman, v.27, p.210-13, April 1926.
Stage designs for high school, E. Bushnell, v.29, p.208-09, April 1928.
Theatre design, Nov. 1925.
Screen panels, Ida Wells Strond, v.26, p.204-8, March 1925.
Decorative panel, Mabel Louise Howell, v.26, p.206 (color), March 1925.

C. Exterior

Rain and snow, Rose M. Acker, v.28, p.149-151, Jan. 1927.
Snowflake designs, Ruth Harwood, v.29, p.150, 154-6, Jan. 1928.
The skyscraper in design, A. Johnson, v.30, p.21-23, June 1928.
Skyscraper in design, E. Bushnell, v.30, p.21-23, June 1928.
D. Order

1. Balance

Waterfalls in decorative design, N. B. Zane,
v. 29, p. 201-5, April 1928.

Border design, N. B. Zane,
v. 26, p. 7, May 1924.

Masks in design, E. Bushnell,

Masks, Roy Kinball,
v. 28, p. 81-84, Oct. 1926.

Masks, Atherton,
v. 29, p. 86, Oct. 1927.

Masks, V. Wieseltier, Frank Crownshield,
v. 32, p. 259, April 1931.

Pageant mask problem, M. De Era,
v. 31, p. 72-73, Sept. 1929.

A mask, Mexican, S. Shell,
v. 32, p. 123, Nov. 1930.

Design in theatre masks, E. Bushnell,

Masks as a problem in design, Felix Payant,
v. 27, p. 61-63,72, Sept. 1925.

Continuity of line in designs, Bushnell,
v. 29, p. 189-90, March 1928.

Leaf form in design, Eva E. Donley,
v. 27, p. 44-46, July 1925.

Designing from natural forms, Nellie Hogan,
v. 29, p. 144-46, Jan. 1928.

Leaf form in design, Eva E. Donley,
v. 27, p. 21-24, June 1925.

An all-over pattern of bugs, Frances Rager,

Quick route to design, E. Donley,
v. 29, p. 210-17, April 1928.

Designs by students, Margaret Lansing,
v. 26, p. 80-82, Sept. 1924.
2. Proportions

Dynamic design, E. Bushnell,
Geometric symbols in all-over design, Frances S. Rager,
Collection of motifs, Donly,
  v.31, p.15-17, May 1929.
Another field, E. McLeod,
Art work in Indian schools, Nellie Hogan,
  v.31, p.18-20, May 1929.
Horse chestnut in design,
  v.31, p.93-95, Oct. 1929.
Costume design for H.S., Irene A. Forrest,
  v.32, p.256-7, April 1931.
Designing decorative figures, E. Arnold,
  v.30, p.45-46, July-August 1928.
Figures in design,
  v.29, p.119.
Human figure in early art, Rhythmic use of the figure,
  Charlotte Eisazza,
  v.33, p.11, May 1931.
Human figure in design, N. B. Zane,
Figure designs, Hazel Padden
  v.27, p.199-200, March 1926.
Decorative use of the human figure, Felix Payant,
  v.27, p.116-19, Nov. 1925.
Horse in design, I. W. Strand,
  v.27, p.89,190,208, Oct. 1925.
The dog in design, M. Sanders,
  v.30, p.81-84,90, Oct. 1928.
Dog designs, Ida Strond,
  v.29, p.148,149, Jan. 1928.
Designing for appearance, H. Van Doren,
  v.37, p.10-11, March 1936.
Designing for appearance, H. Van Doren,
  v.37, p.12-21,39, March 1936.
Design problems for the beginner, Heckman,
  v.26, p.27-30, June 1924.
All-over designs,
Continuity of line in designs, E. Bushnell,
  v.29, p.189-90, March 1928.
Dynamics inspire dynamic design, Arnold,
  v.30, p.53-6, July-August 1928.
Practical dynamic symmetry, Vashti Morgan,
3. Harmony

Exercises in squares, E. E. Donly,

One inch square, Clara Strond,
  v.27, p.192-95, March 1926.

Snowflakes designs, F. Harwood,
  v.29, p.150,154-6, Jan. 1928.

Block print design, N. E. Zane,
  v.27, p.11.

Photographs, M. Bourke-White,
  v.37, p.27-29, Sept. 1935.

Music as a source of design, Vida Harris,

Medallion contest,
  v.27, p.53, June-July 1925.

Problem in plate designs, Rosenblatt,
  v.32, p.60-61, July-August 1930.

Figure designs,
  v.28, p.70-71,117,140,152, Sept. 1926.

Bowls of flowers, I. W. Strond,
  v.26, p.118-21, Nov. 1924.

Figure construction for the high school, Angeline Stansburg,
  v.29, p.7, May 1927.

The tea-cozy, Clara Strond,

Individual designs, Josephine Cantieny,

Design and a pie plate, A. Heckman,
  v.26, p.62-66, August 1924.

History of ornament correlated with advanced design, Kahle,

Inspiration in design, Bushnell,

Designing directly with the brush, Harriet Wilson,

Design problem in S. & C. curves, N. E. Zane,
  v.27, p.159-61, Jan. 1926.

Composition, Walter F. Isaacs,
  v.28, p.34-37, June 1926.
The triangle and the abstract, Helen Rhodes, 
v.29, p.81-84, Oct. 1927.
Circle composition, Ruth Harwood, 
v.29, p.8-9, May 1927.
Perennial circus problem, M. McLeod Beck, 
Circle as a unit of design, 
v.27, p.71.
Animals in circles, I. Strond, 
v.28, p.87-89, Oct. 1926.
Birds on the triangle, C. Strond, 
v.26, p.36-38,88, June 1924.
Lesson and laughter, Coster, 
v.27, p.111-14, Nov. 1925.
Animal designs, A. Gardner, 
v.30, p.33, June 1928.
Airbrush decorations of Antine Jenisch, G. Becker, 
v.31, p.149-51, Jan. 1930.
Figures used in rhythmic decoration, Jacques Cartier, 
v.32, p.20-1, May 1930.

4. Rhythm

Rhythmic patterns in the graphic arts, Williams, 
Pattern interest in linoleum block printing, Zane, 
v.27, p.8-12, May 1925.
All-over pattern, J. Ehlers, 
Rhythmic designing, Reiss, 
v.32, p.246, April 1931.
Studies in decorative figure work, 
v.30, p.210,16,
Figures used in rhythmic decoration, 
v.31, p.20-21,
Human figure in early art, 
v.33, p16-8,
Rhythmic use of the figure, 
v.33, p.11,
Flower motifs in different styles, May Warner, 
Design for high school, Hazel Moore, 
v.33, p.26-31, June 1931.
Teaching design, Charlotte Bisazza, 
Free brush designs, B. Naylor, 
v.33, p.36, June 1931.
Rhythmic modern design, Bushnell, 
v.31, p.33-34, June 1929.
5. Costume

New textiles for new interiors,

Textile designs of Paris, Ruth Johnson
v.26, p.197-200, March 1925.
Study of birds in the textile design,
v.28, p.105-7,
Designing for printed textiles, Montague Charman,
v.28, p.105-7, Nov. 1926.
All-over patterns in printed silks, E. Bushnell,
v.29, p.41-43, July-August 1927.
Modern silk design, Isabelle Murray,
v.27, p.185-88, March 1926.
Modern fabric designing, Vally Wieselthier,
Modern design in dress, Bonnie Cashin,
v.30, p.10-12, May 1928.
Costume design in pageantry, Bushnell,
v.31, p.60, July-August 1929.
Costume design competition, Nil,
v.28, p.21-3, June 1926.
Costume designing, Elizabeth Robinean,
A textile design, Leon Bakst,
v.32, p.23, May 1930.
Textile designs,
v.32, p.81-83, Sept. 1930.
Textile designs, Gibson,
Textile designs, Rosemary Ketcham,
Animal design problem for batik wall hanging, Kahle,
v.30, p.25-6,35-6,
Designs for batik in high schools, Bushnell,
v.30, p.29-30, June 1928.
Four bags in batik, Annie Southerne,
Studies of bird pattern in textile design, N. E. Zane,
v.28, p.64-66, Sept. 1926.
Needle-point, patchwork and darned designs, I. Strond,
Fabric design competition develops students work, B. Naylor,
6. Fitness to purpose

Trade marks, Vally Wieselthier, v.33, p.39, June 1931.
Polish decorative motifs, v.33, p.286-7, April 1932.
All-over patterns in printed silks, Bushnell, v.29, p.41-43, July-August 1927.
Motif hunting and hiking, Eva Donley, v.29, p.28-32, June 1927.
Mt. motifs in decorative design, N. Zane, v.29, p.101-5, Nov. 1927.
Use of figures in decoration, Ehlers, v.28, p.218-19, April 1927.
Designs in the grades, Catherine Couch, v. 26, p. 84-88, Sept. 1924.
Animal alphabet, I. Strond, v. 27, p. 28-29, June 1925.
Fish designs, Clark, v. 30, p. 64, Sept. 1928.
New definition on design, B. Glenn, v. 37, p. 8,9-13, June 1935.
A design lesson for beginners, v. 37, p. 32,33, Nov. 1935.
Design lessons in number one, v. 37, p. 34-5, Sept. 1935.
Arrangement, v. 37, p. 8-11, Sept. 1935.
Lesson in design, Sara McIntire, v. 33, p. 57,72, July-August 1931.
Designing within limitations, Albert Heckman, v. 26, p. 8-9,14, May 1924.
Design in the grades, Catherine Couch, v. 26, p. 84-88, Sept. 1924.
Design problem in high school, Dorothy Bulkley,

Some helps in learning to design, M. B. Lansing,
v.28, p.54-56, July-August 1926.

Designing decorative units in definite areas, A. Robinean,
v.28, p.128-38, Dec. 1926.

Some design elements and their use, N. B. Zane,

Modern design, Bushnell,

Utah, all-over designs, R. Harwood,
v.30, p.15-17, May 1928.

To design is to be modern, Maria Morris,
v.31, p.35-37, June 1929.

The high school annual from the art editor's point of view,
Patricia Barton,

Cover designs worthy of mention, Editorial page,
v.26, p.40-41, June 1924.

How and why we started "Ye paint pot," I. Strond,
v.28, p.1-5,29-32, May 1926.

Insert panels for magazines, Northrop,
v.28, p.204-7, April 1927.

Commercial art in Ashland, Oregon, Felix Payant,
v.29, p.49-51, July-August 1927.

Commercial design, Kahle and Benton,
v.30, p.70-71,80, Sept. 1928.

Problem in space cutting for magazine advertisement, Lester Bonar,

Designing Christmas cards, I. Strond,

Christmas cards, E. Zweybruck,

Christmas again, Ida Strond,

Christmas greeting cards, I. Strond,

Christmas papers are easy to make,
v.37, p.34-35, Nov. 1935.

Historical scenes for Christmas cards, A. Melgaard,
v.33, p.159, Dec. 1931.

House motifs,
v.33, p.177, Dec. 1931.

Bird motifs, Eva Donly,
v.27, p.94-5, Oct. 1925.

Aztec motifs, Jean Charlott,
v.32, p.138-40, Nov. 1930.
Problems in elective art, Bulkley,
Animals in circles, I. Strond,
  v.28, p.87-89, Oct. 1926.
Animal motifs,
Animals as a source of decorative motifs, N. B. Zane,
  v.28, p.192-4, March 1927.
Abstracts in design, Lucy Ferry,
  v.26, p.54-55,58-59, July-August 1924.

7. Dominance and Subordination

Is modern art, advertising art? Bertha Lange,
  v.31, p.74-76, Sept. 1929.
Decorative maps, N. Zane,
Problems in elective art, D. Bulkley,
Should art be nationalistic, Walter Isaacs,
  v.32, p.49,58,68-9, July-August 1930.
Carved and painted death masks,
  v.32, p.24-5, May 1930.
Inspiration from the Congo, Helen N. Rhodes,
  v.27, p.1-4, May 1925.
Primitive African animal forms, Ramus,
  v.32, p.2-7, May 1930.
Abstract principles of design, Sylvia Coster,
  v.28, p.113-15,119, Nov. 1928.
Designs by students, Murray,
Modern abstract design, Kahl,

IV. COLOR

A. Theory and its scheme

Color in design, Edith Bushnell,
A consideration of the educational use of color, L. Grubert,
  v.37, p.24, April 1936.
Tempera color process--a new medium for designers, F. Payant,
  v.31, p.81-4, Oct. 1929.
Creative design in the color chart, Goss and Harwood, v.33, p.166, Dec. 1931.
When color is printed, Faber Birren, v.37, p.9,42, Oct. 1935.

B. Application of Color

For motifs in color, E. B. Donly, v.27, p.69,70, Sept. 1925.
Figure drawing, Ida W. Stroud, v.168-71, Feb. 1926.
Screen panels, I. Stroud, v.26, p.204-8, March 1925.
Decorative fish panel, v.33, opp.8, May 1931.
Giraffes, Katherine Barre, v.29, p.201-5, March 1928.
Color and design, Katherine Kahle, v.29, p.206-7, April 1928.

V. CONSTRUCTION

A. Crafts

1. Paper

Cut paper problems, Bushnell, v.29, p.216-17, April 1928.

Quick route to designs, E. Donly, v.29, p.210-15, April 1928.

Cut paper figures, G. King, v.28, p.10-12, May 1926.


Mountain themes in decorative landscapes, Zane, v.26, p.46-9, July-August 1924.

Cut paper tree units, R. Ernesti, v.29, p.212-13, April 1928.

Cut paper technique, Zane, v.27, p.34-35-36, June 1925.


Parchment lamp shades, v.27, p.126-30, June 1925.

Silk lamp shades, Nellie B. Crow, v.27, p.220-1, April 1926.

Lamps, W. K. Titze, v.28, p.211,214, April 1927.

Electric lamp with shade, Payant, v.27, p.178-80, Feb. 1926.


Personal greeting cards, Robineau and Titze, v.28, p.41-50, July-August 1926.
2. Woodwork

Gesso for telephones, Lauretta Smith, v.28, p.215-17, April 1927.
Modern designs for boxes, George Danskin, v.33, p.32-33, June 1931.
Silver bound boxes, Carlton Atherton, v.29, p.185-88, March 1928.
Screen design, 
  v.33, p.142, Nov. 1931.
Telephone screens, Kaley, 
Some hanging book shelves, George Danskin, 
  v.33, p.58-59, July-August 1931.
Viking ship as a junior high school problem, Vivian Hargrove, 
Design for lamp base, Gertrude Sullivan, 
  v.26, p.131,
Crafts and learning Berea College, Mary L. Ela, 
  v.37, p.14-17, Feb. 1936.
Book Ends, Kanskin, 
  v.32, p.254-5,256, April 1931.
New book ends, G. Danskin, 
  v.32, p.254-55,264, April 1931.
Bookplates, G. King, 
  v.27, p.216-17, April 1926.
Trays with fairyland designs of cut paper, H. Feldman, 
New fashions for puppets, Vivian Hargrove, 
  v.29, p.27-28, June 1927.
Game of puppetry, F. Drake, 
Marionettes, see puppets.

3. Bookbinding

Bookbinding, Rosemary Ketcham, 

4. Linoleum cutting

Animal designs for batik, 
  v.30, p.25-6,35-6, June 1928.
Graphice arts, 
  v.33,p.270, April 1932.
Woodblock prints, Jean Charlot, 
  v.32, p.122,
Block prints of ships, N. B. Zane, 
  v.29, p.22-23,142-43, June 1927.
Linoleum cuts, E. Mohler, 
  v.37, p.27, Jan. 1936.
New block prints, Feigin, 
College buildings in block print, A. Melgaard, 
  v.33, p.5, May 1931.
Design and block prints, A. Swisher, 
  v.33, p.93, Sept. 1931.
5. Clay

Pottery making (see clay work).
Editorial, American art,
v.33, p.237, March 1932.
Art schools, M. Werten,
v.33, p.278-85, April 1932.
Ceramics--two pottery technics,
v.37, p.32-34, Feb. 1936.
Study and teaching, Myrtle Meritt French,
v.28, p.21, May 1924.
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\textit{v.26, p.133-35, Dec. 1924.}

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\textit{v.31, p.54-57, July-August 1929.}

Clay problems for the school (lamp base), A. Robineau,
\textit{v.28, p.33-40, June 1926.}

Clay problems for the school (tea set), A. Robineau,
\textit{v.28, p.73-78, Sept. 1926.}

Clay problems for the school (book ends), A. Robineau,
\textit{v.28, p.13-15, May 1926.}

Pueblo pottery making, Dr. C. Guthe,
\textit{v.27, p.57-60, July-August 1925.}

Hand made pottery tea set, E. Stroud,
\textit{v.27, p.48-52, July-August 1925.}

Modern pottery, Varnum Poor,
\textit{v.32, p.214, Feb. 1931.}

Ceramic shapes, Goss and Harwood,
\textit{v.33, p.164, Dec. 1931.}

Clay problems for the school (tiles), Robineau,
\textit{v.27, p.197-8, March 1926.}

Clay problems for the school (bowls), Robineau,
\textit{v.27, p.214-15,223, April 1926.}

Flower motifs for china painting, May Warner,
\textit{v.29, p.159, Jan. 1928.}

An epic, Floy K. Hanson,
\textit{v.27, p.165-6, Feb. 1926.}

Bas-reliefs in plaster, H. Broad,
\textit{v.37, p.31, Feb. 1936.}

Designing plaques as an art project, Nellie Hogan,
\textit{v.30, p.92-95, Oct. 1928.}

Sat-suma tea tiles, W. K. Titze,
\textit{v.28, p.213-14, April 1927.}

Small fern dish, Jetta Ehlers,
\textit{v.29, p.19-20, May 1927.}

Swiss craftsmen,
\textit{v.37, p.24-27, Feb. 1936.}

The crafts of our island people, Irma Ireland,
\textit{v.37, p.18-23, Feb. 1936.}

Decorations used by Pennsylvania Germans, F. Payant,
\textit{v.33, p.248-53,259, March 1932.}

Japanese pottery, Carlton Atherton,
\textit{v.26, p.229-31, April 1925.}

Lessons in design from the ancient mound builders of Ohio, F. Payant,
\textit{v.31, p.22-26, June 1929.}

Comparative study of life forms and their symbols in S. W. Indian ceramics, M. De Bra King,
\textit{v.31, p.204-14, Feb. 1930.}
Colored cement pottery, K. Gillespie, 
Paintings in stone, K. Gillespie, 
v.31, p.11-13, May 1929.
Mexican pottery, E. Donley, 
v.32, p.142, Nov. 1930.
Mexican ceramics, E. Donley, 
v.32, p.140-2, Nov. 1930.
Boat design, 
Textile design on similar underlays, H. Reiss, 
v.33, p.79, Sept. 1931.
Designs by Warner, 
v.27, p.172-3, Feb. 1926.
Simple lustre glazes, A. G. Hopkins, 
v.27, p.37-38, June 1925.
Application of figures to overglaze decorations, W. K. Titze, 
v.27, p.96-98, Oct. 1925.
Tulip ware, C. Atherton, 
v.33, p.245-47, March 1932.
Decorative flower pots, Nellie Hogan, 
v.29, p.12-13, May 1927.
Vase shapes, Goss and Harwood, 
Wall vases for winter bouquets, N. Hogan, 
Tiles, 12th century baptistry, Florence Ruth Johnson, 
v.26, p.90-1, Sept. 1924.
Moravian tile fireplace, Rip Van Winkle, 
v.33, p.259, Nov. 1931.
Fireplace of Moravina tiles, 
v.33, p.136, Nov. 1931.

6. Leather

Some modern leather bound books, 
v.32, p.43, June 1930.
Designing on leather, N. Hogan, 
v.28, p.212-13, April 1927.
Little things to make in leather, C. Stroud, 
Lessons in working leather, 
v.32, p.57, July-August 1930.
Art of leather, Donn Jefferson Sheets, 
v.32, p.36-39, June 1930.
7. Metal

Ribbon slides, C. Atherton, v.26, p.188-9, Feb. 1925.
Bracelets, C. Atherton, v.27, p.129-31, July-August 1925.
Twist wire and wire drawing, C. Atherton, v.27, p.41-43, 60, 129, July-August 1925.
Modern metal and textile art, Prof. Scherz, v.33, p.44-5, June 1931.
Fire screens, v.29, p.109, Nov. 1927.
The crafts of our island peoples, I. Ireland, v.37, p.19, Feb. 1936.
Pennsylvania German iron hinges, v.33, p.257, March 1932.
Mexican tin designs (typical), v.37, p.20, Sept. 1935.

8. Baskets

Felt applique on baskets, Mabel C. Northrop, v.27, p.224, April 1926.
Hooked rugs, I. Stroud,
   v.30, p.189-92, March 1929.
An Indian purse, Helen Rhodes,
   v.32, p.71, July-August 1930.
Variety in designing, P. Mallory,
   v.33, p.197-208, Jan. 1932.
Textiles and baskets by Indians of Old Mexico, E. B. Donley,
   v.26, p.42-44, June 1924.
Quilts--an American craft, E. C. Galbraith,

B. Beauty

1. Domestic

New Hampshire League of Arts and Crafts, M. Stearns,

VI. LETTERING

A. Style

Designed initials, Alice Rosenblatt,
   v.30, p.24,27,31-2, June 1928.
Decorative letter, J. Ehlers,
   v.27, p.182,184, Feb. 1926.
Decorative initials, Cracow School of Applied Art,
   v.33, p.281,165, April 1932.
Lettering and designs with pen and ink, Edith Palmer,
   v.30, p.194-9, March 1929.

B. Application to fit purpose

Monogram making, Clara Stroud,
   v.29, p.44-8,60, July-August 1927.
Modern craftwork, M. Willisch,
   v.31, p.61-64, Sept. 1929.
Animal frieze for children's library, Arnold,
   v.27, p.107-9, Nov. 1925.
Design and craftsmanship of the Austrian workbund,
   Morianne Willisch,
   v.31, p.27-9, June 1929.
Animal alphabet, Ida Stroud,
   v.27, p.25-9, June 1925.
C. Method theory

Lettering (see alphabets)
Printing in the public schools, George Finigan,
v. 37, p. 33,40, Jan. 1936.

VII. APPRECIATION

A. Fine arts

1. Architect

Farm homes in Scandinavia, Elizabeth Haynes,
Architecture, J. Szczepkowski,
v. 35, p. 274-5, April 1932.
Architecture windows and Ohio State House, Frank Roos, Jr.,
v. 37, p. 28-9, March 1936.
Farm homes in Sweden, E. Haynes,
World's Fair architecture, photographed,
v. 37, p. 2, March 1936.
Popular architecture of Czechoslovakia, L. Matulka,
A Portfolio of architecture, R. Salcedo Magana,
v. 37, p. 2, March 1936.
Pennsylvania German interiors, Pierce,
v. 33, p. 242-3, March 1932.
Decorative arts of the Pennsylvania Germans, F. Pierce,
v. 33, p. 238-241,244,260, March 1932.
The roots of modern design, Walter Storey,
v. 37, p. 3-7, March 1936.
Mechanization evolves a new perspective, E. Farnham,
v. 37, p. 3-7, Nov. 1935.
Aeroplane views in design,
v. 31, p. 116-20, Nov. 1929.
Modern perspective, Helen Thrush,
Concerning several American architectural leaders, F. Roos, Jr.,
v. 37, p. 3-5,40, Dec. 1935.

2. Painting

Mexican artists, Montenegro,
v. 32, p. 192, Jan. 1930.
Mexican artists, Fermin Revueltas,
 v.32, p.129, Nov. 1930.
Grant wood and his painting,
 v.37, p.11, Dec. 1935.
"Arkansas," Thomas Benton,
"Flying Cordonas," J. S. Curry,
 v.37, p.12, Dec. 1935.
Mexico and her decorative arts, Frances F. Paine,
 v.32, p.129-31, Nov. 1930.
Modern transition in Swedish art, M. Yowm,
 v.37, p.5-8, May 1935.
Swedish painted wall hangings,
 v.32, p.239, March 1931.
Wall hangings
 v.32, p.221, March 1931.
Marriage chair and cushion,
 v.32, p.222, March 1931.
Screens, A. Best-Maugard,
 v.32, p.126, Nov. 1930.
Screens, Vally Wieselthier,
 v.32, p.203, Feb. 1931.
Fire screens, A. Best-Maugard,
 v.29, p.109, Nov. 1927.
Art and design of Persia, Rhoda Robbins,
Decorative arts of Poland, Dr. Mieczyslaw, Treter,
 v.33, p.266-9, April 1932.
Headdress design of two reigning beauties of antiquity,
 R. Fanning,
Japanese prints, B. Naylor,
Tile panels in subway at Newark, New Jersey, Domenico Mortellito,
 v.37, p.16-17, Sept. 1935.
Pencil painting, Edna Sandry,
 v.32, p.73-77, Sept. 1930.
Practical art problems, Laura De Vinney,
 v.29, p.35, June 1927.

3. Sculpture

Sculpture, Zakopane School of Woodcarving,
 v.33, p.271, April 1932.
Ceramic sculpture from Robineau exhibition,
 v.37, p.16-18, Dec. 1935.
History of ornament correlated with advanced design, Katherine Kahle,
Art Renaissance in Mexico, Mrs. Frances Flynn,
v.32, p.121, Nov. 1930.
Mexican artists, Adolfo Best-Maugard,
v.32, p.126, Nov. 1930.
Symbolic gods in art, B. Naylor,
v.32, p.50-6, July-August 1930.
Art appreciation from a school superintendent's point of view, A. Flora,
v.37, p.21,33, Sept. 1935.
A double page lay-out,
Shadow plays teach art appreciation, B. Nutto,
v.37, p.20, 21, 22, Nov. 1935.
A plan to coordinate the culture of the three Americas,
Art appreciation project, R. Fanning,
An art appreciation experiment, Isabella M. Murray,
v.27, p.152, 57, Jan. 1926.
Course in art which emphasizes appreciation, M. Williams,
v.33, p.125,150, Nov. 1931.
Have ideals in art education changed? Jean Gleaves,
v.37, p.3,34, April 1926.
Work of Cizek School, Vienna,
v.26, p.113-17, Nov. 1924.
The spirit of his work, Bertha Lange,
v.31, p.97-100, Oct. 1929.
Art education considered as growth and self fulfillment,
v.26, p.113,114,124, Nov. 1924.
Adventuring with teachers, Jean Gleaves,
Modernism in art education, Sheldon Cheney,
v.37, p.3,38, Sept. 1935.
Juvenile art classes, Dr. Wilhelm Viola,
An appreciation lesson from animal forms,
v.32, p.4495, June 1930.
Development of the intelligent consumer of art, M. Dollard,
v.37, p.26, Jan. 1936.
Its development. Its art (a cinema in America), E. Katz,
Art which surrounds us, M. Sibell,
v.37, p.3-5, Jan. 1936.
Museum a source of inspiration, E. Bradish,
v.31, p.140-44, Jan. 1930.
Problems in elective art, Bulkley,
Special student, M. L. Arnold,
v.29, p.16-17, May 1927.

Beginning the study of appreciation, Carmen Heath,

Appreciation and participation, Ray Faulkner,
v.37, p.5, Sept. 1935.

What is the art attitude, Corinne Tuthill,
v.37, p.3-31, May 1935.

Planning for the new art program, E. Gilmartin,
v.37, p.16-19, April 1936.

The young child and his art, Rachel Taylor,
v.37, p.20-25, April 1936.

The place of art in the activity curriculum, E. Robertson,
v.37, p.12-15, April 1936.

Artist-teachers of Cleveland, A. Howell,
v.37, p.8-10, April 1936.

Art tenets, A. Pelikan,
v.37, p.6-7,36, April 1936.

Looking for meaning, Harry Giles,
v.37, p.4-5,36, April 1936.

The editor's page on art and its development, Felix Payant,
v.37, p.1, April 1936.

Search for a conservation of the gifted, Henry Fritz,

Art a way of life, M. Haggerty,
v.37, p.23, Dec. 1936.

Method of teaching modern design, L. Webber,

Children's schools of acting and design, Rose Henderson,

Originality: a by-product of knowledge, Ethel Arnold,
v.29, p.191-2, 198, March 1928.

Changing concepts of art in lower elementary school,
L. Grubert,
v.37, p.9-10, Jan. 1936.

Modern art and the education of youth, R. Pearson,
v.37, p.21,44, Oct. 1935.

The function of the art teacher, Mary Albright,
v.37, p.30-4, April 1936.

High school art based on Scandinavian design, Alma Hamilton,

A practical plan for public works of art, Weaver,
v.37, p.35, May 1935.

Craft article discussions, Charles Harder,
v.37, p.3, Feb. 1936.

Craft article discussion, Jane Welling,
v.37, p.4, Feb. 1936.

Crafts and its discussion, Jessie Todd,
v.37, p.5, Feb. 1936.
Craft discussion, Rena Rosenthal, 
v.37, p.5, Feb. 1936.
Craft discussion, R. Stites, 
v.37, p.6, Feb. 1936.
Craft discussions, W. Whitford, 
Craft discussion, Glen Likens, 
Craft discussion, Nada Stocks, 
v.37, p.9, Feb. 1936.
Craft discussion, A. Gordon Melvin, 
v.37, p.9, Feb. 1936.
Craft discussions, E. Ziegfield, 
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v.37, p.9, Feb. 1936.
Danish designs, 
v.32, p.237, March 1931.
Finnish Riiy, 
v.32, p.235, March 1931.
Shabelsky collection of textiles, M. Morris, 
v.33, p.74-9, Sept. 1931.
Memorial collection of her work, Almsted, 
Adelaide A. Robinean, a significant American, 
Robbia, Giovanni Della, R. Fanning, 
Memorial Exhibit of her work, Felix Payant, 
Aboriginal art galleries of Africa, Stroyne, 
v.32, p.10-11, May 1930.
Original art galleries of France and Spain, F. Stroyne, 
Our aesthetic far-sightedness, A. Bernstein, 
v.37, p.11-13, Oct. 1935.
An art appreciation project, De Chavannes, 
v.32, p.66-67, July-August 1930.
Experiments on viewing pictures, Henry Williams, 
v.37, p.28-29, May 1935.
Industrial art exhibit, Naylor, 
Open air school of painting at Taxco, Mexico, T. Kitagowa, 
v.37, p.25, April 1936.
Polish art schools, M. Wiertan, 
v.33, p.278-85, April 1932.
Movement, Shigeta-Wright, 
v.37, p.29, Dec. 1935.
Photographic designs in industry, 
v.37, p.2-7, June 1935.
The children of Montmartre La Maternelle, E. Katz, v.37, p.28-9, April 1936.
Contemporary American industrial design, R. Bach, v.33, p.204-8, Jan. 1932.
An ancient art becomes a modern industry, Weaver, v.37, p.30-32, June 1935.
Modern display of merchandise, B. Naylor, v.33, p.36-59, June 1931.

B. Related art

1. Allied arts

a. Theatre

Polish theatre art, E. Zak, v.33, p.277, April 1932.
Theatre decoration, E. Zak, v.33, p.277, April 1932.
Stage design as a way of teaching art appreciation, V. Murphy, v.32, p.34-37,90-91, Sept. 1930.

b. Music

Designing with a symphony orchestra, A. Brown, v.33, p.149, Nov. 1931.
Place cards—art and music, M. Stewart,  
  v.37, p.36, Feb. 1936.

Two pages of music,  

c. Glassware

Glass, Nina Hatfield,  
  v.26, p.68, August 1924.

Detail of figure from a vase of orrefors glass,  
  v.37, p.38, June 1935.

Contemporary glass, C. L. Avery,  
  v.37, p.30-1, Dec. 1935.

Painting on glass, L. Matulka,  

Modern design in Swedish glassware,  
  v.37, p.36-38, June 1935.

d. Appreciation

Crafts aid in teaching appreciation, B. Hutto,  
  v.37, p.38, Feb. 1936.

The aesthetics of machine manufactured objects, Fernand Leger,  
  v.32, p.97-100, Oct. 1930.

Graphic art in the land of Midnight Sun, Florence Stroyne,  
  v.32, p.30-34, June 1930.

Eastern crafts from a designer's standpoint, F. Hanson,  
  v.33, p.50-52, July-August 1931.

Eastern crafts from a designer's standpoint, F. Hanson,  

Mayan arts, Lowell Hanser,  
  v.32, p.132, Nov. 1930.

Motifs from Mayan decoration, Jean Charlot,  
  v.32, p.133, Nov. 1930.

Crafts of the Netherlands, B. Naylor,  
  v.33, p.2-4,24, May 1931.

Art appreciation, A. McPhail,  
  v.37, p.31-32, Sept. 1935.

e. Pottery

Indian crafts studied by children, J. Wellington,  
  v.27, p.29, Feb. 1936.

Mimbren pottery, M. King,  
  v.31, p.213-14, Feb. 1930.

Decorative designs on mimbres pottery, E. Watson,  
  v.33, p.54-6, July-August 1931.

Primitive copy rights, Odd Halseth,  
  v.33, p.188-92, Jan. 1932.
Revival of Indian pottery, v.37, p.36-7, Sept. 1935.
Pueblo pottery making, Dr. Carl Guthe, v.27, p.57-60, July-August 1925.
Exhibit of the New York Society of Ceramic Art, v.28, p.17-19, May 1926.
Pottery recently shown in New York, R. Canfield, v.31, p.47,52, July-August 1929.
The fourth annual Robinean Memorial Ceramic Exhibit, Guy Cowan, v.37, p.8-11, Nov. 1935.
The Della Robbias, Ralph Fanning, v.31, p.42-6,53, July-August 1929.
Freediong the creative power through pottery making, M. M. French, v.28, p.201-3, April 1927.
Modern manner, Schule Reiman, v.32, p.211, Feb. 1931.
Figurians from Royal Copenhagen Manufactury, v.28, p.6-9, May 1926.
Modern Danish pottery, C. Atherton, v.32, p.230-33, March 1931.
Work of Vally Wieselthier, R. Canfield, v.31, p.103-5, Nov. 1929.
Screens by V. Wieselthier, v.32, p.203.
Ceramic Sculpture by Wieselthier, v.32, p.258-9, April 1931.
"Playmates" by V. Wieselthier, v.33, p.39.
Old Persian pottery, Anna A. Green, v.26, p.18-19, May 1924.
Pottery figures of the Han and T'ang, dynasties, A. A. Robinean, v.29, p.111-16, Nov. 1927.
Eastern pottery, Hanson, v.32, p.40-42, June 1930.
Textile and metal design, B. Naylor, v.32, p.260-64, April 1931.
Pottery recently shown in N. Y., R. Canfield, v.31, p.47,52, July-August 1929.
Exhibit of Newark Society of Keramic Art, v.26, p.74-77, Sept. 1924.
Figurines from the royal Copenhagen Manufactory, v.28, p.6-9, May 1926.
Modern Danish pottery, C. Atherton, v.32, p.230-33, March 1931.

f. Textile

Batik simplified, Hilda Pucher, v.31, p.5-10, May 1929.
Batik, an art medium, F. Payant, v.27, p.6-7, May 1925.
Textile and metal designs, Naylor, v.32, p.260-64, April 1931.
A woven blanket, Reeves, v.37, p.12,13,14-22, May 1935.
Patterns by R. Reeves, v.33, p.36-7,207, Sept. 1931.
Rugs (see also hooked rugs)
Clever rug designed by Reeves, v.32, p.48, June 1930.
Significant designs enter new fields, B. Naylor, v.32, p.46-8, June 1930.
Tapestries in art appreciation, I. Murray,
Ruth Reeves, H. Anderson,
  v.37, p.24-28, March 1936.
Turning young imagination into the field of textile design,
  F. Fayant,
Work of Elizabeth Robinean,
Textile and metal design, Naylor,
  v.32, p.260-64,
Textile design inspired by primitive African people, M. Rhodes,
  v.32, p.70, July-August 1930.
Design of primitive African textiles, Ramus,
  v.32, p.2-7, May 1930.
New designs produce the timely patterns for our age, R. Reeves,
Textile designs by Leon Bakst, K. Gibson,
The crafts of our island peoples, I. Ireland,
  v.37, p.19, Feb. 1936.
Designers of American textiles influenced by current events,
  Doris Weaver,
Block print textile in modern room,
  v.37, p.37, Feb. 1936.
Story of modern textile designs, H. Reiss,
  v.33, p.16-17, May 1931.
Eastern crafts from a designer's viewpoint, F. Hanson,
Wall hangings in three dimensional design, Ella Witter,
Two wall hangings,
  v.32, p.221, March 1931.
Crettonnes, J. Green,
  v.33, p.40-41, June 1931.
Prize textile designs, B. Naylor,
  v.37, p.6-8, Jan. 1936.
Craftwork in photos,
Flemish 15th century tapestry,
  v.33, p.42,213, June 1931.
Swedish embroidery,
  v.33, p.135, Nov. 1931.
Swedish designs,
  v.32, p.238, March 1931.
Norway textile design, Liisa Wessa,
  v.32, p.236, March 1931.
Old Russian textiles, Brooklyn Museum, v.33, p. 60-1, July-August 1931.

2. Industrial arts

Human figure in early art, Alice Callan, v.32, p.204-5, 250-53; v.33, p.6-8, May 1931.
Navajo gotos, David Neumann, v.37, p.28, Feb. 1936.
Old tools of the 16th century Europe, K. Gibson, v.31, p.50-3, July-August 1929.
Reversion to primary design motifs, B. Naylor, v.31, p.114-16, Nov. 1929.
Concerning the new industrial designers, Burvil Glenn, v.37, p.35, March 1936.

C. Nature

1. Landscape


2. Marine

Creative design, Mabel E. Rowe, v.28, p.121-2, Dec. 1926.

3. Flower painting

Analytic study of shells, v.32, p.69,72, July-August 1931.

VIII. CREATIVE EXPRESSION

A. Observation

B. Imagination

Creative art beginnings, Charlotte Bisazza,
Creative design, Carl Zimmerman,
v.33, p.34-5,49,71, June 1931.
Variety of attack in creative art, F. Payant,
Creative design, M. Rowe,
v.28, p.121-4, Dec. 1926.
Year of creative design, Sylvia Coster,
Method of creative design, L. Clark,
v.30, p.61-6, Sept. 1928.
Creative design in borders, E. Jackson,
v.30, p.112-15, Nov. 1928.
Suggestions for creative work, Bessie Moore,
The creative faculty, H. Leonholdt,
v.37, p.25, Jan. 1936.
Freeing the creative spirit, E. Gingrich,
v.37, p.15, Jan. 1936.
Let's have fun, Elizabeth Abrams,
v.37, p.23, Nov. 1935.
Creative art, L. De Vinney,
v.31, p.41, July-August 1929.

C. Enrich community life

Value of creative release, G. Reed,
Enriching school projects by creative art, Virgil Poling,
v.33, p.22-3.

D. Promote commercial interest

The creative ability of young children is shown in these
four versions of the Madonna and Child, Esther Gingrich,
v.37, p.24-5, Nov. 1935.
Relationships in child development, H. Zillgitt,
I. DRAWING

A. Diagram

Toys, Jastrzebowski and Strayjenska,
  v.34, p.302, Jan. 1935.
Designing from Geometric forms, Nellie Hogan,
Working drawing, Milwaukee,
Pen drawing, Ethel Morgan,
  v.32, p.97, Oct. 1932.
Ink drawing on gift shop paper, Mrs. J. Laidley,
  v.33, p.281, Jan. 1934.
Pen and ink sketch, pupils of California schools,
  v.33, p.410, March 1934.
Pen and ink technique, Gladys E. Bowdy,
  v.33, p.466-467, April 1934.
Civic exercise in ink, Wilson Fankhoner,
  v.32, p.20, Sept. 1932.
Pen and ink technique, Gladys E. Bowdy,
  v.33, p.419-22, March 1934.
Pen and ink Commercial art problem, Vil Grund,
  v.32, p.18, Sept. 1932.
Pen and ink drawings, Ethel Morgan,
  v.32, p.157, Nov. 1932.
Pen and ink figures for place cards,
A pen and ink Christmas card, Fred Fisher, Jr.,
Pen and ink sketch,
  v.28, p.79, Oct. 1928.
Line exercises for pen and ink practice, A. Bradshaw,
Pen and ink drawing,
  v.26, p.83,81,80,79,77.
Stippled pen work, J. Williams,
Pen and ink, Kerr,
  v.27, p.295, March 1928.
Pen and ink, Byron DeBolt,
  v.25, p.145, Nov. 1925.
Pen and ink, (November)
  v.25, p.130, Nov. 1925.
Pen and ink sketching, W. Rice,
v.25, p.296-7, June 1926.
Pen sketch of toadstool, Eli Ogire,
v.25, p.472, April 1926.
Pen and ink sketch, Roma Mallet,
v.25, p.450, April 1926.
Pen and ink sketch, R. Philips,
v.25, p.432, March 1926.
Pen and ink drawing for reproduction, W. Rice,
v.25, p.414-18, March 1926.
Pen and ink for high school pupils, M. Schaver,
v.27, p.279, Jan. 1928.
Decorative pen drawing, Frank A. Dunio,
v.27, p.273, Jan. 1928.
Pen design and color, Nettie Smith,
Christmas cards in pen and ink, E. M. Barkley,
v.34, p.147, Nov. 1934.
Pen and ink drawing, Eugene F. Dana,
v.34, p.209, Dec. 1934.
Pen and ink designs, Tress Johnson,
v.34, p.345, Feb. 1935.
Prague sketches, B. Wadsowrth,
v.28, p.509, April 1929.
Switzerland silhouettes,
v.28, p.342-3, Feb. 1929.
European pencil sketches,
v.28, p.480, April 1929.
Second prize drawing, Hilda Fromholz,
v.31, p.9, Sept. 1931.
A lesson on drawing speed, L. Gray,
v.28, p.294-95, Jan. 1929.
Development of free-hand sketching, Regina Teigen,
Charcoal sketches, W. C. Mowies,
v.29, p.610-11, June 1930.
Black and white drawings, students of Oakwood,
v.29, p.576, May 1930.
A winter drawing, B. Debolt,
v.26, p.244, Dec. 1926.
Stipple drawing, Lydia Barron,
v.29, p.466, April 1930.
Sketches in other lands, Pedro's sketch book,
v.26, p.164-5, Nov. 1926.
Pencil sketch made in Switzerland,
v.26, p.161, Nov. 1926.
A pencil sketching in three types, v.26, p.155, Nov. 1926.
Pencil work and the printed page, Pedro Lemos, v.25, p.3-9, Sept. 1925.
Sketching with brush and ink, Byron De Bolt, v.25, p.579-82, June 1926.
Four brush drawings of typical California scenes, DeBolt, v.25, p.327, March 1926.
In the sky village, M. H. Lee, v.33, p.40-5, Sept. 1933.
A study in black and white, Fred Fisher, v.31, p.6-5, June 1932.
Brush drawings, Jessie Todd, v.32, p.630-2, June 1933.
Still life problems, Mrs. E. F. Noe, v.32, p.613, June 1933.
Charcoal studies, California school, v.32, p.563, May 1933.
Brittany, France, pen sketches, French artist, v.29, p.410-20, March 1930.
Swiss houses in pen and ink, v.25, p.224, Dec. 1925.
Drawing of house, Martha Neumann, v.34, p.57, Sept. 1934.

Skyscraper patterns in crayon, Margaret Dennis, v.32, p.532, May 1933.


Flower designs in charcoal, Velma Reid, v.34, p.21, Sept. 1934.

Draw flowers, v.25, p.626-7, June 1926.


Brush drawing flower decoration, Jessie Todd, v.32, p.536-7, May 1933.


Flower in colored chalk, Katherine Tyler, v.34, p.576, June 1935.

Ship models, Genevieve Dorney, v.34, p.22, Sept. 1934.


Work done in graphic workshop, Boys' School of Salisian, v.34, p.294, Jan. 1935.
Marbled paper for attractive envelope linings,
Gail Ball,

Impressionistic drawings, Helen Thrush,

Children's joy in spring drawings, Evadne Chappel,

The emotional tendencies of line, Forrest Burnham,
v.31, p.67-72, Oct. 1931.

Increasing the graphic vocabulary of the child,
Susan Baxter,

Here are five triangular travelers,
v.22, p.494-5, April 1932.

Knights and ladies of the middle ages,
v.36, p.41-2, Sept. 1936.

Knight mounted,

Ink posters (see number 47)

Easy methods for drawing faces, C. Clinton,
v.28, p.625-6, June 1929.

French cavaliers,
v.29, p.448, March 1930.

Draw a head, Edna Mohler,
v.35, p.412-13, March 1936.

Pencil portraits, Katherine Tyler,
v.34, p.455, April 1935.

Crayon drawings of medieval people and castles,
Ethel Bray,
v.34, p.488, April 1935.

Portraits of explorers, Ethel Thoenen,
v.34, p.89, Oct. 1934.

Design problem and drawing of the face, Jessie Todd,
v.31, p.443, March 1932.

Free hand crayon conception of Pilgrim Father,
Marguerite Sisel,

Heads drawn with colored chalks, Amy Brown,
v.32, p.551, May 1933.

Variety of faces (European advertisements),
v.32, p.555, May 1933.

Action sketches in snow, Amy Brown,
v.34, p.160, Nov. 1934.

Figure composition, M. Alexander,
v.33, p.287, Jan. 1934.
Blackboard drawing of Fujiyama for little folks to draw with chalk, v. 26, p. 509, April 1927.
Drawings for blackboard, N. Smith, v. 28, p. 443, March 1927.
The illustration of poems, Ted Swift, v. 22, p. 31-7, Oct. 1922.
The bird in primary art work, v. 27, p. 501, April 1928.
The schoolroom, Marion G. Miller, v. 35, p. 24-6, Sept. 1935.
Division page, Mrs. Edith M. Bushnell, v. 35, p. 400, March 1936.
Art and aid in health work, Mrs. Jo Champion Hill, v. 33, p. 494-5, April 1934.
Drawing by pupil in schools of Mexico City, v. 31, p. 558, May 1932.
Esel drawings, Ida J. Webster, v. 31, p. 510, April 1932.
Twins from foreign lands, Olga Schubkegel, v. 32, p. 629, June 1933.
The scrapbook, Philomene Crooks, v. 32, p. 498-9, April 1933.
The human figure in lower elementary grades, E. Boylston, v.28, p.618-21, June 1929.
Figure drawing made easy, M. Rice, v.28, p.646-7, June 1929.
Egyptian figure drawings, P. Lemos, v.28, p.613, June 1929.
Figure drawing and modeling for high school students, Martha Schauer, v.27, p.14-16, Sept. 1927.
Figure drawing, Harriette Conolly, v.34, p.30-1, Sept. 1934.
Figure drawings, Miss R. Eifert, v.34, p.469, April 1935.
Figure and object drawing, E. Charles, v.28, p.628-30, June 1929.
The Viking warrior, J. Smith, v.28, p.638-9, June 1929.
Figure of a girl in red skating togs, Margaret Wells, v.36, p.216-17, Dec. 1936.
Composition done in charcoal, Jean Abel, v.33, p.550, May 1933.
Creative landscape compositions, Katherine Tyler, v.32, p.280, Jan. 1933.
The fun of monotype of trees, v.27, p.606-7, June 1928.
The fun of monotype of trees, v.27, p.604-5, June 1928.
Tree silhouettes, E. Kraus, v.28, p.446-7, March 1929.
The tree in art, v.27, p.615, June 1928.
West India palm, E. Roddy, v.27, p.602, June 1928.
Heart of oak, Rose Kerr, v.27, p.587-93, June 1928.
Charcoal nature studies, Watson, v.25, p.594-5, June 1926.
Children's tree drawings, Mary Posey, v.31, p.559-61, May 1932.
Tree drawings, Jessie Todd, v.26, p.182-5, Nov. 1926.
Aquariums, Elizabeth Melick, v.34, p.480, April 1935.
Fish, v.36, p.110, Oct. 1936.
Bird project, Eva Sue Clayton, v.34, p.508, April 1935.
Pen and ink sketch of pan and the shepherd dog, De Bolt, v.25, p.578, June 1926.
The scrapbook, E. Boylston, v.27, p.300-01, Jan. 1928.
Cartoons--silhouette, Anita Mitchell,
v.36, p.24-5, Sept. 1936.
Clowns in design, La Verne Gentner,
v.51, p.568-9, May 1932.
For the aspiring cartoonist, Florence Tomlinson,
v.32, p.470-1, April 1933.
Cartoon page from "Smile", Fred Fisher, Jr.,
v.31, p.274,276, Jan. 1932.

B. Analytical Drawings

"First artists of America", Seward,
v.33, p.13, Sept. 1933.
Etchings or itchingings, Olive Reed,
v.34, p.247-9, Dec. 1934.
St. Francis of assisi preacher to the birds,
v.27, p.454, April 1928.
Japanese brush drawings of trees,
v.27, p.630-3, June 1928.

C. Informational Drawings

Circus clowns of egg-shapes, Mr. Volvey O. Elliott,
v.34, p.509, April 1935.
Decorative pen drawing, J. Villians of England
v.26, p.430-1, March 1927.
Pen drawings, W. Rice,
v.26, p.585, June 1927.
Broad pen designs of borders and words, Harlan,
v.28, p.351, Feb. 1929.
Pen and ink illustrations,
v.28, p.592, June 1929
Decorative landscapes in pen and ink, Elsie Parkman,
Inking instructions, Miss Jordon,
v.32, p.620, June 1933.
Decorative pen drawings, Fred Garner,
v.32, p.559, May 1933.
Turquoise and Indians, W. McGaw,
v.22, p.482-3, April 1923.
Sketching on the run, Pedro Lemos,
v.22, p.451-7, April 1923.
Johnny Green--caps holiday, Grace A. Robbins,
v.22, p.434-8, March 1923.
Street markers as an art project, N. Hogan, v.27, p.411, March 1928.
Illustrated song slides, Margaret Sanders, v.25, p.638-40, June 1926.
The story of the pilgrims, Priscilla Hubbard, v.25, p.178-80, Nov. 1925.
Seven steps to draw a bird, Things to do with the Birds, v.33, p.504-6, April 1934.
An easy way to draw, Miss Kemp's class, v.22, p.639, June 1923.
How to draw a car, O. Brown, v.25, p.318, Jan. 1926.
How to draw an auto truck, Ora Brown, v.25, p.319, Jan. 1926.
How to give an illustration lesson, Jessie Todd, v.27, p.321-2, Jan. 1928.
Skyscrapers as inspiration for creative art, M. Dennis, v.32, p.574-5, May 1933.
D. Instrumental Drawings

Perspective lessons, Rafael Gari,
   v.25, p.634-5, June 1926.
Teaching perspective, Margaret Pengeot,
   v.22, p.357-60, Feb. 1923.
A new way to teach perspective, Richard Ernesti
   v.28, p.415-16, March 1929.
Short cuts in teaching perspective, Alice Marland,
   v.26, p.427-8, March 1927.
Teaching perspective, J. Todd,
   v.28, p.290-3, Jan. 1929.
The moving picture as an aid in developing originality,
   E. Wilcox,
   v.22, p.536-8, June 1923.
Perspective, color, and fun, Jessie Todd,
   v.28, p.570-1, May 1929.
2 Point perspective, Goss,
   v.36, p.13, Sept. 1936.
A perspective device, John Dean,
   v.27, p. 57, Sept. 1927.
Circular perspective and values, Goss,
   v.36, p.12, Sept. 1936.
Perspective project (skyscrapers), Mrs. G.W. Savers,
   v.32, p.533, May 1933.
A perspective concept, Marcia Newton,
   v.31, p.56-58, Sept. 1931.
Perspective illustrations in the 8th grade, M. Hyman,
   v.25, p.467-72, April 1926.
Enlargement by projection, Harold Hughes,
   v.36, p.51-3, Sept. 1936.
The neglected art of blue printing, Wm. Rice.
   v.27, p.407-10, March 1928.
Enlarged pictures, Belle C. Clark,
Project in large work, Belle Clark,
II. PAINTING

A. Water color

Tempera poster, Audrey Dusold, v.35, p.477, April 1936.
Tempera toy posters, Dorothy Bennit, v.34, p.604-6, June 1935.
Design in tempera paint, Kenwood School, Indiana, v.32, p.175, Nov. 1932.
Tempera paintings, Marie Siess, v.32, p.182, Nov. 1932.
Panels painted in show card colors on window panes for Christmas decoration, Lillian Graybill, v.31, p.175, Nov. 1931.
Bugs and turtles in tempera, Margaret Wells, v.32, p.29, Sept. 1934.
A scenery project, Helen Patterson, v.32, p.177, Nov. 1932.
Prize "Latham Foundation" poster, Eleanor Pickersgill, v.33, p.450, April 1934.
Stained glass window designs, Sunshine Williams, v.34, p.153, Nov. 1934.

B. Oil color

The true nature of mural painting, Ray Boynton, v.28, p.525-3, May 1929.
Murals (Indian students), Dorothy Dunn, v.36, p.130, Nov. 1936.
Decorative value of bushman paintings, Stayt, v.35, p.469-73, April 1936.
Easel paintings, Sunshine Williams, v.35, p.colored (400), March 1936.
Painted compositions, boys of Zokopane woodcarving school, v.34, p.286, Jan. 1935.
Drawing and painting, Jessie Todd, v.27, p.55, Sept. 1927.
A mural decoration, Esther Marshall, v.32, p.466-8, April 1933.
From coast to coast, Ethel Twist, v. 34, p. 252-3, Dec. 1934.
Friezes illustrating months, Mrs. Ramspott, v. 34, p. 64, Sept. 1934.
A mother goose frieze, Lorraine Lowry, v. 34, p. 500-61, April 1935.

C. Finger painting


D. Methods

Modern Crusader enters the field of the arts, E. Snebley, v. 32, p. 131-3, Nov. 1932.
The sand painters, Navajos, v. 33, p. 28-9, Sept. 1933.

III. DESIGN

A. Costume design

Country maid and Spanish bagpipers, Margaret Lyon, v. 35, p. colored (464), April 1936.
Costumes, Dutch, Holland, Mexican, China, v.35, p.481-2, April 1936.
Travel posters, costume source, v.35, p.450, April 1936.
Art in dress, Miss Jimie Otten, v.27, p.166-9, Nov. 1927.
Design in costumes of Philippino Igorots, Mrs. G. Schaley, v.34, p.456-9, April 1935.
The "Plains Indian" and his costume, Catherine Ryan, v.34, p.447-8, March 1935.
Costume design in wax crayon, Mrs. Hastings, v.35, p.434, March 1936.
Polish peasant costumes, Stryjenska, v.34, p.301, Jan. 1935.
Costume design, Dorothea Bushnell, v.34, p.222-3, Dec. 1934.
How to make a boy's costume for the masquerade, Agnes Curtis, v.27, p.114, Oct. 1927.
How to make attractive play costumes with little effort, Agnes Curtis, v.25, p.480-3, April 1926.
Out of the scrap-bag, Dorothy Arnold, v.25, p.360-3, Jan. 1926.
Costume designing made practical for a big city school, Koch, v.27, p.397-401, March 1928.
Greek costume studies and Greek motifs, v.27, p.573, May 1928.
Crepe paper, a medium in costume design, Jimmie Otten, v.27, p.412-14, March 1928.
Fifteen inch dolls designed, E. Wittie, v.26, p.582, June 1927.
Costume dolls of Morocco,
  v.34, p.570, May 1935.
Costumes for the flower garden festival,
  v.22, p.357, May 1932.
Southern colonial dress,
  v.31, p.279, Jan. 1932.
English colonization period costumes,
  v.31, p. 280, Jan. 1932.
French colonial costume,
Dressed figures,
  v.31, p.266-9, Jan. 1932.
American Revolutionary dress,
  v.31, p.258, Jan. 1932.
Character dolls, Nan K. Riley,
  v.31, p.169-70, Nov. 1931.
Costume portfolio, Rose N. Kerr,
  v.31, p.156, Nov. 1931.
Costume designs, Rose Kerr,
  v.31, p.154, Nov. 1931.
Hungarian costumes,
  v.28, p.480 colored, April 1929.
How to make a Gypsy costume, Agnes Curtis,
  v.28, p.175, Nov. 1928.
The tree in textile design, English craftsmen,
  v.28, p.45, Sept. 1928.
Costume design for elementary grades, W. Anderson,
  v.29, p.626-7, June 1930.
Indian sack costumes, Esther Hagstrom,
  v.29, p.624, June 1930.
Research designs, Wilkins,
  v.28, p.15, Sept. 1928.
Doll costume, Boylston,
  v.29, p.623, June 1930.
Costume design for beginners, E. R. Boylston,
  v.29, p.622, June 1930.
Blowing designs on, L. Tessin,
Greek costume, Janel Smith,
  v.29, p.503, April 1930.
A standing doll, Madalene Fitzsimmons,
Greek costumes, Lemso,
  v.29, p.465, April 1930.
A Spanish doll,
  v.26, p.152, Nov. 1926.
Dutch doll,
  v.26, p.150-1, Nov. 1926.


The headdress, a study in rhythmic lines, E. Perry, v.28, p.594-5, June 1929.


Costume design, Shirley Poore, v.31, p.421, March 1932.

Costume design, Hazel Martin, v.32, p.137, Nov. 1932.


Dutch colonial period, costumes and subjects, v.32, p.401-3, March 1933.

German costumes, v.32, p.404, March 1933.

German textile designs, v.32, p.405, March 1933.

Norse and peasant costumes of Sweden, v.32, p.410, March 1933.

Norwegian costume ornaments and jewelry, Historical Museum, v.32, p.423, March 1933.

Russian costumes, v.32, p.432, March 1933.

Historical costume figures, Mabel Stauffer, v.29, p.618-19, June 1930.


Southwest Indian costumes, Drummers, v.36, p.163-4, Nov. 1936.

The Zeeland costume used as all-over pattern, v.35, p.484, April 1936.
Navajo chief, good photo, v.34, p.412, March 1935.
All-over pattern for textile design (see Number 54)
Texture, Jessie Todd, v.33, p.626-7, June 1934.
The design element in patchwork quilts, E. Hogan, v.29, p.615-17, June 1930.
Cross-stitch a fascinating design medium, J. Prager, v.28, p.501, April 1929.
What can we do with darning? E. Wadsworth, v.28, p.504-6, April 1920.
All-over textile pattern, Abbie L. Pierce, v.32, p.colored 520, May 1933.
Swedish textile designs, v.32, p.413, March 1933.
All-over pattern for textile design, v.34, p.450, April 1935.
B. Interior design

Designed screen, Maud Ellsworth,
Picture decorations in a child's room, L. Tessin,
  v.37, p.454-7, March 1928.
A story of a wall hanging, A. Horton,
  v.26, p.456-8, April 1927.
Framing and hanging pictures, Alice Tolton,
  v.28, p.550-1, May 1929.
Decorating walls, students,
  v.31, p.368-9, Feb. 1932.
Indian frieze, Elsie Crate,
  v.33, p.55, Sept. 1933.
Stained window designs, portion of original frieze,
  Olga Schubkegel,
  v.33, p.152, Nov. 1933.
Paneling--window decorating,
Wall panels of the four elements, J. Smith,
  v.26, p.401-4, March 1929.
Decorative panels, N. Zane,
Panels, A. C. Pelikan,
Various shaped panels designed for posters in three
tones,
  v.27, p.539, May 1928.
The making of large decorative panels, H. McAdow,
  v.25, p.334-6, Feb. 1926.
Design panel, Mrs. Hastings,
  v.35, p.435, March 1936.
Circular panels,
Mexican rodeo panel,
  v.31, p.415, March 1932.
Decorative flower panels, D. Simms,
  v.31, p.92, Oct. 1931.
Decorative jungle panels, Jean Mitchell,
Paneling on hall of social science and bas-reliefs on
  Illinois building,
  v.33, p.92, Oct. 1933.
Decorative madonna panel, Elsie Jackson,
Sunflower panels, H. Wallschlaeger,
  v.34, p.26, Sept. 1934.
Rugs and blankets of Navajos,
Young man of Taos with white blanket, 
v.34, p.413, March 1935.

Use of wall hangings, Wadsworth, 
v.29, p.428, March 1930.

Boat designs reproduced in felt, L. M. Grubert, 
v.35, p.509, April 1936.

Stained glass windows, Richard Bailey, 
v.29, p.478-80, April 1930.

Mahogany studio door designed, Joseph S. Butterweck, 

A years art work in Jr. high, Viola Ludwick, 
v.25, p.550-2, May 1926.

Ogwa Pi and his home interior, 
v.33, p.25, Sept. 1933.

The four ruling families of type design, D. Allen, 
v.26, p.530-4, May 1927.

An easy way of designing a candle holder, J. Fehnstrand, 
v.26, p.534-8, May 1927.

Art education in high school as a means to improve art 
taste in the home, N. Norris, 
v.26, p.539-45, May 1927.

Schoolroom decoration, Carrie Minich, 

An achievement in school decoration, J. Ullrich, 

A school decoration project, L. Solomon, 
v.26, p.600, June 1927.

Home planning in the schoolroom, Norma Root, 
v.26, p.555-7, May 1927.

Interiors of modern-built homes, 

Interior decoration, Miss Most, 
v.31, p.476-8, April 1932.

A modern interior, Hazel Knepper, 
v.33, p.211, Dec. 1933.

Window pane decorations, Philomene Crooks, 
v.28, p.436-7, March 1929.

Interior decoration, Carolyn Heyman, 
v.31, p.541-2, May 1932.

Oriental lanterns, 
v.26, p.510, April 1927.

Stained glass window design, Mrs. Ruth Guiberson, 

Decorative screens, Mildred Snyder, 
v.31, p.543-4, May 1932.

Interior is created, Warsaw Academy, 
v.34, p.288, Jan. 1935.

Cabin, furniture, rugs, of colonial days, Mrs. H. Gordon, 
v.34, p.383, Feb. 1935.
Interior of doll house (see number 34).
Furniture for dolly's sleeping room, F. Austin, v.27, p.446, March 1928.
Details from colonial homes and from colonial life, v.31, p.272, Jan. 1932.
A house furnishing project, Pearl Rucker, v.27, p.621-3, June 1928.
Modern chairs from European designers, v.31, p.34, Sept. 1931.
Colonial interiors, v.29, p.609, June 1930.
Home planning in the school room, Norma Root, v.29, p.432, March 1930.
A thousand years of parchment making, Julia Wolfe, v.29, p.533, May 1930.
Windows and curtains, Alice Tolton, v.29, p.446-7, March 1930.
Grecian vases, v.29, p.483, April 1930.
Furniture and lighting fixtures during colonial period, v.32, p.365, Feb. 1933.
Lighting fixtures from Germany, Stadt Halle, v.32, p.552, May 1933.
Russian furniture and objects, v.32, p.415, March 1933.
Furniture from boxes, Roberta Wighton, v.33, p.541, May 1934.
The rugs of Robot, Prosper Ricard, v.34, p.545-6, May 1935.
C. Exterior design

Nature posters, Marion Bartle,
  v.32, p.296, Jan. 1933.
Border designs using abstract nature motifs, Nadean Tupper,
  v.31, p.458, April 1932.
Aztec plant form designs, P. Lemos,
  v.31, p.396, March 1932.
Plant life in conventionalized design, Aztecs,
Home fairies in the deep wood, E. Arell,
  v.27, p.403, March 1928.
Nature plus design in advanced grades, Virginia Dickenson,
Garden posters,
  v.28, p.433, March 1929.
Garden posters, K. Thronton,
  v.28, p.448, March 1929.
Garden gate designs, M. Gender,
  v.28, p.261, Jan. 1929.
Ornamental garden stakes and flower sticks, Know Abert's garden, Winifred Dresback,
  v.28, p.245-9, Dec. 1928.
Ships,
Typical ships of adventure,
  v.27, p.534, May 1928.
Galleon ships,
  v.27, p.538, May 1928.
Modern ship designs,
  v.27, p.536, May 1928.
Ship motifs,
  v.27, p.535, May 1928.
Posters (vikingships),
  v.27, p.572, May 1928.
Characteristic ships for poster work,
  v.27, p.540, May 1928.
Marine-life motifs,
  v.34, p.77, Oct. 1934.
River junks in all-over patterns,
  v.27, p.544-5, May 1928.
Boat border designs, N. Dubois,
  v.27, p.564, May 1928.
Trees in design, Carmen Trimmer,
Tree design,
Tree borders, Woolford, v.28, p.54, Sept. 1928.
Trees for a mosaic border, Frances Roger, v.27, p.594-6, June 1928.
Tree designs, Winnie Chamberlin, v.33, p.293, Jan. 1934.
Tree motifs from past ages, v.28, p.46-7, Sept. 1928.
Tree designs, v.27, p.613, June 1928.
Embroidered tree motifs, v.27, p.16, June 1928.
The tree of ages, Pedro Lemos, v.27, p.583, June 1928.
Eastern art tree design, v.27, p.610, June 1928.
Cedar tree design units, Ted Swift, v.28, p.40-1, Sept. 1928.
Wild flower posters, Vine Street School, Kalamazoo, Michigan, v.29, p.442, March 1930.


Aztec flowering tree and plant forms, P. Lemos, v.31, p.297, March 1932.

The first dandelions for design, J. Rehnstrand, v.26, p.296-7, Jan. 1926.

Decorative designing with seeds, Helen Cogswell, v.29, p.419-22, March 1930.


The geometry of flowers, Ruth Harwood, v.25, p.545-5, April 1926.


Flower and vase designs, G. Harrison Savers, v.31, p.469, April 1932.


A leaf design for a bag, Jane Rehnstrand, v.27, p.639, June 1928.


Posters of birds, E. Weatherspoon, v.25, p.575, May 1926.

A bird house border, E. Williams, v.27, p.510-11, April 1928.


Birds done decoratively, v.25, p.458, April 1926.


Naturalistic animal and bird designs, v.32, p.279, Jan. 1933.


Bird posters, B. Foster,  
  v.27, p.506-7, April 1928.

Bird design, Benneker School, Indiana,  
  v.33, p.448, March 1934.

Bird design; placing down strips of paper,  
  v.33, p.413, March 1934.

Symmetrical bird design on squared paper, E. Roberts,  
  v.31, p.627, June 1932.

A decorated bird cage, Dorothy Gloyd,  
  v.33, p.630-1, June 1934.

Bird designs in black and white, LaVerne Gentner,  
  v.33, p.600, June 1934.

Aquarium poster, Oak Park, Illinois,  

Proportion and balance are emphasized, E. L. Nichols,  

Fish all-over pattern, L. McKinley,  

Drawing turkeys, from poster, Mr. Clock,  
  v.33, p.183, Nov. 1933.

Elephant border, V. Davis,  

Landscape arrangements in decorative design  
  see number 6.

Decorative landscapes in tempera,  
  v.25, p.585, June 1926.

Decorative landscape,  

Decorative landscapes, Davis Press, Inc.,  
  v.32, p.146-7, Nov. 1932.

Stencil and spatter landscape, Marion Kassing,  
  v.31, p.159, Nov. 1931.

Christmas landscape, Marion Kassing,  
  v.31, p.139, Nov. 1931.

Landscape designing for Christmas cards, D. Batterbury,  
  v.31, p.131-4, Nov. 1931.

Landscape arrangements in decorative design, Helen Annen,  
  v.34, p.204-6, Dec. 1934.

Decorative landscapes, Helen Annen,  
  v.34, p.210-12, Dec. 1934.

Landscape hints,  

Ink and batik decorative landscapes, Edith Nichols,  

Landscapes that will look well in a circle, Miss Tessin,  
  v.22, p.481, April 1923.

Decorative landscapes, M. Rehnstrand,  
  v.28, p.38, Sept. 1928.
Learning to appreciate the willow pattern, N. Smith, v.35, p.30-2, Sept. 1935.
Repetition over a surface, Vivian Dunlay, v.33, p.554, May 1934.
Flowers from circles morning glory--daisy, Vernet J. Lowe, v.33, p.508-9, April 1934.
Modern elementary design, Katherine Young, v.27, p.559.
Development from an Acoma motif, Esther Gunn, v.34, p.424, March 1935.
Designs scratched on coating of wax crayon, Viva Craig, v.34, p.156, Nov. 1934.
Space and stripe designs, v.36, p.45, Sept. 1936.
Shields as design forms, V. Johnson, v.27, p.301-3, Jan. 1928.
Border designs for small children to make from school subjects, v.25, p.445, March 1926.
Simple square designs cut-out, v.25, p.501, April 1926.
Squared designs, v.25, p.505, April 1926.
Good honest design, Pedro Lemos,
v. 22, p. 72-9, Oct. 1922.

Designs from simple elements, A. McClay,
v. 26, p. 312, Jan. 1927.

Horse and cow designs, J. Todd,
v. 28, p. 637, June 1929.

Art notebook designs, D. Lewis,
v. 29, p. 559, May 1930.

Rhythm with curves, horizontals, and verticals,
E. R. Richardson,
v. 31, p. 422, March 1932.

Simplicity in composition,
v. 31, p. 423, March 1932.

Compositions representing repetition and variety,
E. R. Richardson,

Design in the primary grades, Muriel Davis,
v. 32, p. 621-3, June 1933.

All-over pattern,
v. 26, p. 553, May 1927.

Ornamental Assyrian figures, Lemos,
v. 28, p. 614, June 1929.

Turkey all-over patterns, Frances Stroks,
v. 34, p. 78-9, Oct. 1934.

All-over sport patterns, Susan Baxter,
v. 34, p. 477, April 1935.

All-over patterns, Katherine Tyler,

All-over patterns made with potato,

All-over patterns, Helen Snork's pupils,
v. 27, p. 421, March 1928.

Cut paper all-overs, Miss Schwartzbauer,
v. 34, p. 601, June 1935.

All-over designs, M. Kenney,
v. 29, p. 507, April 1930.

All-over patterns,
v. 28, p. 275, Jan. 1929.

All-over patterns, Cantroll,
v. 28, p. 348, Feb. 1929.

All-over patterns, Lemos,

California desert plant motifs for all-over design,
E. K. Perry,
v. 31, p. 46, Sept. 1931.

All-over patterns, E. K. Perry,
v. 31, p. 47, Sept. 1931.
Circus all-over designs, Dorothy Mitchell, v.31, p.126, Oct. 1931.
Novel motif for an all-over design, Ethel Arnold, v.31, p.281, Jan. 1931.
Clown heads as all-over patterns, C. E. Patton, v.31, p.494, April 1932.
All-over patterns, from linoleum block print, Louise Tessin, v.32, p.219-21, Dec. 1932.
All-over pattern, Virginia Johnson, v.32, p.29, Sept. 1932.
All-over pattern, Charles Patton, v.32, p.530, May 1933.
Geometric shapes in all-over designs, N. Tupper, v.31, p.459, April 1932.
Border (all-over pattern), Toledo Academy, v.33, p.214-15, Dec. 1933.
All-over patterns, Delphine Laughlin and H. Preston, v.33, p.606-7, June 1934.
Steps in making all-over patterns, Jane Moss, v.33, p.596-9, June 1934.
All-over pattern, Campbell, v.32, p.538-9, May 1933.
All-over patterns, v.32, p.colored (624), June 1933.
Method of making all-over pattern, Cynthia Muse, v.32, p.568, May 1933.
All-over pattern, Carl Werntz, v.32, p.576, May 1933.
All-over patterns, Marion Kassing, v.33, p.402-3, March 1934.
All-over patterns (buildings, boats), v.33, p.408, March 1934.
All-over pattern in wax crayon, B. Boynton, v.33, p.412, March 1934.
Turkey all-over patterns, Frances Stroks, v.34, p.78-9, Oct. 1934.
All-over design in wax crayon, Sunshine Williams, v.35, p.254-5, Dec. 1935.
All-over design, Myrtle Holster, v.35, p.colored (272), Jan. 1936.
All-over design, Loyda Remick, v.35, p.318, Jan. 1936.
Wax crayon all-over--boats and lighthouses, Ivy Bell, v.34, p.27, Sept. 1934.
The successful all-over pattern, v.25, p.436, March 1926.
Monogram designs--all-over pattern, E. Banta, v.32, p.colored (289), Jan. 1933.
All-over pattern (motifs), Nell Shepard, v.36, p.158-9, Nov. 1936.
All-over design and panel decoration, Frances Ely, v.29, p.496, April 1930.

2. Balance

Easy steps in design, Pedro Lemos, v.25, p.70-1, Oct. 1925.
Design made easy, P. Lemos, v.26, p.467-73, April 1927.
Design made easy, Pedro Lemos, v.26, p.628-33, June 1926.

Columbus Day ideas, Shaw, v.26, p.36-7, Sept. 1926.

Box-top or portfolio designs, Esther De Lemos, v.35, p.273, Jan. 1936.


Decorative Easter designs, R. James Williams, v.27, p.428, March 1928.


Decorative compositions, Warsaw Academy, v.34, p.310, Jan. 1935.

Reviving the blackboard, Lewis Ashley, v.34, p.494-5, April 1935.


Ideas from Poland for decorating eggs and using egg shell, v.35, p.442, March 1936.


Problem in design arrangement, M. Sanders, v.27, p.156-7, Nov. 1926.

Pictorial and decorative maps, v.27, p.298, Jan. 1928.

Waxed crayons for textile decorations, Jane Rehnstraud, v.27, p.554, May 1928.

Decorations for simple place cards, Welling, v.22, p.480, April 1923.

3. Proportion

Symbolic designs of human figure, v.31, p.48, colored(478-81), April 1932.

Motifs, Indian symbols and borders, E. Goss, v.36, p.130, Nov. 1936.


Human figure design study in modern manner, H. Frank, v.31, p.8, Sept. 1931.
Figures through the grades, Marie Lewis,
Modernistic human figure in design, L. Hinkle,
Two room playhouse and other projects, James Madison Kindergarten,
v.35, p.8-9, Sept. 1935.
Decorative figures, M. J. Edington,
v.32, p.544, May 1933.
Quaint and decorative figures and designs and applications, Esther De Lemos,
v.34, p.596-8, June 1935.
Stick figures in design, Helen Snook,

4. Harmony

Guest books, M. Rehnstrand,
Crayon drawings, Olga Schubkegel,
v.32, p.519, June 1933.
Creating a college girl's room, Helen Hass,
v.32, p.502-3, June 1933.
Division page designs, James Garfield High School,
v.32, p.605, June 1933.
Dog in design and appliances, Davis Press, Inc.,
v.32, p.270-1, Jan. 1933.
Snowflake design cut out of paper, First grade pupils,
v.32, p.315, Jan. 1933.
Design in the high school, Charles E. Patton,
v.32, p.543-7, May 1933.
Toy designing, Dorothea Bushnell,
v.32, p.497, April 1933.
Decorative designs in modern manner, Edith Sterner,
v.32, p.529, May 1933.
Design spacing in line and tonal composition, C. Patton,
v.32, p.554, May 1933.
Designing in elementary school, Glada Walker,
v.32, p.638-9, June 1933.
Candle light design, Evadna Perry,
v.32, p.249, Dec. 1933.
Design, Roosevelt High School,
Preparing art work for school annual, Frank Greene,
v.32, p.34, Sept. 1932.
Greeting cards in simple designs,
Color and design and emotional outlet, M. Paindexter,
v.32, p.176-7, Nov. 1932.
Design in graded shading, Esther Lemos, v.32, p. colored(161), Nov. 1932.


Decorative design, Margaret Lemos, v.32, p. colored(160), Nov. 1932.

Tapping subconscious in creative design, B. Ruyl, v.31, p.484-6, April 1932.

Southwestern Indian unit, Katherine Cornelius, v.36, p.185-9, Nov. 1936.

Children's drawings from Oraibi, John Dewar, v.36, p.182-5, Nov. 1936.


Primitive Indian and Pueblo bird motifs, v.36, p.165-6, Nov. 1936.

Cloud and rain designs by Pueblo Indians, P. Lemos, v.36, p.167-8, Nov. 1936.


Mootzka, the Hopi artist, Pedro J. Lemos, v.34, p.417-23, March 1935.


Indian foods that we eat today, v.35, p.77, Oct. 1935.

Designs, Williams School, Kern County, California, v.32, p. colored(625), June 1933.
Spatter work greeting cards for grade pupils,
Dawn E. Oleson,
Motifs of first grade drawings, Beatrice Meyer,
v.32, p.288, Jan. 1933.
Stipple! Stipple! Stipple! J. Walker,
v.33, p.34, Jan. 1934.
Boats from decorative map illustrations,
v.34, p.80, Oct. 1934.
Spatter-work, Miles-Terhune,
v.28, p.535, May 1929.
Spatter work drawings, De Bolt,
v.26, p.477, April 1926.
Designing and decorating with rubber stamps,
Agnes J. Douglass,
v.31, p.491-2, April 1932.
Modernistic design, Marie Vebele,
v.31, p.457, April 1932.
Faces in design, Jessie Todd,
v.31, p.442, March 1932.
Folders for place cards, Edith Jewell,
Modern art designs,
v.32, p.535, May 1933.
The composition bugaboo, E. R. Richardson,
v.31, p.421, March 1932.
Crespo design class, The Bull-fighter and the Cowboy,
v.31, p.416-17, March 1932.
Aztec motifs, Pedro Lemos,
v.31, p.395, March 1932.
Under sea motif designs, Kemp and Webster,
v.31, p.64, Sept. 1931.
Commercial designs, F. Busse,
v.31, p.76-8, Oct. 1931.
The "Canal" method of teaching design, Dorothy Simms,
v.31, p.91-3, Oct. 1931.
Designs for high school annual pages, Marion Kassing,
v.31, p.95, Oct. 1931.
Fanciful turkey design, W. Sutton,
v.31, p.113, Oct. 1931.
Designing Gingham dog and a calico cat, J. Todd,
Star Designs, Evadna Perry,
v.31, p.167, Nov. 1931.
Searchlights in design, Ida Webster and L. Hays,
Modern arts designs, California School of arts and crafts, v.31, p.35(colored), Sept. 1931.
Straight-line pattern designs, Czechoslovakian Schools, v.31, p.32(colored), Sept. 1931.
Angles and curves design, v.31, p.21, Sept. 1931.
Decorative design, v.28, p.539, May 1929.
Stained glass window designs, v.28, p.588, June 1929.
Crochet, Agnes Peterson, v.29, p.638, June 1930.
Social studies and design, Katherine Smith, v.29, p.636-7, June 1930.
A business design project for the high school, B. Wadsworth, v.28, p.3-5, Sept. 1928.
American Indian designs, etc., plates, v.29, plate 1-8, June 1930.
Johnny has a design dream, R. Merry, v.26, p.301, Jan. 1927.
Greek designs, v.29, plate 1-8, April 1930.
Grecian motifs, v.29, p.482, April 1930.
Crayola designs for child's circular plates, Miss Lathrop, v.22, p.71, Oct. 1922.
Units of design for various application, M. Rehnstrand, v.27, p.546, May 1928.
Original bird designs, A. Dixon, v.27, p.504, April 1928.
Flower basket designs (spring) v.27, p.423-4, March 1928.
Four brush spots developed into a design, Kate Huen, v.27, p.362-3, Feb. 1928.
Problems in design done by Chicago art students, v.25, p.275, Jan. 1926.
Developing the Geometric design, L. Tassin, v.25, p.452-5, March 1926.
Compass designs, Margaret Rhenstrand, v.34, p.33, Oct. 1934.
Map designing, Gene Miller, v.34, p.66-8,70, Oct. 1934.
Circular designs in Indian art, Frederic Douglas, v.34, p.397-400, March 1935.
Wax crayon designs--birds, all-over patterns, E. Parkman, v.34, p.346-7, Feb. 1935.
Designed material, Mendes, Angelis and MacDonald, students of Ethel Traphagen, v.34, p.337-8, Feb. 1935.
Motif for silk material, Dorothy Wilson, v.34, p.336, Feb. 1935.
Lines in design, A. Gale, v.34, p.331-3, Feb. 1935.
Madonna and Child, Jessie Todd, v.34, p.159, Nov. 1934.
Year book division pages, Queen M. Smith, v.34, p.465, April 1935.
Crayon etchings, Janet Domino, v.34, p.479, April 1935.
Stippled heart designs and booklet covers, Connolly, v.35, p.312, Jan. 1936.
Flower and vase designs in the sixth grade, W. V. Winslow, v.33, p.438-41, March 1934.
Totem pole designs, Grace P. Harlan, v.31, p.620, June 1932.
Figure and face design, v.35, p.225-6, Dec. 1935.
Instructive barnyard poster, Mr. Clack, v.33, p.188, Nov. 1933.
Poster in black and white, K. F. Smith, v.33, p.147, Nov. 1933.
Official poster for Worlds Fair, G. Petty,
v.33, p.81, Oct. 1933.

Posters of Federal Government towers as soon from the lagoon and five exposition scenes, Weimer Purcell,
v.33, p.94-5, Oct. 1933.

Poster work in the normal school, Alice Yale,
v.33, p.460-2, April 1934.

Safety posters, E. Nelson,
v.31, p.638, June 1932.

Posters, E. Tuggle,
v.31, p.634-9, June 1932.

Two posters, E. Ranck,
v.31, p.629, June 1932.

Poster (modern manner),

"Official poster of Spain,"
v.31, p.578, June 1932.

Americanization posters, Agnes Van Buren,
v.22, p.338-9, Feb. 1923.

Sketch transferred as a poster design,
v.27, p.608, June 1928.

Silhouettes can be used for posters,
v.22, p.376, Feb. 1923.

Spring posters,
v.22, p.474, April 1923.

Silhouette posters,
v.22, p.441, March 1923.

Poster work, J. Lemos,
v.22, p.392-6, March 1923.

Poster portrait, Frank Duino,

Posters,

Posters,

Other land poster for grade II, Roberta Wighton,
v.26, p.496-7, April 1927.

Clean-up week posters, H. Wallace,
v.26, p.568, May 1927.

Commercial art posters, Martha Schauer,
v.26, p.584, June 1927.

Poster charts, Jane Welling,
v.26, p.588, June 1927.

February posters, Snooks,
v.29, p.365, Feb. 1930.

Book poster project, E. Twist,
v.29, p.375-8, Feb. 1930.

Special process posters, a railroad poster,
German posters,
  v.26, p.33, Sept. 1926.
Russian posters,
  v.32, p.556-7, May 1933.
Rendering poster head from photograph,
  v.32, p.528, May 1933.
Posters helps for high school students, Edith Hough,
  v.32, p.478-9, April 1933.
Poster work in the grades, Rachel H. Bones,
  v.32, p.308-9, Jan. 1933.
Prize winning posters,
  v.32, p.41, Sept. 1932.
Posters and character building, J. T. Lemos,
Health posters, Carrie Durant,
  v.32, p.22, Sept. 1932.
Diagonal method of enlarging sketches for poster design, M. J. Sanders,
  v.32, p.11, Sept. 1932.
Posters, M. J. Sanders,
  v.32, p.9, Sept. 1932.
Making school posters, Margaret Sanders,
Faces for poster design, M. Sanders,
  v.32, p.8, Sept. 1932.
How we overcame our health poster bugaboo, O. Jobes,
Favorite book characters, Sauer and Paulson,
  v.31, p.188-9, Nov. 1931.
Athletic posters, Lucile Coulter,
  v.31, p.177, Nov. 1931.
Latham Foundation poster contest,
  v.31, p.145-9, Nov. 1931.
Hallowe'en posters, Mrs. Vesper Bass,
  v.31, p.116-17, Oct. 1931.
Posters, pupils of Sister Azevida,
"Better speech poster," Mrs. Bissell,
  v.28, p.584, May 1929.
The spirit of health, Helen Snook,
  v.28, p.568-70, May 1929.
A simple treatment of the figure for poster effects,
  Susan Bernhard,
  v.28, p.596, June 1929.
Commercial posters, from Europe,
  v.28, p.344-5, Feb. 1929.
School posters, Alice Cahill,
  v.28, p.444, March 1929.


Bookplate design, Orrin Stone, v.34, p.207-8,225, Dec. 1934.

India ink posters, Pelikan, v.29, p.584, June 1930.


Civic beauty posters, v.29, p.489, April 1930.


Pastoril poster, v.29, p.444-5, March 1930.

High school boys and art, Martha K. Schauer, v.26, p.95, Oct. 1926.

Posters, Minneapolis School pupils, Bess Foster, v.27, p.546, colored, May 1928.

Good example of poster technique, boat posters, v.27, p.541, May 1928.

Posters (humane), Gillette, v.27, p.452, March 1928.

Spring posters, Mrs. Edred, v.27, p.448-9, March 1928.


Posters (on milk), M. Stauffer, v.25, p.637, June 1926.

Posters, students of McKinley junior and Leconte high school, v.25, p.431, March 1926.


Greeting cards, Elizabeth Barkley, v.34, p.150, Nov. 1934.

Christmas designs, Sunshine Williams, v.34, p.155, Nov. 1934.

Decorative Reindeers, Jessie Todd, v.34, p.158, Nov. 1934.

Make your own greeting cards, Eleanor George, v.34, p.164-6, Nov. 1934.
A Christmas decoration, Alice Bishop, v.34, p.178-9, Nov. 1934.
How to make an unusual Christmas card, Doris E. Oleson, v.34, p.181, Nov. 1934.
Easter tally cards, Ruth Miles, v.34, p.472, April 1935.
Christmas decoration for classroom, Alice S. Bishop, v.34, p.187, Nov. 1934.
Decorative fruit and vegetables for Thanksgiving, Esther De Lemos, v.36, p.175-6, Nov. 1936.
Halloween project all-over pattern, v.36, p.4, Sept. 1936.
Program cover, Sally Spradling, v.32, p.102, Oct. 1932.
Cover designs for school papers, v.28, p.12-14, Sept. 1928.
Calendar design, v.26, p.149, Nov. 1926.
Figures for manger scene, v.35, p.165-6, Nov. 1935.
Decorative Madonna, Genevieve Dorney, v.34, p.130, Nov. 1934.
Health posters made by the children of the grades, Strickland, v.27, p.320, Jan. 1928.
Helps for the schoolroom, E. Williams, v.27, p.56-8, Sept. 1927.

Knights on horseback, Myrtle Holster, v.34, p.24, Sept. 1934.

Timely poster (see number 44)

Christmas posters, Crystine Yates, v.34, p.182-3, Nov. 1934.


Safety poster, safety booklets, Ruth Kurmes, v.34, p.504-5, April 1935.

Travel posters, v.34, p.450, April 1936.


Poster from Spain, Pedro Lemos, v.35, p.458, April 1936.


Travel posters painted on corrugated paper, E. Anthony, v.35, p.508-9, April 1936.


A Roman festival of the months, J. Hollister, v.27, p.625-9, June 1928.


An Easter place card, M. E. Meeks, v.27, p.429, March 1928.


Ideas for Easter cards, Tessin, v.25, p.441, March 1926.
Valentine border, Ethel Williams, v.25, p.364-5, Feb. 1926.
Greeting cards, Jean Garrabrant, v.28, p.151, Nov. 1928.
Christmas motifs, v.31, p.182, Nov. 1931.
Christmas greeting cards, Tessin-Pelikan,-Dutch,Rehnstrand, v.31, p.135-6, Nov. 1931.
Thanksgiving turkey in design, Todd and Gentner, v.31, p.98-9, Oct. 1931.
Halloween decorative design work, M. Kassing, v.31, p.87, Oct. 1931.
A stitch in time--for Christmas, Rose N. Kerr, v.33, p.170-6, Nov. 1933.
Clever Easter Greeting cards, Alice Stowell, v.32, p.447, March 1933.
Decorations for blackboard (pilgrims boats), v.32, p.colored(96), Oct. 1932.
Ancient Aztec picture books, Margaret Alva, v.31, p.294, March 1932.
Aztec symbols, Pedro J. Lemos, v.31, p.401-2, March 1932.
Indian symbols in design, Frances Eby, v.26, p.351, Feb. 1927.
Surface patterns, Marie Vebele,  
v.31, p.466, April 1932.

Compass and ruler as aids in making designs,  
v.27, p.378, Feb. 1928.

Oriental figures, Boyce Wilson,  
v.26, p.490, April 1927.

5. Dominance and subordination

Borders and surface patterns, C. E. Patton,  
v.28, p.583, May 1929.

How second grade magic transformed surface patterns into decorative figures, E. Kraus Perry,  
v.28, p.627, June 1929.

Design, Krakwo, Poland,  
v.34, p.colored(272), Jan. 1935.

Modern surface design, Beatrice Kempf,  
v.31, p.441, March 1932.

Drawing on stipple surface paper, F. Valentine,  
v.35, p.386, March 1936.

Surface patterns, E. Arell,  

Surface designs and all-over patterns, Aileen Corfman,  
v.32, p.54-5, Sept. 1932.

Surface designs using letters, words, and monograms,  

Block print surface patterns, John Marshall,  

Surface designs using Indian motifs, Nadean Gonzales,  
v.32, p.152, Nov. 1932.

Surface designs, Annie Jackson,  
v.32, p.298, Jan. 1933.

Surface design--Christmas tree motif, M. J. Edington,  

Surface patterns, Frances Stokes,  
v.32, p.300, Jan. 1933.

Monogram surface patterns,  
v.32, p.483, April 1933.

Surface patterns, M. Wells,  
v.31, p.638, June 1932.

6. Fitness

Design--paskey to utility art, Pedro J. Lemos,  

Design from within a problem in creative imagination, C. Patton,  
v.33, p.225-6, Dec. 1933.
Applying Indian designs to the decoration of a high school cafeteria, Christine Owens, v.27, p.192-b,192-c, Nov. 1927.
An assembly program of principles of design, Margaret Sanders, v.27, p.416-23, March 1928.
The four ruling families of type design, D. Allen, v.26, p.387-93, March 1927.
Helps for primary and grade teachers, design in primary grades, Jessie Todd, v.22, p.562-4, May 1923.
Modern adaptation from historic oriental design, Stanley Breneiser, v.26, p.460-2, April 1927.
Place cards of oriental design, M. Sanders, v.26, p.495, April 1927.
Silhouette pictures, from Germany, v.26, p.546, May 1929.
The story of the "River-Loop" design, P. Lemos, v.26, p.474-6, April 1927.
Colonial theme in yearbook, La Verne Gentner, v.32, p.376, Feb. 1933.
On a Friday morning at Alkmaar, Peter Hass, v.29, p.356, Feb. 1930.
Sultan going to prayers, v.34, p.535, May 1935.
Map borders (illustrating the history of transportation), E. McDonald, 
v.27, p.404, March 1928.
Art rambles abroad, P. Lemos, 
v.23, p.459-68, April 1929.
Indian border designs, F. Eby, 
Indian border designs, E. Wsithenback, 
Borders--design motifs, Ann Edmiston, 
Cut paper border designs, Beulah Wattles, 
v.31, p.502, April 1932.
Border designs for industrial maps, Jane Rehnstrand, 
v.34, p.81-2, Oct. 1934.
"Little Red Schoolhouse," Mrs. C. W. Knouff, 
v.32, p.325, Feb. 1933.
Motifs for cuttings, Frances Strokes, 
v.34, p.602-3, June 1935.
Decorated boxes from Germany, Tillie Pollak, 
v.32, p.543, May 1933.
Metal Ware and book covers, 
v.32, p.543, May 1933.
A new winter bouquet, Jane Rehnstrand, 
"The gift without the giver is bare," Annye Allison, 
Decorative qualities in ordinary subjects, Abbie Pierce, 
v.32, p.(colored)480, April 1933.
Decorative arts of Scandinavians, Hilma Berglund, 
v.32, p.417-25, March 1933.
Bas-relief decoration, French colonial exposition, 
v.32, p.591, June 1933.
Decorative design in primary grades, E. R. Boylston, 
v.31, p.439, March 1932.
Cardboard boxes and cartoons decorated, 
v.26, p.160 colored, Nov. 1926.
Fruit jars labels, 
v.26, p.608-9, colored, June 1927.
Hunting designs with a microscope, Alice Ward, 
Problems for special days, May Day, V. Lowe, 
v.34, p.512, April 1935.
Designs in the spirit of the world's fair, J. Todd, 
"Annual" page designs, Ruben Jensen, 
IV. COLOR

A. Theory and its various schemes

Color for beginners, Elsie R. Boylston,

v.33, p.488-93, April 1934.

The R-Y-B chart goes on the witness stand, F. Birren,

v.33, p.262-4, Jan. 1934.

Color charts, Mrs. M. Kull,

v.31, p.628, June 1932.

Bird color charts, Louise Hollenback,


A color lesson for sixth grade, Carmen Trimmer,

v.32, p.113.

Water color (winter woods), Glenn Warner,


What to buy for good water color work, D. Batterbury,


A modernistic pageant of color, B. Edmunds,

v.31, p.17-20, Sept. 1931.

Lesson in color, using a Gardenian Tapestry as a source of appreciation and inspiration, C. Reynolds,

v.28, p.542, June 1929.

Decorative abstract landscapes, Maud Bellis,

v.28, p.405, March 1929.

Teaching color in the lower elementary grades, Boylston,


Ten little lessons in color study for the first grade,

F. Lavender,


The study of color, Pelikan,

v.23, p.16-22, Sept. 1928.

Color demonstration, E. Strong,

v.26, p.54, Sept. 1926.

An interesting problem in color, Ruth Guiberson,

v.26, p.50, Sept. 1926.

A color experiment, E. Perry,

v.27, p.405-6, March 1928.
B. Application of color

Plant form in three dimensions, K. Tyler,

Stenciled trees (wall hanging), K. Tyler,
v.33, p.299, Jan. 1934.

Figures sketched with wax crayons, Amy Brown,
v.34, p.468, April 1935.

Modernistic human figure, E. Savannah,
v.31, p.29, Sept. 1931.

Colored moving silhouette shadow, Mrs. R. Trimpe,
v.36, p.31-6, Sept. 1936.

Paintings in water color, by Russian children,
v.33, p.351, Feb. 1934.

Using all colors in chromatic color chart, C. Murphy,
v.33, p.472, April 1934.

Window transparencies, F. L. Speiss,
v.31, p.496, colored, April 1932.

Around the town with India ink and water color,
Esther McDonald,

Water color for children, Clara Reynolds,
v.28, p.564-5, May 1929.

Futuristic heads "a la 1950", Madean Tupper,
v.28, p.590-1, June 1929.

Tonal painting in tempera, Stephen Swift,
v.28, p.589, June 1929.

Ink and water color sketch, B. Wadsworth,
v.28, p.482, April 1929.

Stained glass windows, Clark County, Springfield, O., v.28, p.443, March 1929.


Effects from paper stained glass, Warsaw Academy, v.34, p.308, Jan. 1935.


Advertising designs, v.27, p.278, colored, Jan. 1929.

Easter water color drawings, Louise Hollenback, v.32, p.443, March 1933.


Stencil-cut christmas card designs, Jessie Todd, v.31, p.495, Nov. 1935.

Brush-painted Christmas tree designs, J. Rodd, v.31, p.120, Nov. 1935.


Easter cards in colors, v.27, p.421, March 1928.

Easter designs, M. Misset, v.22, p.511, April 1923.


German posters, colored, v.26, p.32(colored), Sept. 1926.

Flag posters, Pitts Schools, Pa.
   v.28, p.382, Feb. 1929.
Posters (colored),
   v.29, p.480, April 1929.
Posters (2 cut-paper), Anna M. Baers,
   v.31, p.388, Jan. 1932.
Songs of Norway in color and design, Julia MacArthur,
   v.35, p.373-9, Feb. 1936.
Design pictures in colored chalk, Martye Paindexter,
   v.32, p.176, Nov. 1932.
Lupita, Jorge Murillo,
Landscapes drawn with wax crayon, E. K. Elderkin,
   v.34, p.595, June 1935.
Colorful prints of Pueblo Indians at work,
   v.36, p.144, Nov. 1936.
Maoti designs, M. Stewart,
   v.31, p.508, June 1932.
Two colorful costumed Indian dances, Quah Ah (Tonita Pena),
   v.33, p.17, Sept. 1933.
Flower panels in crayon, Olga Schubkegel,

V. CONSTRUCTION

A. Craft

1. Paper

Envelopes, Helen Veil,
   v.28, p.575, May 1929.
American history, M. Anderson,
   v.29, p.630-31, June 1930.
Cut paper travel posters, Helen Kull,
Transportation, Jessie Todd,
   v.22, p.500-1,503-7, April 1923.
Cut paper—transportation,
   see number 57.
Tree motifs from the crafts,
   v.27, p.614, June 1928.
Japanese silhouettes as cut paper problems,
   v.26, p.487-9, April 1927.
Silhouette profile portraits in white felt, Emile Lindner,
   v.31, p.555, May 1932.
Tangram or Chinese seven-piece puzzle game, F. F. Helmer,
Aztec bird forms, Pedro Lemos, v.31, p.398-9, March 1932.
A page of common butterflies, v.22, p.493, April 1923.
Rubber sponge animals and toys, Lucie Chalker, v.28, p.609, June 1929.
The romance of the willow pattern plate, B. Provst, v.27, p.616-20, June 1928.
Experiments with paper, Professor Gabriel, v.34, p.303, Jan. 1935.
The possibilities of paper cutting in illustrating Thanksgiving themes, Grace Poorbaugh, v.27, p.182-5, Nov. 1927.
Circus project in fourth grade, Jessie Lathrop, v.31, p.120-2, Oct. 1931.
Composition of plastic forms reduced to surface design, Jastrzebowski, v.34, p.276, Jan. 1935.
A galloping cat, F. C. Procter,
A Valentine for mother, Roberta Wigton,
  v.33, p.316, Jan. 1934.
Christmas ideas, F. E. Nosworthy,
  v.33, p.150, Nov. 1933.
Christmas toys for first graders, Grace Little,
  v.33, p.156, Nov. 1933.
Christmas trees made by folding and cutting paper,
  Martye Paindexter,
  v.33, p.158, Nov. 1933.
A Christmas bouquet, Edith M. Culter,
  v.33, p.167, Nov. 1933.
A nosegay valentine, Philomene Crooks,
  v.31, p.312, Jan. 1932.
Nativity scenes,
  v.36, p.239-40, Dec. 1936.
Painted Easter rabbit, Louise Hollenback,
  v.32, p.448, March 1933.
Halloween cut-outs, Marguerite Sisel,
  v.33, p.128,a,b,c,d, Oct. 1933.
Christmas handicraft from Europe,
Christmas present for mother and daddy, Helen Snook,
Valentine transparencies for windows, Edith Jewell,
  v.32, p.294, Jan. 1933.
Valentines for primary grades, M. C. Harris,
  v.32, p.302-3, Jan. 1933.
Paper cut-out posters, advertising New Mexico, E. Martin,
  v.22, p.568, May 1923.
Halloween faces, Elise Boylston,
  v.31, p.96(colored)98, Oct. 1931.
Cut-paper turkey designs, Jessie Todd,
  v.31, p.96(colored), Oct. 1931.
Pumpkin head ghost in cut paper, Evadna Perry,
  v.31, p.100, Oct. 1931.
Thanksgiving posters in cut paper, June Smith,
Christmas windows in imitation, Myers and Smith,
  v.31, p.142-3, Nov. 1931.
How to make a standing Christmas tree,
  v.31, p.180, Nov. 1931.
Colonial lady for valentine or place card, R. Wigton,
Halloween mask, card holder, and place cards, Boylston,
Halloween favor or place-card, Margaret Sutton, v.31, p.101, Oct. 1931.
Easter toys, N. Fischer, v.28, p.422-4, March 1929.
Christmas night gift box, Dorothy Bennit, v.35, p.147-8, Nov. 1935.
Suggestions for Easter, Grace Poorbaugh, v.25, p.446, March 1926.
Holiday designs, v.25, p.239, Dec. 1925.
Triangular box, v.27, p.440, March 1928.
Easter project, Alice M. Hazard, v.22, p.463, April 1923.
Easter cut-ups (folded paper), Grace Cheney, v.22, p.475, April 1923.
For halloween programs and decorations, v.26, p.97, Oct. 1926.
Holiday handicrafts, that any boy or girl can make,
C. Stone,  
Christmas tree designs of colored paper, J. Todd,  
Reindeer construction, Lemos,  
Christmas windows, Frances Jelinek,  
What--Christmas trees, Natalie Wilkinson,  
v.36, p.207-8, Dec. 1936.
Halloween ideas,  
v.35, p.45-6, Sept. 1935.
Halloween patterns,  
Four halloween ideas, Edith M. Jewell,  
Cut-out halloween subject original crayon drawings,  
v.35, p.64, Sept. 1935.
Easter ducklings and chicks, toy duck,  
Valentine ideas, Nelle McGee,  
Simple Easter duckling,  
v.34, p.507, April 1935.
Five valentines to make, Edith Jewell,  
v.34, p.378-81, Feb. 1935.
Our progressive valentines, Edith McCoy,  
v.34, p.363-70, Feb. 1935.
Free hand cutting, Helen Bowman,  
v.34, p.128, Oct. 1934.
A Christmas window transparency, A. S. Bishop,  
A Christmas project,  
v.35, p.175-6, Nov. 1935.
Small Christmas tree,  
Cut out Christmas design,  
Christmas lanterns,  
v.35, p.163-4, Nov. 1935.
Christmas invitations, Linoleum block, L. Grubert,  
Types of art activity at Christmas time, Mrs. Eaton,  
v.35, p.156, Nov. 1935.
Christmas card design, Genevieve Dorney,  
v.35, p.155, Nov. 1935.
Christmas candle designs, Miss R. Guiberson, v.35, p.colored (144), Nov. 1935.
Travel folder designs, Snook, v.29, p.560, May 1930.
Posters of foreign lands, cut paper, Rose Halfsteller, v.34, p.351, Feb. 1935.
Trees in various ways, posters, v.25, p.476-7, April 1926.
Toy posters, Dorothy Bennit, v.34, p.628-9, June 1935.
Indian posters, Florence Redford, v.29, p.625, June 1930.
Humane posters, Carrie Durant, v.32, p.64, Sept. 1932.
Square paper designs and tile craft designs, v.25, p.502-3, April 1926.
Cut paper setting,
v.28, p.428, March 1929.

A garden cut-out for windows, L. Mathews,
v.28, p.426-7, March 1929.

Cut paper composition from Europe,
v.31, p.66, Sept. 1931.

Cut paper subject, Erma Wilkinson,

Cut-paper silhouettes, Louise Tessin,
v.32,p.462-4, April 1933.

German cut-paper silhouettes,
v.31, p.96, colored, Oct. 1931.

Animal skeletons in white cut paper, German art
study book,
v.31, p.103, Oct. 1931.

Cut paper illustrations in poster technique of Tennessee
storm, Pupils of Hester Preston,

Cut paper castles and tree in conventional design,
Marie Kaufmann,
v.31, p.192, Nov. 1931.

Tableau scenes, Genevieve Helmer,

Cut paper soldiers, Lowry,

Cut paper picture,
v.31, p.456, April 1932.

Cut paper rabbit motifs, C. E. Patton,
v.31, p.495, April 1932.

Cut paper posters,
v.31, p.32, Sept. 1932.

Designs in cut paper, Marie Didelot,
v.32, p.82-5, Oct. 1932.

Cut paper pilgrims,
v.32, p.97, colored, Oct. 1932.

Torn paper pictures, Louise Hollenback,

Torn paper monkeys, Jessie Todd,

Design pictures in crayon, Jessie Todd,

Oriental designs in lacy cut-paper silhouette,
v.32, p.264-5, Jan. 1933.

Cut-paper silhouettes, Wright and Gonderman,
v.32, p.265, Jan. 1933.

Dutch scenes cut from paper, Joanna Stauffer,
v.32, p.299, Jan. 1933.

Cut-paper illustrations for "story of the three bunnies",
Louise Hollenback,
v.32, p.442-3, March 1933.
Cut paper alphabet, Louise Hollenback,
v.32, p.512, April 1933.
Cut paper posters, Martha Sherwood,
v.32, p.616-17, June 1933.
Cut paper modern art interiors, Wiley,
v.31, p.608-9, colored, June 1932.
A free-hand cutting of a horse and cowboy, E. Foster,
v.31, p.609, June 1932.
Cut paper landscapes, Gertrude Barnum,
v.33, p.470-1, April 1924.
Cut paper bouquet, Adelaide Hancock,
v.33, p.468-9, April 1934.
High school annual division page in wood block technique, W. E. Chamberlin,
Woodcarving,
v.29, plate 4, p.352, Feb. 1930.
Woodcarving,
v.34, p.573-4, May 1935.
Chip carving on wood,
v.33, p.105-6, Oct. 1936.
Creative...
Cut paper landscapes, Gertrude Barnum, v.33, p.470-1, April 1924.
Cut paper poster, Agnes Melgaard, v.33, p.475-4, April 1934.
Dimensional figures in cut paper, Clarice Joyce, v.33, p.501, April 1934.
Torn paper work, Davidson and Lang, v.33, p.507, April 1934.
Cut paper jungle scene, Helen Groves, v.33, p.510-11, April 1934.
Cut paper window box full of tulips, Laverne Vahldick, v.33, p.616, June 1934.
Flowers cut from folded paper, Elise Boylston, v.34, p.36, Sept. 1934.
Cut paper maps, Opsah--Dorothy Shaw, v.34, p.90-3, Oct. 1934.
Flower designs in cut paper, Georgia Haggberg, 
v.34, p.217, Dec. 1934.

Mexican sombrero, 

Candles (cut paper), 

Cut paper illustrations, V. Johnson, 
v.27, p.263, Dec. 1927.

Gingham girl border, E. Williams, 
v.25, p.365-7, Feb. 1926.

A page of cut paper designs for tea sets, 
v.25, p.571, May 1926.

Cut-paper work in the grades, E. Boylston, 

"Simple flower forms," 
v.27, p.422, March 1928.

All-over cut paper patterns, 
v.27, p.509, April 1928.

"Kutups" colored paper, Grace Cheney, 

Cows cut in black paper, Swiss elementary schoolboy, age twelve, 
v.34, p.637, June 1935.

Cut-paper designs, F. Parsell, 

Cut paper, 
v.26, p.564-5, May 1927.

A castle with cut paper, J. Todd, 

Bunny cut-outs, Florence Redford, 
v.29, p.439, March 1930.

Bird cut-outs school room project, 
v.27, p.508, April 1928.

Cut paper Grecian shepherd, Ted Swift, 
v.29, p.512, April 1930.

Tree designs from cut paper, 

The possibilities of paper cutting for the happiest season of the year, Grace Poorbaugh, 

Cut paper designs used as gift cards, De Bolt, 

A paper cutting lesson, Jessie Todd, 
v.26, p.166-7, Nov. 1926.

African masks, P. Lemos, 
v.28, p.610-11, June 1929.

Masks using line and color, B. Edmunds, 
v.31, p.16-20, Sept. 1931.
Masks in colored cut paper, Evadna Perry, v.31, p.102, Oct. 1931.
Masks, Mary Flegal, v.25, p.506, May 1926.
Masks and ceramics, Professor Jastrzebowski, v.34, p.273, Jan. 1935.
The ski babies, Louise Clark, v.22, p.508, April 1923.
Bird blotter corners, v.27, p.505, April 1928.
Save the Indian handicrafts, P. Lemos, v.27, p.387, Feb. 1928.
Soda straw papers used to obtain many interesting effects, Rafael Gari, v.25, p.182, Nov. 1925.
Craft work of household furniture and doll cradle, v.25, p.102, Oct. 1925.
Castles in the schoolroom, B. Wadsworth,  
v.27, p.244-6, Dec. 1927.

A mosaic project, B. Wadsworth,  
v.27, p.175-8, Nov. 1927.

Building a medieval castle, Walker,  

St. Pierrepoint slays a dragon; Castle under construction,  
Florence Titman,  

The third grade reading room, May L. Adams,  
v.35, p.446-7, March 1935.

Lamp shades, Mildred Campbell,  

Opportunities and dangers in construction work,  
Frederica Beard,  
v.34, p.463-4, April 1935.

Building with mattress boxes, Dorothy Kalb,  
v.34, p.240-2, Dec. 1934.

A cathedral window made of newspaper, Laura Waring,  
v.34, p.134-7, Nov. 1934.

Mexican lantern,  
v.34, p.234, Dec. 1934.

Dolls, E. V. Setzer,  

Movie Clown,  
v.31, p.576, May 1932.

A ship unit, Harder and Crowder,  

Handmade cardboard boxes, modernistic paper designs,  
Mary Jane Edington,  
v.32, p.145, Nov. 1932.

Map that line, V. Fenstermacher,  

Ovals for figure construction, Mark Lewis,  
v.31, p.304-6, Jan. 1932.

Home-made paper dolls, 6th grade pupils,  
v.28, p.607, June 1929.

Paper admiral,  
v.28, p.516, April 1929.

Making a paper Christmas tree, P. Diehl,  
v.28, p.177, Nov. 1928.

Little pilgrims come to the schoolroom, V. Bissell,  
v.26, p.170-1, Nov. 1926.

Indian facial composition cut paper, M. Baders,  
Cut paper water jars, see number 57.

How to make an Indian village, M. H. Lee,

v.32, p.120-5, Oct. 1932.

Indian crayon and ships in cut paper and crayon pictures, Olga Schubkegel,

v.32, p.310, Jan. 1933.

Paper puppets, Harry Fowler,

v.34, p.238-9, Dec. 1934.

Decorative panels on colored papers, J. Todd,

v.25, p.636, June 1926.

2. Stencil

Slide--stencils, Margaret Lyon,

v.33, p.608-10, June 1934.

Slide stencilling, Margaret Lyon,

v.36, p.592-5, June 1934.

Stencil motifs, E. R. Boylston,

v.31, p.438, March 1932.

Stenciled posters,

v.32, p.560, May 1933.

Application for simple stencil motifs, E. Boylston,

v.31, p.440, March 1932.

Stencils of Mexican scenes, Mexican Indians,

v.31, p.418, March 1932.

Stencil design units, M. Sanders,


Stencil print,

v.26, p.478-9, April 1927.

Colorful stenciled fabrics, Geoffrey Archbold,

v.34, p.585-6, June 1935.

Mats stenciled, E. Boker,

v.27, p.379, Feb. 1928.

Stencil designs, as a craft,

v.27, p.357, Feb. 1928.

Stenciling thru lace, Jane Littell,


Stenciled greeting cards, Moline,

v.27, p.240-1, Dec. 1927.

Stenciled designs,


Stencil head designs, K. Tyler,

v.36, p.54-5, Sept. 1936.

Cards made with stencils and powdered tempera,

Cynthia Reynolds,

v.34, p.188-9, Nov. 1934.
3. Woodwork

Pennsylvania German toys, American folk art gallery,
v.32, p.430-1, March 1933.

Bird house craft, Wm. Anderson,
v.25, p.464-6, April 1926.

An Indian project, Gertrude Fisher,
v.28, p.306-7, Jan. 1929.

An Indian sandtable, V. De Witt,
v.28, p.302-3, Jan. 1929.

The "Santons" of the sandtable, Olive Tanner,
Figures for the sandtable, Natalie White, v.25, p.438-9, March 1926.
Sandtable scenes, Blondin, v.29, p.509, April 1930.
The art table induces foreigners to read, Perkins and Pierce, v.28, p.489-92, April 1929.
Wood-cut division pages, Lindsay high school, v.32, p.72, Oct. 1932.
Figurines of saints and painting on wood, v.32, p.331, Feb. 1933.
Woodblock and engravings, Wharton Esherick, v.35, p.149, Nov. 1933.
White line woodblocks, Maud M. Hollis, v.33, p.81, Oct. 1931.
Woodblock from series illustrating history of California, Carol Boone, v.31, p.31, Sept. 1931.
Czechoslovakian dolls of wood, v.28, p.616 (colored), June 1929.
German bast work, Liselotte Von Usedom, v.28, p.472-7, April 1929.
Reliefo,
v.22, p.401, March 1923.
Nature's toy shop, E. Barncisel,
v.22, p.630-3, June 1923.
A wood carrier, Fred Whitney,
v.22, p.509, April 1923.
Lacquer work, Julia Wolfe,
v.26, p.463-6, April 1927.
Using old boxes to advantage, E. S. Denig,
v.34, p.635, June 1935.
Wood carving,
v.25, p.223-6, Dec. 1925.
The house the school built, Willard Lowman,
v.25, p.601-2, June 1926.
Woodblocks illustration, G. Hughes,
v.27, p.275, Jan. 1928.
Practical woodcraft novelties, F. C. Grose,
v.27, p.417, March 1928.
Wooden plaque decorated with thin copper cork and
metallic papers, Elizabeth Franklin,
v.34, p.148-9, Nov. 1934.
Clever and original toys, Genevieve Dorney,
v.34, p.23, Sept. 1934.
Woodcut,
v.34, p.260, Jan. 1935.
"The flight into Egypt," woodblock, Davis Press, Inc.,
v.36, p.194, Dec. 1936.
Wooden toys, Warsaw, Academy,
v.34, p.271, Jan. 1935.
Wood cuts, Zokopane woodcarving school,
v.34, p.290, Jan. 1935.
Movable Easter toys, Nellie Fischer,
v.31, p.430, March 1932.
Model of "mayflower," Mayme Goodin,
v.32, p.162, Nov. 1932.
Christmas wood cuts,
Sandpaper Christmas cards, Agnes Choate Wonson,
v.35, p.190, Nov. 1935.
Wood-cut magazine covers, Dornsife,
v.29, p.272, May 1930.
How to make a model tug, Professor F. Austin,
v.27, p.530-3, May 1928.
An echo from Tony Sarg and the fair, G. Unthank,
v.34, p.374-7, Feb. 1935.
Applied tree design,
v.27, p.609, June 1928.
Toys from exposition of other lands,
A toy-shop project, Thelma Resh,
  v.33, p.187-8, Nov. 1933.
Toys (Germany),
  v.26, p.613, June 1927.
Boys and boats, Angeline Donley,
Box pictures as a creative medium, E. Rice,
  v.27, p.556-9, May 1928.
Dutch girl doorstop, Jacko, the monkey, Edith Jewell,
  v.35, p.177, Nov. 1935.
The 1-2-3 Man, Stella Wider,
Toys, factory gnom, M. Werten,
  v.34, p.278, Jan. 1935.
Why make toys, Ruth H. Kemp,
  v.35, p.15-17, Sept. 1935.
Experiments with tin, wire, woolen, yarn,
  v.34, p.313, Jan. 1935.
How to construct water wheel,
Sandtable project of Medieval castle, B. Gordon,
  v.31, p.509, April 1932.
Movable toys, Edith Jewell,
  v.31, p.504-5, April 1932.
A "dream house" doorstop, Grace Martin,
  v.32, p.275-7, Jan. 1933.
Toys from Japan,
  v.31, p.191, Nov. 1931.
How to make a clipping case, Carmen Trimmer,
  v.31, p.185, Nov. 1931.
Clipping cases made by sixth grade pupils, C. Trimmer,
  v.31, p.184, Nov. 1931.
Polish toys, Polish school children,
  v.29, p.520, April 1929.
Czech toys,
  v.28, p.516-19, April 1929.
Inspiration from German toys, B. Wadsworth,
  v.28, p.492-5, April 1929.
Czechoslovakian boxes and toys,
  v.28, p.480, colored, April 1929.
Box furniture, Kalb,
  v.29, p.553, May 1930.
Toy banks, Grace Weter,
  v.29, p.505, April 1930.
The school children build a palace, A. Marland,
  v.28, p.189-90, Nov. 1926.
Save the spools, Florence Ackley,  
v.26, p.191-2, Nov. 1926.

Carved base for organ pipes, Goodhue,  
v.33, p.7, Sept. 1933.

A grill "An angel kneeling" wood carving, Kuichmayer,  
v.33, p.5, Sept. 1933.

Carved wooden trays from Russia,  

Chip carving--an old craft, Julia Wolfe,  
v.32, p.593-6, June 1933.

Sculptured figures in hardwood, Karoly Fulop,  
v.32, p.549, May 1933.

Folk sculpture in wood, Oscar Sjogren,  
v.32, p.427, March 1933.

Arts crafts of Scandinavian immigrants to America,  
Jane Rehnstrand,  
v.32, p.428-30, March 1933.

Russian carvings,  
v.32, p.414, March 1933.

Norwegian painted dower chest,  
v.32, p.421, March 1933.

Colonial sgraffito and old Pennsylvania German Chest,  
Museum of Art,  
v.32, p.391, March 1933.

Patterns,  
v.32, p.351, Feb. 1933.

A new hand carving craft process, E. R. Ford,  
v.32, p.140-1,144, Nov. 1932.

Wood carving in Mexico,  

Puppets, Dorothy B. Kalb,  
v.25, p.131-3, Nov. 1925.

The dwarf of Uxmal, L. Moore,  

The puppet rings the school bell, M. Edwards,  
v.36, p.9-12, Sept. 1936.

Marionette handicraft plus the arithmetic period,  
Elias N. Lane,  

Silhouettes, playing cards, Folichinelles, State scenery and composition for puppet show, Warsaw,  
v.34, p.281, Jan. 1935.

A Marionette theatre, B. Houlton,  
v.32, p.45-8, Sept. 1932.

Photographs of marionette stage, Mayme Goodin,  
v.32, p.161, Nov. 1932.

Wood and cloth puppet,  
v.31, p.475, April 1932.
Biography of a puppet club, Emilie Lindner, v.31, p.470-2, April 1932.
Puppet shows in the grades, McGeehan and Berger, v.32, p.504-7, April 1933.
Wooden panel with inlaid ivory, Karsly Fulop, v.32, p.546-8, May 1933.

4. Bookbuilding

5. Linoleum

Historic ships and scrapbooks, Edith Saris,

The service of native arts, Prosper Ricard,
v. 34, p. 547, May 1935.

Block print illustrations from book on birds,
v. 32, p. 592, June 1933.

Linoleum prints, Margaret Sanders,
v. 34, p. 154, Nov. 1934.

Linoleum print, Alvin Wanzer,

Ships of the middle ages from old prints,
v. 35, p. 43-4, Sept. 1936.

Block prints, Mrs. Loyda Remick,
v. 35, p. 408-9, March 1936.

Two successful uses for one linoleum cut, L. Grubert,

Block prints for Christmas, etc., C. D. St. Helen,

An easy way to make a lithograph, C. A. Seward,
v. 35, p. 398-93, March 1936.

Block prints, Mrs. Loyda Remick,
v. 34, p. 342-4, Feb. 1935.

Paraffin prints, Edith Manchester,
v. 34, p. 459-80, April 1935.

Linoleum cuts, peasants' costumes paintings on glass,
A. Martynowicz,
v. 34, p. 311, Jan. 1935.

Block prints, Margaret Sanders,
v. 34, p. 219, Dec. 1934.

Block print history of Chicago, Clara Macgowan,
v. 34, p. 199, Dec. 1934.

Linoleum block printed A B C Book, Althea Edge,
v. 34, p. 473, April 1935.

A block print, Leslie Ward,
v. 27, p. 325, Feb. 1928.
Battle ship linoleum, Charlotte Morgan, v. 27, p. 433, March 1928.
Linoleum blocks, greeting cards, Tiffany, v. 27, p. 450, March 1928.
Wood block print, v. 27, p. 548(colored), May 1928.
Block printing, v. 27, p. 548(colored), May 1928.
Woodblocks, v. 27, p. 548(colored), May 1928.
All-over patterns printed from linoleum blocks, M. Sanders, v. 27, p. 512-13, April 1928.
Basketry, one of the best loved arts, Emma Rice, v. 27, p. 376-7, Feb. 1928.
Floral block print textile designs, v. 27, p. 420, March 1928.
Alencon, France Woodblocks, v. 29, p. 400, March 1930.
Blockprint buildings, Daniel Dorney, v. 29, p. 484, April 1930.
Block prints, F. S. Glace, v. 29, p. 481, April 1930.
Woodblocks engraving, M. Berridge, v. 29, p. 545, May 1930.
Block print designs, v. 28, p. 37, Sept. 1928.
Block-printed Christmas cards, M. Reed, v. 28, p. 156, Nov. 1928.
"And three wise men came bringing gifts,"
v. 28, p. 142, Nov. 1928.
Block print designs for decorative wrapping papers, v. 28, p. 143, Nov. 1928.
Block-print fish motifs, Mrs. Price, v. 28, p. 359, Feb. 1929.
Arrangements in block printing, Dorothy Mallet, v. 28, p. 409, March 1929.
Easter cards--block print, E. Preston, v. 28, p. 441, March 1929.
Block print now become child's art, Pedro Lemos, v. 28, p. 496-500, April 1929.
Block print Christmas card, Fred Fisher, Jr., v. 31, p. 138, Nov. 1931.
Linoleum blocks, technical high school, California, v. 31, p. (colored) after 160, Nov. 1931.
Block prints, Hawaiian students, Esther Jenson, v. 31, p. 228, Dec. 1931.
Block print, Alexander Bradshaw, v. 31, p. 408, March 1932.
Block print of jazz orchestra, A. Bradshaw, v. 31, p. 409, March 1932.
Block prints, A. Bradshaw, v. 31, p. 413, March 1932.
Block prints, Olivia Walter, v. 31, p. 482-3, April 1932.
Block print, Clara Dreher, v.32, p.79, Oct. 1932.
Block print designs, Ralph Dornsife, v.32, p.93, Oct. 1932.
Linoleum block print cover designs, Margaret Wefer, v.32, p.472, April 1933.
Block prints, William Rice, v.32, p.587, June 1933.
Block printed suade purses, Arts Build of California, v.31, p.613, June 1932.
Block prints, Jessie Todd, v.33, p.448, March 1934.
Linoleum prints, Olive Walter,
v.33, p.146, Nov. 1933.
Linoleum prints made by Navajo children, D. Dunn,
v.33, p.159, Nov. 1933.
Linoleum prints, Carmel school, California,
Attractive greeting cards, linoleum cuts, Ted Hatlen,
v.33, p.135-7, Nov. 1933.
Christmas card designs, cut in linoleum, LaVerne Gentner,
v.33, p.153, Nov. 1933.
Photo-print Christmas cards, Chessel Heim,
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Houses in block print Christmas card designs, F. Fisher, Jr.,
v.31, p.134, Nov. 1931.
Block print subjects for Christmas cards, L. Coulter,
v.31, p.163, Nov. 1931.
Block print Christmas cards, Nelle Adams Smith,
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Holiday greeting card in block, Lucile Coulter,
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Block print Easter cards, M. Wefer,
v.31, p.433, March 1932.
Block print Christmas cards, Bernice Moore,
New materials used in block print Christmas cards,
Alverna Wheeland,
Block print Christmas cards, Ella Preston,
v.28, p.152, Nov. 1928.
Christmas cut in linoleum,
Linoleum print Christmas cards, Mildred Snyder,
v.34, p.151, Nov. 1934.
Christmas linoleum print, Wahl and Johnson,
v.34, p.145-6,152, Nov. 1934.
Christmas cards--linoleum cut, LaVerne Gentner,
v.35, p.158, Nov. 1935.
Blockprint Christmas cards, H. Zeigler,
Linoleum prints, calendar headings, Grace Martin,
v.35, p.443, March 1936.
Blockprinted calendar, Annabel Turner,
v.33, p.533, May 1934.
Covers for magazine--linoleum cut, V. H. Anderson,
v.35, p.401, March 1936.
Block prints, School of Holland,
v.32, p.604, June 1933.
6. Clay

Handicrafts,
- v.29, plate 6, p.352, Feb. 1930.
- v.29, plates 1-8, March 1930.

The Greek figures are from vase paintings,
- v.28, p.616, (colored), June 1929.

Action figures, Laura Bairnson,
- v.31, p.55, Sept. 1931.

Clay modeling, Jessie Todd,
- v.31, p.498-9, April 1932.

Pottery, Ellen Snebley,
- v.32, p.130, Nov. 1932.

Clay modeling sculpture, Hazel Martin,

Modeling, Grace Humphreys,
- v.32, p.499, April 1932.

Pottery designs in cut-paper, Louise Hollenback,
- v.32, p.166, Nov. 1932.

Iron work of Spain,

Spanish pottery,
- v.32, p.337, Feb. 1933.

French peasant and modern pottery,
- v.32, p.344, Feb. 1933.

German pottery,

Abstract form in modeling, G. K. Hamlin,
- v.32, p.515-22, May 1933.

Tea set from Germany, Stadt Halle,
- v.32, p.553, May 1933.

Jars and shallow bowl, Stadt Holle,
- v.32, p.554, May 1933.

European pottery, Davis Press, Inc.,
- v.32, p.590, June 1933.

Designs on pottery adapted to school problems,
- v.32, p.591, June 1933.

Spanish gallicia, Benton Court,
- v.33, p.586-93,400, March 1934.

Bathroom tile used to make background for silhouettes,
- Nell R. Mims,
- v.33, p.538, May 1934.

Ceramic art at a Century of Progress Exhibition,
- William G. Whitford,
Pottery,
v.33, p.102-3,105-6, Oct. 1933.
Tile, Irene Stewart,
v.33, p.635, June 1934.
Art tiles, Harriette Wirth,
v.33, p.638-9, June 1934.
The brick industry and the cement and concrete industry, Helmer,
Mexican arts and crafts, Jessie Severtson,
v.35, p.266-9, Jan. 1936.
White cement craft, Dawn Oleson,
v.35, p.280-1, Jan. 1936.
Figurines in clay,
v.28, p.617, June 1929.
Modeled clay figures, Lemos,
v.28, p.513, April 1929.
Clay figurines from Spain,
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Medieval guild scene, Virgil Poling,
Tile of Mexico,
Pottery from Mexico,
Tonala pottery,
Comic pottery animals, from Germany,
v.28, p.512, April 1929.
Swiss ceramics handicraft,
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The history of pottery in America, Julie Wolfe,
v.28, p.201-4, Dec. 1928.
San Domingo Indian pottery,
v.29, p.697, June 1930.
Zuni Indian pottery,
v.29, p.608, June 1930.
Hopi Indian pottery,
v.29, p.606, June 1930.
Clay modeling, Swift,
v.29, p.500-1, April 1930.
Modern weather vanes, Kenneth Manning,
v.29, p.468-73, April 1930.
Greek vases,
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Pottery coloring, Richard Ernesti,
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Quimper Brittany potteries, v.29, p.404, March 1930.

Fez pottery, v.34, p.562-5, May 1935.

Quimper pottery designs, v.29, p.403, March 1930.

Quillinic pottery designs, v.29, p.405, March 1930.


Tiles made from cement and "Petroma" colors, v.22, p.400, March 1923.


Indian crafts, N. M. Herald, v.27, p.192, Nov. 1927.


Indians, Elsie Boylston, v.27, p.186-8, Nov. 1927.

Clay work as a link in correlation, Estelle Bernett, v.27, p.102, Oct. 1927.


Sculptured Pylons, Leo Friedlander, v.33, p.84, Oct. 1933.


Apple tree designs, Jessie Todd, v.28, p.566, May 1929.

Using talc for amateur sculptures, Oma Strain, v.34, p.624-5, June 1935.


7. Leather

Leather craft,
  v.34, p.558-9,567, May 1935.
Leather modeling, N. Hagan,
  v.28, p.280-1, Jan. 1929.
Hints for workers in leather, Fred Boyd,
  v.28, p.282, Jan. 1929.
Block printed leather, portfolio covers, Esther Lemos,
  v.31, p.463, April 1932.
Leather Spanish treasure chest, Lemos,
  v.32, p.335, Feb. 1933.
Methods of leathercraft,
  v.34, p.532(colored), June 1935.
Designs used for embroidery on leather,
  v.34, p.557, May 1935.
Leatherette, Hazel Huston,
Leather craft work, Althea Sims,
Colored suade leather bags, Daisy McCool,
Articles in tooled leather, a key case, J. Dean,
Tooled leather work,
Two easy to make tooled leather things,
A leather tool, F. Lemos,
v.25, p.425-8, March 1926.
Scrap leather, pocketbooks and symbolism, F. Rice,
Modern designs made from lines, flower motifs, trees,
shrubs, houses, and towers, Esther De Lemos,
v.34, p.17-20, Sept. 1934.
Making leather craft possible, Dorothy Rising,
v.34, p.16, Sept. 1934.
Leatherwork in classroom, John Dean,
Constructive design in leather purse, E. Lemos,
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8. Metal

Things to make that boys can do, D. Donaldson,
v.22, p.300-1, Jan. 1923.
Oriental brass, Laurice Paton,
Simplicity in jewelry making, C. Louise Schaffner,
v.22, p.305-8, Jan. 1923.
Toys for the amateur metal worker,
v.22, p.310, Jan. 1923.
The making of etched metal plates, J. T. Lemos,
v.22, p.311-17, Jan. 1923.
"The coppersmith," Elsie Smith,
v.22, p.318-20, Jan. 1923.
Unusual plaques, Susan Zubler,
v.34, p.611-14, June 1935.
Wall hangings and copper book ends, Genevieve Dorney,
v.34, p.600, June 1935.
Metal and jewelry work,
v.34, p.568-9, May 1935.
Brass and copper work,
v.34, p.562, May 1935.
Wooden furniture and metal,
v.29, p.352, plate 5, Feb. 1930.
Holland copper and brass ware,
v.29, p.352, plate 7, Feb. 1930.
Pedro's sketch book on iron--work in the medieval days,
v.28, p.159, Nov. 1926.
Bead work of American Indian, Indian children,
Design for weather vane in iron,
Metal craft and jewelry,
v.32, p.136, Nov. 1932.
French iron work,
v.32, p.345, Feb. 1933.

French iron balconies,
v.32, p.357, Feb. 1933.

Beautiful and artistic silver and pewter handicraft,
v.32, p.361, Feb. 1933.

German iron work,
v.32, p.407, March 1933.

Trade marks from Europe,
v.32, p.558, May 1933.

Group of tin lighting fixtures, Mr. Sweringer,
v.33, p.529, May 1934.

Fold-up metal craft,

And now it's lead, Florence Hall,
v.25, p.598-600, June 1926.

A "Paul Revere" lantern, L. Arnold,
v.25, p.332, Feb. 1926.

Designs for pendants,
v.22, p.256, colored, Jan. 1923.

The original "El Dorado," Robert Salade,
v.22, p.269-75, Jan. 1923.

The lore and lure of the metal crafts, Rose Cirino,

The original "El Dorado,"
v.22, p.272-3, Jan. 1923.

An ancient art, James Tait,
v.22, p.275, Jan. 1923.

Combining design and craftsmanship, Harry Dixon,
v.22, p.278-83, Jan. 1923.

Bird chain, animal chain,
v.22, p.277, Jan. 1923.

Metal work made by beginners, Fremont High School, California,

Metal work in home decoration, Douglas Donaldson,
v.22, p.296-301, Jan. 1923.

Schnozzle dog out of metal,

Metal animals,
v.35, p.316-17, Jan. 1936.

Metal work, Warsaw Academy,
v.34, p.305, Jan. 1935.

Toys made from flat metal, Warsaw, Poland,
v.34, p.309, Jan. 1935.

Designs for jewelry,
Pierced copper book-ends, Janet Smith,

Navajo silversmith, Navajo woman weaving, Pueblo woman grinding corn, Pueblo woman baking bread,

Young silversmiths, Navajo,
v.33, p.32-3, Sept. 1933.

Designs for Indian bead work, Ethel Ernesti,
v.33, p.61-2, Sept. 1933.

9. Snow modeling

Snow modeling, Indianola Willents,
v.28, p.173-4, Nov. 1928.

Snow sculpture,

10. Indian shell carving

Indian shell carvings, P. Lemos,
v.28, p.615, June 1929.

Roman cameos,
v.28, p.602, June 1929.

Pierced ivory work, Janet Smith,
v.28, p.265, Jan. 1929.

11. Soap sculpture

Soap sculpture and wooden toys, Thelma Fishburn,
v.31, p.497, April 1932.

Laundry soap sculpturing, E. Thoenen,
v.22, p.442-3, March 1923.

Soap sculpture, Proctor and Gamble Soap Contest,
v.32, p.158, Nov. 1932.

Soap sculpture, Regina Teigen,
v.31, p.501, April 1932.

Diagram of rabbit to be carved from block of soap,
Mary Godard,
v.31, p.245, Dec. 1931.

Soap carving, Mary Godard,

Soap eraser prints, E. McDonald,
v.31, p.48(colored), Sept. 1931.

Examples of soap sculpture, Cora Minor,
v.28, p.603, June 1929.

Soap sculpture, Charles Patton,
v.29, p.569, June 1930.

Soap sculptures,
v.34, p.599, June 1935.
12. Wax carving

Hippodrome and stadium, Daniel Tuttle, Jr., v.35, p.504, April 1936.

13. Stone carving

All-over designs in stone carvings, v.28, p.7-9, Sept. 1928.
Stone carving in low-relief, v.28, p.6, Sept. 1928.

14. Plaster paris plaques

Carved plaster and tile panels, v.34, p.571, May 1935.

15. Baskets

Flower baskets of colored paper, Stanford University, California, v.28, p.429, March 1929.
Basketry as a project, Mrs. Powell, v.28, p.310-11, Jan. 1929.
Decorating basketry and textiles, v.31, p.478(colored), April 1932.
Bazaars in Morocco village display beautiful basketry,
Thanksgiving basket and turkey,
May-day flower basket, H. Diehl,
  v.27, p.438, March 1928.
Baskets of braided paper, F. Rich,
  v.27, p.430-3, March 1928.
Flower basket designs, Hicks-Reed,
  v.28, p.542-3, May 1929.
A Navaho family of weavers,
  v.34, p.386, March 1935.
Chairs from Spanish Galicia, made from tule grass,
Weavings, Professor Czajkowski,
  v.34, p.307, Jan. 1935.
Polish rugs,
  v.34, p.291, Jan. 1935.
Mordant dyed wools for the craft-loom, C. St. Helen,
  v.25, p.429-30, March 1926.
Weaving with strips of crepe paper, Jane Littell,
  v.25, p.323-7, Feb. 1926.
Guatamala Indian weaving, L. Osborne,
  v.27, p.327-37, Feb. 1928.
Matting and raffia baskets, Marion Lawler,
  v.27, p.380-1, Feb. 1928.
Christianized motifs,
  v.27, p.611, June 1928.
Tee Dee looms, Mrs. Nellie Ross,
  v.34, p.631-3, June 1935.
A new raffia problem, Jane Rehnstrand,
A useful hand loom, Frank Rich,
  v.26, p.574-6, May 1927.
Rug weaving, E. Wadsworth,
  v.29, p.429, March 1930.
Elementary frame weaving, Shepard Herman,
  v.29, p.634-6, June 1930.
The royal art of Gobelin weaving, Madame Van der Flier,
Old Persian motifs,
Birds, animals, and tree motifs, from old Saracenic
  weavings,
Weavings of Huichali Indians,
Weaving from Sweden,
v.32, p.422, March 1933.

An ancient craft, Julia Wolfe,
v.32, p.480-2, April 1933.

Nature study in the lower elementary grades, E. Boylston,
v.32, p.614-16, June 1933.

Raffia toys from Germany,
v.31, p.639, June 1932.

Weaving basket birdhouses, Couch-Russell,
v.33, p.550-4, May 1934.

Cello ribbon, Nouvart Tashjian,
v.33, p.162-7, Nov. 1933.

Rag dolls for Christmas figts, Nell Sampson,
v.35, p.163, Nov. 1935.

Suggestions for ships to be cut from colored felt,
v.35, p.485-6, April 1936.

Wall hangings, Edith Jewell,

Modern textile craft, Waldvogel studios,

16. Batik

Batik work, Davis Press, Inc.,
v.34, p.636, June 1935.

Tied and dyed work, Mrs. Nellie Ross,
v.34, p.633-4, June 1935.

Ink and batik decorative landscapes, Edith Nichols,

Batik on silk, and water color composition, Cracow, Poland,
v.34, p.284, Jan. 1935.

Batik, puppet theatre, paper-cuts, Cracow workshops,
v.34, p.318, Jan. 1935.

Ink batik,
v.36, p.224(colored), Dec. 1936.

Batik designs, P. Lemos,
v.25, p.359, Jan. 1926.

Waxless batik work, P. Lemos,
v.25, p.356-8, Jan. 1926.

How to create paper batik all-over patterns, Ted Swift,
v.27, p.344-2, Feb. 1928.

A scarf in gum Arabic batik, Janet, Smith,
v.27, p.348-50, Feb. 1928.

Batik in the high school art laboratory, L. Richardson,
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Paper batik, E. Richardson,
v.27, p.366-8, Feb. 1928.
B. Beauty

1. Personal environment

Mosaics or pictures in glass, B. Wadsworth, v.28, p.552-4, May 1929.

2. Domestic


Swedish textile and tapestries, v.32, p.428-9, March 1933.

Roadside merchant with colorful wares, v.34, p.539, May 1935.

Model homes and gardens in miniature, M. Kerfoot, v.31, p.28, Sept. 1931.


3. Social


Arts and crafts of colonial Louisiana, Harnett Kane, v.32, p.355-9, Feb. 1933.
Aztec figures, Pedro Lemos, v.31, p.400, March 1932.

4. Vocational

Wm. Whitford (a master potter), F. Nyguist, v.27, p.579, May 1928.

VI. LETTERING

A. Styles

A courtesy alphabet project, Mildred Lusk, v.32, p.502-4, April 1933.
Surface patterns based on letters, Frances Stokes, v.32, p.28.
Patterns from initials, H. Monto, v.28, p.57, Sept. 1928.
American trade -- marks, v.29, p.602-3, June 1930.
Beautiful sketches in design and illuminated manuscripts, Pedro's sketches, v.26, p.158, Nov. 1926.
Illuminated manuscript, Florence, Italy, v.28, p.136(colored), Nov. 1928.
Poster type of lettering, Rafael Gari, v.27, p.277, Jan. 1928.

B. Application to fit purpose

Progress through advertising, Maxwell Fellows, v.33, p.464, April 1934.
Commercial art in high school, Dorothy Rising, v.33, p.462-3, April 1934.
Division page (a mural), Elnora Loughlin, v.33, p.404-5, March 1934.
Headline hunters, Fred Fisher, Jr., v.31, p.275, Jan. 1932.
Heading for school annual, E. Witter, v.26, p.32(colored), Sept. 1926.
Room signs, Grace Martin, v.34, p.74-6, Oct. 1934.
Is advertising art important, P. Lemos, v.35, p.357, March 1936.
Composition with ready motifs, v.34, p.269, Jan. 1935.
Advertising compositions, Graphic School in Warsaw, v.34, p.312, Jan. 1935.
Beauty has a strong appeal in selling, v.22, p.561, May 1923.
The high school sign shop, Mrs. O. Buckner, v.22, p.536-8, May 1923.
Perspective and advertising art, Pedro Lemos, v.22, p.524-8, May 1923.
An adventure in educational bulletin boards, v.22, p.520, May 1923.
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C. Method theory

Fourfold value of lettering in the schools, R. George, v.33, p.456-9, April 1934.
Modern tendencies in lettering, Helen Thrush, v.31, p.461, April 1932.
Scissor lettering simplified, Mrs. E. Charles, v.27, p.310, Jan. 1928.
Wooden lettering pens, Frank Ehl, v.34, p.454-5, April 1935.
Lettering pen birds, free brush and ink birds, v.35, p.486-8, April 1936.

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1. Painting

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Picture study, Katherine Sanders, 
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Correlating music and picture study, J. Todd, 
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Correlated picture studies, J. Lemos, 
v.26, p.246-8, Dec. 1926.
Picture study, Louise McGeeh, 
v.28, p.620, June 1930.
Correlation possibilities of a picture study, 
Correlated picture studies, J. Lemos, 
Correlated picture studies, J. Lemos, 
v.25, p.506-11, April 1926.
Correlated picture studies, J. T. Lemos, 
Correlated picture studies--grade two, J. Lemos, 
The Century of Progress Exhibition, R. Harshe, 
The melting pot of art, Martha Engel, 
v.33, p.150-4, Nov. 1933.
Frieda and Diego Rivera, Edward Weston, 
Two Indian women, Frieda Rivery, 
Robert C. Zuppke, R. Z. 
v.31, p.390, March 1932.
Glenn S. Warner, 
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Things typical of Italy, Louise Guernsey, 
v.35, p.480, April 1936.
Modern madonna, William Belmonte, 
v.33, p.194, Dec. 1933.
Enlarging the school collection of stereoscopycal 
views, Eleanor Tuggle, 
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"Farm", flat color on brown, A. C. Ecott, 
v.34, p.638, June 1935.
Holland scenery, M. Alva, 
School twins--pictures and music, E. Gatewood, 
Portfolio for travel pictures, S. Hammond, 
v.29, p.481, April 1929.
Three-tone pictures, from Germany,  
_v.28, p.549, May 1929.

How to select pictures for school and home, L. Winslow,  
_v.28, p.523-4, May 1929.

Pictures and poetry,  
_v.28, p.483, April 1929.

Interpretation,  
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Living pictures, D. De Haven,  
_v.28, p.572, May 1929.

"La grande Jatte,"  
_v.33, p.98, Oct. 1933.

Portrait drawings, P. Van Volkenburg,  
_v.28, p.70-2, Oct. 1928.

"Aristotle" by Rembrandt, at the exposition; "A Lady Wearing Gold," by Vermeer; "Portrait of Catherine Howard," by Holbein,  
_v.33, p.77,79-80,97, Oct. 1933.

2. Architecture

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Art appreciation at the southwest museum, Los Angeles, Veotta McKinley,  
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International art congress, B. Wadsworth,  
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The Egyptian museum, V. Bissell,  
_v.26, p.499-500, April 1927.

Landscape photograph can be made an art, J. Wolfe,  
_v.25, p.589-2, June 1926.

Peasant art in Czechoslovakia, B. Wadsworth,  
_v.28, p.451-8, April 1929.

History of the Lincoln corner cupboard, Mrs. M. Cryderman,  
_v.29, p.613-14, June 1930.

Vitalizing history through art, S. Hammond,  
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Southern Italy, Benton Court,  
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Makint Mt. Vernon seem real, B. Wadsworth,  
_v.33, p.310-13, Jan. 1934.

Photographs of interesting places in Russia,  

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Scenes in Normandy, France,  
_v.29, p.415, March 1930.
Brittany scenes,
Brittany scene, M. Alva,
  v.29, p.397, March 1930.
Be honest with your medium, Edgar Fellows,
  v.22, p.79-80, Oct. 1922.
Early morning at Moorish market place,
  v.34, p.533, May 1933.
Picturesque streets of Tetuan,
  v.34, p.432, May 1935.
Avignon, southern France,
  v.29, p.414, March 1930.
Holy city of Moulay--Idriss,
  v.34, p.533, May 1935.
Models of Mt. Vernon, Mrs. Genevieve Helmer,
  v.34, p.382, Feb. 1935.
Old delft tiles, B. Wadsworth,
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  v.29, p.412-13, March 1930.
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  v.29, p.410-11, March 1930.
Dinon France, Market scene,
  v.29, p.408, March 1930.
Street markets, M. Peters,
  v.29, p.486, April 1930.
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Spanish tables and chest, Lemos,
  v.32, p.333, Feb. 1933.
New home ideas from the Century of Progress Exposition,
The state of Illinois building,
A tree-covered business home, P. Lemos,
  v.26, p.523, June 1927.
A spring festival--the flower garden, J. Welling,
  v.22, p.553-7, May 1923.
Model gardens, Edith McMurtrie,
  v.31, p.277-8, Jan. 1932.
Scenes from Mt. Vernon, Marie Van Hiatt,
  v.32, p.381, Feb. 1933.
A good way to study history, Indianola Willcuts,
  v.22, p.498-9, April 1933.
Art rambles abroad, P. Lemos,
Athena's home, Theo. Pottle,
  v.26, p.133-7, Nov. 1926.
Giotto's tower in Florence,
Historic art ages, P. Lemos,
  v.28, p.547, May 1929.
A movie of Mt. Saint Michel, Caroline Pennypacker,
Significance of Pennsylvania German art, C. Brumbaugh,
  v.32, p.386-94, March 1933.
Bird's-eye view of Belgian village,
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Architectural styles, Carol Jenkins,
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Greek architecture, Janet Smith,
  v.29, p.504, April 1930.
Make-believe homes, Nellie Fischer,
  v.28, p.418-21, March 1929.
Arrangement of bird houses,
  v.28, p.432, March 1929.
Old bridges in Europe, Lemos,
  v.28, p.478, April 1929.
"Stucco town," Isabella Todd Hatch,
  v.35, p.305-6, Jan. 1936.
Interior and exterior of doll house, Greuel and Sparks,
Christmas gifts, L. Lowe,
Building projects by sixth graders, S. Atherton,
The little houses of Carmel, Pedro Lemos,
An adventure in art history, Jean Thoburn,
  v.22, p.410, March 1923.
The shaft beautiful, H. Hazard,
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  v.29, p.490-8, April 1930.
Pennsylvania-German architecture, G. E. Brumbaugh,
  v.32, p.393, March 1933.
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  v.32, p.370, Feb. 1933.
Design of modern buildings in flat tones, E. Kusch,
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  v.32, p.606, June 1933.
Appreciation of architecture in the school, T. Green,
  v.31, p.547-9, May 1932.
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  v.33, p.530, May 1934.
Fluted towers around dome of federal building,
  v.33, p.82, Oct. 1933.
Tudor village, Helen Hartinger,
  v.33, p.558-60, May 1934.
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  v.33, p.86, Oct. 1933.
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Pylons and bas-relief panels, dominating court of electrical building,
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High school art classes build a Gothic cathedral,  
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Modernistic building studies, Olga Schubkegel,  
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Art plus, Alice Marland,  
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Sante Fe, ancient Spanish art center, P. Lemos,  
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Old Spanish missions, Lemos,  
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Home architecture, M. Kerfoot,  
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3. Sculpture

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  v.25, p.260-6, Jan. 1926.
A Della Robbia wreath, G. Maynard,
  v.31, p.143-4, Nov. 1931.
The Chicago Academy of Fine Art,
  v.25, p.275-85, Jan. 1926.
Saint Cecilia (low bas-relief), Donatello,
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B. Related

1. Allied arts

A play for high school production, Caroline Lewis,
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The child theatre in the Soviet Union,
Projected scenery, modern stage scenery, Sarah Most,
  v.32, p.608-12, June 1933.
Fine art through stage craft, M. C. Harris,
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Stage setting for "At the Foot of the Rainbow,"
  v.32, p.567, May 1933.
Scenery for the grades, Sally Spradling,
Unit of dramatic art, Betty E. Jacobs,
  v.32, p.56-9, Sept. 1932.
Wing designs, Evadna Perry,
  v.32, p.49, Sept. 1932.
Geography correlation with stage models, O. Jobbs,
  v.32, p.190-1, Nov. 1932.
Designs for stage sets for pageant of art and oral
expression, Bernice S. Moore,
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Using Dekorato (calcimine) for scenery, Jordon-Waldie,
Line and color for modern stage designs,
  v.31, p.18-19, Sept. 1931.
Modernistic stage design,
A jousting scene from "King Arthur," B. Bissell,
  v.28, p.640, June 1929.
A folding stage, Ethel Thornburg,
Simplifying the staging of the school play, V. D'amico, v.28, p.144-7, Nov. 1928.

Ink wash sketches, Menzies, v.29, p.612, June 1930.

Castles imagined as a stage setting, Menzies, v.29, p.605, June 1930.


Pageant (public school), Anna Emead, v.27, p.402, March 1928.


Nature carves a theatre and sets the stage, Clark, v.34, p.593-95, June 1935.


Cooperation through the play project, A. Struthers, v.25, p.144-8, Nov. 1925.

Art possibilities in stage craft, Stanley Breneiser, v.25, p.103-6, Oct. 1925.


When Navajo rugs were blankets, Charles Amsden, v.34, p.387-96, March 1935.


Engraving from postello sketch, Jane Rehnstrand, v.27, p.603, June 1928.
Textile printing with the autumn sun, C. D. St. Helen, v.34, p.56-7, Sept. 1935.
The Indian as a block print motif for a school annual, B. Wadsworth, v.27, p.151-4, Nov. 1927.
The fun of monotype trees, Pedro Lemos, v.27, p.597-601, June 1928.
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Shell prints, Mary Whitlock, v.34, p.588-92, June 1935.
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Drypoint on celluloid, Eunice Foss, v.31, p.467-9, April 1932.
Wood engraving, Albrecht Dürer, v.31, p.528, May 1932.
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VIII. CREATIVE EXPRESSION OF THE INDIVIDUAL

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Making toys at school, E. Boylston,
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Ten large units of art experience in second grade, Lucy Nulton, v.31, p.428-9, March 1932.


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manner, Palo Alto High School,
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The psychology of children's drawings, J. L. Grosse,
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Drawing as a means of expression, Jessie Todd,
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Moche buena, Christmas in Mexico, Dorothy Erickson, v.36, p.201-6, Dec. 1936.


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Old-fashioned valentine ideas, E. Charles,
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Columbus day portrait, Janet Smith, v. 28, p. 58-9, Sept. 1928.


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Elephant notebook, Jessie Lathrop,
Pine cone animals, Thelma Fishburn,
v.31, p.171-2, Nov. 1931.
Simplified animal heads, Evadna Perry,
v.31, p.173, Nov. 1931.
Imaginary animals, Alma Snyder,
Circus elephants, Francisco Salazar,
Free brush animal, Stella Wider,
v.33, p.632-5, June 1934.
Rabbits, Dorothea Megenhardt,
v.33, p.434-5, March 1934.
Gargolye animals, Students,
Jolly animals and how to draw them, Pedro Lemos,
Toad stools, Ruth Therberath,
v.25, p.457, April 1926.
A good way to draw a dog,
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A jointed deer, E. Shaw,
Illustrations done in colored chalk, Carl Werntz,
v.32, p.573, May 1933.
"Story telling" all-overs, Myrtle Holster,
v.33, p.535, May 1934.
Illustrations from Rip Van Winkle, E. Biondi,
v.33, p.436-7, March 1934.
Illustrations cut, Tresa Johnson,
v.33, p.298, Jan. 1934.
Illustration as art subject matter, R. Goldman,
v.31, p.579-83, June 1932.
"Lambs at play," R. K. Duff,
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Book illustrating power, Louise D. Hart,
v.33, p.602-3, June 1934.
Illustrations for circus day parade, Lillian Duncan,
v.33, p.536-7, May 1934.
Decorated book illustrations, Clarence Biers,
Help children to become more original, Todd,
Illustration, Cynthia Spilman,
"Hansel and Gretel," Helen McGinnis,
v.33, p.640, June 1934.
"White silhouette" blue background, La Verne Wahldick,
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Interior decoration on our school curriculum, A. Tolton,
v.28, p.387-91, March 1929.
The printing and illustrating of a book of fairy tales,
Doris Weber,
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Illustrations in cut-paper, N. McGee,
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Snow pictures from colored paper, Carmen Trimmer,
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Decorative book illustrations, Clarence Biers,
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Illustrations from the school annual,
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Beach scenes as a classroom project, A. Bishop,
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Crayon illustrations, Dorothy Mitchell,
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Decorative illustration, La Verne Gentner,
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A child blowing bubbles, Jessie Todd,

Sketches and illustrations, in reference to museum specimens, Mary Sayward, v.32, p.261, Jan. 1933.

Illustrative material that really helps children, Jessie Todd, v.32, p.303-5, Jan. 1933.


Illustrated friezes, Grace Sauers, v.31, p.491, April 1932.

Illustration in crayon, Beatrice Lewis, v.31, p.489, April 1932.


Little Miss Muffet and Tom, the Piper's son illustrated, Dorothy Mitchell, v.31, p.236, Dec. 1931.


The animal in illustrations, N. Fischer, v.28, p.604-6, June 1929.


Alice in wonderland, Margaret Wells, v.34, p.25, Sept. 1934.

Wax crayon drawings--horses, Marguerite Sisel, v.34, p.28, Sept. 1934.


Horses and what they haul, Helen E. Cleaves, v.22, p.479, April 1923.

Hopi Indian dolls,  
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Immigrant arts in America, Allen H. Eaton,  
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Activities in connection with a unit of work, C. Reynolds,  

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Pigs and elephants, illustrated subjects, Blada Walker,  
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Illustrations of Elfin story, E. M. Anthony,  
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Silhouette of little Red Riding Hood, from Europe,  

Silhouette illustrating European fairy tale,  
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v.17, no.9, p.494, Sept. 1926.
Konenkov—the wood carver, Alla Masurova,  
v.17, no.9, p.494, Sept. 1926.
Trapped bear,  
v.17, no.3, p.158, March 1926.
The presentation of the gifts, John Kirchmayer,  
v.17, no.3, p.145, March 1926.
The moth and the moonflower, Alice R. Smith,  
The print club of Rochester, Elizabeth Sprague,  
v.23, no.4, p.286-8, Oct. 1931.
Woodcut, Norman Kent,  
v.23, no.4, p.286, Oct. 1931.
Old Rufus house, Thomas Parker,  
v.24, no.6, p.124-31, March 1934.
Negro art on review, James A. Porter,  
v.27, no.1, p.33-8, Dec. 1933.
Sunday afternoon, J. J. Lankes,  
Wharton E. Sherick,  
v.29, no.6, p.400, June 1936.
Tools and materials, Fiske Boyd,  
v.28, no.7, p.424-9, July 1935.
The Dwight art memorial,  
v.23, no.2, p.149, August 1931.

4. Prints

Joseph Pennel, Editorial,  
v.17, no.6, p.306, June 1926.
Sunlight and shadow, C. A. Seward,  
v.17, no.5, p.260, May 1926.
Seventh international print makers exhibition, H. C. Brown,  
v.17, no.5, p.251-3, May 1926.
The Strogauoff, Ivory,  
v.17, no.4, p.204, April 1926.
In behalf of etching in color, Cerville H. Peets, v.17, no.3, p.15, March 1926.
A children's art theatre in America, Constance Mackay, v.18, no.9, p.424-7, Aug. 1927.
Christmas crib, Margaret Whittemore, v.23, no.6, p.457, Dec. 1931.
Jacopo de Barbari, v.23, no.5, p.413, Nov. 1931.
Woman reclining in a landscape, Ginlio Caurpagruola, v.23, no.6, p.496, Dec. 1931.
Covered bridges, Maude B. Plowman,
   v.22, no.5, p.447-52, June 1931.
Dunham tavern, Kalman Kubyinyi,
   v.25, no.6, p.555, Dec. 1932.
Queen of stags, Master of the Playing Cards,
   v.25, no.3, p.244, Sept. 1932.
At the sea shore, Emil Ganso,
   v.25, no.2, p.127, August 1932.
An angel speaking to St. Joachim,
   v.19, no.9, p.521, Sept. 1928.
The four horsemen, Albrecht Durer,
   v.26, no.4, p.201, April 1933.
Tools and materials, Martin Lewis,
   v.29, no.3, p.179-83, March 1936.
Irma by Paul Landacre,
St. John the Baptist, Guilio Campagnola,
   v.28, no.3, p.132, March 1935.
Crucifixion, Martin Schongoner,
   v.28, no.6, p.351, June 1935.

5. Etching

Joseph Pennel, Adam Pietz,
   v.17, no.7, p.369-70, July 1926.
Irish landscape in a California house,
   v.17, no.4, p.195, April 1926.
Building a cathedral, Arthur Covey,
   v.17, no.4, p.192, April 1926.
The etchings and drawings of Thomas Handforth,
   Elizabeth Whitmore,
   v.17, no.4, p.185-80, April 1926.
Joseph Pennel, etcher,
Caroline Armington, etcher, Louise Gebhard Conn,
   v.18, no.9, p.492-5, Sept. 1927.
The crooked tree, Emilo Mazzoni Zarini,
Eighth international print makers exhibition, H. Brown,
   v.18, no.5, p.254-7, May 1927.
Anton Schutz, etcher, Margaret Breuning,
   v.18, no.3, p.135-42, March 1927.
Easthampton, Childe Hassam,
The house of Alvarado, Roi Partridge,
   v.19, no.9, p.435, August 1928.
The charm of etchings, Teresa Cerutti Simmons, 
v.19, no.7, p.379-82, July 1928.

Philip Harris Giddens, Charles H. Dorr, 
v.19, no.5, p.207-10, April 1928.

The brothers Brown, California painters and etchers, 
Edna Gearhart, 
v.20, no.5, p.283-9, May 1929.

Segovia-grim, Spain, Ernest D. Roth, 
v.20, no.9, p.542, Sept. 1929.

La Fille du Marbier de Carrare, Arthur Heintzelman, 
v.20, no.9, p.484, Aug. 1929.

An international exhibition of etching at the print club, Mrs. Andrew Crawford, 
v.20, no.1, p.18-22, Jan. 1929.

Willowland, Roi Partridge, 
v.20, no.8, p.446, Aug. 1929.

The five sisters, York Minister; D. Y. Cameron, 
v.20, no.8, p.445, Aug. 1929.

Driving home in the rain, Ed Blanpied, 
v.20, no.8, p.444, Aug. 1929.

Arnold Tholimx (656), Rembrandt, 
v.20, no.8, p.443, Aug. 1929.

American prints in London, 
v.20, no.7, p.403-7, July 1929.

New plates by George Elbert Burr, 
v.20, no.6, p.328-34, June 1929.

Girl with hood, Kenneth Miller, 
v.20, no.3, p.179, March 1929.

Across the valley, Alfred Hutty, 
v.21, no.12, p.716, Dec. 1930.

Etching, Frank Brangwyn, 
v.23, no.1, p.67, July 1931.

The international exhibition at Cleveland, H. S. Francis, 
v.23, no.1, p.21-8, July 1931.

Goya at the Fogg Museum, Laura H. Dudley, 
v.23, no.1, p.17-24, July 1931.

What a warrior, Goya, 
v.22, no.5, p.401, May 1931.

International exhibition of Iranian art at Leningrad, 
Arthur Pope, 

Tools and materials, Kalman Kubinyi, 
v.28, no.11, p.879-83, Nov. 1935.
Oscar Bach—craftsman, Monroe Hewlett, v.19, no.3, p.189, April 1928.
Altar set, Cran and Ferguson, v.17, no.11, p.593, Nov. 1926.
Princeton university commemorative medal, Gaetano Cecere, designer, v.17, no.11, p.587, Nov. 1926.
Early American silver, Samuel Woodhouse, Jr., v.17, no.3, p.122-7, March 1926.
Early American portraits, Miniatures and silver, v.17, no.2, p.64-71, Feb. 1926.
Industrial art in Germany, Dr. Wilhelm Lotz, v.22, no.2, p.103-8, Feb. 1931.
Tiger mask, v.22, no.4, p.299, April 1931.
The hunter and his dog, Society of Medals, Laura Fraser, v.21, no.8, p.470-1, Aug. 1930.
Coins and medals, Howard F. Stratton, v.21, no.4, p.208, April 1930.
Ten print makers of the last decade, J. Arthur MacLean and Dorothy Blair, v.21, no.8, p.443, Aug. 1930.
Turkish Jew, Caldwellader Washburn, v.21, no.6, p.335, June 1930.
The Philadelphia Print Club, Dorothy Grafly, v.21, no.4, p.203-6, April 1930.
Street booth, Tokyo-New years eve, Martin Lewis, v.21, no.4, p.202, April 1930.
City hall, Caroline Armington, v.21, no.1, p.26, Jan. 1930.
American prints to be shown in Italy, Alice Parker, v.23, no.4, p.238-94, Oct. 1931.
Prints at Chicago, Frederick Jochem, v.27, no.8, p.423-9, Aug. 1934.
Roosevelt collection of prints, v.26, no.9, p.402-6, Sept. 1933.
The Hudson at Hyde Park, G. Smillie, v.26, no.9, p.398, Sept. 1933.
On the road to Antequera, Henry G. Keller, v.29, no.9, cover, Sept. 1936.
Venus Und Amor, Lucas Cranach, v.29, no.11, p.752, Nov. 1936.
Sir William Butts, the Younger, Hans Holbein, the Younger, v.28, no.12, p.259, Dec. 1935.
Machine made, Catherine Bauer, v.27, no.5, p.267, May 1934.
The Havens silver tankard, Samuel Vernon, v.28; no. 6, p.340, June 1935.
7. Weaving

Southern mountain weaving,
    v.27, no. 2, p. 84-6, Feb. 1934.
Mountain baskets,
    v.26, no.12, p.546-9, Dec. 1933.

8. Theatre

The artist in the theatre, Claude Bragdon,
The new theatre, Roy Mitchell,
    v.21, no.12, p.710, Dec. 1930.
The Pasadena community playhouse, Tom Samson,
A theatre of all America, Roy Mitchell,
The Cleveland playhouse, Fred McConnell,
    v.22, no.5, p.362-6, May 1931.
The quest of plastic, Roy Mitchell,
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9. Tapestries

Sixteenth century tapestry,
Carpet-making, Bipin K. Sintha,
    v.17, no.9, p.485-7, Sept. 1926.
The dance, Arthur Crisp,
    v.17, no.3, p.121, March 1926.
Silk murals of Lydia Buss-Brown, Babette M. Becker,
Gothic tapestry,
    v.19, no.6, p.335, June 1928.
Textile exhibit, Anne Webb Karraghan,
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Tapestry Eighteenth Century, Francois Boucher,
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The Oslo tapestries, William Horton,
Modern rugs, Ruth Green Harris,
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Persian rug,
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The last judgment,
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Tree of Life,
    v.22, no.5, p.390, May 1931.
Decorative textiles, by Ruth Reeves, Stark Young, 
v. 22, no. 1, p. 31-3, Jan. 1931.
The Washington Textile Museum, George H. Myers, 
At the gates of the morning, Arthur B. Davies, 
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10. Mosaic

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VI. LETTERING

Manuscripts of the middle ages, Otto F. Ege, 
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VII. APPRECIATION

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1. Architecture

Andulasia on the Delaware built by Nicholas Biddle, 
v. 28, no. 6, p. 339, June 1931.
Interior; Parvenu period, 
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Contemporary Soviet architecture, 
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American art; geographic interpretation, 
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The architect in these times, 
v. 28, no. 3, p. 141-7, March 1935.
Column from the Church of Notre Dame, La Danrade, Toulouse, 
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The architect's client by W. Behrendt, 
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The Colorado Springs Fine Arts Center, 
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The German highway design; the Reichtsantobalm by F. Gutheim, 
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Decorative arts at San Francisco, 
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Cincinnati's Taft House,
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Buildings for beasts,
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W. P. A. takes stock at Washington,
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The unfalsifiable image,
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New types of Byzantine art and decoration,
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Modern museum of art for Paris exposition,
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Frazier schooner, new style,
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"Fallacies" and American architecture,

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Cloisters at Ephrata,
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Louisiana State Capitol, Baton Rouge,
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Wanted: An American Banheus,
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Charles A. Platt,
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Landscape architecture, Bradford Williams,
Gallery Telfair Academy, Savannah, Georgia,
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S. Peristyle of the Parthenon,
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Virginia world war memorial, Cram-Ferguson, architects,
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Modern decorative arts from Paris at the Metropolitan Museum of Art,
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The Parthenon, Nashville, Tennessee,
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The dedication of the Germnadius Library,
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The community arts associations of Santa Barbara,
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A shrine of art,
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Tom P. Barnett, architect and painter,
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A new art interest in our colleges,
v.17, no.11, p.560-5, November 1926.

Interior, Washington house,
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Louis XV tapestry suite,
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2. Painting

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  v.17, no.2, p.103, Feb. 1926.
Architecture and engineering,
  v.17, no.3, p.114, March 1926.
Honorable Elihu Root,
  v.17, no.3, p.120, March 1926.
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The Chicago Artists Exhibition at the Art Institute,
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His message in stone,  
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Madame Boznauska,  
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Augustus John,  
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Bruno Liljefors—greatest of wildlife painters,
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The animal American exhibition at the art institute
  of Chicago,
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The international exhibition at Pittsburgh; the
  foreign sections,
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The palace of arts,
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Sun dispels the fog, Runnymede,
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Alfonso D'Este by Titian,
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June morning, Lake Como,
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Cape of Cod Fisherman,
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Andrew A. Mellon,
  v.18, no.8, p.401, Aug. 1927.
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Castilian peasants,
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Frank Townsend Hutchens,
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The Holy Family,
  v.18, no.9, p.501, Sept. 1927.
Self-portrait,
  v.18, no.9, p.511, Sept. 1927.
Portrait of a nobleman,
  v.18, no.10, p.533, Oct. 1927.
John Galsworthy,
Entr'Acte,
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John Wesley Jarvis--portraitist,
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The art of photography,
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Portrait of Mrs. H. D. Pierce,
  v.18, no.11, p.595, Nov. 1927.
President John Grier Hibben of Princeton,
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Portrait of Mrs. Henry Fairfield Osborne,
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Hills and valley,  
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Waning autumn,  
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The basket maker,  
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Music  
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A group of trees,  
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Peaceful meadows,  
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The man with the flute,  
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The twenty-sixth international exhibition of paintings at Carnegie Institute,  
v.18, no.12, p.629,647, Dec. 1927.

Paintings by contemporary East Indian artists,  

The art institute's fortieth annual American exhibition,  

The yacht America,  
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Portrait of a girl,  
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Colonel Philip Honeywood,  
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A crisp morning, Sheep,  
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Lord Cornwallis,  
v.17, no.1, p.2, Jan. 1926.

John Elliott,  
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William S. Horton,  
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Tosca in Orange,  
v.17, no.1, p.40, Jan. 1926.

Sir John Lavery--The Vicountess Curzon,  
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Lavery,  
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The Pan-American Exhibition,  
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A great painting by Titian,  
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Descent from the Cross,  
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The valley of the Lot--Espalion, France, v.19, no.6, p.344, June 1928.
Willy Pogany paints youth, v.19, no.8, p.446-9, Aug. 1928.
Range at sunset, v.19, no.8, p.461, Aug. 1928.
Wistful girl, v.19, no.9, p.523, Sept. 1928.
Portrait of a gentleman, v.19, no.11, p.625, Nov. 1928.
The eleventh exhibition of contemporary America's oil paintings,  
v.19, no.12, p.661-71, Dec. 1928.
Madonna aux epis,  
v.18, no.4, p.177, Feb. 1927.
Head of Christ,  
v.18, no.4, p.179, April 1927.
The rape of Europa,  
v.18, no.4, p.180, April 1927.
The concert,  
v.18, no.4, p.181, April 1927.
El Jaleo,  
v.18, no.4, p.182, April 1927.
Madonna and Child,  
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King Faysal of Irak,  
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Some American painters in Paris,  
v.18, no.5, p.134-6, March 1927.
The Pennsylvania Academy's one-hundredth annual exhibition,  
v.18, no.3, p.128-34, March 1927.
The art of Carl Oscar Borg,  
v.18, no.3, p.144-7, March 1927.
Barbara de Vlanderbergh,  
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Guillaume Moreel,  
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Miss Mary Louise Jackson,  
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Portrait of Anthony,  
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Philip IV;  
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The art of Birger Sandzen,  
v.18, no.1, p.3-9, Jan. 1927.
Portrait of Mary Hopkinson,  
"The opening of the Book of the Law,"  
v.18, no.1, p.10, Jan. 1927.
"108 West 57th Street," E. and A. Smith,  
v.18, no.1, p.19, Jan. 1927.
A discussion,  
v.18, no.1, p.21, Jan. 1927.
Lake McArthur,  
v.18, no.1, p.21, Jan. 1927.
A unique monument to old California,
  v.18, no.1, p.23-5, Jan. 1927.
Green Gnome,
  v.18, no.1, p.33, Jan. 1927.
The net wagon,
  v.18, no.1, p.40, Jan. 1927.
Lady Elizabeth Forbes,
  v.18, no.1, p.47, Jan. 1927.
Steve Fairbairn, Rowing Coach,
  v.18, no.1, p.49, Jan. 1927.
Ideal head,
A painting trip in North America,
  v.18, no.5, p.227-37, May 1927.
The art jury,
  v.18, no.5, p.238, May 1927.
Stained glass windows--colored sunlight,
  v.18, no.5, p.240-8, May 1927.
Indian pipes (flowers),
  v.20, no.9, p.539, Sept. 1929.
The Son,
  v.20, no.12, p.662, Dec. 1929.
The art of today at Pittsburgh,
  v.20, no.12, p.663-86, Dec. 1929.
The golden towers of Tothan and their painter,
  v.20, no.11, p.615-20, Nov. 1929.
The Coronado family,
  v.20, no.11, p.644, Nov. 1929.
Daniel Chester French,
A mural painter’s attitude toward the old and new in art,
Development of realism in Venetian art,
  v.20, no.10, p.571-8, Oct. 1929.
The dreamer,
Chestnut street, Salem,
Her silken gown,
  v.20, no.10, p.590, Oct. 1929.
Mrs. John Woodford Allen,
  v.20, no.10, p.592, Oct. 1929.
Lost Star, Sagoudakptosie,
Mural decorations by Augustus Tack,
  v.19, no.1, p.5-12, Jan. 1928.
The cloud,
  v.19, no.1, p.20, Jan. 1928.
Stanley Woodward,
  v.19, no.1, p.23-9, Jan. 1928.
The decorative figure paintings of Max Wiezorck,
  v.19, no.1, p.32-5, Jan. 1928.
In the churchyard,
  v.19, no.1, p.49, Jan. 1928.
With the three children,
  v.19, no.1, p.53, Jan. 1928.
Richard Barwell and his son,
Portrait of Mrs. West and her son Raphael,
Dr. James Stuart,
  v.19, no.2, p.80, Feb. 1928.
Mrs. James Stuart,
  v.19, no.2, p.81, Feb. 1928.
Thomas Jefferson,
After the storm, Hugh Sierra,
Burnhtonis Corners,
Larkspur, peonies and canterbury bells,
American painting in the Pennsylvania Academy's one-hundred-twenty-third annual exhibition,
  v.19, no.3, p.119-33, March 1928.
Lake O'Hara,
  v.19, no.3, p.132, March 1928.
The Russian note in American art,
El Greco to Goya,
  v.19, no.3, p.180-9, April 1928.
Behind the scenes with Louis Kronberg,
  v.19, no.3, p.194-203, April 1928.
The saxophone player,
  v.19, no.3, p.211, April 1928.
East wind,
  v.19, no.3, p.279, April 1928.
Robert de Forest,
  v.1, no.3, p.236, April 1928.
Cass Gilbert,
  v.19, no.5, p.251, May 1928.
Autumnal show,
  v.19, no.5, p.253, May 1928.
The bow wave,
  v.19, no.5, p.256, May 1928.
A notable portrait exhibition,
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The Thomas B. Clarke collection of early American portraits,
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The allied artists,
v.19, no.6, p.319-21, June 1928.
Countess de Quint,
v.19, no.6, p.324, June 1928.
Lady with wreath,
v.19, no.6, p.325, June 1928.
Indian,
The castle of Turregano, Spain,
The open window,
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Arthur Davies,
v.23, no.4, p.323, Oct. 1931.
March winds,
Birches in autumn,
v.23, no.4, p.334, Oct. 1931.
Early morning after at sea,
v.23, no.4, p.357, Oct. 1931.
American painters of the sea,
v.23, no.5, p.361-74, Nov. 1931.
Madona of the rose garden,
v.23, no.6, Dec. 1931.
The thirtieth carnegie international,
v.23, no.6, p.467-86, Dec. 1931.
The forty-fourth annual at Chicago,
v.23, no.6, p.487-90, Dec. 1931.
Alma Stanley,
v.23, no.6, p.500, Dec. 1931.
Self-portrait,
v.23, no.6, p.514, Dec. 1931.
All-weather friends,
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Mlle. Froide,
v.23, no.5, p.434, Nov. 1931.
The Armistice,
v.21, no.9, p.504, Sept. 1930.
Paths of peace,
v.21, no.9, p.505, Sept. 1930.
Carmel Shore,
v.21, no.9, p.529, Sept. 1930.
Gloucester harbor,
   v.21, no.9, p.529, Sept. 1930.
Nicholas Poerich,
   v.21, no.10, p.525, Oct. 1930.
The great exhibition on Flemish art at Antwerp,
   v.21, no.10, p.560, Oct. 1930.
The music master,
   v.21, no.10, p.592, Oct. 1930.
The Austrian Werkbund exhibition in Vienna,
Arthur Hill Gilbert,
Autumn days,
   v.21, no.10, p.599, Oct. 1930.
Young woman,
   v.21, no.10, p.601, Oct. 1930.
Waymen Adams--portrait painter,
   v.21, no.11, p.640-8, Nov. 1930.
Portrait of Madame Presso,
   v.21, no.11, p.639, Nov. 1930.
Ballet Espanol,
   v.21, no.11, p.638, Nov. 1930.
A reconstructor of old masterpieces,
   v.21, no.11, p.628-38, Nov. 1930.
The spirit of the prairie,
   v.21, no.11, p.660, Nov. 1930.
Woman wearing a toque,
   v.21, no.12, p.672, Dec. 1930.
Corot and Daumier,
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Carola Goya,
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The dancers,
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The artist's family,
   v.20, no.1, p.64, Jan. 1929.
Leopold Seyfert and his place in American portraiture,
The market,
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The white horse,
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The art of Lura Kadar,
   v.21, no.2, p.94-7, Feb. 1929.
Porträt of Admiral Manfrim,
Portrait of a painter,
   v.20, no.3, p.126, March 1929.
The Pennsylvania Academy's one hundred and twenty-fourth annual exhibition,
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Mano, the dancer,
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The man with a hawk,
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A breezy day,
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George Pearse Emus and his art,
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The winter landscape school at Chester Springs,
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Madonna and Child,
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The shipping industry in the Harbor of San Pedro,
v.20, no.5, p.290, May 1929.

The orchards,
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Mountjoy Blount, first Earl of Newport,
v.20, no.6, p.326, June 1929.

Queen Henrietta Maria with Jeffery Hudson,
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Mural decorations--Fay Bounton,
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Texas wild flowers,
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Exhibition of historical portraits at "Virginia House,"
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Pocahontas,
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The fountain of knowledge,
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Jeanne,
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Shelling corn--Taos,
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Salmon fisherman,
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Tropics and design,
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Madonna and Child,
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An artist of the Salt River Valley,
v.20, no.8, p.450-4, Aug. 1929.

Bebe in Coustume Blew,
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Sigurd Skon,  
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Interior,  
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The Philadelphia water color club and its twenty-sixth  
annual exhibition,  
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The Gilbert Stuart exhibition in Boston,  
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Habitat background, Nebraska University,  
v. 20, no. 8, p. 460-2, Aug. 1929.

Antibes,  
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Mrs. Rott, Roy Hill,  
v. 20, no. 8, p. 474, Aug. 1929.

Landscape,  
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Angel Zarrago—The independent,  
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Old New York,  
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Girl with guitar,  
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California foothills,  
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High Sierras,  
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Arthur Cooly,  
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Forty-two kids,  
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Dancers,  
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Social register,  
v. 24, no. 1, p. 81, Jan. 1932.

Whitney museum  

Chicago painters,  

Arthur J. Eddy,  

The Crucifixion,  

"La Belle Verriere" of infinite variety,  

The Pennsylvania Academy show,  

Many with the red ribbon,  
Vershey Beanpre,
La Route Tournante,
  v.24, no.3, p.224, March 1932.
Hills, South Truro,
  v.24, no.3, p.224, March 1932.
Portrait,
  v.24, no.3, p.225, March 1932.
The Laganna Beach Group,
  v.24, no.4, p.250-66, April 1932.
Citadini,
  v.24, no.4, p.296, April 1932.
Bathing nymph,
  v.24, no.4, p.297, April 1932.
Mural in fresco,
  v.24, no.4, p.303, April 1932.
A summer camp experiment,
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The crucifixion with view of Toledo,
The poet Gongora,
  v.24, no.5, p.373, May 1932.
George Washington,
  v.24, no.5, p.373, May 1932.
"The Washington family,"
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Washington and his associates,
  v.24, no.6, p.399-408, June 1932.
Place du Tertre,
  v.24, no.6, p.426, June 1932.
The cave,
  v.24, no.6, p.428, June 1932.
Paganini,
  v.24, no.6, p.430, June 1932.
Early morning on the delta,
  v.24, no.6, p.457, June 1932.
The Canadian group of seven,
October,
  v.25, no.1, p.22, July 1932.
Angel's flight,
  v.25, no.1, p.58, July 1932.
Apparition over Los Angeles,
  v.25, no.1, p.51, July 1932.
Island house,
  v.25, no.1, p.75, July, 1932.
Sword swallower,
American Indian water colors,
Mural at the museum of Modern Art,
Upper deck,
Daguerrotypes,
Room in New York,
"Three soccer players;"
The Olympic art exhibition,
Morse-American portrait painter,
Reredos painting,
v.25, no.3, p.184, Sept. 1932.
Gilbert Stuart,
James Perkins,
v.25, no.3, p.189, Sept. 1932.
The heart of the Andes,
v.25, no.4, p.192, Sept. 1932.
American painters of mountains,
Santa Maria Lagoon,
Rounding point,
Mural of trees,
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Phillips Academy,
Anthony Angarola,
v.25, no.5, p.267-76, Sept. 1932.
Adoration of the kings,
v.25, no.6, p.300, Dec. 1932.
The Christmas story in western art,
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Art and the people,
Holy Family with St. Margaret and St. John,
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Robert Henri,
v.21, no.1, p.3-12, Jan. 1930.
The Nativity,
v.21, no.1, p.30, Jan. 1930.
Coronation of the Virgin,
v. 21, no. 1, p. 31, Jan. 1930.
Hans Memling,
v. 21, no. 1, p. 33, Jan. 1930.
Portrait of a man,
v. 21, no. 1, p. 34, Jan. 1930.
Portrait of a lady,
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Donor and St. John,
v. 21, no. 3, p. 36, Jan. 1931.
Man holding money changer's scale,
v. 21, no. 1, p. 37, Jan. 1930.
Annunciation,
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Notre Dame,
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Portrait of Fira Barchak,
v. 21, no. 2, p. 64, Feb. 1930.
Tulips,
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The art of Ed Bruce,
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The southern states art league,
Commerce and industry,
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Mother and Child,
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The young violinist,
Portrait of Elizabeth de Valois,
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Emmet, George and Ella Marvin,
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Fog-veiled,
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Shadow Lake-High Sierras,
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Margery and little Edmund,
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Redfield's one-man show,
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Contemporary Belgian art,
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Paintings by Mary Butler,
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The Italian masters in London,
  v.21, no.4, p.185-94, April 1930.
Portrair of William Howard Taft,
  v.21, no.4, p.195, April 1930.
The etchings and drypoints of Martin Lewis,
  v.21, no.4, p.196-203, April 1930.
Russia today as a field for painters,
  v.21, no.4, p.214-18, April 1930.
Gregoria,
  v.21, no.4, p.234, April 1930.
Mural paintings,
  v.21, no.4, p.237, April 1930.
Elizabeth, Countess of Derby,
  v.21, no.5, p.244, May 1930.
The Jules S. Bade collection--Royal Cortissoz,
  v.21, no.5, p.245-61, May 1930.
Portrait of Frederick Keppel,
  v.21, no.5, p.275, May 1930.
Portrait of Miss Ramus,
  v.21, no.5, p.276, May 1930.
Portrait--Sir Joshua Reynolds,
  v.21, no.5, p.277, May 1930.
The canal, Francis Speight,
  v.21, no.5, p.296, May 1930.
The Willett children,
  v.21, no.6, p.302, June 1930.
The Santa Fe meeting,
  v.21, no.6, p.312-19, June 1930.
Paintings by Rembrandt,
  v.21, no.6, p.320-5, June 1930.
Women weaving a carpet,
  v.21, no.6, p.334, June 1930.
An exhibition of works of contemporary Hungarian artists,
  v.21, no.5, p.334-9, June 1930.
Sea and sky,
  v.21, no.5, p.343, June 1930.
The Rocky New England coast,
  v.21, no.5, p.347, June 1930.
Icing the boats,
  v.21, no.5, p.350, June 1930.
Katherine Cornell,
  v.21, no.7, p.382, July 1930.
Nita of New Orleans
  v.21, no.7, p.411, July 1930.
Marchesa del Merito,
  v.21, no.7, p.415, July 1930.
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  v.21, no.8, p.426-34, August 1930.
Iceland--the land of ice and fire,
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Sphere sundial, Brenda Putnam,
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Ralph Adams Cram expounding his faith, J. Kirchmayer,
v.20, p.111, Feb. 1929.
Humoresque self-portrait, John Kirchmayer,
v.20, p.112, Feb. 1929.
Leopard, Mateo Henandez,
v.20, p.131, March 1929.
Malvina Hoffman in the East, Harold Temperley,
v.20, p.132-7, March 1929.
Newton Mann, John David Brein,
v.20, p.167, March 1929.
Abraham Lincoln, Augustus Saint-Gaudens,
v.20, p.223, April 1929.
Pro Patria, Indiana World War memorial, Henry Hering,
v.20, p.244, May 1929.
The spirit of American sculpture today, A. Adams,
v.20, p.245-50, May 1929.
Exhibition contemporary American sculpture,
v.20, p.251-71, May 1929.
The three wise men, Leo Friedlander,
v.20, p.253, May 1929.
Neptune's daughter, Melvin Cummings,
v.20, p.254, May 1929.
Dancing goat, Albert Laessle,
v.20, p.255, May 1929.
Kneeling Venus, Vuk Vuchinich,
v.20, p.256, May 1929.
Robert Burns, Robert Aitken,
v.20, p.258, May 1929.
Gertrude Stein, Jo Davidson,
v.20, p.257, May 1929.
The Holy Sacrament, Award Fairbanks,
v.20, p.261, May 1929.
Frieze for Elks building, A. A. Weinman,
v.20, p.260, May 1929.
Bourdelle, May Ellis Nichols,
v.22, p.185, March 1931.
The Titanic memorial, Gertrude Whitney,
v.22, p.469, June 1931.
Greek head,
v.22, p.492, June 1931.
Balustrade, by Donatello,
v.22, p.515, June 1931.
The portraits of Robert Louis Stevenson, Blaikie Murdoch,
v.23, p.113-20, Aug. 1931.
Madonna and Child, Lorenzo Ghiberti,
v.23, p.144, Aug. 1931.
Greek grave, Stele, v.23, p.410, Nov. 1931.
Memorial, Award Fairbanks, v.21, p.526-7, Sept. 1930.
St. Francis, Louis Mayer, v.21, p.81, Feb. 1930.
Head of an Italian youth, Margaret Cresson, v.21, p.82, Feb. 1930.
Larry, Margaret Cresson, v.21, p.83, Feb. 1930.
Margaret F. Cresson, v.21, p.82, Feb. 1930.
Angela Gregory, v.21, p.218-19, April 1930.
Bird-bath fountain, Bessie Potter Vonnoh, v.21, p.227, April 1930.
Maternity, Eugene F. Shonnard, v.21, p.325, June 1930.
Congressional medal, Laura G. Fraser, v.21, p.328, June 1930.
Sculpture in wood, by Alec Miller, v.21, p.329, June 1930.
Resignation, Oronzio Maldarelli, v.21, p.400, July 1930.
Picnic, Samuel Halpert, v.21, p.467, Aug. 1930.
Sculptors of Pasadena, Eleanor M. James, v.22, p.290-4, April 1931.
The Arthur Hoyt Scott garden award, v.22, p.311, April 1931.
Simplicity, Laura Gardin Fraser, v.22, p.346, May 1931.
Herakles, the archer, Emile Antoine Bourdelle, v.22, p.57, Jan. 1931.
Pan, Maude Sherwood, v.18, p.616, Nov. 1927.
Sea horses, Chester Beach, v.17, p.96, Feb. 1926.
The modern Italian exhibition, Elizabeth L. Cary, v.17, p.174-5, April 1926.
Portrait of Marge Burrell, Leo Friedlander, v.17, p.203, April 1926.
In the shadow of the cross, Roy Van Auken Sheldon, v.17, p.211, April 1926.
The Ohio State War memorial, Bruce Wilder Saville, v.17, p.246-50, May 1926.
Jockey, Hunt Diederich, v.19, p.401, July 1926.
Midway studio, Ruth Helming Mose, v.19, p.413, Aug. 1926.
Fountain of the waters, Chester Beach, v.19, p.524, Sept. 1928.
Aquatic war horses, Edmond R. Amateis, v.18, p.142, March 1927.
Yawning tiger, Anna V. E. Huntington, v.18, p.155, March 1927.
La Joie by Karl Gruppe, v.18, p.18, Jan. 1927.
In Flanders fields, war memorial, Daniel French, v.18, p.98, Feb. 1927.
Spanish War memorial, E. Longman Batchelder, v.18, p.304, June 1927.
Snow statue of Lincoln, Stanley Kellogg, v.18, p.328, June 1927.
Sculpture in soap horses, Thomas Hogle, v.18, p.329, June 1927.
The desert bride, Benjamin Kurtz, v.17, p.269, May 1926.
Humanity and Justice--war memorial, Herbert Adams, v.17, p.361, July 1926.
Old trail drivers--monumental, Gutzon Borhum, v.17, p.379, July 1926.
The Ericsson memorial, M. E. Fraser, v.17, p.380, July 1926.
War memorial, Herman MacNeil, v.17, p.455, Sept. 1926.
VIII. CREATIVE EXPRESSION

A. Observation

Motion picture: We are all artists,
\[ \text{v.29, no.4, p.275, April 1936.} \]
Spring fever, Whiting, Jr.,
\[ \text{v.28, no.4, p.197, April 1935.} \]
David Morrison, Alexander Brook,
\[ \text{v.28, no.2, p.100-5, Feb. 1935.} \]

B. Imagination

America's youngest art, Dorothy Grafly,
\[ \text{v.26, no.7, p.336-42, July 1933.} \]
Primitive art, Ralph Linton,
\[ \text{v.26, no.1, p.17-24, Jan. 1933.} \]
The picture a fable, Allen Tucker Arthur,
\[ \text{v.29, no.9, p.585, Sept. 1936.} \]

C. Creates better homes

The beauties of Indian embroideries, Bipin K. Sinha,
\[ \text{v.17, no.11, p.586-7, Nov. 1926.} \]
The Furniture industry evidences, a growing interest in art, Ira Boyden Gorham,
\[ \text{v.19, no.8, p.444, Aug. 1928.} \]
Historical furniture exhibit ground rapids, Ira B. Gorham,
\[ \text{v.19, no.3, p.154-5, March 1928.} \]
Music in the home, Ed Yeomans,
\[ \text{v.23, no.5, p.388-90, May 1931.} \]
Egyptian tapestry of about 400 A. D.,
\[ \text{v.22, no.5, p.334, May 1931.} \]
The Japanese house, W. C. Behrendt,
\[ \text{v.27, no.11, p.589-93, Nov. 1934.} \]
20th century tapestries, E. Benson, v.27, no.4, p.188-97, April 1934.

D. Enriches community life

The community and art, Martha K. Schauer, v.18, no.5, p.252-4, May 1927.
Art rural Europe, Charles Josiah Galpin, v.1, no.3, p.204, April 1928.
Aesthetics an old subject comes to life, T. Munro, v.23, no.6, p.447-50, Dec. 1931.
Art, rural life, the Reverend C. M. Ford, v.23, no.5, p.404-6, Nov. 1931.
The Bach Club of Baltimore, E. F. Lewis, v.24, no.6, p.431-2, June 1932.
Too little culture for leisure, William Coffin, v.26, no.6, p.299, June 1933.
To end all art societies, Whiting, Jr., v.29, no.1, p.285, May 1936.

E. Promote commercial

The need for more art industry, Sir Lawrence Weaver, v.19, no.6, p.316-19, June 1928.
Tournament armor of the Emperor Maximillian, v.22, no.4, p.250, April 1931.
Next year's cars, Ergmont Arens, v.29, no.11, p.730-6, Nov. 1936.
Flower arrangement as a fine art, Dorthy Eidlitz, v.27, no.9, p.476-86, Sept. 1934.
Civic art, Harlean James, Associate editor, v.24, no.1, p.49, Jan. 1932.
Introduction to civic art, Harlean James, v.24, no.1, p.50-4, Jan. 1932.
Aesthetic appreciation of nature, Thomas Mirro, v.24, no.4, p.253-8, April 1932.
How the artist looks, v.24, no.6, p.409-16, June 1932.
Creative imagination and nature, Thomas Munro, v.25, no.1, p.5-12, July 1932.
Hungarian shepherd's coat, v.25, no.3, p.245, Sept. 1936.
Stone, steel, and fire, F. Whiting, Jr., v.25, no.5, p.335-42, Dec. 1932.
The new Washington, H. James, Associate editor, v.22, no.6, p.469, June 1931.
Douglas Volk, v.18, no.7, p.392, July 1927
Trails and triumphs of an amateur, photographer, Myra Albert Wiggins, v.17, no.9, p.481-5, Sept. 1926.
Florence Este, v.17, no.11, p.582-6, Nov. 1926.
Thomas Moran—an appreciation, Howard Russell Butler, v.17, no.11, p.558-60, Nov. 1926.
Back to nature--via Raphael and Ingres,
v.17, no.10, p.540, Oct. 1926.
The municipal gallery of modern art, Dublin, Blaikie Murdock,
v.17, no.9, p.464-72, Sept. 1926.
Taos--a unique colony of artists, Fred Hamilton Rindge,
v.17, no.9, p.447-53, Sept. 1926.
The French Academy--Rome, Theodore Bolton,
v.17, no.8, p.442-8, Aug. 1926.
A glimpse of Sargents--Spain, Grace Wickham Curran,
v.17, no.8, p.419-21, Aug. 1926.
A painter of the Carolina lowlands, Marietta Neff,
The 17th annual convention,
v.17, no.7, p.350-60, July 1926.
A museum makes friends with today, Harold Ward,
v.17, no.7, p.338-45, July 1926.
Samuel Yellin, iron worker, Howard Fremont Stratton,
v.17, no.5, p.228-34, May 1926.
Paris exposition shows way to new, Georges Villa,
v.17, no.4, p.190, April 1926.
The youthful spirit of France, Charles Cormick,
Fifth international art congress, Royal Bailey Farnum,
Art, a factor in the progress of humanity,
How Bermuda killed the billboard blight, W. H. Chamberlain,
v.18, no.11, p.592, Nov. 1927.
What the small museum can do, Blake--More Godwin,
Fleeting fashions are permanent gains in art, Ed Ertz,
v.18, no.9, p.488-91, Sept. 1927.
A new art shrine - the new south, Ed Shorter,
v.18, no.8, p.431-4, Aug. 1927.
The 18th annual convention of the American Federation of arts,
International Congress on Art Education,
v.18, no.7, p.369-70, July 1927.
The American Federation of Arts, report of the secretary,
v.18, no.7, p.363-9, July 1927.
The second Florentine international exhibition of modern engravings, etchings, Helen Gerard,
v.18, no.7, p.351-5, July 1927.
Our debt to the past, Royal Cortissox,
v.18, no.7, p.247, July 1927.
The California Art Club's New Home, Francis Vreeland, v.18, no.6, p.312-14, June 1927.
Museum ideals or the ideal museum, editorial, v.18, no.1, p.34-5, Jan. 1927.
Laboratory collections of art, v.78, no.1, p.29-31, Jan. 1927.
An appreciation of Nicholas Roerich, Alfred C. Bossom, v.18, no.4, p.198-201, April 1927.
Forgeries and the collector, L. Earle Rowe, v.18, no.4, p.182-6, April 1927.
Exposition of contemporary culture--Czechoslovakia, v.19, no.11, p.623-4, Nov. 1928.
What the sixth international congress of art education at Prague accomplished, Julius Mihalik, v.19, no.11, p.621-3, Nov. 1928.
The place of art in higher education, E. Meeks, v.19, no.10, p.544-8, Oct. 1928.
Museum values, Fiske Kimball, Director of Penna Museum, v.19, no.9, p.480-2, Sept. 1928.
The American federation of Arts, Leila Mechlin, v.19, no.7, p.373, July 1928.
The development of the industrial arts, Chas. R. Richards, v.19, no.2, p.77-8, Feb. 1928.
How museums can most wisely dispose of surplus material, v.20, no.8, p.447-9, Aug. 1929.
Radical changes—The Sixteenth Venetian biennial, Helen Gerard,
v. 20, no. 2, p. 82, Feb. 1929.
Waterloo bridge under repair, E. Handley Read,
v. 27, no. 11, p. 664, Nov. 30
The Carolina playmakers, Edith Isaacs,
v. 21, no. 9, p. 506-13, Sept. 1930.
Free art classes for grade children, A. Pelican,
v. 21, no. 9, p. 518-21, Sept. 1930.
A great art critic—Haldane MacFall, Blainkie Murdock,
v. 21, no. 9, p. 502-3, Sept. 1930.
Carols from France, Lorraine d'O. Warner,
v. 23, no. 6, p. 490-6, Dec. 31.
Extension work by the Brooklyn Museum, Josiah Marvel,
v. 23, no. 5, p. 407-8, Nov. 1931.
A state university reaches out, Philip A. Parsons,
v. 23, no. 5, p. 396, Nov. 1931.
The Witt Library of reproductions, Sir Robert Witt,
v. 23, no. 5, p. 381-4, Nov. 1931.
Can education in art appreciation be continuous? P. Hill,
v. 23, no. 4, p. 296-310, Oct. 1931.
Arms and armor at the Metropolitan, Stephen Grancsay,
v. 23, no. 4, p. 277-84, Oct. 1931.
Modern art and the museum, Duncan Phillips,
v. 23, no. 4, p. 271-6, Oct. 19, 1931.
The American negro as artist, Alain Locke,
African art,
A new museum at Benares, O. G. GangoIy,
v. 25, no. 1, p. 56-62, July 1931.
Art as a selling point, Lew Hahn,
v. 23, no. 1, p. 40-8, July 1931.
The fine arts garden and garden center of Cleveland, Mrs. Andrew Square,
v. 23, no. 1, p. 30, July 1931.
The twenty-second annual convention of American Federation of arts,
v. 25, no. 1, p. 3-16, July 1931.
Persian art at Burlington House, Ralduph M. Riefstahl,
v. 22, no. 6, p. 461-8, June 1931.
A layman at the Persian exhibition, George Myers,
v. 22, no. 6, p. 458-60, June 1931.
The Guelph treasure, Wm. Mathewson Milliken,
v. 22, no. 3, p. 162-72, March 1931.
The artist sees differently, Duncan Phillips,
v. 22, no. 2, p. 79-82, Feb. 1931.
Mexican arts, Rene D' Harmonocourt, v.22, no.1, p.5-21, Jan. 1931.
Ohio's newest art gallery, Karl S. Bolander, v.22, no.4, p.263-8, April 1931.
The twenty-first annual convention, American Federation of arts, editorial, v.21, no.7, July 1930.
To the contrary notwithstanding, Pierce Butler, v.21, no.3, p.151-5, March 1930.
A baker's dozen important paintings in San Diego's Gallery, Reginald Poland, v.21, no.1, p.25-9, Jan. 1930.
The sidewalk gallery of art, v.25, no.1, p.63, July 1932.
Our sound paintings and other indidentals, Guy Pene du Bois, v.27, no.11, p.577-9, Nov. 1934.
A New Yorker looks his museums in the face, Benson, v.27, no.10, p.537-41, Oct. 1934.
On giving art collections, Frank Jewett Mather, Jr., v.26, no.11, p.495-7, Nov. 1933.


Field notes,
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Titian Venus and the lute player, v.29, no.4, p.246, April 1936.


The range of the Corcoran biennial, Forbes Watson, v.26, no.4, p.205-13, April 1935.

Organ grinders, Whiting, Jr., v.28, no.3, p.133, March 1935.


Pre-Raphaelitism in modern Massachusetts, v.29, no.6, p.334-5, June 1936.


New books on art, Whiting, Jr., v.29, no.5, p.341-2, May 1936.


The innocent bystander, F. Watson, v.29, no.6, p.399, June 1936.

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Two versions of American art, Whiting, Jr., v.29, no.12, p.312-19, Dec. 1936.

Georges de la Tour, the new born, De La Tour and Le Nain, v.29, no.12, p.(frontis piece in color).


Franklin Watkins and his work of art, Ernest Brace, v.29, no.11, p.722-9, Nov. 1936.
The Takin among the Rhodonderans, v.29, no.11, p.748-50, Nov. 1936.
Exhibition reviews, E. Benson, v.29, no.1, p.35-42, Jan. 1936.
Cure for collectoritis, Whiting, Jr., v.29, no.2, p.73, Feb. 1936.
Non-objectivity at Charleston, Whiting, Jr., v.29, no.3, p.154-5, March 1936.
Why Sweden leads in design, Anna Hong Rutt, v.26, no.4, p.169-80, April 1933.
The menace of antiques, Margaret Lente Raoul, v.26, no.10, p.465-6, Oct. 1933.

F. Inspire and Ennoble.

In spite of curators, Katherine Gibson, v.17, no.11, p.565-8, Nov. 1926.
The rebirth of American pageantry, Constance D'arcy MacKay, v.17, no.6, p.303-4, June 1926.
What is the matter with the modernists? editorial, v.17, no.4, p.198-9, April 1926.
The joyous adventure of bringing art to the people, Lorado Taft,

v.19, no.8, p.422-5, Aug. 1928.

A conversation, Margaret Lente Raoul,

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The cult of the ugly, William Howe Downes,

v.19, no.6, p.323, June 1928.

Why nationalism in art? John Braun,


Form and space—contemporary art, Julius Mihalik,


On art education, Eugene Savage,

v.20, no.9, p.502-9, Sept. 1929.

John Ruskin and Walter Pach: Defenders of the Faith, William Downes,

v.20, no.3, p.455-9, Aug. 1929.

The American federation,

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Twentieth annual convention, the American federation of arts,

v.20, no.7, p.385-95, July 1929.

The importance of exhibitions of old masters, Valentiner,


The usefulness of art, Dr. Henry Suzzalo,


New ways of art education, Dr. G. Pechmanu,


Why federate the arts? Leila Mehlin,


Some functions of the southern museum, James Chillman, Jr.,

v.21, no.11, p.648-62, Nov. 1930.

Two definitions of art, Augustus Tack and T. Oakley,

v.21, no.10, p.576-8, Oct. 1930.

Programs for art appreciation, Frederic A. Whiting,


What can we do for American music? Daniel G. Mason,


Creative music in America, John Howard,

v.22, no.6, p.474-8, June 1931.

Casual impressions of modernism, Elizabeth L. Cary,

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Hungarian art, exhibit,

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Standards of taste, Charles Moore,

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Thos. Child, Frederick W. Colburn,

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Finding the way to a modern art, Ernest Jonson,  
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Modern art and this matter of taste, George Cox,  
Art and living, Lawrence K. Frank,  
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Prosperity, A. Zanzig,  
Art for the child, Esther C. Christensen,  
Art and the idea, Will Hutchins,  
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Towards a new scene convention, Roy Mitchell,  
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Tradition, Walter Pach,  
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Creative art--children, George Biddle,  
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A physician's understanding of art, Benjamin Weems,  
Anniversary supplement, twenty-fifth annual convention,  
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Is it honest? editorial,  
v.27, no.10, p.341, Oct. 1934.
William Morris, Charles Whitaker,  
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Art of industry, P. N. Youtz,  
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Under which king? Allen Tucker,  
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The Americana School,  
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He who laughs,  
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Painting for fun, Burt Garnett,  
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Growing to be president,  
v.27, no.6, p.295-6, June 1934.
What Baltimore will do with the Walters bequest, Taylor,  
v.27, no.5, p.261-6, May 1934.
Whistler--the man, Ed. Wuerpel,  
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Quick change artist, F. Whiting, Jr.,  
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What Chicago learned, Dedley Crafts Watson,  
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Will Plumbers wages turn the trick? E. Rowan,  
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The search for Americanism, Virgil Barker,  
The sculptor's forms, George Cox,  
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Public works of art project, Forbes Watson,  
v.27, no.1, p.3, Jan. 1934.
Without an undertaker, Whiting, Jr.,  
v.29, no.3, p.145, March 1936.
Art and the creative process, Walter F. Isaacs,  
v.26, no.9, p.428-30, Sept. 1933.
Is the theatre dying? Maurice Gnesin,  
v.26, no.9, p.422, Sept. 1933.
Do we need artists? Charles J. Cormick,  
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Mutual starvation, Dorothy Nichols,  
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Tempests in paint pots, Edith Mitchell Prellwitz,  
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Yeats at Petitpas, John Sloan,  
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On the art of India, Howard C. Hollis,  
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Henry J. Keller, Charles Burchfield, his student,  
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The design laboratory, Gilbert Rhode, teacher,  
Winslow Homer, Forbes Watson,  
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Yardstick makers, Whiting, Jr.,  
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Our resources in art, Whiting, Jr.,  
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Form through representation, Walter Abell,  
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A note on the arts in education, Josef Albers,  
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One word is too often profaned, Whiting, Jr., editor,
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Personality in art, Duncan Phillips,
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Tools and materials, Duncan Ferguson,
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Tools and materials, Barnard Lintott,
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One of the boys, Whiting, Jr.,
Wilenski Reviewed, E. Benson,
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Can we judge contemporary art? Ruth Benjamin,
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The brother who is served, Whiting, Jr.,
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By the light of the oblong moon, Whiting,
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The artist today, Stuart Davis,
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The chance in a thousand, Forbes Watson,
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Mayan art, Jean Charlot,
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Americans in Paris, Whiting, Jr.,
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(d) Everyday Art.

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An English art project with crayonex, Grace Gaw,
  v.9, p.5-8, no.7, April 1931.
Fun with crayonex, Amy Brown,
  v.11, p.5-7, no.2, Jan. Feb. 1933.
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Crayonex Christmas cards, Barbara Monhy,
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  v.2, p.10, no.1, Sept. 1923.
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  v.4, p.3, no.4, Jan. 1926.
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  v.4, p.10-12, no.4, Jan. 1926.
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Nature drawing in the schools, Eleanor Hagan,

C. Informational

A new use for crayonex, E. Myers,
  v.7, p.5-7, no.4, Jan. 1929.
Crayonex techniques, Myers,
  v.7, p.6, no.4, Jan. 1929.
Crayonex,
  v.3, p.4-5, no.5, Feb. 1930.
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  v.6, p.11, no.6, March 1928.
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Primitive art, Ellsworth Jarger,
  v.11, p.6-7,21, no.3, March, April 1933.
The monogram--a cross letter puzzle, Otto F. Ege,
  v.3, p.6-9, no.8, May 1925.
Crayons and ethnology,
Father of the wax crayon, C. A. Bowley, v.12, p.21, no.3, Feb.-March 1934.
The charm of Patello sketching, P. Lemos, v.4, p.9-14, no.1, Oct. 1925.
How to make design panels in charcoal, v.4, p.12, no.4, Jan. 1936.
The use of crayons in the graphic arts, Pedro Lemos, v.1, p.4, no.1, Dec. 1922.
Pastellos and sketching trips, v.8, p.809, no.1, Oct. 1929.
Spring flower sketching, Lemos, v.4, p.5-9, no.7, April 1926.

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A. Water

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Decorative castle design in "Prang" tempera, Mrs. Grace Shepherd, v.8, p.9, no.4, Jan. 1930.
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Decorative treatment of flowers and used in panel way, v.4, p.8-9, no.7, April 1926.
Water color of flowers, Belle Cady White, v.6, p.11, no.8, May 1928.

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C. Methods


III DESIGN

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The mask ball as an art problem, Roberta Reed, v.7, p.5-7, no.6, March 29.

B. Interior

Light switch decorations, R. E. Cote, v.9, p.11-12, no.5, Feb. 1931.

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Wall panels in Indian design, Marjorie Crooks and Thelma Alward, v.11, p.19, no.4, May-June 1933.

Decoration of an art classroom, Alma C. Field, v.10, p.17,21, no.4, Jan.-Feb. 1932.

C. Exterior

The play house: a design--miniature, Mary C. Scooel, v.1, p.11-14, no.5, April 1923.

Building designs, L. Ashley, v.11, p.18-19, no.4, May-June, 1933.

D. Order

1. Rhythm


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Easter egg designs, v.7, p.9, no.6, March 1929.

2. Balance

Can dynamic symmetry be used in the public schools? Carrie D. Mawhood, v.4, p.11-13, no.8, March 1926.


3. Proportions

Poster designed on dynamic proportions,
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4. Harmony

Decorating Christmas gifts with tempera colors, Mallet,
What poster work did for one town,
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Christmas stickers, Dorothy Virginia Bennib,
Synthetic spirals and areas, Edwin A. Hodley,
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5. Dominance and subordination

The strawberry and the golden oblong, E. Hoodley,
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6. Fitness

Arch. magazine cover, Fred Brown,
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A community chest poster, Cuttriss, 
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Bird exhibit poster drawn on symmetry plan, 
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Posters, J. Welling, 
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Pottery poster, Edna Bruecker, 
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Poster, William S. Hackett, 
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Interpretive poster designing, Lucy Williams, 
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History of ornament an aid to teaching design, J. Moss, 
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Advertising art, Mrs. Grace Shepherd, 
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Area themes, Edwin A. Hoodley, 
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An interesting approach to design, Bettie K. Enson, 
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Resist pictures, Dorothy Sutton and M. Mathias, 

About the composition class in my school, Emmy Zweybruck, 
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Process design, H. J. Ward, 
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Decorative designs, Reva Olsen, 

Dot and line variations, 
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Plantain motifs, 
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Design in nature, life, and art, Alfred F. Burke, 
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Evidence of design in nature, 
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A. Theory

A theory of color combinations—a path of discovery, 
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B. Application

Crayograph colors blended, C. Gottschalk,
   v. 6, p. 12-13, no. 6, March 1928.
Colored pencil sketch, Angeline Stansbury,
   v. 4, p. 7, no. 4, Jan. 1926.
Figure construction with colored pencils, Angeline Stansbury,
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Color in home furnishings, Ella Bolander,
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Still-life, Rowe,
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Valentine motifs, Roma Mallet,
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Masarya, George Cox,
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The problem of color theory for college freshmen,
   Corley A. Conlon,
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How to use "ambrite" colored chalk crayons, John Lemos,
Interesting art portfolios, M. C. Terhune,
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A. Craft

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   Evan C. Nooman,
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Paste and tempera in craft work, Bess Gailey,
   v. 7, p. 10-11, no. 6, March 1929.
Printing on "everyday art" colored papers, J. T. Lemos, v.11, p.9-12, no.3, March-April 1933.

Colored projects out of paper,
  v.11, p.11, no.4, May-June 1933.

Applied art as related to colored paper, J. Lemos,
  v.11, p.9-10, no.4, May-June 1933.

Economical and educational value, Elizabeth Duderstadt,
  v.9, p.10-13, no.2, Nov. 1930.

How to make your own colored papers, M. Fitzpatrick,
  v.4, p.7, no.6, March 1926.

Character dolls, E. Bowman,
  v.8, p.10-12, no.8, May 1930.

Making of masks, Sara Joyner,
  v.12, p.6-9, no.2, Dec. 1933-Jan. 1934.

Masks (colored), Chase,
  v.7, p.7-9, no.1, Oct. 1928.

Masks, Rebecca Chase,
  v.7, p.7-9, no.1, Oct. 1928.

Nature hikes and craft work,
  v.11, p.15-17, no.4, May-June 1933.

Some crafts work for February, Ruth N. Beane,
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Craft work, Mallet,
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Papier mache Indian bowls, Blanche Cahoon,
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A crayograph lamp shade, Evelyn Bales,
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Paper bag Indian mocassins, Olive O. Jury,

2. Woodwork

Wood block process in colors, Rice,

Wood block printing with one block,
  v.8, p.5-6, no.1, 1929.

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Block printing with crayonex,
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Woodless wood cuts, Eleanor D. Bongham,
  v.15, p.20, no.1, Oct.-Nov. 1936.

Make your own wood block,
  v.11, p.12-14, no.3, March-April 1933.

Industrial block printing, Ruby Larson,
Gargoyle toys, Mary C. Scovel, v.7, p.11-13, no.8, May 1929.

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Decorated wooden boxes, Bernice Setzer, v.13, p.16-17, no.4, April-May 1935.

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A shade for an electric light, Mabel E. Rowe, v.2, p.12-14, no.1, Sept. 1923.
A decorated container, M. Marquart, v.2, p.12-14, no.7, March 1924.


3. Linoleum

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4. Clay

Milo in the field of sculpture, Waylande Gregory, v.12, p.6-10, no.1, Oct.-Nov. 1933.
Modeling in the public schools, v.3, p.11-14, no.8, March 1925.
Crayonex tiles, Susie Farrow, v.14, p.12-13, no.4, April-May 1936.
Tea tiles, Eula Lee Kieser, v.9, p.9, no.2, Nov. 1930.
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5. Soap

Soap sculpture colored with tempera colors, Roma Mallet, v.7, p.8-9, no.4, Jan. 1929.
Soap carving, Mallet, v.7, p.9, no.4, Jan. 1927.
6. Weaving

Hand weaving and "everyday art," Anna N. Shook,

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7. Tapestries

Something about tapestries, J. Lemos,

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Tapestries crayonexed,

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8. Batik

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Paper batik, Clayton H. Staples,

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9. Etching

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10. Novelty

Screen with bird designs,

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Interesting crafts for home and gift use,

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Crayonex panels, Myers,

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Using arts and crafts accessories, Earle F. Opie,

Growing popularity of home and school crafts, Opie,

Excello--ing, Grant A. Wadole,

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"Pastello,"

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1. Architecture

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Interior decoration, Mabel E. Northrop,
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1. Allied arts

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VIII CREATIVE

A. Observation

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Blackboard chalks and lectures crayons, Pedro Lemos,
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Homemade lantern slides, Julia Wagner,  
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Homemade lantern slides, Wagner,  
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Educational possibilities of a toy theatre, Drake,  
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Aladdin or the wonderful lamp—a puppet show, Edna Tuttle and Bess Sidman.

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Grade VII carries on an experiment in creative design, Cecille Marks,  
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Media in grade work, Violet Eckhoff,
A May project for little folks, Anna Bier,
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Creative imagination: another name for design, Froehlich,
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The personal touch in classroom arrangement, H. Fenton,
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Picture making with Mil, C. G. Scott,
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My school in Tasco, Elsa Rogo,
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Rural school goes to the art gallery, K. Morrison, v.11, p.5-16-19, no.2, Jan.-Feb. 1933.
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Social science correlation for junior high school pupils, Ruth K. Funk, v.11, p.18-20, no.3, March-April 1933.
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Art club activities, Lillian M. Bohl, v.7, p.12, no.5, March 1929.
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Happy days, Katherine Schenk, v.8, p.4, no.8, May 1930.
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Westmoreland county, Pa., gives the rural child a chance, Katherine Cox, v.8, p.9, no.2, Nov. 1929.
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Art week, Nell E. Sampson, v.12, p.10, no.4, April-May 1934.
An art Valentine party, Anna Bier,
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Belloms Art Club, R. E. Cote,
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Does your art course fit your community,
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See your own city, Helen E. Foulke,
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Music and art week in Orlando, Florida, Viola Ludwick,
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A memory book for the Kodak club, Louise Moffett,
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"Art, where art thou," Arthur Dean,
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E. Promote commercial interest

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Art department enters business world, M. C. Meyer,
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Norma Stalile,
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Art and the hard-boiled business man, R. Cote,
v.5, p.6-7, no.1, Oct. 1926.
Does art pay, C. Kirby,
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Everyday art as offered in a leading university, Ketcham,
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Art hunger, James W. Kerr,
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Hugo B. Froehlick,
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Congress program, Royal Farnum,
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Current art history, Walter H. Klar,
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Home again,
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The American exhibit, Farnum,
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Art and Praha, Royal B. Farnum,
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Prague, Cofren,
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Modern art in the Prague congress, A. Clark,
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Art comes from Porto Rico to the Winnebago County schools, Irving F. Pearson,
   v.11, p.13, no.4, May-June 1933.
Encouragement,
   v.4, p.3-4, no.7, April 1926.
A drawing vocabulary, E. Hoadley,
   v.5, p.10-11, no.5, Feb. 1927.
New guides for old problems, Floy Donaldson,
   v.5, p.12, no.6, March 1927.
Character education through a love for the beautiful,
   v.6, p.3-4, no.8, March 1928.
Pictures and personality, Robert A. Sill,
   v.6, p.5-7, no.5, March 1928.
Why "to Prague"?, Kirby,
   v.6, p.14, no.7, April 1928.
What next in school art?
   v.6, p.12-13, no.9, May 1928.
Applied art techniques, Earle F. Opie,
   v.12, p.11-14, no.1, Oct.-Nov. 1933.
It still happens, John L. Brocken,  

An international relations project, R. S. Hilpert,  
*v.12*, p.16-17, no.1, Oct.-Nov. 1933.

Art news comment,  

An introduction, A. G. Pelikan,  
*v.12*, p.3-4, no.3, Feb.-Mar. 1934.

The Mexican outdoor painting schools, Carlos Merida,  
*v.12*, p.12-14, no.3, Feb.-Mar. 1934.

One way of teaching art, John Turner St. Etienne,  

Items of interest,  

Contribution of the national education association to  
the arts, A. G. Pelikan,  

Depression, but don't save too much, Jessie Todd,  

Use of art in enriching the school curriculum, J. Darrell,  
*v.12*, p.15-18, no.4, April-May 1934.

Some answers to the question of how to spend your  
summer to advantage,  
*v.12*, p.21-2, no.4, April-May 1934.

Aesthetic need in education, I. O. Ash,  

Do we qualify, Frank Cody,  
*v.8*, p.5, no.6, March 1930.

International art congress, A. G. Pelikan,  
*v.13*, p.9, 12-13,16, no.4, April-May 1935.

Practical experience in art, L. L. DeVinney,  
*v.9*, p.12-14, no.6, March 1931.

An investigation, William G. Whitford,  

An investigation showing how art education fared during  
the depression, William G. Whitford,  
*v.14*, p.16-17, no.1, Oct.-Nov. 1935.

The use of art, Jean Darrell,  
*v.14*, p.9-12, no.4, April-May 1936.

A forward step,  
*v.9*, no.5, p.3-4, Feb. 1930.

How art is coming into its own,  
*v.7*, p.4, no.1, Oct. 1928.

Terminology report, Royal Farnum,  
*v.9*, p.5, no.3, Dec. 1929.
How can the parent help the boy and girl to a better appreciation of art, K. Chace, v.3, p.13-14, no.3, May 1925.
Research problems in art education, Aime Doncette, v.9, p.5-7, no.6, March 1931.
Teaching the kiddies to value pretty things in their homes, F. Koch, v.4, p.11-14, no.2, Nov. 1925.
Art in the elementary schools, Mabel R. Stauffer, v.8, p.3, no.6, March 1930.
Why we have art in the public school curriculum, J. T. Longfellow, v.9, p.8-12, no.1, Oct. 1930.
How art contributes to the objectives of education, Grace P. Lopez Diaz, v.7, p.5-6, no.7, April 1929.
The average citizen, John C. Dana, v.1, p.4, no.8, May 1923.
A place in the sun for art, Cyrus W. Knowff, v.3, p.6-8, no.3, Dec. 1924.
The organization and administration of art education, L. Winslow, v.2, p.9-12, no.7, March 1924.
The need of art in the schools, R. Hall, v.4, p.12-13, no.6, March 1926.
Junior high school art course in Minneapolis, v.4, p.12-13, no.6, March 1926.
The value of water colors in the school room, Lemos, v.4, p.5-7, no.6, March 1926.
Strengthening the foundation of school art, Knouff, v.4, p.4-5, no.2, Nov. 1925.
How may art come into its own? v.4, p.3-4, no.1, Oct. 1925.
(e) Scholastics

I DRAWING

A. Diagram

Black and colored ink division,
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Black and white,
  v.27, no.1, p.24, Sept. 21, 1935.
Mark Twain sketch,
  v.27, no.10, p.4, Nov. 23, 1935.
Salamina, by Rockwell Kent,
  v.27, no.9, p.28, Nov. 16, 1935.
Pencil, Eldorado master, Drug pencil award,
  v.28, no.12, p.15, April 25, 1936.
Black and colored ink division,
  v.28, no.12, p.16, April 25, 1936.
Howard Pyle,
  v.23, no.6, p.7, Oct. 28, 1933.
Illustrator of children's books, Helen Sewell,
  v.25, no.16, p.22, Jan. 1935.
Types of illustration, Helen Sewell,
  v.28, no.3, Feb. 1935.
The value of wash drawings, E. W. Watson,
  v.20, no.1, p.40-1, Feb. 6, 1932.
A buck—the snow, Charles Livingston Bull,
  v.20, no.5, p.11, April 2, 1932.
Pencil drawings,
  v.24, no.12, p.18, April 28, 1934.
Pen drawings,
  v.24, no.12, p.18, April 28, 1934.
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  v.24, no.12, p.19, April 28, 1934.
Charcoal drawings,
  v.18, no.7, April 26, 1930.
The builders of New York, Watson,
  v.22, p.1, no.4, March 18, 1933.
Warm-blooded maps, Watson,
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B. Informational drawings

Silhouettes and shadows, Watson,
  v.24, no.8, p.24-5, March 10, 1934.
Essence of panther, Watson,
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So you're going sketching, Arthur Guptill,
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C. Instrumental drawings

Woodworking mechanical drawing,
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Instrumental drawing, mechanical drawing,
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Mechanical drawing,
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A beauty expert at work, E. Watson,
v.22, no.6, p.26-7, April 15, 1933.
Art goes to sea, E. Watson,
v.20, no.3, p.36, March 5, 1932.
Portrait of Miss Mariam Bedford Lloyd,
v.20, no.5, p.1, April 2, 1932.
How they do it, Dohner,
v.21, no.4, p.32, Nov. 5, 1932.
An artist gets a job--the factory, Donald Dohner,
v.21, no.4, p.30, Nov. 5, 1932.
Photography as an art, Arthur Hammond,
v.23, no.6, p.20-1, Oct. 23, 1933.
Lantern slides, Watson, art editor,
v.23, no.6, p.21, Oct. 28, 1933.

II PAINTING

A. Oil painting

The son, J. Pierre Laurens,
v.15, no.5, p.1, Nov. 16, 1929.
A Swiss guard, Marcella Comes,
v.14, no.3, p.1, April 13, 1929.
Girl with a guitar, Dod Proctor,
Self-portrait, Ken Hopewell,
v.14, no.9, p.1, May 25, 1929.
Robert Henri,
v.15, no.1, p.2, Sept. 21, 1929.
Who painted me,
v.14, no.4, p.28, March 16, 1928.
Whimsical Walker,
  v.13, no.9, p.1, Jan. 19, 1929.
The Madonna and Child, Raphael,
  v.13, no.2, p.29, Oct. 6, 1925.
The pretzel man, James Chapin,
  v.15, no.4, p.1, Nov. 2, 1929.
Who painted me?
  v.14, no.8, p.29, April 13, 1929.
The mountaineer, Eugene Speicher,
  v.16, no.4, p.1, March 5, 1930.
The gallery of living art,
  v.15, no.8, p.2, Jan. 4, 1930.
Off the pitch of the horn, John Everett,
  v.16, no.5, p.1, March 29, 1930.
Marmie, Page, and Ginger, Marie Danforth Page,
  v.16, no.1, p.1, Feb. 1, 1930.
The red boy, Sir Thomas Lawrence,
Portrait of a boy, Jacob Krakowsky,
  v.16, no.7, p.1, April 26, 1930.
Pastel composition, E. Williams,
  v.12, no.7, p.1, April 28, 1928.
America buys art prizes from Soviet Russia,
  v.23, no.10, p.24, Nov. 25, 1933.
Oil painting,
  v.24, no.12, p.24, April 28, 1934.
Girl with guitar, Dod Proctor, English painter,
  v.24, no.16, p.7, May 26, 1934.
Portrait of Suzanne, Maurice Bower,
  v.19, no.9, p.1, Jan. 23, 1932.
Japanese girl, Ruth Shirley Brown,
  v.16, no.9, p.1, May 24, 1930.
Holbein,
  v.23, no.7, p.15, Nov. 4, 1933.
Morning, Anthony Thieme,
  v.20, no.3, p.1, March 5, 1932.
Dale-Carlian, Anars Zorn,
  v.20, no.4, p.1, March 1932.
Boy whittling, Jo Cantine,
  v.19, no.8, p.1, Jan.9, 1932.
One girl and a paint box,
  v.19, no.6, p.10, Nov. 28, 1931.
Young hunter, H. E. Schnakenberg,
  v.19, no.6, p.1, Nov. 28, 1931.
The boy Lincoln, Eastman Johnson,
  v.20, no.1, p.1, Feb. 6, 1932.
The native of Virginia, Gari Melchers, v. 18, no. 3, p. 1, March 7, 1931.
From box cars to art galleries, John Kane, v. 18, no. 1, p. 14, Feb. 7, 1931.
Dickens murals give way to progress, A. Gorman, v. 17, no. 6, p. 2, Nov. 29, 1930.
Commerce enters the realm of art, v. 15, no. 9, p. 2, Jan. 18, 1930.
Art as public works, v. 24, no. 6, p. 14, May 26, 1934.
A great library is dedicated, Dean Cornwall, v. 21, no. 4, p. 4, Nov. 5, 1932.
Thomas Benton (murals), v. 18, no. 5, p. 2, April 4, 1931.

B. Finger painting

Finger painting for art students, Ernest Watson, v. 27, no. 16, p. 24, Jan. 25, 1936.

C. Methods used

The Queen Mary a floating art gallery, v. 28, no. 16, p. 16, May 23, 1936.
Self-portrait (pastel), Jacob Krakowsky, v. 20, no. 9, p. 1, May 28, 1932.
III DESIGN

A. Costume

Literary cloaks and suits, Helen Dryden,

B. Order .

1. Rhythm

Decorative designs,
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2. Fitness of purpose

Colored ink division,
    v.24, no.12, p.24, April 28, 1934.
Decorative design,
    v.27, no.12, p.19, April 27, 1935.
Baseball (color design), Watson,
    v.24, no.16, p.1, May 26, 1934.
Design
    v.27, no.12, p.18, April 27, 1935.
The N.R.A. poster and its designer, Chas. Corner,
    v.23, no.2, p.21, Sept. 30, 1933.
New dresses for old packages, Wm. L. Longyear,
Wanted stamp designs, Watson,
    v.21, no.3, p.34, Oct. 22, 1934.
A striking cover design,
    v.18, no.5, p.15, April 4, 1931.
Designing the cover,
    v.26, no.15, p.24-5, May 18, 1935.
An assignment for a poster,
    v.20, no.3, p.38-9, March 5, 1932.
Symbolic design, Paul Perlmutter,
    v.15, no.3, p.1, Jan. 4, 1930.
Designing a poster, Watson,
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Designing a ship poster,
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Frog, E. Watson,
    v.24, no.13, May 5, 1934.
IV COLOR

A. Application of color

At the valentine party, Haskell Coffin, v.18, no.1, p.1, Feb. 7, 1931.
A water color of Zeppelin, v.22, no.7, April 28, 1928.
Impression on visiting an amusement park, v.22, no.7, April 28, 1928.

V CONSTRUCTION

A. Crafts

1. Paper


2. Woodwork

Daniel Boone, James Dougherty, v.27, no.15, p.3, Jan. 18, 1936.
Wood-cut, Bruno Bramant, v.27, no.15, p.9, Jan. 18, 1936.
Wood-cut, Max Fultog, v.28, no.12, p.1, April 25, 1936.
Wood-cuts by Mexican art students, v.28, no.14, p.16, May 9, 1936.
The Rotunda, University of Virginia, Chas. Smith, v.19, no.6, p.23, Nov. 28, 1931.
What rhythm is, Mary Jo Shelly, v.20, no.5, p.21, April 2, 1932.
Etching, v.22, no.7, April 28, 1928.
Wood-carving—Switzerland, Marie Widmer, v. 23, no. 5, p. 24, Oct. 21, 1933.

Prints,
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Cut (woodblocks), E. Watson,
  v. 24, no. 15, p. 1, April 21, 1934.
On the campus,
  v. 24, no. 10, p. 1, April 14, 1934.
Woodcut of a girl lying,
  v. 23, no. 9, p. 4, Nov. 18, 1933.
Woodcuts,
Woodcut, Harvey Van Valkenburgh,
  v. 16, no. 3, p. 30, March 1, 1930.
Portrait of a grindstone, Watson,
  v. 21, no. 8, p. 26, Jan. 7, 1933.
A gift suggestion for scholastic craftsmen,
  v. 20, no. 3, p. 37, March 5, 1932.

3. Bookbinding

The passion for well-made books, Watson,

4. Linoleum

Linoleum block print, Goodwin Alarik,
  v. 27, no. 12, p. 1, April 27, 1935.
Drydock, Bill Fitch,
  v. 17, no. 8, p. 1, Jan. 3, 1931.
Sketching in old New York,
  v. 20, no. 4, p. 40-1, March 19, 1932.
By the sea, Galen D. Potter,
  v. 20, no. 8, p. 1, May 14, 1932.
A block print,
  v. 22, no. 7, p. 40, April 28, 1928.
The new vogue of Currier and Ives prints,
  v. 16, no. 5, p. 2, March 29, 1930.
Football—a stadium, Watson,
  v. 21, no. 5, p. 1, Nov. 19, 1932.
A pictoral design lesson,
  v. 20, no. 5, p. 32-3, April 2, 1932.

6. Clay

Awards given,
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How the Greeks educated their children,
   v.15, no.9, p.10-11, Jan. 18, 1930.
Pottery,
   v.24, no.12, p.22, April 28, 1934.
Making pottery, Walter Le Sager,
   v.25, no.9, p.24-5, Nov. 27, 1934.
The Red Man makes beauty,
   v.19, no.8, p.8, Jan. 9, 1932.
Greek vase,
   v.26, no.7, March 16, 1935.
Famous Wedgwood vase,
   v.16, no.9, p.15, May 24, 1930.
To the potteries, J. Priestly,
   v.26, no.15, p.4-5, May 18, 1935.
Pottery,
   v.27, no.12, p.18, April 27, 1935.
Springville--the art center of the Rockies, Mae Huntington,
   v.19, no.8, p.16-17, Jan. 9, 1932.
The drama of Greek development, W. Agard,
   v.15, no.14, p.8-13, Nov. 2, 1929.
The peace of God, Augustus St. Gaudens,
   v.14, no.4, p.1, March 16, 1929.
Lindbergh, Ralph Craig,
   v.22, no.7, April 28, 1928.
Monument to Bartolommeo Colleoni, Venice Andrea del Verrocchia,
   v.16, no.3, p.1, March 1, 1930.
Greek enjoyment of life, sculpture and painting,
   A. Agard,
   v.16, no.3, p.10-11, March 1, 1930.
How the Greeks governed themselves, A. Agard,
   v.15, no.8, p.10-11, Jan. 14, 1930.
Greek interpretations of the world: science and philosophy, W. Agard,
   v.16, no.6, April 12, 1930.
Greek interpretation of the world: Religion, Agard,
   v.16, no.5, March 29, 1930.
Greek enjoyment of life: athletics, Agard,
   v.16, no.1, p.10-11, Feb. 1, 1930.
Group sculpture,
   v.16, no.7, April 26, 1930.
Epstein and his art, Katherine Graham,
   v.12, no.7, April 28, 1936.
Behind the scenes in a sculptor's studio,
Sculptured head—marble, John Shanahan, v.24, no.12, p.1, April 28, 1934.
The fortnight in public affairs, v.12, no.7, p.35, April 28, 1928.
Sculpture and pottery, v.28, no.12, p.19, April 25, 1936.
Plastic wood, v.27, no.12, p.18, April 27, 1935.
The horse—sculpture, v.21, no.28, p.27, Jan. 7, 1933.
A high school sculpture gallery, v.20, no.3, p.1, March 5, 1932.
Macbeth relief, John Gregory, v.29, no.6, p.1, April 16, 1932.
Statue of Andrew Jackson, v.23, no.4, p.25, Oct. 14, 1933.
Babe Ruth emerges from a ton of clay, v.24, no.11, p.26, April 21, 1934.
Sculpture, v.24, no.12, p.22, April 28, 1934.

6. Leather

Leather craft, v.24, no.12, p.22, April 28, 1934.
A leather bill-fold, v.20, no.5, p.31, April 2, 1932.

7. Metal

Up from slavery, Douglas, v.21, no.4, p.20, Nov. 5, 1932.
Jewelry and metalwork,
  v. 24, no. 12, p. 23, April 28, 1934.
How to make a pewter nut scoop, Augusta F. Rose,
  v. 20, no. 6, p. 32-3, April 16, 1932.
Tri-cone craft award Jewelry and metal craft,
  v. 28, no. 12, p. 20, April 25, 1936.
Art metal craft,
  v. 27, no. 12, p. 19, April 27, 1935.

8. Textile

Textile designs, Leah Curran,
  v. 22, no. 7, April 28, 1928.
Decorative design and textile,
  v. 28, no. 12, p. 17, April 1936.
High school students design silks for manufacturers,
  v. 27, no. 13, p. 24, Jan. 4, 1936.
Textile,
  v. 27, no. 12, p. 19, April 27, 1935.

9. Rug weaving

Applied arts and crafts,
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Rug weaving demonstrated,
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10. Print

George Bellows memorial award,
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Dr. Faust-lus study by Rembrandt,
  v. 28, no. 5, Feb. 29, 1936.
A primer on prints by Fitz-Roy Carrington,
  v. 18, no. 2, p. 6, Feb. 21, 1931.
Pinnacle, Rockwell Kent,
  v. 25, no. 15, Jan. 19, 1935.

VI LETTERING

A. Style

Illustration of an early manuscript,
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How we got an alphabet, A. A. Alter, v.14, no.4, p.6, March 16, 1928.
How we got our alphabet, A. A. Alter, v.14, no.6, p.12, April 13, 1929.

B. Application

Rapid designing with pen, Watson, v.20, no.9, p.34-5, May 14, 1932.

VII APPRECIATION

A. Fine art

1. Architecture

The art of Thomas M. Cleland, v.15, no.4, p.2, Nov. 2, 1929.
The Nicholas Roerich museum, v.15, no.5, p.2, Nov. 16, 1929.
Modern art in the church, v.15, no.9, p.3, Jan. 5, 1929.
The drama of Greek development, W. Agard, v.15, no.5, p.8, Nov. 10, 1929.

What building is this? v.16, no.2, p.28, Feb. 15, 1930.
The architect, Arthur L. Guptill, v.24, no.6, p.17, March 24, 1934.
Roman fountains, v.24, no.10, p.24, April 14, 1934.
Penna's temple of education,  
v.24, no.11, p.16-17, April 21, 1934.
State capitol Nebraska, Bernice S. Engle,  
v.25, no.13, p.15, Jan. 5, 1935.
Frank Lloyd Wright, Architect of the picture,  
v.18, no.4, p.2, March 21, 1931.
Nameses to Rockefeller, Chas. H. Whitaker,  
v.28, no.10, April 6, 1935.
The glory that was Greece, W. Agard,  
v.15, no.1, p.7, Sept. 21, 1929.
The grief of Shah Jehan, Watson,  
v.20, no.5, p.30, April 2, 1932.
How to get into a public building, Watson,  
v.22, no.1, p.26, Feb. 4, 1933.

VIII CREATIVE EXPRESSION

A. Observation

A lesson in sketching, E. W. Watson,  
Looking over the artist's shoulder, Watson, editor,  
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Museums of the future, Otto Neurath,  
v.23, no.6, p.15, Oct. 28, 1933.

B. Imagination

Art and the bogey-man, Watson,  
v.20, no.8, p.33, May 13, 1932.
Cartoons ancient and modern, Watson, editor,  
v.20, no.4, p.38-9, March 19, 1932.
Cartoon drawing contest  
v.18, no.3, p.24, March 7, 1931.
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v.17, no.6, p.27, Nov. 29, 1930.
Cartoon drawing contest,  
v.20, no.1, p.34, Sept. 20, 1930.
Men and marionettes, Kreyumborg,  
v.22, no.5, p.6-7, April 1, 1933.
The theatre is the gateway to thrilling adventures,  
in an imaginary world, Ken Kutcher,  
v.21, no.5, p.3, Nov. 19, 1932.
The line of dramatics, the play and the stage,  
v.18, no.4, p.10, March 21, 1931.
A paradise for creative artist, Donaldson Wade,
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C. Enrich community life

Scholarship awards to high school students,
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How the art entries were judged,
v.24, no.12, p.16, April 28, 1934.
Carnegie international opens,
v.23, no.8, p.24, Nov. 11, 1933.
Honorable and prize awards,
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Ox-yokes and art, Watson,
v.21, no.9, p.27, Jan. 21, 1933.
A word from the art jury, C. V. Kirby, chairman,
v.16, no.7, p.19, April 26, 1930.
Twenty-eighth international art exhibit,
v.15, no.4, p.28, Nov. 2, 1929.
A century of progress,
v.21, no.8, p.1, Jan. 7, 1933.

D. Promote commercial interest

Advertising art, American Crayons art awards,
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Advertising art,
v.24, no.12, p.21, April 28, 1934.
There's money in art, E. Watson,
That art career,
v.20, no.2, p.27, Feb. 20, 1932.
Art pays dividends, Watson,

E. Inspire and enable its citizenship

The artist at home and abroad, E. W. Watson,
Can cannibals be artists? Ernest Watson,
v.20, no.1, p.38-9, Feb. 6, 1932.
Judging the art entries,
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I DRAWING

II PAINTING

A. Oil painting

A child's artist,
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B. Water color

Budapest cafe by Walton Blodgett,
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 "Study of trees and houses," C. White,
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C. Method

The frame
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The palette knife, Weber,
 v.10, p.26, no.1, May 1936.
Sources of color, F. W. Weber,
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Paint symbols,
Pigments, F. Weber,
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Permanency, Weber,
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Persian pigment,
 v.5, p.27, no.11, March 1931.
A surface painter (Matisse),
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A technical test,
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Costume design 'regency costume,' Helen Wear,
  v.9, p.26k, no.9, Feb. 1935.
Dress designs are art,
  v.9, p.21, no.11, March 1935.
Dynamic symmetry,
  v.5, p.29, no.7, Jan. 1931.

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A. Theory

The color, Nicolai Arbet Blates,
  v.9, p.15, no.7, Jan. 1935.
Colored litter, Thos. Craven,
  v.10, p.42, no.17, June 1936.
Buying oil colors, Harold Parks,
  v.10, p.27, no.5, Dec. 1935.
Invitation to new type of talk with demonstrations on
artists colors, Harold Parks,
  v.9, p.31, no.11, March 1935.
Prints versus oils,
Buying oil colors,
Evaluating artist's oil colors, M. H. Parks,
  v.9, p.31, no.13, April 1935.
Buying oil colors, Harold Parks,
  v.10, p.25, no.4, Nov. 1935.
Handling color,
  v.10, p.25, no.8, Jan. 1936.

V CONSTRUCTION

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Sinister, Barney Seale,  
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  v.9, p.25, Dec. 1934.

The N.A.A.E., Ray Ensign,  
  v.11, p.27, Nov. 1936.

Curiosity or art?  
  v.10, p.4, Jan. 1936.

Museum lectures,  
  v.9, p.21, Jan. 1935.

Functionalism is keynote of the new school for social research,  
  v.5, p.9, Jan. 1931.

 Creed of the new art education, Payant,  
  v.9, p.11, Oct. 1934.

Stereoptican slides for lecture work, Orlando Roulard,  
  v.10, p.40, June 1936.

Wealth dictator?  

Art education today,
  v.10, p.40, June 1936.

A story about H. C. Frick,

High lights of the study of art in our schools,
  Victor d'Amico,
  v.10, p.40, June 1936.

Notes from various regions,
  v.10, p.40-1, June 1936.

Only bad art,
  v.10, p.23, Nov. 1936.

"Fashion journalism,"

Some new ideas of the future, Leo Armand,

A layman speaks,
  v.10, p.23, Jan. 1936.

Art of today,
  v.10, p.20, Jan. 1936.

Not much to fear, (free art schools are being provided),
  v.10, p.17, Jan. 1936.

Art auction boom,
  v.10, p.12, Jan. 1936.

Misleading?

Carnegie corporation,

Clapp's real point,

Future consumers,

Healthy,
  v.10, p.6, Jan. 1936.

Give and save,
  v.10, p.6, Jan. 1936.

Posters on nationalism, a Chicago artist, Rufus Bastian,
  v.10, p.3, Jan. 1936.

"Never will be missed,"
  v.10, p.3, Jan. 1936.

Voides in art education today, Henri A. Saint-Amand,
  v.10, p.41, July 1936.

Artist and teacher,
  v.10, p.34, July 1936.

Europe's situation,
  v.10, p.35, July 1936.
CHAPTER III

COMBINING THE PRINCIPLES FOUND IN THE PERIODICALS

The following tables of analysis include the six art periodicals from 1922 to 1936. Each periodical is tabulated as to year and includes the eight-fold approach to art education with its many subtitles pertaining to the basic principles and subject matter. An attempt is made to show what principle dominates in certain years. These tables show the present trend and accomplishments in art education during this period.
## TABLE I

A Mathematical Summary of all Articles Appearing in Design, 1924-1936

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<tr>
<td>C. Informational</td>
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<tr>
<td>D. Instrumental</td>
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<td>II PAINTING</td>
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<td>A. Water color</td>
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<tr>
<td>B. Oil color</td>
<td>2 3 1 2 2 4 3 3 1 1 8</td>
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<td></td>
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<tr>
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<tr>
<td>B. Interior</td>
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<tr>
<td>C. Exterior</td>
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<td>D. Order</td>
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<td>2 1 2 1 6</td>
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<td>2. Balance</td>
<td>2 3 1 1 5 3 1 1</td>
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<td>3. Proportion</td>
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<td>5. Dominance and subordination</td>
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<td>6. Fitness to purpose</td>
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<td>B. Application</td>
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<td>4. Linoleum cutting</td>
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<td>6. Leather</td>
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<td>8. Baskets</td>
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Table continued on next page
## TITLE

|-------|-----------------------------------------------|

### B. Beauty

1. Domestic

### VI LETTERING

#### A. Style

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#### B. Application

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#### C. Method

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</table>

### VII APPRECIATION

#### A. Fine arts

1. Architecture
   | 1 | 1 | 2 | 5 | 3 | 3 |
2. Painting
   | 1 | 2 | 6 | 5 | 1 | 5 |
3. Sculpture
   | 1 |
4. Instructional
   | 2 | 1 | 2 | 1 | 3 | 4 | 10 | 12 | 3 | 19 | 30 |

#### B. Related art

1. Allied arts
   - a. theatre
     | 4 | 2 |
   - b. music
     | 2 |
   - c. glassware
     | 1 | 1 |
   - d. appreciation
     | 1 | 4 | 2 | 2 |
   - e. pottery
     | 2 | 5 | 12 | 8 | 3 | 5 | 15 | 16 | 2 | 3 | 1 |
   - f. textile
     | 3 | 3 | 6 | 4 | 17 | 1 | 3 | 4 |
2. Industrial
   | 1 | 2 | 3 | 5 | 6 | 4 | 1 | 2 |

#### C. Nature

1. Landscape
   | 1 |
2. Marine
   | 1 |
3. Flora, fauna
   | 1 | 4 |

### VIII CREATIVE EXPRESSION

#### A. Observation

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#### B. Imagination

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#### D. Enrich community life

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</table>

#### E. Inspire and enoble its citizenship

|        | 2 |
DESIGN

In Table I of Design as presented there appear the following interpretations based on the total number of articles appearing in this periodical: (a) In Drawing a strong tendency is shown toward informational from 1924 to 1936; (b) in Painting the tendency is consistently in oil painting from 1924 to 1936; (c) in DESIGN costume and interior are of about equal importance. In 1935 interest in costume reappears while interior decoration seems to be diminishing. In Order we have a strong tendency in proportion from 1924 to 1932. After a lapse it again shows in 1936. Fitness to purpose shows a consistent trend all the way from 1924 to 1936. It is even more important than proportion; (d) in Color application is constant from 1925 to 1935; (e) in Construction woodwork and clay play important parts from 1924 to 1932 in construction; (f) Lettering is not consistent enough to make it dominating. The year 1936 shows a leaning toward method rather than toward style; (g) in Appreciation instructional plays a great part from 1924 to 1936. The next, in line of importance, is pottery; this is followed closely by textiles; (h) in Creative Expression imagination is outstanding and is consistent in the years from 1926 to 1936.
**TABLE II**

A Mathematical Summary of all Articles Appearing in *School Arts Magazine*, 1922-1936

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<tr>
<td>B. Informational</td>
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<tr>
<td>C. Analytical</td>
<td>2 1 1</td>
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<tr>
<td>D. Instrumental</td>
<td>2 2 2 1 3 1 2 1 3</td>
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<tr>
<td>II PAINTING</td>
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<td>A. Water color</td>
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<td>B. Oil color</td>
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<td>C. Finger painting</td>
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<td>D. Methods</td>
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<td>A. Costume</td>
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<td>B. Interior</td>
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<td>2. balance</td>
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<td>5. dominance and subordination</td>
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<tr>
<td>6. fitness to purpose</td>
<td>1 3 11 2 2 2 6 11 2 8</td>
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<td>IV COLOR</td>
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<td>A. Theory and its various schemes</td>
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<td>B. Application</td>
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<td>V CONSTRUCTION</td>
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<tr>
<td>A. Craft</td>
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<td>2. stencil</td>
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<tr>
<td>3. woodwork</td>
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</tr>
<tr>
<td>4. bookbinding</td>
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<td>5. linoleum</td>
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<td>6. clay</td>
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<td>7. leather</td>
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<td>8. metal</td>
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</tr>
<tr>
<td>9. snow modeling</td>
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<td>10. Indian shell carving</td>
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<td>11. soap carving</td>
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</tr>
<tr>
<td>12. wax carving</td>
<td>3</td>
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<tr>
<td>13. stone carving</td>
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<td>14. plaster paris plaques</td>
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<tr>
<td>4. vocational</td>
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| VI LETTERING | |
| A. Style | 1 5 5 2 1 6 6 2 1 1 |
| B. Application | 1 1 0 2 3 7 6 1 1 1 2 6 4 1 |
| C. Method | 1 2 2 1 1 1 1 2 1 |

| VII APPRECIATION | |
| A. Fine arts | |
| 1. painting | 4 5 7 2 7 2 5 5 1 1 |
| 2. architecture | 1 4 4 6 3 6 3 2 1 6 5 1 8 4 |
| 3. sculpture | 2 1 1 |
| B. Related art | |
| 1. allied arts | 5 3 7 7 7 1 4 3 1 7 5 3 7 5 |
| 2. industrial | 2 1 1 4 4 9 4 6 2 |
| C. Nature | 2 1 1 |

| VIII CREATIVE EXPRESSION | |
| A. Observation | 1 2 1 5 2 2 2 4 4 6 6 4 5 |
| B. Imagination | 3 8 5 15 13 6 22 14 25 31 24 41 33 17 |
| C. Creates better homes | 3 1 3 1 3 4 4 4 |
| D. Enrich community life | 3 3 3 7 4 2 3 5 6 4 4 |
| E. Promote commercial interest | 3 2 5 10 16 5 1 1 3 2 5 7 |
| F. Inspire and ennoble its citizenship | 3 6 3 2 1 2 3 1 1 2 1 1 9 37 |
In Table II of School Arts Magazine as presented there appear the following interpretations based on the total number of articles appearing in this periodical: (a) In DRAWING diagram is dominant over the others; (b) in PAINTING oil is very consistent while in water color nothing is cited until 1931 to 1936; (c) in DESIGN costume and exterior are of equal importance and in order we have harmony strongly predominant over the others, both as to number and as to the length of periods; (d) in COLOR application is dominant; (e) in CONSTRUCTION paper seems to be constant from 1922 to 1936 and is consistently in prominence; (f) in LETTERING application is dominant; (g) in APPRECIATION architecture is predominant in the fine arts, while allied arts are dominant in the related arts; (h) in CREATIVE EXPRESSION imagination obviously is dominant.
### TABLE III
A Mathematical Summary of all Articles
Appearing in American Magazine
of Art, 1926-1936

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<td>D. Create better homes</td>
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<td>E. Enrich community life</td>
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<td>F. Promote commercial interest</td>
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<tr>
<td>G. Inspire and ennoble its citizenship</td>
<td>7 1 5 10 7 3 7 7 20 34 12</td>
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</table>

AMERICAN MAGAZINE OF ART

In Table III of American Magazine of Art as presented there appear the following interpretations based on the total number of articles appearing in this periodical: (a) in DRAWING diagram seems to be strong but diminishes in strength during the end of the period while informational seems to be consistent; (b) in DESIGN interior and fitness to purpose is consistently strong; (d) in LETTERING during this period style appears only during the year of 1931; (e) in APPRECIATION painting is consistent and dominant over the other two—architecture and sculpture; (f) in CREATIVE EXPRESSION promote commercial interest seems to be consistent and dominant.
**TABLE IV**

A Mathematical Summary of all Articles Appearing in Everyday Art, 1922-1936

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<td>B. Oil color</td>
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<td>III. DESIGN</td>
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<td>B. Interior</td>
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<td>D. Order</td>
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<td>3. proportion</td>
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<td>V. CONSTRUCTION</td>
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<td>A. Craft</td>
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<td>2. woodwork</td>
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<td>3. linoleum</td>
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<td>5. soap</td>
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<tr>
<td>6. weaving</td>
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**Table continued on next page**
EVERYDAY ART

In Table IV of Everyday Art as presented there appears the following interpretations based on the total number of articles appearing in this periodical: (a) In DRAWING diagram and informational seem to be dominating from 1923 to 1936; (b) in PAINTING water color is outstandingly dominant; (c) in DESIGN fitness to purpose is consistent from 1923 to 1935; (d) in COLOR theory is cited to be consist
ent; (e) in CONSTRUCTION paper is dominating from 1926 to 1934, while woodwork seems to extend to a wider period including 1922 to 1936; (f) LETTERING is not much in evidence during this period; (g) APPRECIATION is of little importance during this time; (h) in CREATIVE EXPRESSION inspire and ennoble its citizenship is very dominant from the year of 1923 to 1936.

TABLE V

A Mathematical Summary of all Articles Appearing in Scholastic, 1926-1936

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</tr>
<tr>
<td>D. Instrumental</td>
<td>4 3 1 1 1</td>
</tr>
<tr>
<td>II PAINTING</td>
<td></td>
</tr>
<tr>
<td>A. Water color</td>
<td></td>
</tr>
<tr>
<td>B. Oil color</td>
<td>7 8 9 7 9 2 3 1</td>
</tr>
<tr>
<td>C. Finger painting</td>
<td></td>
</tr>
<tr>
<td>D. Method</td>
<td>1 1 1</td>
</tr>
<tr>
<td>III DESIGN</td>
<td></td>
</tr>
<tr>
<td>A. Costume</td>
<td>1</td>
</tr>
<tr>
<td>D. Order</td>
<td></td>
</tr>
<tr>
<td>1. rhythm</td>
<td>1</td>
</tr>
<tr>
<td>6. fitness to purpose</td>
<td>1 2 4 2 3 2</td>
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### IV COLOR

<table>
<thead>
<tr>
<th>Application</th>
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<td>3 1 1</td>
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### V CONSTRUCTION

<table>
<thead>
<tr>
<th>Craft</th>
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<tbody>
<tr>
<td>1. paper</td>
</tr>
<tr>
<td>2. woodwork</td>
</tr>
<tr>
<td>3. bookbinding</td>
</tr>
<tr>
<td>4. linoleum</td>
</tr>
<tr>
<td>5. clay</td>
</tr>
<tr>
<td>6. leather</td>
</tr>
<tr>
<td>7. metal</td>
</tr>
<tr>
<td>8. textile</td>
</tr>
<tr>
<td>9. rug weaving</td>
</tr>
<tr>
<td>10. print</td>
</tr>
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</table>

### VI LETTERING

<table>
<thead>
<tr>
<th>Style</th>
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<tbody>
<tr>
<td>1 1 1</td>
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</table>

### VII APPRECIATION

<table>
<thead>
<tr>
<th>Fine arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. architecture</td>
</tr>
<tr>
<td>7 4 1 1 1 3 3 1</td>
</tr>
</tbody>
</table>

### VIII CREATIVE EXPRESSION

<table>
<thead>
<tr>
<th>Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 1</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Imagination</th>
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<tbody>
<tr>
<td>2 2 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Enrich community life</th>
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</thead>
<tbody>
<tr>
<td>1 1 1 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Promote commercial interest</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 2 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Inspire and ennoble its citizenship</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 1</td>
</tr>
</tbody>
</table>

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**SCHOLASTIC**

In Table V of Scholastic as presented there appear the following interpretations based on the total number of articles appearing...
in this periodical: (a) in DRAWING diagram seems to be dominant from 1932 to 1936; (b) in PAINTING oil color is in evidence from the year 1928 to 1935; (c) in DESIGN fitness to purpose seems to be prominent from 1930 to 1935; (d) in COLOR application is cited in 1928 and diminishes in the years following; (e) in CONSTRUCTION clay is even from 1928 to 1935; (g) in APPRECIATION architecture is dominant from 1929 to 1936; (h) in CREATIVE EXPRESSION imagination is just cited in 1930 to 1933 and then disappears while enrich community life exists in the years from 1928 to 1934 and then gradually disappears.

TABLE VI
A Mathematical Summary of all Articles Appearing in Art Digest, 1931-1936

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I DRAWING</td>
<td></td>
</tr>
<tr>
<td>II PAINTING</td>
<td></td>
</tr>
<tr>
<td>A. Water color</td>
<td>2</td>
</tr>
<tr>
<td>B. Oil color</td>
<td>1</td>
</tr>
<tr>
<td>D. Method</td>
<td>1</td>
</tr>
<tr>
<td>III DESIGN</td>
<td></td>
</tr>
<tr>
<td>A. Costume</td>
<td>1</td>
</tr>
<tr>
<td>B. Interior</td>
<td>1</td>
</tr>
</tbody>
</table>

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Table continued on next page
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>IV COLOR</td>
<td>A. Theory and its various schemes</td>
</tr>
<tr>
<td>V CONSTRUCTION</td>
<td>A. Crafts</td>
</tr>
<tr>
<td></td>
<td>1. paper</td>
</tr>
<tr>
<td></td>
<td>2. woodwork</td>
</tr>
<tr>
<td></td>
<td>5. clay</td>
</tr>
<tr>
<td></td>
<td>9. cameo carving</td>
</tr>
<tr>
<td>VI LETTERING</td>
<td></td>
</tr>
<tr>
<td>VII APPRECIATION</td>
<td>A. Fine arts</td>
</tr>
<tr>
<td></td>
<td>1. painting</td>
</tr>
<tr>
<td></td>
<td>a. artists names</td>
</tr>
<tr>
<td></td>
<td>2. sculpture</td>
</tr>
<tr>
<td></td>
<td>B. Related arts</td>
</tr>
<tr>
<td></td>
<td>1. allied arts</td>
</tr>
<tr>
<td></td>
<td>a. prints</td>
</tr>
<tr>
<td>VIII CREATIVE EXPRESSION</td>
<td>A. Observation</td>
</tr>
<tr>
<td></td>
<td>B. Imagination</td>
</tr>
<tr>
<td></td>
<td>C. Create better homes</td>
</tr>
<tr>
<td></td>
<td>D. Enrich community life</td>
</tr>
<tr>
<td></td>
<td>E. Promote commercial interest</td>
</tr>
<tr>
<td></td>
<td>F. Inspire and ennoble its citizenship</td>
</tr>
</tbody>
</table>

In Table VI of Art Digest as presented there appear the following interpretations based on the total number of articles appearing...
in this periodical: (a) in PAINTING method is important from 1931 to 1936; (b) in DESIGN costume shows a feeble attempt in 1935; (c) in COLOR only theory seems to show any great importance from 1934 to 1936; (d) in CONSTRUCTION woodwork and clay are consistent and dominating from 1931 to 1936; (e) in APPRECIATION the names of artists are constantly dominating from the years of 1931 to 1936 followed by sculpture in the same designated years; (f) in CREATIVE EXPRESSION inspire and ennoble its citizenship is very consistent and important from 1931 to 1936.

2. The Common Elements or Trends.

TABLE VII
Summary of Titles in the Six Art Periodicals, 1922-1936

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I DRAWING</td>
<td></td>
</tr>
<tr>
<td>A. Diagram</td>
<td>2 8 1 5 32 22 21 18 16 12 39 31 39 29 20</td>
</tr>
<tr>
<td>B. Analytical</td>
<td>1 3 4 1 1 1 1 4 3</td>
</tr>
<tr>
<td>C. Informational</td>
<td>6 1 5 5 1 9 7 6 3 7 8 4 10 5</td>
</tr>
<tr>
<td>D. Instrumental</td>
<td>2 1 3 2 1 4 2 1 8 5 2 3 7</td>
</tr>
<tr>
<td>II PAINTING</td>
<td></td>
</tr>
<tr>
<td>A. Water color</td>
<td>4 2 1 2 4 4 18 3 4 2 5</td>
</tr>
<tr>
<td>B. Oil color</td>
<td>1 2 3 1 1 9 14 13 10 11 4 5 8 16</td>
</tr>
<tr>
<td>C. Finger painting</td>
<td>2</td>
</tr>
<tr>
<td>D. Method</td>
<td>1 2 3 2 7 4</td>
</tr>
</tbody>
</table>

Table continued on next page
### III DESIGN

**A. Costume**


<table>
<thead>
<tr>
<th>25</th>
<th>26</th>
<th>27</th>
<th>28</th>
<th>29</th>
<th>30</th>
<th>31</th>
<th>32</th>
<th>33</th>
<th>34</th>
<th>35</th>
<th>36</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>2</td>
<td>6</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>13</td>
<td>8</td>
<td>11</td>
<td>21</td>
<td>7</td>
<td>12</td>
</tr>
</tbody>
</table>

**B. Interior**

| 2   | 5  | 4  | 14 | 10 | 4  | 8  | 7  | 13 | 17 | 4  | 7  | 4  |

**C. Exterior**

| 2   | 6  | 1  | 7  | 6  | 32 | 3  | 2  | 7  | 15 | 7  | 9  | 13 | 4  |

**D. Order**

1. **rhythm**

| 1   | 1  | 2  | 2  | 4  | 2  | 6  | 10 | 4  | 11 | 12 | 10 | 14 | 14 | 7 |

2. **balance**

| 1   | 6  | 3  | 6  | 7  | 10 | 9  | 5  | 1  | 2  | 1  | 1  | 3  | 5  | 4  |

3. **proportion**

| 1   | 1  | 3  | 1  | 7  | 9  | 9  | 3  | 3  | 1  | 3  | 4  | 2  | 1  | 1  |

4. **harmony**

| 2   | 7  | 3  | 11 | 33 | 32 | 13 | 17 | 25 | 53 | 33 | 29 | 29 | 27 | 5 |

5. **dominance and subordination**

| 1   | 1  | 2  | 2  | 4  | 3  | 8  | 3  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |

6. **fitness to purpose**

| 4   | 6  | 7  | 11 | 28 | 9  | 8  | 8  | 12 | 16 | 15 | 10 | 23 | 3  | 3  |

### IV COLOR

**A. Theory and its various schemes**

| 1   | 4  | 7  | 11 | 12 | 6  | 6  | 4  | 11 | 2  | 3  | 10 | 6  | 1  | 1  |

**B. Application**

| 1   | 3  | 5  | 8  | 13 | 4  | 2  | 11 | 6  | 7  | 5  | 1  | 1  | 1  | 1  |

### V CONSTRUCTION

**A. Crafts**

1. **paper**

| 6   | 9  | 4  | 8  | 33 | 17 | 42 | 23 | 18 | 26 | 36 | 25 | 25 | 45 | 25 |

2. **stencil**

| 1   | 3  | 5  | 22 | 2  | 2  | 5  | 5  | 4  | 6  | 1  | 1  | 1  | 1  | 1  |

3. **woodwork**

| 3   | 4  | 5  | 4  | 12 | 14 | 15 | 10 | 29 | 22 | 24 | 21 | 11 | 23 | 1  |

4. **bookbinding**

| 1   | 2  | 2  | 3  | 1  | 2  | 4  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |

5. **lineleum**

| 1   | 1  | 3  | 2  | 3  | 21 | 12 | 17 | 21 | 25 | 14 | 12 | 11 | 1  | 1  |

6. **clay**

| 3   | 3  | 8  | 13 | 7  | 14 | 27 | 16 | 20 | 40 | 18 | 22 | 20 | 3  | 3  |

7. **leather**

| 2   | 2  | 1  | 1  | 1  | 3  | 6  | 1  | 3  | 4  | 3  | 3  | 3  | 3  | 3  |

8. **metal**

| 15  | 5  | 11 | 3  | 4  | 6  | 6  | 8  | 7  | 3  | 10 | 8  | 1  | 1  | 1  |

10. **Indian shell carving**

| 1   | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |

11. **soap carving**

| 3   | 1  | 3  | 3  | 3  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |

12. **wax carving**

| 3   | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  |

13. **stone carving**

| 2   | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 2  |

14. **plaster paris plaques**

| 2   | 1  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  |

15. **baskets**

| 2   | 2  | 6  | 3  | 3  | 3  | 3  | 6  | 7  | 4  | 7  | 2  | 1  | 1  | 1  |

16. **batik**

| 2   | 4  | 1  | 3  | 3  | 1  | 5  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  |

17. **prints**

| 5   | 4  | 4  | 1  | 1  | 10 | 5  | 1  | 1  | 4  | 4  | 4  | 4  | 4  | 4  |

18. **etching**

| 3   | 5  | 4  | 12 | 6  | 6  | 2  | 2  | 2  | 4  | 8  | 8  | 8  | 8  | 8  |

19. **theatre**

| 1   | 1  | 4  | 4  | 4  | 4  | 4  | 4  | 4  | 4  | 4  | 4  | 4  | 4  | 4  |

20. **tapestries**

| 3   | 2  | 2  | 2  | 4  | 4  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |

21. **mosaics**

| 1   | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |

22. **cameo carving**

| 1   | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |

Table continued on next page
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>23. textile</td>
<td>1</td>
</tr>
<tr>
<td>24. novelty</td>
<td>1</td>
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</tbody>
</table>

**B. Beauty**

1. Personal environment | 1 |
2. domestic | 1 1 3 1 |
3. social | 2 |
4. vocational | 1 1 |

**VI LETTERING**

| A. Style | 2 5 7 4 2 7 8 2 3 1 |
| B. Theory | 1 2 2 1 1 1 2 2 |
| C. Application | 11 2 3 3 8 6 3 1 1 2 2 6 4 1 |

**VII APPRECIATION**

**A. Fine arts**

1. painting | 1 | 4 78 80 61 69 87 89 71 61 99 119 125 |
2. architecture | 1 4 | 1 22 22 14 27 46 24 35 18 15 29 23 |
3. sculpture | 28 30 27 42 26 35 45 24 29 37 26 |
4. instructional | 2 1 2 1 3 4 10 12 3 |

**B. Related arts**

1. allied arts | 5 | 4 7 7 7 1 4 3 17 5 3 7 5 |
   a. theatre | 4 2 |
   b. music | 2 |
   c. glassware | 1 |
   d. appreciation | 1 4 2 |
   e. pottery | 2 5 12 8 3 5 15 16 2 |
   f. textile | 3 3 6 4 17 1 |
   g. prints | 10 |

2. Industrial arts | 2 1 2 6 3 5 6 8 9 4 7 4 |

**C. Nature**

1. landscape | 1 |
2. marine | 1 |
3. flora, fauna | 1 4 |

**VIII CREATIVE EXPRESSION**

| A. Observation | 1 | 2 4 2 2 10 4 4 10 10 13 12 45 9 |
| B. Imagination | 1 9 | 6 16 14 9 29 18 34 38 36 45 3 20 |
| C. Creates better homes | 4 1 6 2 3 6 1 9 12 7 |

Table continued on next page
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>D. Enrich community life</td>
<td>4 1 7 8 8 5 7 19 11 8 17 10 9 19</td>
</tr>
<tr>
<td>E. Inspire its citizenship</td>
<td>8 2 8 34 27 23 38 19 40 28 31 128 113 138</td>
</tr>
<tr>
<td>F. Promote commercial interest</td>
<td>4 2 24 31 28 10 15 32 14 10 7 14 38</td>
</tr>
</tbody>
</table>

Trends as cited by writer

In the Tables I, II, III, IV, V, VI of art magazines as presented there appear the following interpretations based on the total number of articles appearing in these periodicals: (a) in DRAWING diagram shows a very constant and consistent trend from the year 1922 to 1936; (b) in PAINTING we have oil decidedly dominant from 1924 to 1936; (c) in DESIGN interior is dominant over exterior and costume. In ORDER harmony is playing a strong part in the number of titles that appeared from 1922 to 1936, followed closely by rhythm and fitness to purpose; (d) in COLOR theory is dominant over application from 1923 to 1936; (e) in CONSTRUCTION paper, clay, woodwork, and linoleum are very important according to the titles that are recorded from the year 1922 to 1936. Paper is dominant over the others as to number; (f) in LETTERING application is more dominating and ranks high over a longer period than style and theory; (g) in APPRECIATION painting is first in importance from 1926 to 1936, followed by sculpture and architecture.
respectively. In the related arts we find the allied arts and pottery of equal importance; (h) in CREATIVE EXPRESSION inspire and en-
noble its citizenship shows the most titles and is consistent from 1923 to 1936.

3. Conclusion

The present situation reveals art education in a state of fluctuation, but the trend is in the direction of a comprehensive and inclusive study in art that attempts in so far as possible to unify art and to organize instruction in such a way as to represent the field effectively. The expressed purpose of this study was to investigate present practices in the field of art periodicals that would integrate into the elementary and secondary level in education. The field included twenty-four periodicals; with the aid of art educators the writer has chosen six periodicals of renown.

In the preparation of Table VII entitled "Summary of Titles in the Six Art Periodicals," there were eight principles involved with sub-titles to determine which principle or principles were the more dominant and consistent from the year 1920 to 1936.

In order to obtain perspective the aggregate number of titles was tabulated in such a manner as to place each article appearing in any one of the periodicals used under the particular art principle designated and also in the particular year of its appearance to show the rank and importance that art plays in the eight-fold
approach to art education. The findings indicate fairly well the present situation in respect to titles as they appear in the designated year. The ranking is based upon the frequency of each title as presented in Table VIII. First, in importance, is the principle of Appreciation, followed by the principle of Creative Expression, principle of Construction, principle of Design, principle of Drawing, principle of Painting, principle of Color, and principle of Lettering.

TABLE VIII
Principles and Frequency of Titles Assigned

<table>
<thead>
<tr>
<th>Rank</th>
<th>Principle</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Appreciation</td>
<td>2019</td>
</tr>
<tr>
<td>2</td>
<td>Creative Expression</td>
<td>1444</td>
</tr>
<tr>
<td>3</td>
<td>Construction</td>
<td>1340</td>
</tr>
<tr>
<td>4</td>
<td>Design</td>
<td>1090</td>
</tr>
<tr>
<td>5</td>
<td>Drawing</td>
<td>431</td>
</tr>
<tr>
<td>6</td>
<td>Painting</td>
<td>168</td>
</tr>
<tr>
<td>7</td>
<td>Color</td>
<td>148</td>
</tr>
<tr>
<td>8</td>
<td>Lettering</td>
<td>107</td>
</tr>
</tbody>
</table>

Study of Table VIII indicates that the trends in art are obviously like those found in the analysis of the printed courses of study used by Hilpert,\(^1\) namely, toward art appreciation for all

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and the development of creative self-expression. Furthermore, the table also reveals from the number of titles recorded an abundance of art material. It also shows to the curriculum maker the phases of art that really meet the needs of the school through the literature in the six periodicals. The ideal course of study exists in this great mass of educational material. Art educators must find the material that is usable. Another trend is the strong and persistent tendency toward creative expression—the principle of creative ability and self-expression. It also seems to be the core of the problem in making adjustments to meet the new future needs. Again emphasis is placed upon appreciation and art history of the past as well as creative self-expression of the present. This approach is stimulating, unique, and original. It can be used in secondary and elementary education.

The particular value of this study to education in general and to art education in particular, if developed in schools, will assure one a broad and a tolerant viewpoint in creative expression as well as for the rich heritage of the past. It will aid one to understand and appreciate art structure leading to ultimate appreciation of the emotional quality in art of all periods.

The purpose of this article is to present a survey of the trends of thought in art education during the past 40 years. Surveying programs of major art associations for the years 1894-1930, Eastern art associations for the years 1906-1930, Pacific arts associations for years 1926-1930. Every opinion was expressed and every topic discussed. The study considered only references to art as a factor in the general educational program. The technical arts were eliminated. A critical analysis was given.


It shows the development from utility of art application to that of "golden age." The pendulum kept swinging and swung to the extreme, multiplying the taboretts, tablettes, and boxettes over the entire land. The "tool boom" passed into the realm of experimentation. The only way art will live is through integration, through the homes and civic environment of every community editorial.


This report is concerned with the trends of art education in secondary schools; it is based on analysis of recently revised courses of study and on visits to a number of schools outstanding in
the field. The findings were obviously the same as the present survey showed in its findings as to principle of appreciation and to principle of creative self-expression.


This has been valuable since it has a chart of art trends. It discusses thoroughly the beginnings of art education and the changing point of view. It shows the changes in the United States. In fact, it has a summary of aims in art education and cites other factors affecting art education.

SUPPLEMENTARY LIST

Sargent, Walter, "Course of Study in Drawing in the Elementary School, School of Education, the University of Chicago. (In The Elementary School Journal, v. XVI, nos. 8, 9, 10, April, May, and June 1916 and v. XVII, no. 1, Sept. 1916.)

It shows how they solved their problem in building up a course of study.


Very good and interesting to read.

Farnum, Royal B. "Art Number." (Education, v. 55, no. 4, 256p.,
Many articles worthwhile to read.

Nyguist, Frederick V. "Some Historical Aims of Art Education." (In School and Society, v.26, p.25, July 9, 1927.)

The historical aims of art education fall generally into three classes: (1) cultural aims, (2) pedagogical aims, and (3) economic aims.


The development of elementary art is studied in a scientific way. The same for the level is used.


A list very exhaustive and growing verbs until it finally comes to include most verbs and verb phrases that teachers use in describing their classroom procedures. The list was contributed by art teachers.

The background to 1920.


The child should be creative and be able to express himself and at the same to appreciate by acquainting him systematically with fine examples of the arts of various peoples, both of the present and of the past.


Discussion of art instruction in elementary, high school, universities, and art museums and art schools.


Thirty-five pictures representing many of the fields of painting, both of the modern and the classical schools. This was used to show what has been done. It did not pertain directly to the present study.


Three types of schools analyzed and compared. The results were compared with data from analysis of program of study for the first two periods.

The work in the public schools is discussed.