

4 - H M E M B E R M A N U A L

S H A P E
EXPRESSIVE ARTS

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S H A

This manual may be used as a resource for the Expressive Arts projects. It can help you:

...think of new ways to do things,

...understand basic art principles,

...understand cultural values,

...develop a career in arts and crafts,

...develop a lifetime hobby,

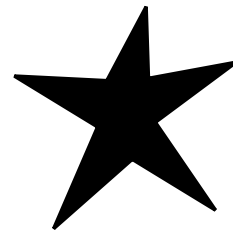
...enjoy beauty in your surroundings,

...develop your own ideas without the help of anyone else, and

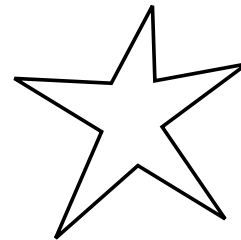
...recognize quality in arts and crafts.

This manual is about two-dimensional shape—the kind of shape you could draw or paint on a surface.

A shape can be filled in...



or it can be nothing but an outline...



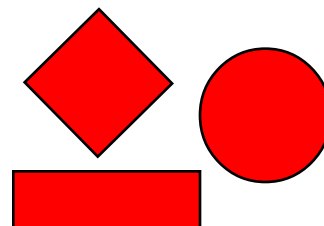
or it can even be a hole (negative space)...



All these pictures show the same shape.

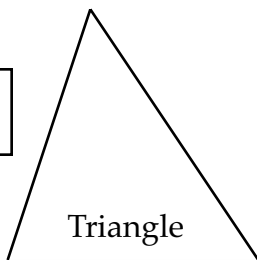
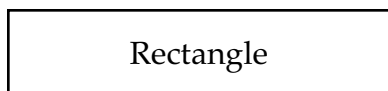
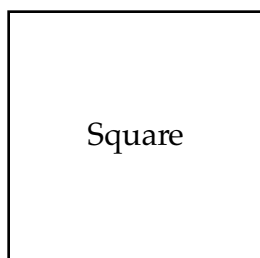
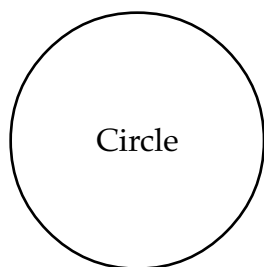
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Geometric Shapes

There are a few basic shapes that turn up everywhere. You find variations on these shapes all around you every day: circle, square, rectangle, triangle. A *circle* is a perfectly round shape. An ant walking around the edge of a circle would always be the same distance from the center. A *square* is a four-sided, straight-sided shape with all four sides the same length and all four corners the same angle. A *rectangle* is like a square, except that two of its sides are longer than the other two. A *triangle* is a three-sided, straight-sided shape.

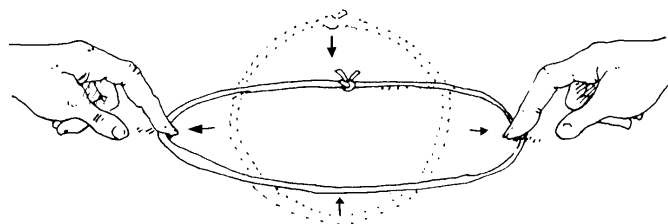


What you need:

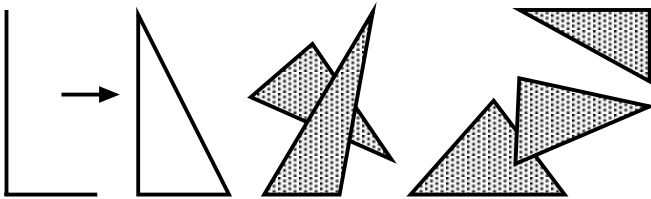
- compass (for drawing)
- ruler or other straight edge
- square or right-angled triangle
- string
- pencil
- paper

What you do:

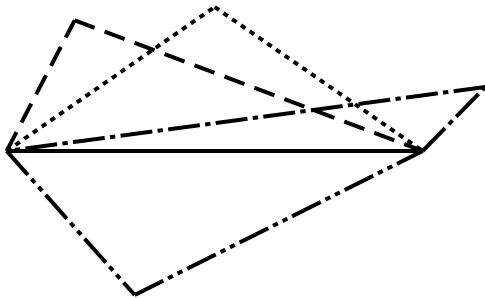
1. Draw a circle. You can use a compass, or you can draw around the edge of a round object, such as a jar lid or the end of a tin can. (If you draw around something, be careful to always keep your pencil as close as possible to the object.)
2. Cut a piece of string long enough to go around your circle. Tie the ends together so you have a string circle the same size as your drawn circle. Lay the string circle on the drawn circle.
3. Now use your fingers to pull opposite sides of your string circle a little farther away from the center. It's not a circle anymore; it's an *oval*, or *ellipse*. You could also call it a flattened circle.



4. Draw a *right angle* (square corner). (Use your straight edge and square or right triangle.) Draw the lines as short or as long as you want; they don't have to be the same length. Now draw another straight line from the end of one line to the end of other. You have a triangle. The word "triangle" means "three angles." This one is a *right triangle*, because it has a right angle. But the angles can be any size, and the sides can be any length.



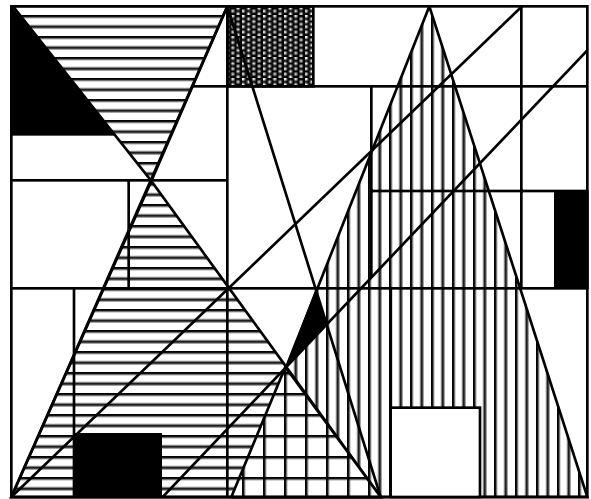
5. Take the piece of string from your circle. Fasten the string to the right angle of your triangle with a pin. Then use two fingers to pull the string into a triangle shape. Is your string triangle the same as your drawn triangle? How can you change it while still keeping it a triangle? Use two other pins to hold it in place, and draw a line that follows the string. Then move the pins to hold the string in a different position, and draw the new triangle you've made. How do the angles change? How do the lengths of the sides change?



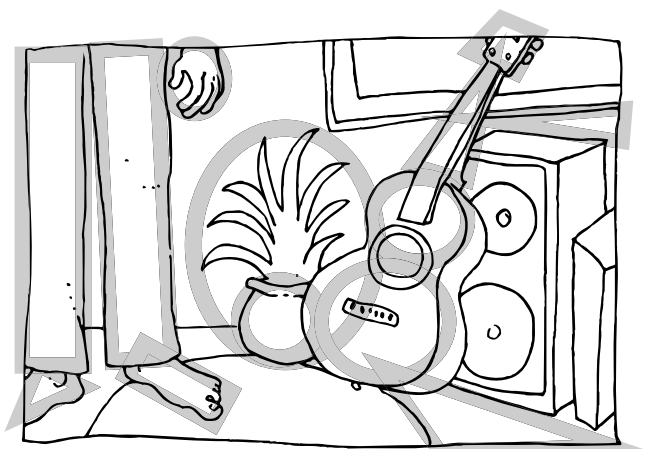
6. Draw a square. Make sure that all four sides are the same length and that all the angles are right angles. Now use the ruler to draw a straight line from one corner to the opposite

corner. (This is a *diagonal* line, which means that it slants across the shape from one angle to another.) You've made two triangles. Can you draw one more straight line and have four triangles?

7. How many triangles do you see in this picture? Some triangles are inside others... some are negative space and some are positive space. How many squares? How many rectangles? Are there more negative space or positive space rectangles?



8. Now look at this picture. It doesn't include many exact geometric shapes. But notice how many shapes are roughly like circles, triangles, squares, or rectangles.



When you plan a picture or any other art or craftwork, you can use geometric shapes to sketch your basic design and decide how to arrange its parts. When you draw anything, it's often easier if you can think of it as a combination of geometric shapes connected by lines.

Shapes, like lines, can give a feeling of direction in a design. By using shapes and lines, you can guide a viewer's eyes where you want them to go. Triangles can point. Long, narrow rectangles are like thicker lines; they can lead the viewer's eyes from one part of the design to another. Wider rectangles, squares, and circles may make resting places for the eyes to stop at.

Exploding a Shape

When you use shapes in a design, you may sometimes find that one of your shapes is out of proportion—it's too small or too large for the rest of the design or for the space you want to fill. When a shape is too small, one way you can make it bigger without making it look too heavy is by "exploding" it.

What you need:

- Construction paper or other paper, various colors
- Scissors
- Paste or glue

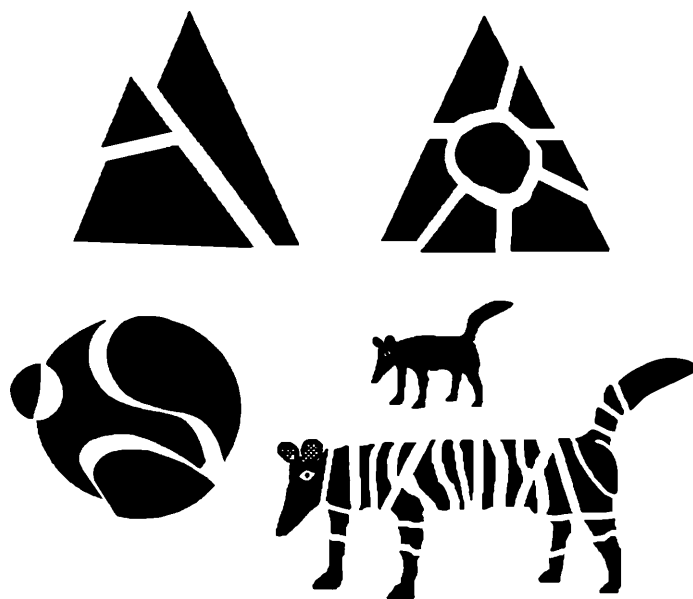
What you do:

1. Choose a color of paper and cut out a shape. You may want to draw it first, or just begin cutting. It can be a geometrical shape, the shape of an object, or free-form. Your shape should be big enough to handle easily, but small enough to fit on another piece of paper with lots of space around it.
2. With the scissors, cut across your shape from one side to another. Lay the pieces down on your background paper. Now take one piece and cut it in two again. Keep on cutting until

your shape is in several pieces, but keep track of how they fit together. Your cuts can be straight lines, curves, or angles.

3. Now "explode" your shape by spreading the pieces apart. Try separating them by different amounts of space. Do you like the effect? The background area or negative space becomes an important shape between the pieces of your original shape.
4. When you get the cut sections arranged the way you like them, paste them down on the background paper.

Experiment! Try cutting and exploding shapes in different ways. You can flip out or reverse some of the cut sections, or put a small solid shape inside an "exploded" shape. Or, mix colors. Make the same shape in two different colors and hold them together while you cut them into sections; then explode them both, exchanging some of the sections. Try using cloth instead of paper. Try making a scene out of exploded shapes—dogs, trees, people, or whatever you want.



Draw Your Shape

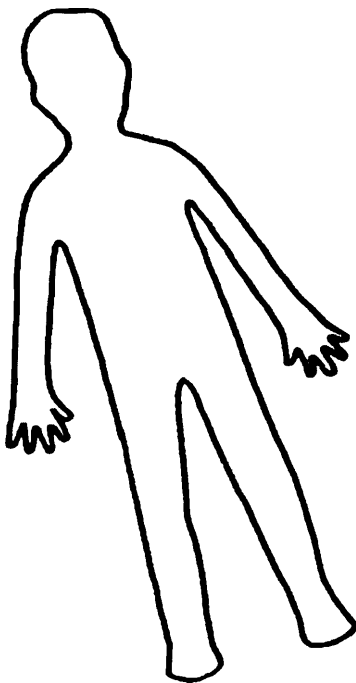
What you need:

- Piece of paper wider than you are (including your arms) and longer than you are tall (wrapping paper from a roll is good, or you can tape sheets of paper together)
- Pencil
- Crayons or paints
- Scissors

What you do:

1. Spread the paper on the floor and lie down on it. Have someone draw around your entire body with a pencil. Get up and look at your shape.
2. Take crayons or paints and color yourself. Add details, such as face, hair, fingernails, clothes, etc.
3. Cut out your shape and put it on the wall of your room, or save it to use for collage, stitchery, or other crafts.

You might want to try drawing your shape on cardboard (use a sharp knife to cut it out) or on fabric.



Block Printing

In any kind of printing, a design cut or molded on one object is transferred to another surface. Usually the original design is coated with ink, dye, or paint and then pressed onto a surface such as paper or cloth. Another way is used in some typewriters and printers: A ribbon covered with pigment is hit by keys with letters molded on them, pressing the pigment onto the surface of a paper.

You don't have to have machines or special equipment to print. You can do *block printing* with blocks or chunks of almost any kind of solid material. Sometimes the material even provides its own design—as you can find out in this activity.

What you need:

- Material for blocks—solid-fleshed fruits or vegetables, wooden or plastic blocks, lumber scraps, firm sponges, corncobs, thick cardboard, erasers, scraps of rubber, etc.
- Ink pad, brayer (a printer's hand-inking roller), or paper towels or sponge
- Ink or tempera paint
- Paper, cardboard, etc., for printing on
- Newspapers

What you do:

1. Spread several layers of old newspapers on your work table or floor.
2. You can use ready-made printing pads, but making your own is easy and you can use any ink or paint you want. To make a pad, put a sponge or several layers of folded paper towels in a dish or other waterproof container. (The bottom part of a milk carton is good; cut it down to 2 to 3 inches high, and be sure to rinse it out.) Pour ink or paint onto your pad until it is thoroughly wet. You'll need a separate pad for each color. Or, you can apply ink or paint directly to your printing blocks with a brayer or brush.

3. Prepare your printing block. If you're using fruits or vegetables, slice them in half or cut them into different shapes. Make your piece large enough to hold easily. Be careful to cut straight across, because you need a level surface to make a good print. Look at the shape. Do you like it? If not, then cut it again or use another fruit or vegetable. If your fruit or vegetable is juicy, put the cut surface down on a paper towel. This will absorb the extra juice before you begin to print. If your block is solid enough, you may want to carve a design on it. Use a knife to cut away the part you don't want to print. The highest part of your block's surface is the positive space that will print. It's a good idea to try printing with your first few blocks to get the feel of how they work before you make more.
4. Choose the piece of paper you want to print on, and lay it on top of a heavy pad of newspapers.
5. Press one of your blocks into your paint pad, or brush it with paint or ink.
6. Now press your block down firmly on the paper and lift it off again. Be careful not to smear the paint or ink. Do you have a good print of the shape or design? If not, try again on clean paper.
7. Using the same block, print the same shape several times on your paper to make a pattern. How can you make different patterns with the same motif? Try overlapping some of your prints. What happens when you press harder or not so hard? Try printing on different colors and textures of paper...or different kinds of cloth. Which fabrics work best?

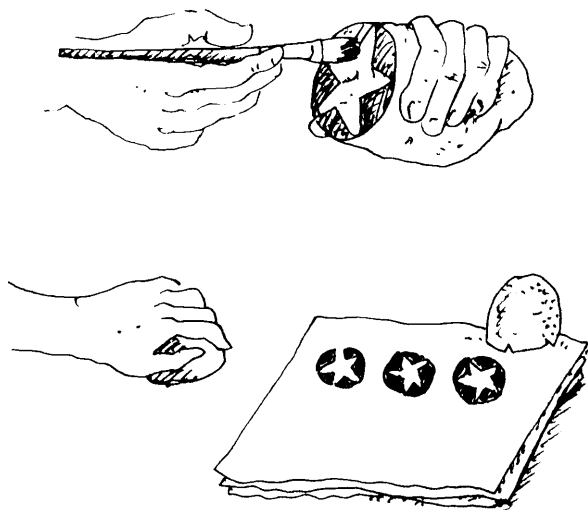
Block printing is a good way to make game boards, gift wrappings, posters, note cards, greeting cards, wall hangings, and book covers. You might try making a block print of your monogram and use it to sign your art and crafts. Try making a print of your hand or foot. Take your own fingerprints. (Be sure to use ink that washes off easily.) Cut a design out of a sheet of rubber, thin sponge, or terrycloth and glue it to the side of a tin can. How can you use it to make prints? Use a square block to print a paper or cloth checkerboard you can fold up and carry in your pocket.

Cutting Shapes from Folded Paper

Did you ever cut out "lace" or strings of paper dolls from folded paper? This technique is an efficient way to make patterns of repeated shapes. They can be as simple or as complex as you want. Lacy, geometric, or abstract paper patterns can make good decorations just as they are, or you can use them as stencils to transfer your designs onto other surfaces.

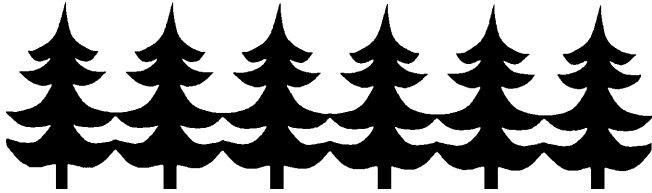
What you need:

- Paper
- Ruler (optional)
- Pencil or pen (optional)
- Scissors

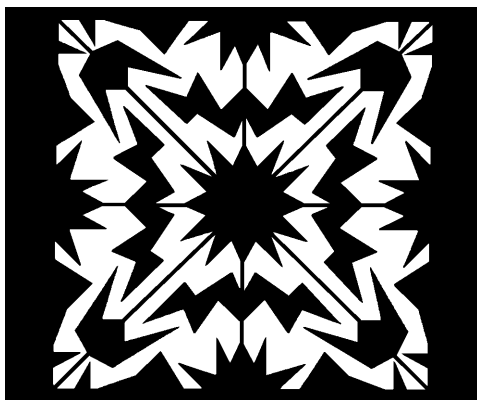


What you do:

1. Find or cut a piece of paper the size you want for your finished design.
2. Make accordion folds in your paper. You may want to use a ruler and pencil to mark it off into equal parts before you begin folding.
3. Cut pieces out of the edges to make a design motif. Be careful to leave enough of each fold to hold the parts of your paper together.
4. Unfold your paper. Did you get what you expected? How many times is your motif repeated?

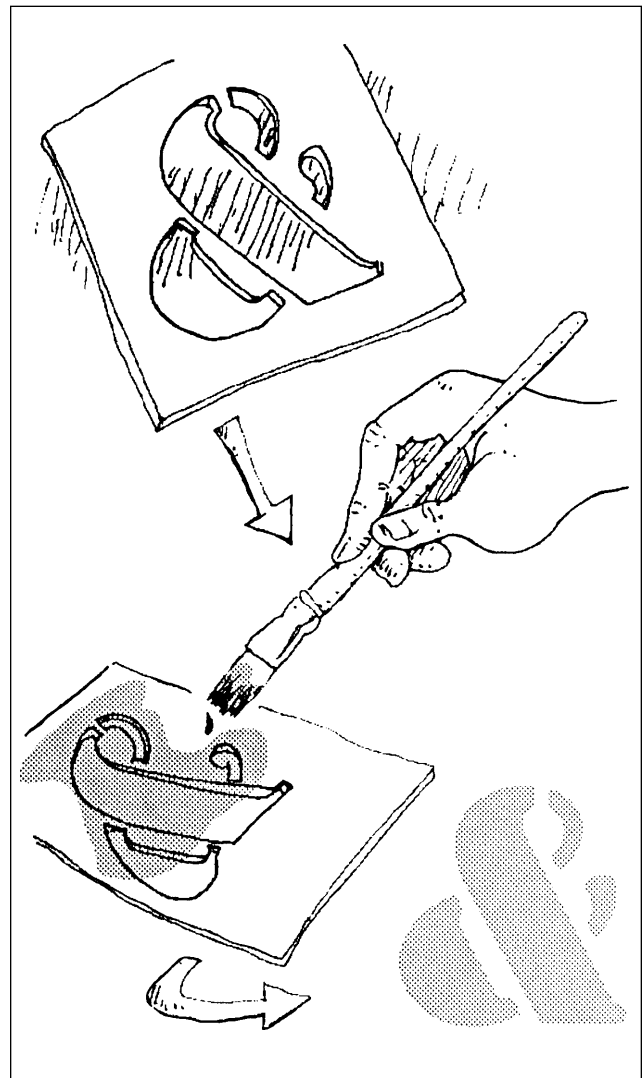


Experiment! Instead of accordion folds, start with a square or circle of paper and fold it three or four times into a triangle; then cut pieces out of all three edges. What do you get? This is a good way to make "snowflakes." The more times you fold your paper, the lacier your snowflake will be. Try using different kinds of paper. Which kinds work best? Can you tell what your finished design will look like before you make your cuts? Save some of your cut paper shapes to use for stencils.



Spatter Painting

A *stencil* is a piece of material that is used to make the negative space in a design. Usually a stencil is a sheet of plastic, slick paper, or metal with holes of different shapes in it. When you lay the stencil on a surface and spread ink, paint, or other pigment over it, the pigment goes through the holes to make the same shapes on the surface. What was positive space in the stencil becomes negative space in the design; and what was negative space (the holes) in the stencil becomes positive space in the design.



You can also spread your pigment around just the inside edges of the stencil. This gives you an outline of the stencil's shape. Almost any flat object can be used as a stencil this way.

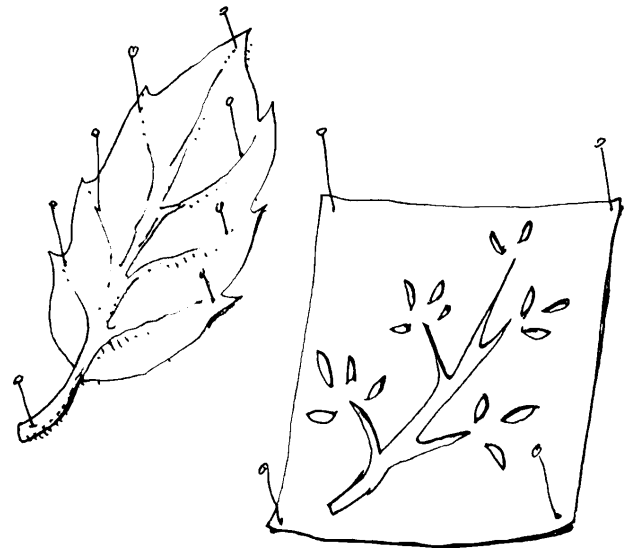
Spatter painting is a different kind of stenciling. Instead of spreading your pigment on or around your stencil, you can "spatter" it on with a toothbrush and a wire screen, making a design of dots and specks. This is a great way to make stenciled designs of delicate objects like leaves, ferns, or flowers. You can also use it with ordinary stencils or cut paper shapes.

What you need:

- Screen wire (about 5" square, with or without a frame)
- Old toothbrush
- Pigment for stenciling—poster paint, tempera, ink, dye, liquid
- Shoe polish
- Paper or cloth to be stenciled
- Stencils
- Straight pins
- Newspapers

What you do:

1. Make or find a stencil. You may want to use one of the designs you've already made...or cut a new stencil from stiff paper...or find leaves or flowers with a shape you like. Spatter painting usually works best with simple shapes. If you plan to use leaves or flowers, you might want to press them flat first.
2. Cover your work table with several layers of old newspapers. With spatter painting, there's a lot of flying paint!
3. Lay the paper or cloth you want to stencil on the newspaper.
4. Lay your stencil on the paper or cloth and pin it down. Be sure all curves and points of the stencil are pinned down so paint won't get under edges. You should put your pins straight through the stems and veins of leaves, grasses, etc.
5. Dip the toothbrush into your paint or ink.



Get rid of most of the paint by shaking the toothbrush or rubbing it against the side of the container.

6. Hold your piece of screen wire about twelve inches above your paper and stencil. Scrub or rub your toothbrush across the screen to make drops of paint fly off and spatter on and around your stencil. Keep moving the toothbrush over the screen—top to bottom, side to side, or in a circle. If you have too much paint on your brush, you may get globs or blots instead of fine droplets. When your brush can't spatter any more, dip it in paint again and repeat until you've spattered all the areas you want.
7. Let the paint dry. If you try to take the stencil off too soon, it's likely to smear. When dry, remove the stencil. How do you like your design?

If you want to use two or more colors in the same spatter painting, it's a good idea to have a different toothbrush for each color. You may also want to rinse the screen before you change colors. What happens when you move the screen closer to your stencil...or farther away? What happens if you lay the screen flat on top of your stencil and paper? To spatter paint without a screen, rub your thumb across the brush. Be careful which way you aim it!

Experiment with other kinds of stenciling. Instead of using a screen and toothbrush, try using a paintbrush, roller, or wadded paper towel to apply paint or ink. Try both positive space and negative space stencils.

If you want to save your stencils to use again, wipe them carefully, put them between paper towels, and keep them flat with a heavy book or other weight—otherwise they may curl up or warp as they dry.

Paper and Fabric Collages

Collage is a French word that means “gluing.” Instead of drawing or painting, you create a picture or design by pasting or gluing shapes or objects onto a background. There’s no limit to the variety of collages you can make with paper and cloth.

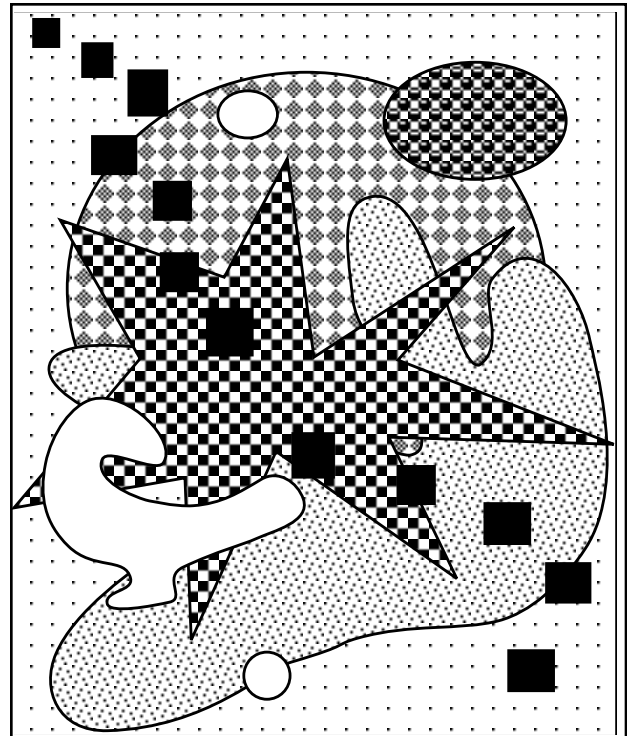
What you need:

- Paper—as many different kinds as you can find (scraps are fine)
- Fabric scraps
- Posterboard, cardboard, or heavy paper for background
- Paste or glue

What you do:

1. Find or cut a piece of posterboard or other material the size and shape you want for your background. If it’s not a color you like, you may want to paint it and let it dry before you begin your collage.
2. Cut or tear your fabric and paper scraps into pieces. Make different shapes and sizes.
3. If you want to, you can plan your design before you start to paste. You could sketch it on a grid, or sketch it lightly in pencil on your background. Or, you could take the pieces you think you may want to use and arrange them on the background, moving them around until you get the design you want.
4. Now paste your pieces to the background. If you don’t have a plan to follow, you can

make up your design as you go along. You can leave spaces between pieces, lay them side by side, overlap them, or paste small pieces on top of larger ones. Does your design have a center of interest? Does it have a pattern of repeated motifs? Is it a picture of anything, or an abstract design?



Experiment! Try making a collage with shapes all the same color. Try using fabric or gift-wrapping paper with printed patterns. Try making a collage picture of a scene (houses, trees, roads, people, animals...) with all geometric shapes. Can you make a design that is part collage and part drawing?

Stitching Shapes

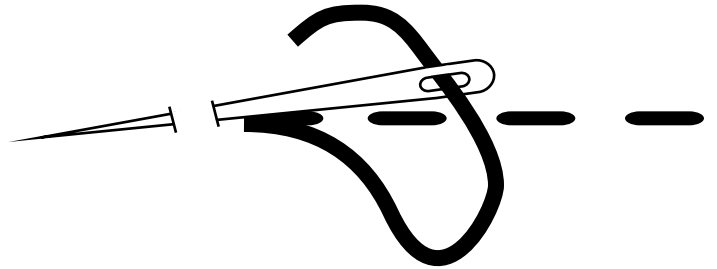
One way to create shapes from lines is to make outlines. Another way is to fill in a space by putting lines side by side. Stitchery uses both ways to make shapes with a needle and thread on cloth or other material.

It's a good idea to begin by learning a few basic stitches. Experiment a little and get the feel of your needle and thread and what you can do with each kind of stitch.

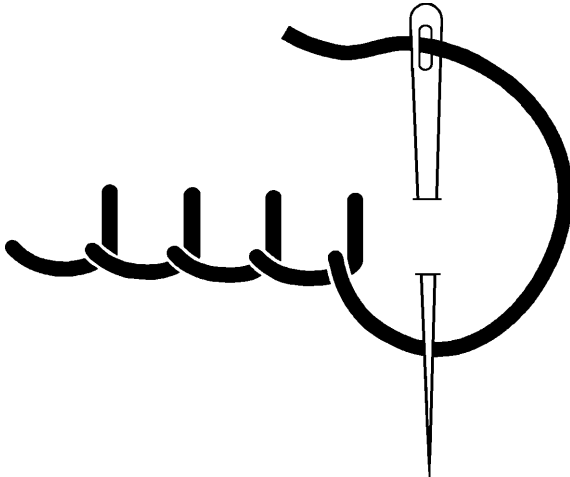
back stitch



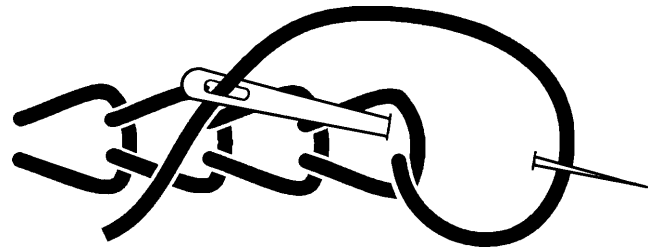
running stitch



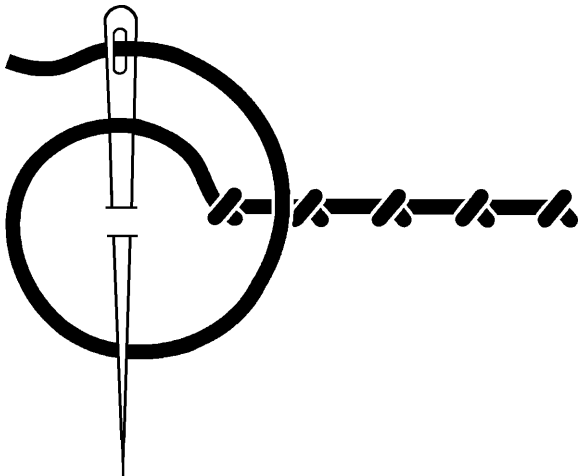
buttonhole stitch



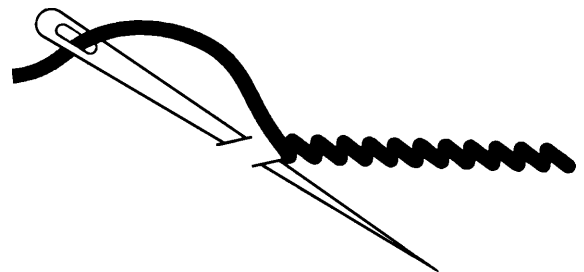
chain stitch



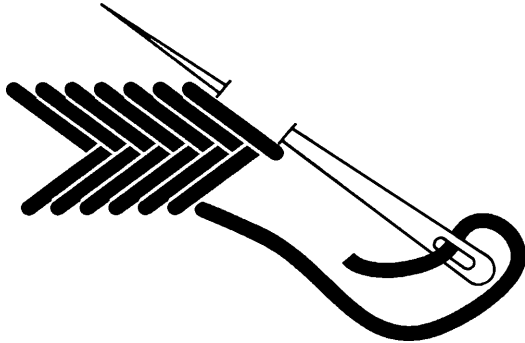
coral knot stitch



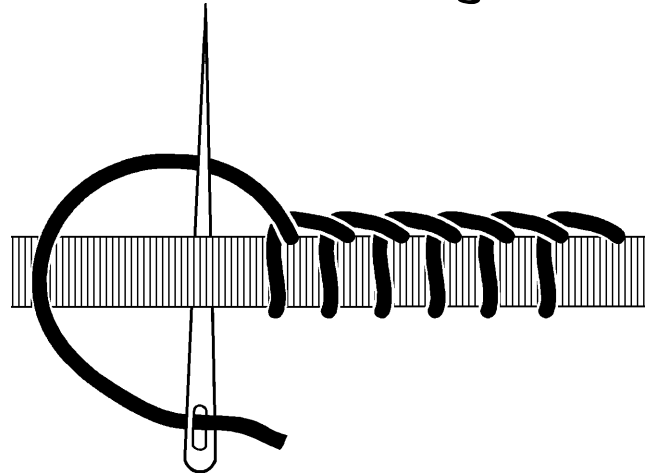
stem stitch



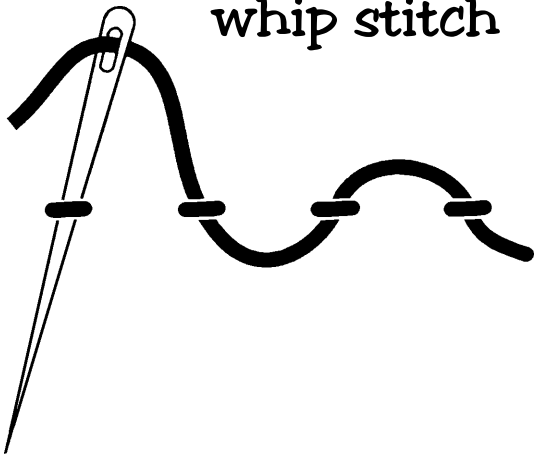
fishbone



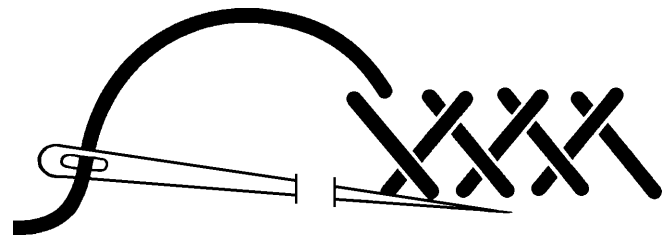
couching



whip stitch



herringbone

**What you need:**

- Scratch paper for sketching
- Pencil or chalk
- Burlap or other loosely woven fabric (any size, shape and color)
- Large tapestry needle
- Yarns and thread
- Scissors

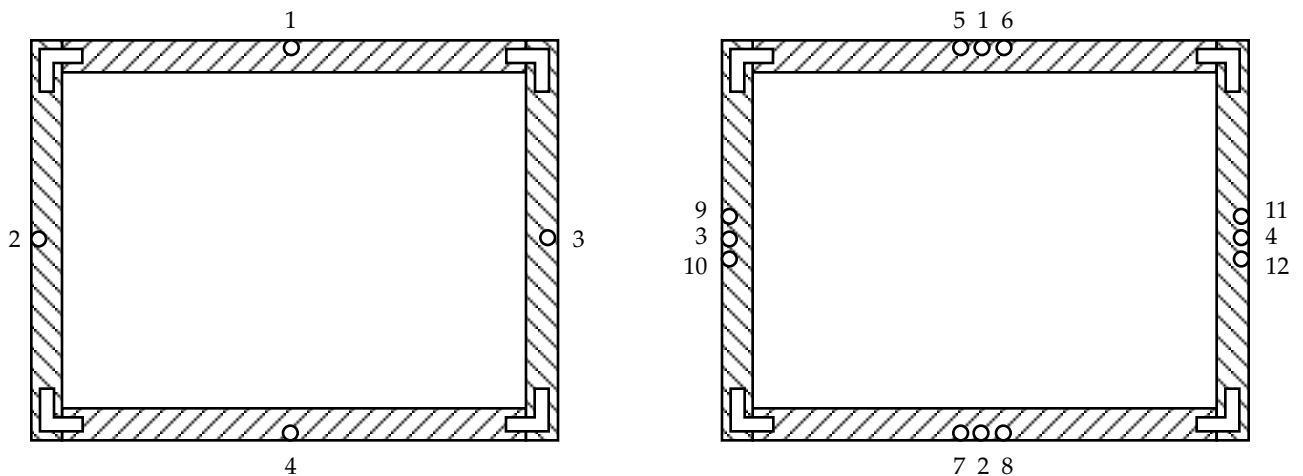
What you do:

1. Cut a piece of burlap or other cloth, the size, shape, and color you want. Choose several kinds of colors of yarn and thread you think you may want to use.
2. Plan your design. There are many ways to do this. You might lay pieces of yarn and thread on your cloth and move them around, trying different arrangements and combinations. Or, cut geometric or abstract shapes from different colors of paper and try them in different positions on your cloth. You may want to sketch designs on paper until you find one you like...or use a design from your Design Idea Book. Does your design have unity—do all the parts seem to belong together? Is it well-balanced?

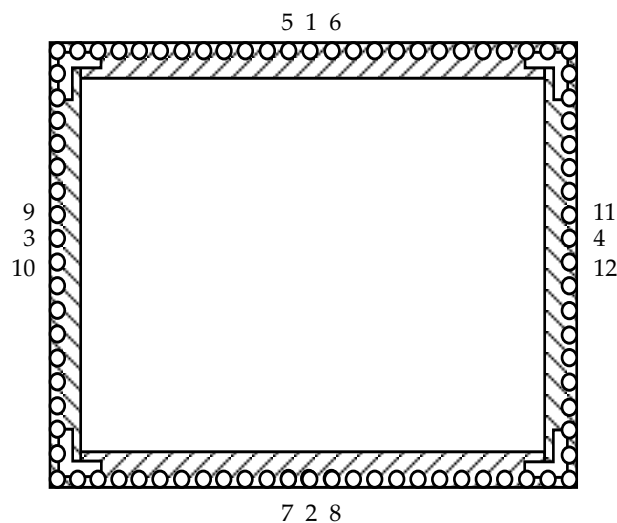
3. When you know how you want your design to look, you may want to sketch it lightly on your cloth with pencil or chalk. If you've outlined the shapes of your design with loose pieces of yarn or thread, you can fasten them in place with a few stitches and use them for the beginning of your stitchery. You may prefer just to begin stitching.
4. Sometimes cloth puckers as you stitch it, and that can spoil your design. It will be easier to keep your cloth from puckering if you stiffen it or stretch it on a frame or embroidery hoop. To stiffen burlap or other

heavy cloth, spray the back side with spray starch and iron it dry, or brush on liquid starch solution. You can stiffen thin cloth with lightweight, nonwoven, iron-on interfacing. Embroidery hoops will hold any cloth tightly. Or, you can make a simple wooden or heavy cardboard frame and staple, glue, or tape your cloth to it. Fold the edges of the cloth around the frame and fasten the edges on the back of the frame. If you use an attractive frame that you want to show, lay it on top of your cloth and attach the cloth to its back.

Start tacking or stapling at the center of the sides of your frame and work toward the corners like this:



...and so on.



5. Stitch your design. You may want to outline each shape with a line of stitches and then fill in as much as you choose with different kinds or colors of stitches. Some people prefer nothing but outlines. Others don't use outlines at all. If you don't like something you've done, take out the stitches and start over.
6. You may want to leave your design framed for hanging on the wall. Or, you can use your stitched cloth for a placemat, cushion cover, scarf, etc., or use it to decorate a jacket, notebook, or anything else it will fit.

Experiment! Try stitching on hardware cloth, window screen, paper or thin cardboard. Decorate towels, dishtowels, lampshades, pillowcases, clothes, or backpacks with stitchery. Use stitchery to add details and texture to your weaving, collage, or drawings. Instead of making your design entirely of stitches, use some shapes cut out of fabric scraps and stitch them down on your cloth. (Be sure to cover their edges with stitches so they won't ravel.) Thread your needle and yarn through beads, seeds, macaroni, small washers, etc., and stitch them into your design.

Tricks of the Trade. Here's a way to keep your needle from coming unthreaded. (It only works with yarns that have a twist to them.) First, thread your needle. Then carefully split your yarn in half at one spot with the point of your needle and pull the needle through. It will be anchored and the yarn can't slip off.

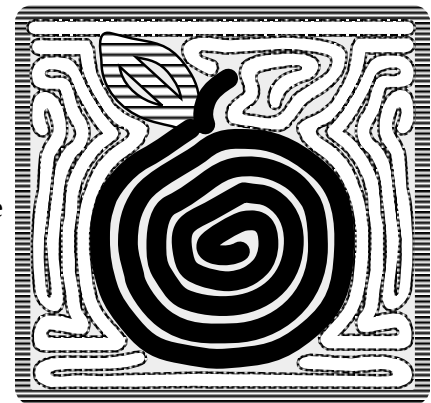
If your yarn is hard to thread into your needle, moisten the end of the yarn and pull it between two pieces of soap. You may need to do this a few times before the yarn is stiff enough and slick enough to slide through the needle's eye.

Collage "Stitchery"

You can combine the ideas of stitchery and collage to create a different kind of craftwork. Instead of stitching on cloth, you can glue threads or other linear materials to a background. You can use the same designs you would use for stitchery, or make new ones.

What you need:

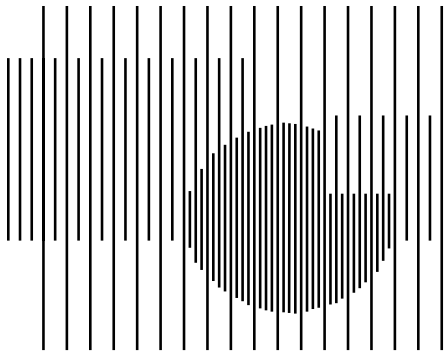
- Embroidery floss, string, yarn, straw, etc.
- Posterboard, heavy paper, or cardboard for background
- Scissors
- Glue or paste
- Pencil
- Tweezers (optional)



What you do:

1. Outline the shapes of your design lightly in pencil on the posterboard or other background.
2. Decide what material you want to use for each part of your design. Cut enough pieces of the right length to fill one shape—try them out by laying them in your outline to be sure they fit.
3. Move the pieces aside and cover the shape with a thin layer of glue or paste.
4. Carefully lay the cut pieces one by one on the glue or paste until you have filled the shape. You may want to use tweezers.
5. Go on to the next shape and fill it the same way. Continue until you've finished your whole design.

Stitchery and collage are only two ways of making shapes with lines. Experiment with other ways. You've made outline shapes. Now, can you use pencil lines to build up a shape without drawing an outline first? Use the pictures on the next page to get ideas.



Paper Stained Glass

In Europe during the Middle Ages (about 500–1500 A.D.) people built beautiful churches decorated with carvings, paintings, and mosaics. The windows were often the most beautiful parts of all. They were like pictures that let in multicolored light. These stained glass windows were made of pieces of colored glass held together with metal strips. The artist and handcrafters who designed and made these windows used many small shapes to make larger shapes—like a jigsaw puzzle.

Real stained glass windows are expensive to make. But, you can get the same effect with colored tissue paper, cellophane, or transparent plastic in a frame of black paper or cardboard.

What you need:

- Black construction paper or thin cardboard (any size)
- Colored tissue paper, cellophane, or transparent plastic

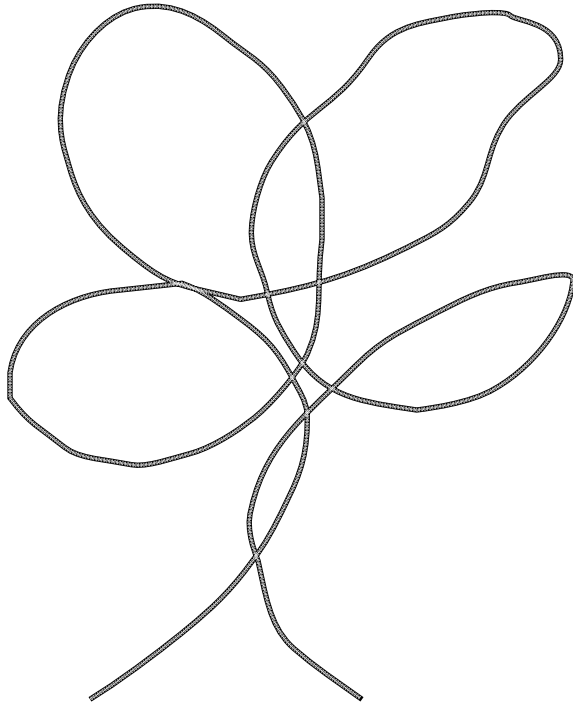
- White glue or paste
- Pencil or marker
- Ruler
- Scissors or box knife

What you do:

1. Plan your design. A good way is to sketch an outline shape on scratch paper and then draw lines across it to break it up into smaller shapes. Broaden the lines with a marker—or cut along them and “explode” the shape by pulling the pieces apart. To get the effect of stained glass, you need several of these smaller pieces, separated by broad lines. If you don’t have a design already in mind, try doodling on your scratch paper. Then go over the lines of your doodle with a marker, making some of them wider than other. You can get beautiful abstract designs this way.
2. Draw your design on a piece of black construction paper or thin cardboard. You may want to outline the shapes lightly in pencil; or you may prefer to draw them on the back

side of your paper or cardboard so that the pencil marks won't show.

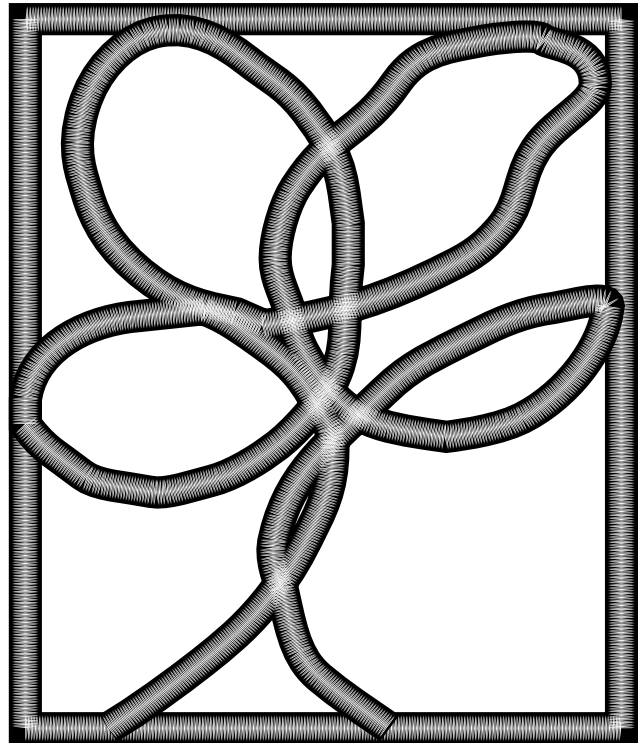
- Carefully cut out the shapes you've outlined. The wide lines on construction paper or



cardboard between these shapes will be like the metal strips that hold real stained glass pieces together.

- Choose the colors of tissue paper or plastic you want to use for your "stained glass." You can try them out by putting them behind your construction paper or cardboard with the cut-out design and holding them up in front of a light. You may want to have the same color for the whole design, or different colors for different shapes. What happens when you use two sheets of the same color, one on top of the other? What happens when you use two different colors?
- Glue or paste the colored paper or plastic to the back of your design so that it shows through the holes. If you want different colors for different shapes, cut each shape

out of the colored material, a little bigger than the hole it has to cover. Try not to get glue or paste on the part that will show through.



- Put your "stained glass window" between sheets of newspaper and cover it with a book or other weight to keep it flat while it dries.
- Light is what gives the most striking effect to design on a sunny window, or put some other source of light behind it. Glue a piece of white paper to the back of your design and try mounting it on a light-colored wall.

Can you find real stained glass in your community? Look for it in churches, synagogues, museums, libraries, and other public buildings. Many old houses also have stained glass windows. You may know someone who makes stained glass as a hobby or to sell.

Crocheted Rug or Mat

Crocheting is another way to make shapes out of lines. “Crochet” is a French word that means “hook.” When you crochet, you use a hook to make loops in a string or some other linear material. By connecting many loops together, you can change the line of your string into the shape of a rug, hat, or scarf.

Here’s a tip from American Colonial days. The people who came from England and other European countries had to make the most of what cloth they had. Imported fabric was expensive, and weaving their own took a long time. It would have been silly to throw anything away. They used scraps and small pieces of cloth to make patchwork quilts. And, when clothes, sheets, etc., wore out, they often tore them into strips and crocheted them into rugs and mats. We still do this.

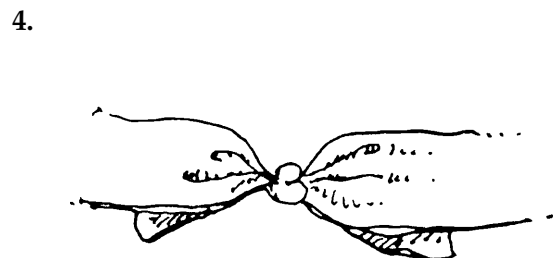
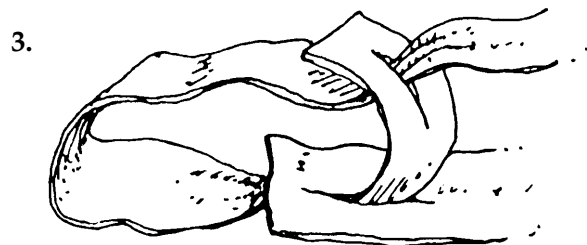
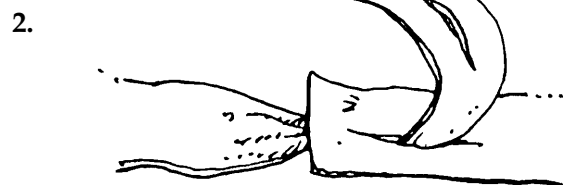
Cotton is good for this purpose because you can tear it into long strips. It’s also washable and easy to dye. Synthetic and wool fabrics are a little harder to use because you have to cut them into strips. If you want to make a rug that will be walked on a lot, it’s a good idea to use only one kind of fabric so that it will wear evenly.

What you need:

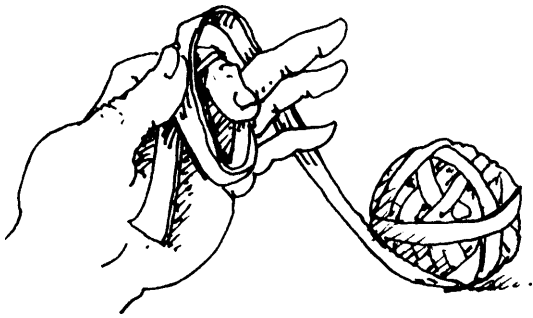
- Old clothes, sheets, etc.
- Scissors
- Large crochet hook (size J or K)

What you do:

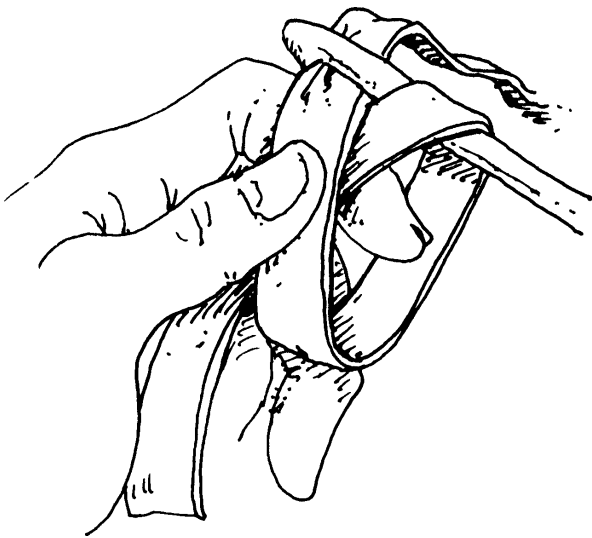
1. Wash and dry your cloth. Rip the seams. Take out any loose threads. Then tear the cloth into strips 1 to 1½ inches wide. Make the strips as long as you can.
2. Make a 1-inch fold at the end of your first strip. Then cut about ½ inch into the middle of the fold. Now fold and cut another strip the same way.
3. Unfold the ends of your two strips. Put the cut end of the second strip through the cut in the end of the first strip.
4. Put the other end of the second strip through its own cut end and pull it all the way through. Pull both strips tight.
5. Connect all your strips like this to make one giant strip. Roll it into a ball. You may want to fold the strips in half, right side out, as you do this. Folding them will make a neater-looking rug.



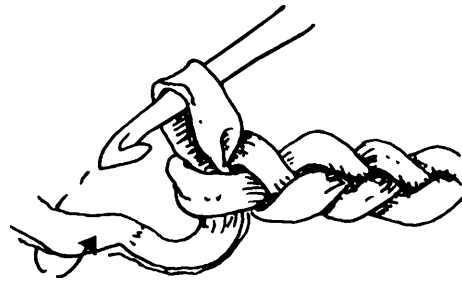
6. Hold your crochet hook in your right hand if you're right-handed, or in your left if you're left-handed. Take the end of your strip between the thumb and first finger of your other hand. Make a loop in the end of your strip.



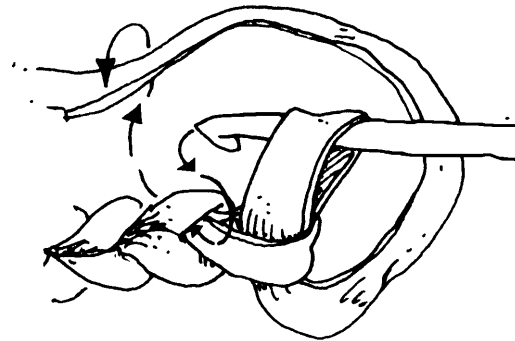
7. Now put your hook through the loop. Catch the strip with your hook and pull it through the loop to make another loop.



8. With your hook through the new loop (not the first one) catch the strip and pull it through again. Keep on doing this, always keeping your hook in the last loop you've made, to make a chain of stitches. Make your chain about one-third as long as you want your rug to be.



9. When your chain is as long as you want it, turn it around, keeping the last loop on your hook. Now you can start crocheting back along it. Put your hook through the second stitch back and catch your strip of fabric. Bring it through the stitch. You will have two loops on your hook.



10. Catch your strip again with your hook and pull it through both loops. Keep on doing this until you get to the end of your chain. You are adding one new stitch beside each stitch of the chain.
11. At the end of the chain, you will need to add extra stitches as you "go around the corner," otherwise your rug won't lie flat. Make two or three new stitches on your end.

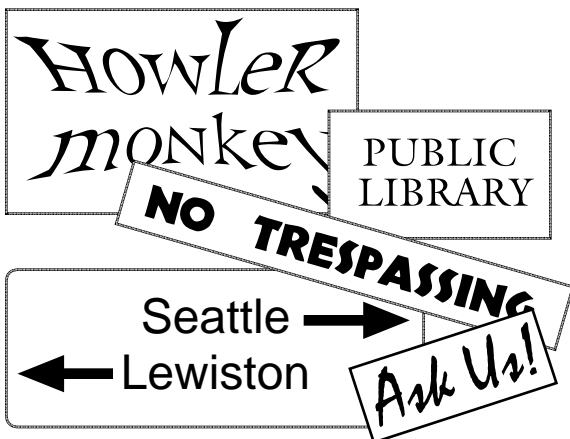
stitch, instead of just one. Then work down the other side of your chain.

12. Continue crocheting around and around. Add one or two more stitches every time you go around each end. As your rug grows, smooth it out on a flat surface now and then to make sure it lies flat. If you make a mistake or don't like what you've done, you can back up by unraveling some stitches and trying again.
13. When your rug is the size you want it, cut your strip and weave the end into the underside of the rug. You can fasten it down with a few stitches of a needle and thread.

Try crocheting with yarn or cord and a smaller hook. How is it different? What happens when you pull the stitches tighter? Or leave them looser? What happens if you don't add extra stitches when you go around the end of a chain? How can you make a circular rug or mat? How could you make a cap or a bag?

Postermaking

Most signs are intended to give information. They may tell you what something is, which way to go, or what you should do or not do.



A poster is a special kind of sign. Posters may give information like other signs, but mostly they're designed to convince people of something. Posters are a good way to express ideas and encourage people to take action.

A good poster catches people's attention and then gives them something to remember. A good poster usually makes people want to do something—to change the world, or to change their habits, or to see or hear or do something interesting or fun.



If you want to tell people something, you can make a good poster. Here are some tips that may help you:

- Plan before you start. Exactly what do you want your poster to accomplish—what do you want people to do after they see it?
- How can you get them to do that? Do you want to make people angry about something? Happy, or sad, or curious about something? Decide on the effect you want to create.
- People are different, and interested in different things. Who are the people you especially want to look at your poster? Would you use the same poster for third-graders as for business people? For people in a small farming community and in a big city? Decide on your audience.
- Where will you put your poster? Small

posters, about 10 x 14 inches, are all right in a corridor where people pass nearby. But, posters used outside must be large to attract attention at greater distances.

- How many copies will you need? If you only need one or a few, you can spend more time and effort on each one. You can paint or draw each one separately. You might use collage or calligraphy, or special materials like metal foil. If you want many copies, you need a design that's easy to reproduce with inexpensive materials—for example, by block printing or stenciling.
- Whether you make one poster or a hundred, keep your message brief. People are more likely to read and remember a poster with only a few words that start them thinking. Some effective posters have no words at all.

Once you've decided on your idea, effect, audience, number of copies, and where to put your poster, you're ready to begin. If you don't have an idea right now, you can practice poster-making skills (and maybe find an idea) by taking an old poster and trying to make a better one for the same purpose—or for a different audience.

What you need:

- Posterboard, heavy paper, cardboard, or art board
- Scratch paper
- Pencil
- Ruler or other straightedge
- Paints, inks, markers, crayons, etc., for painting and coloring
- Pen, brush, or marker for lettering
- Optional materials:
glue or paste
colored paper, fabric, leaves, etc., for collage
scissors
blocks for printing
stencils

What you do:

1. Design your poster. Use scratch paper and pencil to sketch your design. You may want to use a grid to help you arrange the shapes and lines so your design has balance and proportion. Or, you might cut shapes out of paper and move them around on your posterboard until you find an arrangement you like.
2. With a pencil, make very light marks on your board to show where each part will go. Use a straightedge to make very light guidelines for your lettering.
3. Make your poster. Put in the main parts first and make sure they look right before you go on to the details.
4. "Proof" your poster. Compare it with your original sketch. Did you get all the parts in? Are all your words spelled right? Are there any pencil marks showing that need to be erased or covered? Hang it on the wall, prop it up on a table or shelf, or have someone hold it while you look at it from as far away as you want people to view it. Is it attractive? Is it easy to read? Is the idea clear? How high should you post it?
5. Make as many more copies as you need. Then put your poster where people can see it and find out how they react.

Tricks of the Trade. How big should you make the letters on your poster? One thing to remember is that the farther away people are, the bigger the letters must be. This list shows the smallest letters that most people can read at different distances.

Letter Size	Viewing Distance
1/4 inch	8 feet
1/2 inch	16 feet
1 inch	32 feet
2 inches	64 feet

Shapes for a Living... Shapes for Fun

Stitchery, collage, stained glass, crochet, postermaking, drawing, and painting are some of the ways to use two-dimensional shapes to make new and unique things. Look for these arts and crafts at fairs. Watch for festivals, exhibits, demonstrations, and contests in your area. Ask a librarian how to find information on hobbies and careers. Your library may have copies of magazines such as *Decorative Arts Digest*, *Leather Craftsman*, *Needle Arts*, or *Stained Glass*. For more information, you may want to write to a specialized organization, such as:

American Needlepoint Guild, Inc.
P.O. Box 1027
Cordova, TN 38088-1027
<http://www.needlepoint.org>

Crochet Association International
P.O. Box 131
Dallas, GA 30132

Embroiderers' Guild of America
335 West Broadway, Suite 100
Louisville, KY 40202
<http://www.egausa.org>

World Organization of China Painters
2641 N.W. Tenth St.
Oklahoma City, OK 73107-5400
<http://www.theshop.net/woep.org/>

Important Words

Abstract Design—A design that does not try to look like any real object.

Block Printing—Printing with solid blocks on material on which a design has been cut.

Carving—Cutting or whittling away unwanted parts to make a design.

Crocheting—Making fabric by pulling loops of thread, yarn, etc., through other loops with a hooked needle (crochet hook).

Freehand—Drawn without help from drawing instruments (compass, ruler, etc.) and without tracing.

Geometric—Using regular, basic shapes, such as circles, squares, triangles, etc.

Middle Ages—The period between ancient times and the Renaissance in Europe, about 500–1500 A.D.

Print—A design or picture transferred by pressing onto a surface.

Shape—The form or outline of something, especially a two-dimensional (flat) shape.

Spatter Painting—A type of stenciling in which paint is spattered over a stencil or other shape.

Stained Glass—Pieces of colored glass held in place by strips of metal to form a design or picture.

Stencil—A flat sheet with openings that let paint or ink through to make a design.

Tempera—A water-based paint also called poster paint.

Tapestry—A woven picture or design, often hung on a wall.

Transparent—Clear enough to see through clearly, like glass.

Two-Dimensional—Having length and width but not thickness; having only surface, not volume; flat.

