

cult to measure. I have presented in detail faculty powers of censorship, methods of nominations and elections, the use of the printed ballot and the popularity of "Election Day at the Polls," and the qualifications that make for eligibility. It would seem from the foregoing tables that no one college shows outstanding value in methods of procedure. If one college excels the others in a certain method or form, it is soon paralleled by another of unusual value in another college.

LORRAINE GENTIS

## AN ACCORDION BOOK

*A Unit in Industrial Arts and History for the Upper Grades or the Junior High School.*

**Situation:** The class had made different types of alphabets and wanted a book in which they could mount them. The question thus came, "What is the best book for this purpose, and how shall we make it?"

### I. What the Children Did

1. They discussed books they had previously made:
  - a. By fastening sheets together with brads.
  - b. By folding paper, punching three holes, and lacing with raffia.
  - c. By sewing several signatures together.
2. They examined material supplied jointly by teacher and pupils consisting of books, pictures, and charts.
3. They decided to make the accordion book because:
  - a. It would best show sequence.
  - b. It could be made of "home materials".
  - c. It was a new type of book.
4. They secured further information about the accordion book by:
  - a. Consulting the art supervisor.
  - b. Reading.

- c. Writing to the Metropolitan Museum of Art, New York City, and to paper companies.
5. They planned the book by:
  - a. Deciding to use old tablet backs for the covers and to have them  $4\frac{1}{2}$  in. by 6 in.; deciding to use two strips of brown wrapping paper each  $5\frac{3}{4}$  in. by  $20\frac{1}{2}$  in. for leaves.
  - b. Discussing the cover paper and the design for same.
6. They made the book by:
  - a. Measuring and folding the paper for the pages.
  - b. Pasting the two strips together. See Fig. 1.

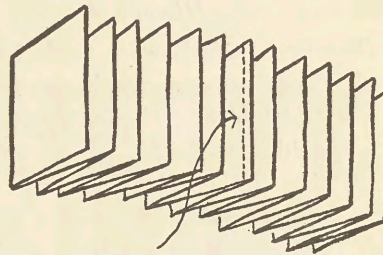


FIGURE 1

- c. Cutting the cardboard to the desired size.
- d. Covering the cardboard with the cover paper.
- e. Pasting the folded pages to the cover. See Fig. 2.

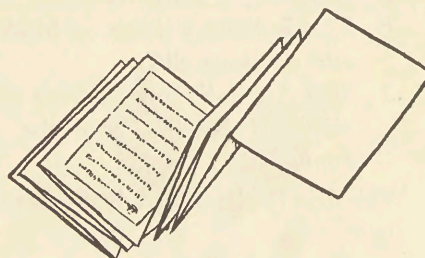


FIGURE 2

- f. Drawing and then painting the cover design.
7. They decided to leave a record for ensuing classes consisting of:



- a. A complete accordion book.
  - b. A bibliography on bookmaking.
  - c. Compositions and poems on the following topics: The Most Beautiful Book in the World, How We Came to Have Books, The First Books, The Oldest Book in the World, The Way to Make an Accordion Book, How Block Books Were Made.
8. They accepted invitations from other grades:
- a. To exhibit and explain the completed books.
  - b. To make talks about books and book making.
- II. *Information the Children Needed in History*
- A. The first records were made by:
1. The Assyrians writing on rock cliffs and tablets of bone, brass, lead, or gold.
  2. The Babylonians writing on clay tablets and bricks with a three-cornered instrument, the work being done before the clay was dry.
  3. The Egyptians writing on papyrus rolls.
  4. The Chinese writing on the bark of the bamboo until 600 A. D.
  5. The Romans writing on waxed tablets with a pointed metal instrument called a stylus.
  6. The Indians writing on birch bark and on stone cliffs.
  7. The Anglo-Saxons carving on sections of beech, hence the word *book*.
- B. The first book was gradually developed by:
1. Using long rolls of parchment pasted together. These rolls were often eighty to one hundred and thirty feet long.
  2. Writing on one side of the roll and fastening the end to sticks.
  3. Dividing the inscribed material into sections.
  4. Folding the scrolls between the divisions and adding a stiff cover—much like the accordion book.
  5. Cutting the parchment into sheets and sewing the back edges together.
  6. Binding the sewed pages.
- C. The first manuscript books were:
1. Made of parchment, then later of paper.
  2. Copied by hand by the medieval monks (*scribes*) who often did nothing else.
  3. Decorated with brilliant colors and large initial letters.
  4. Chained to shelves or kept in chests.
  5. Ornated with metal or ivory clasps or corners and with jewels. In 1583 the King of France declared that civilians must not use more than four diamonds on one volume. During this period damask, satin, and velvet were often used in binding.
- D. Block books were first made in Holland by Laurence Coster:
1. They were made by:
    - a. Carving a copy of each page on a block of wood, printing by moistening the block with ink and pressing on a sheet of parchment.
  2. They were illustrated with pictures cut and printed from blocks of wood. This method is now widely used in America.
- E. The Volume of the Pandects is considered to be the oldest bound book:
1. It is thought to have been made in the sixth century.
  2. It is bound in wood boards covered with red velvet.
  3. It is now in the Laurentian Library in Florence, Italy.



F. The Book of Kells is considered the most beautiful book in the world:

1. It is a Celtic decorated manuscript executed in the eighth or ninth century and now in Trinity College, Dublin.
2. It is an excellent example of a composite whole, because of its literary content, its legibility, proportion, and spacing.
3. It contains the genealogy of Christ, the Eusebian Canons, and the four gospels.

### III. Information Needed in Art

A. In design they learned the following essential principles:

1. Balance is obtained by the orderly



FIGURE 4

arrangement of masses of light and dark. See Fig. 5.



FIGURE 5

2. Rhythm is obtained by repeating any simple motif. For example,

repeating a motif to form a border or a surface design. See Fig. 3.

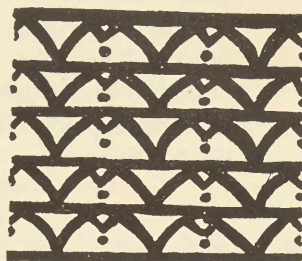
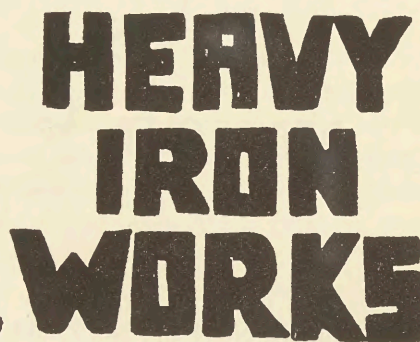


FIGURE 3

3. Harmony is obtained by adapting the design to the purpose of the book. For example, a delicate lacy design is not suitable for a book entitled, "Iron Works." See Fig. 4.



4. Unity is obtained by assembling the parts into a beautiful ensemble or

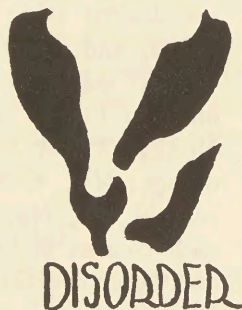


FIGURE 6

- whole. Contrast Fig. 5 with Fig. 6.
- B. In color they learned:



1. Fundamental rules for color schemes.

- a. Contrasting colors have a tendency to enrich or emphasize each other. They are used where brilliance and emphasis are desired as on posters or billboards. Contrasting colors are opposite

2. Fundamental rules for determining quantities of color.

- a. Brilliant colors are used in small quantities. For example, a room with a large amount of grey-blue might have an orange lamp as the dominant note.
- b. Dulled or grayed colors are used

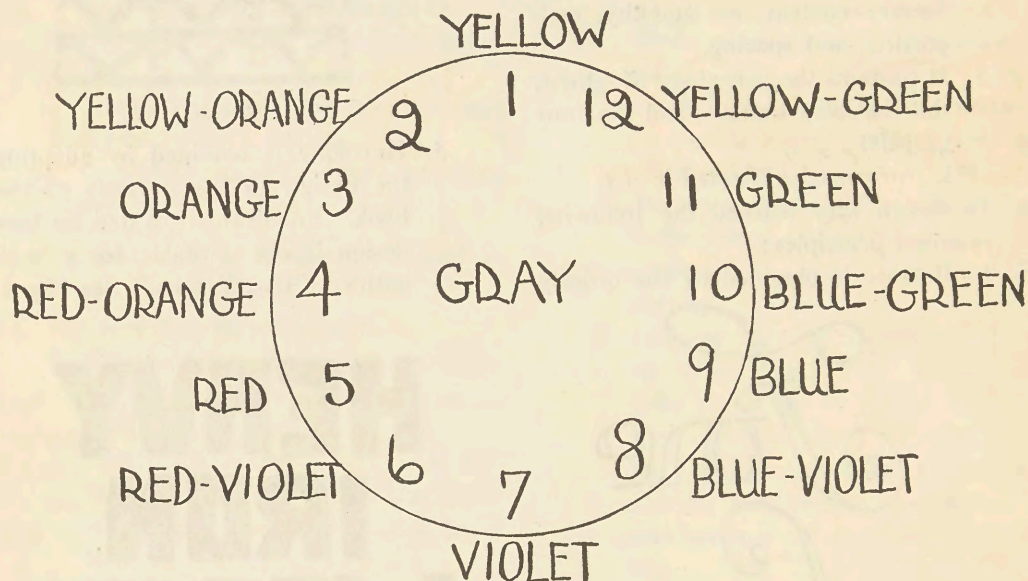


FIGURE 7

each other in Fig. 7. For example, No. 1 and No. 7, and No. 6 and No. 12.

- b. Related colors are a group which has some one color running through them all. They are used when soft harmonies are desired as in fabrics, costumes, and room decorations. Related colors are near each other in Fig. 7. For example, Nos. 1, 2 and 3 each contain orange; Nos. 4, 5, and 6 each contain red; Nos. 6, 7, and 8 each contain violet; Nos. 7, 8, and 9 each contain blue; Nos. 9, 10, and 11 each contain green; and Nos. 11, 12, and 1 each contain yellow.

in larger quantities. For examples, since the walls, furniture, and rugs in a room are the larger quantity they should always be in dulled or grayed colors.

C. They learned that lettering is ornament or the decoration of surfaces:

1. Letters and words should appear the same distance apart. See Fig. 8 and Fig. 4.
2. Letters may be made to fit within a given space. See Fig. 8.
3. Letters must be appropriate to the design and purpose of the book. See Fig. 4.

IV. *Skills and Abilities Strengthened*

- A. In arithmetic they developed skill in estimating amounts of material to be



measured, folded, and cut. For example, the strips of wrapping paper must be folded an equal number of times to fit the cover.

- B. In reading they developed facility in finding selections from tables of contents and in choosing from a selection parts necessary for special reports.
- C. In industrial arts they improved in:

- B. Greater understanding and respect for:
  - (1) materials available at home for art work, (2) books and libraries.
- C. Greater understanding of the part the past plays in the present. They saw the present day book as the development of centuries. They saw the influence of environment in suggesting and providing materials to meet needs;

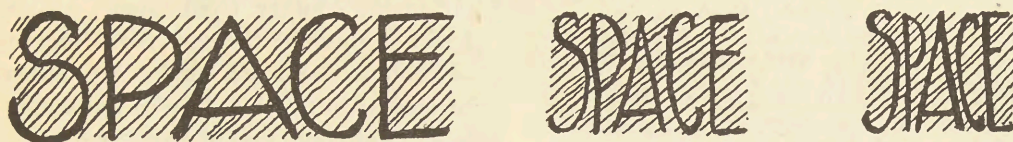


FIGURE 8

(1) handling cardboard and paper, (2) measuring and cutting accurately, (3) pasting smoothly.

- D. In fine arts they learned:

1. In design: (a) to arrange masses of light and dark to obtain balance, (b) to select and draw a suitable design, (3) to assemble parts into a beautiful and orderly whole.
2. In color: (a) to recognize groups of contrasting colors, and know when to use them, (b) to recognize groups of related colors and know when to use them, (c) to select the correct amount of brilliant colors and of grayed colors.
3. In lettering: (a) to letter rapidly, (b) to space letters and words to appear an equal distance apart, (c) to fit letters within a given space, (d) to select and draw letters appropriate to a design.
4. In picture study: (a) to recognize the principles of design in the masterpieces studied, (b) to recognize the color schemes in these masterpieces.

#### V. *Attitudes and Ideals Strengthened*

- A. Greater appreciation of beauty in: (1) masterpieces in paintings, (2) colors, designs and materials used in books.

the various peoples used for records the materials they found at first hand.

#### VI. *New Interests Leading Toward Further Activities*

1. Interest in paper, including its early history, modern methods of paper making, watermarks, different materials now used, and different varieties of paper.
2. Interest in printing, including ancient relief processes, block printing, the invention of typography, early printing presses, and reproduction processes.
3. Interest in parchment.
4. Interest in the development of writing, including tools and materials used.
5. Interest in the early manuscript books, including methods of illumination and illustration.
6. Interest in color, including its history and symbolical associations.
7. Interest in design, including its history, the Greek ideal, the influence of the Renaissance, and conditions that control modern design.

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KATKRYN B8\*WN ROLLER

## THE GENERAL GOES HOME

By LUCY BARTON

### *A Playlet for Eleven Girls*

EDITORS NOTE.—This delightful playlet is printed from the bulletin of the Playground and Recreation Association of America, as a sample of the many helpful suggestions contained in it. This new publication, entitled "*How to Celebrate Washington's Birthday*," may be obtained from the office of the Association, 315 Fourth Avenue, New York City.

TIME: December, 1783—It is early afternoon.

PLACE: The drawing room of a house in Maiden Lane, New York City.

Clarissa, Patty, Lucy, Annetje, Freda, all of New York; Rebecca, from Salem;

\*Starred references are suitable for children from the fifth grade up.

Dorcas, from Philadelphia; Michelle, from Normandy.

CHARACTERS: Diantha, Betsy, Polly, (Enter from door R. Diantha, Betsy and Michelle.)

DIANTHA: (with a little accent) No, cherie, I do not think so. All my life till I come to your so delightful city I am living in the very old Normandy chateau far in the country from Caen. I think I will go there by the hard coach journey so soon as we reach land. My father, he will go to pay his duty to the king.

BETSY: But you do go to Paris, don't you? O, How I should like to go.

MICHELLE: Yes, once have I been to court. It was very gay, but I did not like it as I do here. Your balls are happier than those at Versailles. O, I do not want to go back! I have there either the lonely country and the cold, *triste* chateau or else that stiff court of the king—Versailles all painted ceilings, mirrors and whispered intrigue, or Paris, of narrow streets and noisy cobblestones. But in your so lovely New York there are country houses in the city, the village of Greenwich with the river, and the Bow-erie; and also there are merchants and shipping and balls—

DIANTHA: And Officers. Yes, I know. But the officers will soon be gone, and what will the balls be then? No, I for one should like to be with Mr. Franklin at the court of your king—at least for a while.

MICHELLE: Will you not, perhaps, have a king of your own, now that you have a new country which is not English? Will not your great General be the new King George?

POLLY: (entering, with her bonnet on at the door R) What! Royalist plots! Made-moiselle, your compatriot, the Marquis de Lafayette, would not have said that. He knows that a king we do not want.