A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in Art Education

by

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June, 1970
The thesis of Dorothy Jean Hosford Hodson is approved:

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Committee Chairman

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June, 1970
INTRODUCTION

The Master of Arts project which culminates in the following report is essentially a study or survey of existing resource materials for art teachers in the realm of the non-European arts: i.e., the art heritage of Africa, Asia, the Pre-Columbian Americas and Oceania. It has long been the author's feeling that the art of the Western world has received a disproportionate emphasis in the art education of teachers up to this time; and that in view of the growing emphasis on the education of disadvantaged or minority peoples, it could be important for teachers to become educated in the art heritage of these peoples, enabling them to give it proper emphasis in the classroom.

It is also important for teachers to have ready access to information on the sources of the visual aids they will need in order that school districts may know where they may be purchased. These acquisitions would in turn enrich their collections, and be purchased as money becomes available. The author believes that the following listings of these aids are among the most complete and up-to-date to be found anywhere and will be of material assistance to teachers or purchasers of such materials.

The first step in the study was the formulation of a questionnaire that was sent to 105 art teachers in Southern California which asked for their personal reactions and suggestions. Of those over 50 replies were
received, of which a majority favored the project. At the same time, a number offered suggestions which were incorporated into the study.

The actual compilation of the material then began, through the following three main areas of investigation:

1. Using the resources at Valley State College to acquire information:

   a. The Audio-Visual Library at the college has very complete files of all audio-visual materials; particularly films that are available through both university film libraries and commercial firms. All of these catalogs and listings were reviewed and then material was compiled from them.

   b. The Art Department Slide Library of the college also has a complete file of all slide sources. This actually was the best possible source of information in this area.

   c. The libraries of both Valley State College and the University of California at Los Angeles were used to acquire information on books. Book lists provided by faculty members were used as starting points; the books were reviewed as to content, number
and size of illustrations, readability and general usefulness in the classroom; and finally a selection was made for inclusion in the manual.

2. Correspondence

a. Sources of visual aids acquired through newspapers and periodicals were investigated by mail.

b. Letters were written to all Southern California County school districts requesting information on audio-visual resources available to teachers in their districts. Replies were received from all districts and the information received was then incorporated into the study.

c. Letters went to all consulates of non-European foreign countries with offices in Southern California. These requested information on any resources available through their auspices. Replies were received from a number of the consulates.

d. Collectors of non-European arts were contacted regarding their possible interest in sharing their collections with art students or teachers. Although the
information thus received was not incorporated in the manual (at the request of the collectors); it formed the nucleus for a series of teacher-collector meetings which are later described in the Appendix (pp. 180-181).

3. Personal visits: the majority of the visits were made to possible field-trip sites, in order to obtain information about the collections on view and any arrangements that had to be made beforehand by visiting classes. Some examples of sites visited were: the Southwest Museum, the Huntington Library, and the Los Angeles County Museum of Natural History.

In addition to the above three categories a final area of investigation was the actual classroom testing of four exemplary lesson-plans; these are given at the end of the study. Since the lesson-plans provided are examples of how a teacher can incorporate the non-European arts into classroom practice it was felt that they would be of little value unless they were carried out under actual classroom conditions. Therefore arrangements were made for testing the units in two junior high and two senior high classes in the Los Angeles City Schools. The results
were evaluated and the lesson-plans written up in the form which was thought to be most useful to the classroom teacher. These lesson-plans can be found on pp. 152-179.

This was the scope of the investigation which culminated in the following compilation of material. If it were to be categorized it would probably fall under the heading of a survey or a study of existing resources. Such a survey may be thought by some to be perhaps a less exciting thesis project than that of an experimental study. Yet to me, a person who is most interested in practical values, it seems that most of today's action in the world actually follows the results of surveys dealing with existing conditions instead of experimentation with small numbers or groups. It seems that one cannot pick up the daily paper without reading that a large sum of money has just been allocated by some legislative body in order to finance a study of some existing unsatisfactory condition; usually, it is on the basis of the results of such a study that legislative action will be taken. Consequently, I feel that a graduate student who can contribute a valid and accurate survey of some existing need which indicates a change (this is discussed in the Conclusion, p. 178) can possibly perform a valuable service to education.

This study would not have been possible without the encouragement and cooperation of a great many people, whom I would like to thank, first of all my advisor and
chairman of my thesis committee, Dr. William J. Kasza, and Dr. Jeanne Trabold of the committee; the secretaries and clerks at the Valley State College Audio-Visual Library and Art Slide Library; Mr. Al Porter of the Los Angeles City Schools and Miss Irma Middup of Valley State College; and Mr. Robert D. Corey and Mrs. Nancy Manella of the Ethnic Arts Council of Los Angeles. I am most grateful for their interest.
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ABSTRACT

A RESOURCE MANUAL IN THE
NON-EUROPEAN ARTS FOR
THE SECONDARY ART
TEACHER

by

Dorothy Jean Hosford Hodson

Master of Arts in Art Education

June, 1970

This study is essentially a survey of existing resources available to Southern California art teachers in the realm of the non-European arts: i.e., the arts of Africa, Asia, the Pre-Columbian Americas and Oceania. It is intended to serve as a resource manual which would enable teachers and purchasers of such materials to easily locate the following items: films, filmstrips, slides, books, and field trip resources. In addition, there are four exemplary unit lesson-plans for classroom use. These plans involve studio projects related to the non-European arts and are as follows: paper-mâché masks, a symbol created in stitchery, Oriental brush-painting, and clay musical instruments.
The author believes that the following film list in the area of the non-European arts is one of the most complete and current that is available and sincerely hopes it will be useful both to teachers and to those individuals who are responsible for purchasing films for their school districts.

The most complete information available regarding each film is given, i.e.: running time, black-and-white or color, description of the film, sales or rental price (as of 1970 or date given), and source. Unless otherwise indicated, the film is assumed to be a 16mm sound film. The description of the film is usually the author's brief paraphrase of either the manufacturer's description or that given in a school or university film catalog. However if no description is given it is because none was available; it could perhaps be obtained by writing to the distributor.

The listings shown are intended to give specific information on what is available but do not necessarily constitute an endorsement or recommendation. Teachers and/or school districts must preview and approve items according to their own standards. However, a clue regarding their quality is provided when the film is available through a university film library or a school district.

Such films have presumably been previewed and approved by
the educational institution involved, and it can be assumed they are of good quality.

Regarding the age-group classification, e.g., jh (junior high), sh (senior high), coll. (college); again, this is not my own personal assessment but that of the manufacturer or educational institution that owns it. In many cases no age level is suggested, however, the assumption can be made that film producers do attempt to make their films appeal to the widest possible audience with the result that the vast majority of art films are suitable for upper junior high school through the adult level.

The abbreviations such as LACO and SBCO appearing after the film listing refer to the county school districts in Southern California, or to the Los Angeles City School District and Pasadena City Schools, which have their own audio-visual resources. If this abbreviation is found, it implies that the film is currently available through the specific school district's own audio-visual department. Teachers in these districts would do well to review the listings and note the films that they may obtain free of charge through their own districts.

The initials LAPL following a film listing mean that the film is available to any card holder through the Los Angeles Public Library. Films must be ordered one week in advance and may be picked up at any one of the
local branches listed in the catalog. This must be done one day prior to the date they are to be shown and then they are returned on the following day to the same library. There is no charge for this service.

The initials LANH mean that the film is available through the Los Angeles County Museum of Natural History in Exposition Park, at a nominal rental fee (usually $1.50 to $3.00).
Films—AFRICA

Arts and Crafts in West Africa

Present-day artists and craftsmen of West Africa and the way the traditional background affects their work.

Purch. from: Film Associates
11559 Santa Monica Blvd., Los Angeles 90025
Sale Price: $135.00

Buma—African Sculpture Speaks
A study of Central and West African antique sculpture as it relates to the African's life and religion.

Rent from: Univ. of California Extension Film Library,
Berkeley 94720
Rental fee: $5.00

Purch. from: Encyclopedia Britannica Films
1709 Gramercy Pl., Hollywood

RIVCO, SBACO, LAPBL

First World Festival of Negro Arts

A film on the purposes and background of the 1966 symposium at Dakar, focusing on treasures of African art and their influence on the art of the world today.

Prod. UNESCO 1966

Purch. or rent from: Contemporary Films (McGraw-Hill)
1714 Stockton St., San Francisco 94133
Sale Price: $30.00
Rental fee: $8.50

Modern East African Wood Carver

Story of the ebony-carver Enrique Alfonso of Tanzania, and the way in which his Makonde tradition
determines his art; it conflicts with modern commercial standards.

Purch. from: Contemporary Films (McGraw-Hill) 1714 Stockton Street San Francisco 94123

People of the Congo hs, coll. 10 min., b & w

Basically an anthropological film, but contains demonstrations of Congolese painting and woodcarving; the making of stringed musical instruments.

Rent from: Univ. of California Extension Film Library, Berkeley 94720 Rental fee: $4.00 plus return postage

Purch. from: Encyclopedia Britannica Films 1709 Gramercy Place, Hollywood 90028

Rhythm of Africa 17 min., color

Arts, handicrafts, and traditional dance ceremonies of the Chad people of Africa, with background of native music. Created by Jean Cocteau.

Prod.: Film Images 1961

Purch. or rent from: International Cinema (Audio Film Center) 1618 N. Cherokee, Los Angeles 90028 Sale Price: $85.00 Rental fee: $7.50

The Wooden Giraffe 26 min., color

History of the woodcarving art of Africa, as shown through the experiences of a boy who sets out to sculpt a six-foot wooden giraffe.

Rent from: Univ. of So. Calif. Film Library, Los Angeles Rental fee: $15.00 plus return postage special delivery.
Films--AFRICA--Free Loan

African Rhythms

Tribal ceremonial dances from Liberia; could be useful in showing the integration of African art, life, and religion. Shows masks in actual use.

Prod. by Firestone Tire and Rubber Co.

Available from: Association Films
2221 So. Olive St., Los Angeles 90007
No charge except return postage.

Maskerade

A creative story-telling treatment of the African mask collection of the National Ethnological Museum at Leyden, Holland; as night falls, the masks come to life in a demonic dance. Electronic music especially composed, and the rhythm of the tom-tom add to the effect.

Available from: Netherlands Information Service
601 California St., San Francisco 94108
No charge except postage; request forms by writing to the above.
Films--ASIAN ART (General)

Ancient Orient: The Far East sh, coll. 14 min., b & w

An overall introduction to basic ideas of early Oriental culture (in China, Japan, and India) as illustrated in their paintings, sculpture, and architecture. Shows the relationship of art and life in Oriental civilizations.

Rent from: Univ. of Calif. Extension Film Library, Berkeley 94720
Rental fee: $4.00 plus return postage

Purch. from: Coronet Films
12184 Martha Ann Drive
Los Alamitos, California 90720
Sale price: $162.50

Japanese and Chinese Art

Historical development of Chinese arts and crafts and how the Japanese developed from these roots.

IMPCO

Oriental Brushwork sh, coll. 17 min., color

Contains a historical sketch of Chinese art, discussion of principles, demonstrations of technique by artists Tyrus Wong and Chura Ohata, and examples of fine Oriental painting.

Rent from: Univ. of Calif. Extension Film Library, or Univ. of So. Calif.

Purch. from: Encyclopedia Britannica Films
1703 Gramercy Place, Hollywood

LACO, SBCO, VENCO
**Treasures of Time: Oriental Art**  
jh, sh  15 min., color

A filmed record of museum holdings in Chinese and Japanese arts and crafts; emphasis on art and cultural relationships.

Rent from: Univ. of Illinois Film Library  
Rental fee: $5.60 plus return postage

Purch. from: International Film Bureau  
332 So. Michigan Ave., Chicago, Ill., 60604

**FREE LOAN**

**Avery Brundage Collection of Asian Art**  
28 min., color

A filmed record of the magnificent Brundage collection at the DeYoung Museum in San Francisco. The life and philosophy of the Orient is mirrored through these beautiful objects.

Available from: Standard Oil of Calif. Film Library  
1145 N. McCadden Place, Los Angeles 90038  
ph. 462-5151  
No charge; allow 2 weeks to process request.
Films--IRAN (Persia)

The Great Sophy

30 min., color
A visit to the 16th Century city of Isfahan; its architecture and the story of its royalty as told through priceless manuscripts.
A BBC-TV Production, dist. by Peter M. Robeck & Co., Inc.
230 Park Ave., N. Y., 10017

Invaders and Converts

30 min., color
An overview of Islamic art from the 6th to the 16th century, during constant invasions of the Mongols.
A BBC-TV Production, dist. by Peter M. Robeck & Co., Inc.
230 Park Ave., N. Y. 10017

The Seven Wives of Bahram Gur

19 min., color
The story of the Persian king Bahram Gur as told through miniature paintings of the 15th and 16th centuries, with authentic musical background.
Rental or sale: Indiana University Film Library,
Bloomington, Ind., 47405
Sale price: $175.00

The Sudden Empire

30 min., color
The story of the Achaemenid dynasty of Persia (just prior to being conquered by Alexander the Great), told against the background of the famous ruins of Persepolis.
A BBC-TV Production, Dist. by Peter M. Robeck & Co., Inc.
230 Park Ave., N. Y. 10017
Films—PAKISTAN

FREE LOAN

Antiquities of Pakistan 10 min., b & w

A photographic survey of the Mogul architecture of West Pakistan.

Available from: Pakistan Consulate
12 E. 65th St., N. Y.
No charge

8 MM FILM LOOP

Handicrafts of Pakistan  jh, sh 4 min., color

Woodcarving, ivory, brassware, jewelry and floor mats in the traditions of Pakistani art, still made by today's artisans.

Purch. from:  Doubleday Multimedia
870 Monterey Pass Rd., Monterey Park, Calif.
Sale price:  Std. 8 mm $16.00
            Super 8 mm $19.50
Films--INDIA

Delhi Way

A comprehensive survey of architecture in India.

Rent or purch. from: Radim Films
220 W. 42nd St., N. Y. 10036
Sale price: $330.00
Rental fee: $20.00

Glory of Pratisthan

The only known film record of the folk artists of this region in Southern India; their paintings reflect nature, their everyday life and the Hindu mythology in which they believe. Authentic Indian music accompanies the film.

Rent or purch. from: Radim Films
220 W. 42nd St., N. Y. 10036
Sale price: $175.00
Rental fee: $12.50

The Great Mogul

The story of the cities of Fatehpur-Sikri and Agra, and the building of the Taj Mahal.

Rent or purch. from: Peter N. Roback & Co., Inc.,
230 Park Ave., N. Y. 10017

Handicrafts of India  jh, sh, coll.  10 min., b & w

Handicrafts of Kashmir: weaving, stone & wood carving, brass, clay, paper-mâché; demonstrations of processes.

Rent from: Univ. of Wisconsin Film Library,
Madison, Wisc. 53706
**Imminent Deities**  
30 min., color

Art works (stone and bronze) of the early days of Hinduism in India.

Prod. by BBC-TV; Dist. by Peter M. Robeck & Co., Inc.  
230 Park Ave., N. Y. 10017

**India--Arts and Artisans**  
sh, coll.  
17 min., color

Traditional and newer art forms of India: architecture, sculpture, textiles, rugs, metalwork, jewelry and lacquer ware. Shows artists at work and their techniques.

Rent from: Washington State Univ. Film Library,  
Pullman, Wash. 99163  
Rental fee: $7.60 (to Calif.)

Purch. from: Disney Films  
2400 E. Alameda,  
Burbank, Calif.

**SBCO, VENCO**

**India: Crafts and the Craftsman**  
15 min., color

Shows the role of crafts and the craftsman in present-day India; numerous locations and types of craft; authentic settings and music.

Prod. Richard Kaplan 1967

Purch. from: Sterling Educational Films  
241 E. 34th St., N. Y.

**Kaleidoscope Orissa**  
sh, coll.  
37 min., color

The unusual and decorative art and craft traditions in the present-day state of Orissa in India; pottery,
weaving, painting, and garment-making are shown as they affect the daily life of the people.

Prod. Mary Kirby (London) 1967

Rent from: Univ. of Calif. Extension Film Library,
Berkeley 94720

Purch. from: International Film Bureau
332 So. Michigan Ave., Chicago, Ill. 60604

The Pink City 30 min., color

Story of the city of Jaipur as told through its architecture and the art objects in its palaces.

Prod. by: BBC-TV

Dist. by: Peter M. Robeck & Co., Inc.,
230 Park Ave., N. Y. 10017

Sermons in Stone 30 min., color

Buddhist carvings and sculpture in stone and crystal from the reign of King Asoka (3rd century B.C.)

Prod. by BBC-TV; Dist. by Peter M. Robeck & Co., Inc.
230 Park Ave., N. Y. 10017

Rajasthan Tapestry 40 min., color

Depicts the cultural and artistic heritage and crafts of Rajasthan.

Free rental under certain conditions: write to:
Asiatic Petroleum Corp., 1 Rockefeller Plaza, N. Y.
The Sword and the Plute 28 min., color

Miniature painting of the Mogul and Rajput schools, with narration giving the background.

Rent or purch. from: Film Images, Inc.,
1860 Broadway, N. Y.
Rental fee: $20.00
Sale price: $245.00

LANH: 3.00

Textiles and Ornamental Arts of India sh, coll.

11 min., color

A filmed record of the 1955 Museum of Modern Art exhibition of East Indian textiles and ornamental arts, with authentic musical background.

Rent from: Univ. of Calif. Extension Film Library,
Berkeley 94720
Rental fee: $5.00 plus return postage

Purch. from: Classroom Film Distributors

LACO, KERCO

FREE LOAN

Along the Tista 10 min., color

Present-day life in the mountainous region of Darjeeling and Gangtok, showing handicrafts and dances of the region.

Available from: Information Service of India
3 E. 64th St., N. Y.
No charge
Films--SOUTHEAST ASIA

INDONESIA

The Buddha

11 min., color

No description given.

Prod. by Film Images

Rent or purch. from: Radim Films, Inc.,
220 W. 42nd St., N. Y., 10036
Rental fee: $10.00
Sale price: $130.00

CAMBODIA

Angkor: The Lost City

13 min., b & w

Filming of the fabulous "lost city" of Angkor,
with its metropolis of stone palaces and temples, hidden
by the jungle for centuries.

Rent or purch. from: Contemporary Films (McGraw-Hill)
1714 Stockton St.,
San Francisco 94133
Rental fee: $6.00
Sale price: $90.00

LACO

CEYLON

Makers, Motifs and Materials

25 min., color

Shows native handicrafts of Ceylon, rescued from
oblivion by government policy encouraging the growth of
"cottage industries."

Rent from: Embassy of Ceylon
2148 Wyoming Avenue, N. W., Washington, D.C.
Rental fee: $1.50
CEYLON (continued)

Land of the Buddha          hs, coll.  20 min., color

Ancient Buddhist masterpieces of sculpture, architecture and painting found on the island of Ceylon.

Rent from: Univ. of Calif. Extension Film Library,
Berkeley 94720
Rental fee: $7.00 plus return postage

THAILAND

Thai Images of the Buddha    sh, coll.  14 min., b & w or color

An exploration of the history and philosophy of Thailand as seen through the Buddha-image in statuary
(from the Arts of Thailand" traveling exhibition of 1960).

Rent or purch. from: Indiana University Film Library
Bloomington, Ind., 47405
Rental fee: $3.40 b & w, $4.90 color

8 MM FILM LOOP

Handicrafts of Thailand     4 min., color

Traditional arts of Thailand still being practiced:

Furniture, basketry, dolls, woodcarving.

Purch. from: Doubleday Multimedia
870 Monterey Pass Rd., Monterey Park, Calif.
Sale price: Std. 8 mm $16.00,
Super 8 mm $19.00
FREE LOAN

CEYLON

Arts and Architecture of Ceylon  b & w

No description given. Free loan, but postage will be charged to the borrower. For information write to:

Embassy of Ceylon
2148 Wyoming Ave., N.W., Washington, D.C.

In the Footsteps of Buddha  color

Same as above.

MALAYA

Sarongs and Silver  20 min., color

Weaving and silver work done as "cottage industries" on the east coast of Malaya.

Available from: Embassy of Federation of Malaya
2401 Massachusetts Ave., N.W.,
Washington, D.C.
No Charge.

THAILAND

Destination Thailand and Seven Stars of the East

(No description) Are available from:

Tourist Organization of Thailand
510 W. 6th St., Suite 1212
Los Angeles 90014

Arts and Crafts and Thai Elephants

(No description) Are available from:

Tourist Organization of Thailand
20 E. 32nd St., N. Y.
Films—CHINA

Ancient Chinese Paintings in America  sh, coll.  11 min., color

Shows Chinese paintings in American museums, with an explanation of the history and characteristics of each.

Prod. by:  Wango Weng

Rent from:  Indiana University Film Library,
            Bloomington, Ind., 47405
            Rental fee:  $3.40 (1965)

Chinese Bronze of Ancient Times  sh, coll. 15 min., color

Chinese bronzes (sculpture and vessels) of the Shang and Chou dynasties; shows detail and explains design elements.

Prod. by:  Wango Weng

Rent from:  Indiana University Film Library,
            Bloomington, Ind., 47405
            Rental fee:  $6.40 (1965)

Chinese Ceramics Through the Ages  hs, coll. 20 min., color

Evolution of Chinese ceramics from Neolithic earthenware to pure porcelain; a panoramic view.

Rent from:  Univ. of Calif. Extension Film Library,
            Berkeley 94720
            Rental fee:  $10.00 plus return postage

Purch. from:  Contemporary Films (McGraw-Hill)
              1714 Stockton St., San Francisco 94133
Chinese Ink and Water Colors 18 min., color

Fay Chong, Chinese artist and teacher, demonstrates the use of a combination of Chinese and Western techniques and materials.

Prod. and Dist. by: Martin Moyer Productions, 1961
LACO, SBCO

Chinese Jade Carving hs, coll. 10 min., color

Examples and demonstrations of jade carving by a master craftsman, Kung-Fu Mah; emphasis is on superb craftsmanship and painstaking perfectionism.

Rent from: Univ. of Calif. Extension Film Library, Berkeley 94720
Rental fee: $5.00 plus return postage

Chinese Landscape Painting jh, adult 11 min., color

A demonstration of traditional Chinese landscape painting technique by Peking-born artist Tseng Yu-ho.

Prod. by: Cine-Pic Hawaii

Purch. from: Independent Film Producers Inc., P.O. Box 501, Pasadena, Calif. 91102
Sale price: $120.00 (1968)

Chinese Painting: Its Traditions and Techniques jh, adult 15 min., color

A demonstration of how Chinese paintings are produced; basic brushstrokes and variations.

Rent from: Univ. of So. Calif., Los Angeles 90007

Purch. from: Bailey Films, 11559 Santa Monica Blvd., Los Angeles 90025
LACO, ORCO
Chinese Painting Through the Ages  sh, coll.  18 min., color

Uses a chronological review of Chinese masterpieces of painting to discuss theory and practice of painting, showing its relationship to calligraphy and photography.

Purch. from:  Athena Films
165 W 46th St., N. Y.

Chinese Sculpture Through the Ages  20 min., color

Integration of Chinese sculpture with their forms of religion; sculpture related to architecture and religious ceremony.

Rent from:  Univ. of Calif. Film Library, Berkeley 94720
Rental fee:  $10.00 plus return postage

Painting a Chinese Figure  sh, coll.  11 min., color

Discussion and demonstration of the Chinese method of painting figures; using simplification, etc. A variety of finished Chinese figure paintings is also shown.

Prod. by Wango Weng

Rent from:  Indiana University Film Library,
Bloomington, Ind., 47405
Rental fee:  $3.15  (1965)

KERCO
Painting the Chinese Landscape 11 min., color

Demonstration of the classic Chinese painting technique by artist Wango Weng.

Rent from: Univ. of Calif. Extension Film Library, Berkeley 94720

KERCO

Story of Chinese Art jh, adult 20 min., color

A kaleidoscopic survey of Chinese art from early beginnings to modern times.

Rent from: Indiana University Film Library, Bloomington, Ind., 47405
Rental fee: $6.25

The Finger Painting of Wu Tsai Yen 11 min., color

The approach of a Chinese artist to finger painting, using the preconceived composition and ritual quality characteristic of traditional Chinese Art.

Rent from: Univ. of Calif. Extension Film Library, Berkeley 94720

Flight of the Dragon 16 min., color


Rent from: International Film Bureau
57 E. Jackson Blvd., Chicago, Illinois
Rental fee: $7.50 per day (1958)
How to Paint in a Chinese Way  
11 min., color

The artist Madame Yee Ping Shen demonstrates the painting of a Chinese scroll, showing techniques, composition, and brushwork, as done in the traditional Chinese manner.

KERCO

Out of a Chinese Painting Brush  
10 min., color

Demonstration of the painting technique of Prof. Chang Shu-Chi, using a free brush technique with two or more colors on the brush at the same time.

Rent from: Univ. of Calif. Extension Film Library, Berkeley 94720

KERCO

FREE LOAN

Art of Chinese Painting  
25 min., color

The contemporary artist Huang Chun-pi demonstrates the use of brush and ink and painting techniques in the classic Chinese manner.

Available from: Chinese Information Service  
3440 Wilshire Blvd., #1218  
Los Angeles 90010  
No charge. Films may be sent and returned by insured mail.

Chinese Porcelain  
25 min., color

Examples of the ancient Chinese art of porcelain, invented more than 4000 years ago and brought to a
perfection never rivaled elsewhere.

Available from: Chinese Information Service
3440 Wilshire Blvd., #1218
Los Angeles 90005
No charge: Films may be sent and returned by insured mail.
Films--JAPAN

The Arts of Japan  jh-adult  29 min., b & w

An "allied arts" film including contemporary
Japanese drama and tea ceremony as well as painting,
pottery and printmaking; shows interrelationship of the
arts in Japanese culture.
Purch. from:  DuArt Film Laboratories Inc.
            245 W. 55th St., N. Y. 10019
            Sale price (1961):  $61.59
Rent from:  Univ. of Arizona Film Service
            Tucson, Ariz. 85721
            Rental fee (1965):  $2.25 plus 30% out-of-state
                                fee and return postage

Bun Ka:  A Brief Introduction to Japanese Culture

11 min., color

An introduction to Japanese art and life: brush
drawing, dance, music and flower arranging; the idea of
the oneness of man and nature in Japanese thought.
Prod. by:  Seri, 1955
Rent From:  Univ. of Calif. Extension Film Library
            Berkeley 94720
LACO, SBACO, LACS, LAPBL

Conspiracy in Kyoto

20 min., color

Tells a story from Japanese history through show-
ing the ancient scroll-paintings of the 12th, 13th and 14th
Japanese Handicrafts  jh through coll.  10 min., color

Shows Japanese artisans in homes and small factories, producing handmade objects such as pottery, woodcarving, lanterns, and straw hats. Emphasizes the Japanese tradition of fine craftsmanship.

Prod.: Prof. Wayne Mitchell, 1967
Rent from: U.S.C. Film Rental
Purch. from: Film Associates (Bailey)
11559 Santa Monica Blvd.,
Los Angeles 90025
Sale price: $120.00

SLOCO

Japanese Print Making  hs, coll.  11 min., color

Demonstration of color woodblock technique by Toshi Yoshida, filmed at the Honolulu Academy of Arts, with authentic musical background of Japanese flute and koto. A number of the artist's works are shown at the end.

Prod.: Cine-Pic Hawaii
Rent from: University of California Extension Film Service,
Berkeley 94720
Rental fee (1969): $5.00 plus return postage

Japan's Art--From the Land  10 min., color

A filmed demonstration, with music, of painting a mountain landscape (artist--Shuson Kano) with
accompanying photos of the landscape of Japan; no com-
mentary, the musical background giving a mood of reflective
visual poetry.

Purch. from: Sterling Educational Films
1827 W. Verdugo Rd.,
Burbank, Calif.
Sale price: $115.00

Moku Hango--The Japanese Woodblock Print sh, coll.
13 min., b & w

Discussion and demonstration of the revival of the
ancient art of woodblock printing in Japan. Shows
processes and uses.

Purch. from: McGraw-Hill
1714 Stockton St.,
San Francisco 94133

Rent from: Indiana University Film Service
Bloomington, Ind. 47405
Rental fee: (1965) $3.65

Sumi Artist
11 min., color

Demonstration of the classic Sumi painting

technique by artist Chiru Obata, showing the strokes and
brushes used. Filmed in 1955.

Rent from: University of California Extension
Film Service,
Berkeley 94720

LACO, PASCs, LAPBL

Ukiyo-E (Prints of Japan)
27 min., color

A film exploring Japanese life and culture of the
17th and 18th centuries as seen through the famous prints
created at the time. Characteristic works from the
collection of the Art Institute of Chicago are presented,
with a narration by James A. Michener.

Purch. from: Brandon Films, Inc.
244 Kearny St.,
San Francisco  94108

Village Potters of Onda    sh, --adult    25 min., b & w

   The present-day production of folk pottery in the
remote mountain village of Onda; demonstration of
processes dating back over 250 years.

Prod: Edith Sperry 1966

Rent from: Univ. of Arizona Film Service,
Tucson, Arizona  85721
Rental fee (1967): $3.75 plus 30% out-of-state
fee and return postage

Yukata    hs, coll    10 min., color

   Shows the ancient Japanese art of serigraphy as
used in printing cloth for kimonos; a hand art that is
rapidly being outmoded by machinery.

Rent from: Univ. of Calif. Extension Film Service,
Berkeley  94720
Rental fee (1967): $6.00 plus return postage
Films—JAPAN—Free Loan

The films in this section are all available at no cost from the same source:

Consulate General of Japan
Suite 1507, 250 E. 1st St.,
Los Angeles 90012

Procedure: Secure application blank by mail. Pick up films at above address. Return films to Sterling Movies, 6920 Sunset Boulevard, Hollywood.

Ceramic Art of Japan 18 min., color

A historical overview of the development of the Japanese ceramic art from the early influences of China and Korea through the indigenous modern styles.

Architecture of Japan 20 min., color

Shows both ancient and modern architecture of Japan starting with some of the great wooden temples. Points out characteristic features.

Handicrafts, Beauty of Japan 22 min., color

A survey of present-day folk art in Japan; lacquer work, bamboo, dolls, and other crafts growing out of a time-honored tradition.

Hanga, Japanese Woodblock Prints 29 min., b & w

History of the art of Hanga from early Buddhist priests' works to the woodblock of today. Shows the works of many famous Japanese printmakers of past and present.
Ikebana—The Art of Flower Arranging 20 min., color

Exploration of the famous traditional Japanese art of flower arranging and its principles of design.

Living Arts of Japan 30 min., color

Present-day artists of Japan; how they work and how their works are used to enhance the beauty of Japanese homes.

Treasures of Japan 40 min., color

An overview of the total cultural life of Japan and how one art relates to another: ceramics, music, sumi-e painting, theatre, and dance.

Ukiyo-E (Woodblock Prints) 30 min., color

The art of the woodblock print which portrayed the daily life of the people in 18th century Japan and evolved into the great art of Hokusai and Hiroshige.

SILENT FILM LOOP (8 mm.)

Japanese Traditional Handicrafts

Shows some of the traditional crafts of Japan: block printing, hand weaving, silk dyeing, as practiced today in the ancient manner.

Prod: W. Disney, 1968

Purch. from: Doubleday Multimedia (International Communication Films)

Sale prices: $20.00 Standard 8 mm.
$23.50 Super 8 mm.
Films--KOREA

Lee Hyung Pyo; Korean Artist 14 min., color

A present-day Korean artist tries to resolve the conflict between the artistic traditions of his people's past (examples are shown) and influences of modern life in Korea.

Rent or Purch. from: Radim Films (Film Images)
220 W. 42nd St., N. Y., 10036
Rental fee: $15.00
Sale price: $165.00

KOREA--Free Loan

Masterpieces of Korean Art 15 min., color

A film record of the exhibition of ancient Korean art which toured the U. S. in 1958; filmed at the National Gallery.

Available from: Embassy of Korea
2322 Massachusetts Ave.,
N. W., Washington, D.C.
No charge

Yi Dynasty Painting 25 min., color

Paintings by the Korean artist Dan-won in the Yi Dynasty.

Korean Information Office
1827 Jefferson Place, N. W., Washington, D. C., 20036
No charge except return postage. Note: Must be ordered 3 months in advance.
Films—OCEANIA (Including Australia)

**Arts of Polynesia**  
jh, adult  11 min., color

The arts of Hawaii, New Zealand, Tahiti, Easter Island, and other Polynesian islands; the objects shown are from the Bishop Museum in Honolulu.

Purch. from: Independent Film Producers Co.,  
P. O. Box. 501, Pasadena 91102  
Sale price: $120.00 (1968)

**Carnarvon**  
sh, coll.  8 min., color

Wall paintings, engravings, and sculptures of the Carnarvon Ranges of Australia. Ochre and fat painting; stencil techniques.

Rent or Purch. from: Univ. of Calif. Ext. Film Sales,  
Berkeley 94720  
Sale price: $96.00  
Rental fee: $6.00 plus return postage.

**Namatjira, the Painter**  
20 min., color

Life of an Australian aborigine who is also a well-known watercolor painter.

Rent from: Australian News and Information Bureau  
350 Post St., San Francisco 94108  
Rental fee: $5.00 plus return postage.
Rock Engravings  
sh, coll.  7 min., color

A detailed examination of the aboriginal rock engravings of the western New South Wales desert, also showing archaeological techniques.

Rent or purch. from: Univ. of Calif. Extension Film Sales Berkeley  94720
Rental fee: $5.50 plus return postage; sale price: $84.00

White Clay and Ochre  
sh, coll.  15 min., color

Study of Australian aborigine life as revealed by archaeological examination of the natural terrain and resources, the rock engravings, and ancient relics in the desert of New South Wales; integration of art and life.

Rent or purch. from: Univ. of Calif. Extension Film Sales Berkeley  94720
Rental fee: $10.00 plus return postage; sale price $180.00

Wirrit Wirrit  
8 min., color

Rock drawings of the Australian aborigine, used to illustrate the story of how the aborigine has learned fire-making.

Rent from: Australian News and Information Bureau 350 Post St., San Francisco  94108
Rental fee: $2.00 plus return postage.

Maori Arts and Culture (New Zealand)  
jh, coll.  29 min., color

Depicts the building of a Maori meeting house and the decorative elements involved, in relation to
Maori culture, history, and symbolism.

Prod. by: New Zealand National Film Unit

Rent from: Indiana University Film Library,
Bloomington, Indiana 47405
Rental fee: $7.65

Matjemosh sh, coll. 27 min., color

A woodcarver of New Guinea is filmed as he fashions wooden figures, signal horns, and dugout log drum in the ancient fashion of his ancestors; the ritual and ceremony associated with the objects is discussed.

Rent from: Univ. of Calif. Extension Film Library,
Berkeley 94720
Rental fee: $16.00 plus return postage

Tapa Making 15 min., color

Shows complete process of making and decorating tapa cloth, the bark fabric of Samoa.

Rent from: Arthur Barr Productions
1029 N. Allen Ave., (P.O. Box 7-C), Pasadena 91104
Rental fee: $7.00 plus postage & insurance
Films—MEXICO

Ancient New World
sh, coll. 16 min., color
Pre-Columbian art objects are used to describe the evolution of Middle American civilizations before Cortez.
Rent from: Univ. of Calif. Extension Film Library, Berkeley 93720
Rental fee: $10.00 plus return postage

Arts and Crafts of Mexico—Part I (Pottery and Weaving)
sh, coll. 14 min., color
Shows modern-day Mexican arts and crafts with special emphasis on pottery and weaving.
Arts and Crafts of Mexico—Part II sh, coll.
11 min., color
Shows modern-day hand crafts of Mexico such as embroidery, basketry, stone and wood carving, silver work, glass-making, etc.
Rent from: Univ. of Calif. Extension Film Library, Berkeley (also U.S.C.)
Rental fee: $8.50 plus return postage

Purch. from: Encyclopedia Britannica Films
1709 Gramercy Place, Hollywood

LACO, SECO, ORCO, RIVCO, VENCO, IMPCD

The Aztecs
sh, adult 11 min., color
Shows the major archaeological remains of Toltec, Teotihuacan and Aztec cultures.
Rent from: Univ. of Arizona Film Library, Tucson, Arizona 85721
Rental fee: $3.25 plus $3.50 out-of-state fee, plus return postage.
Dona Rosa: Potter of Coyotepec  jr, adult
10 min., color

Demonstration of the making of the black unglaized pottery of Oaxaca (Zapotec Indians); forming, decoration, and firing.

Rent from: Univ. of Arizona Film Library,
Tucson, Arizona 85721
Rental fee: $3.25 plus $3.05 out-of-state fee,
plus return postage.

The Excavations at La Venta sh, coll. 23 min., color

A review of the large-scale excavations made at La Venta in southeastern Mexico in 1955, following earlier ones in '42 and '43. Shows examples of architecture, large sculpture, and small carvings of the Olmec culture.

Rent or purchase from: Univ. of Calif. Extension Educational Films,
Berkeley 94720
Rental fee: $12.50
Sale price: $261.00

Jungle Quest for the Great Stone Heads 27 min., color

Filmed account of an expedition of the National Geographic Society and the Smithsonian in Vera Cruz to discover the great stone heads of the Olmec culture. En route, various Mexican cultures of today are studied.

Rent from: New York University,
26 Washington Place, N. Y.
Rental fee: $5.00 plus special delivery return postage
Maya of Ancient and Modern Yucatan 20 min., color

Shows parallel between the rise of civilization in the ancient Maya culture and those of other continents.

Purch. from: Bailey Films
11559 Santa Monica Blvd.,
Los Angeles 90025

LACO, PASCO, ORCO

The Mayas jr, adult 11 min., color

Contains considerable art work (sculpture, carved jade, paintings, architecture) used to describe and illustrate the Mayan culture.

Rent from: Univ. of Arizona Film Library,
Tucson, Arizona 85721
Rental fee: $3.25 plus $3.05 out-of-state fee plus return postage

Maya Through the Ages sh, coll. 45 min., color

A classic research document of present-day Mayan life contrasted with the archaeological findings of ancient Mayan civilization at Bonampak; the famous frescoes are filmed in detail.

Rent from: Univ. of Calif. Extension Film Library,
Berkeley 94720
Rental fee: $16.00 plus return postage

Mexican Ceramics jh, coll. 18 min., color

Modern Mexican ceramic arts as practiced by potters practicing both traditional and modern methods of forming and firing. Traces the evolution of Mexican pottery from primitive to today's forms.
Mexican Ceramics (continued)

Rent or Purch. from: Bailey Films
11559 Santa Monica Blvd.,
Los Angeles 90025
Rental fee: $10.00
Sale price: $200.00

ORCO

Mexican Handicraft and Folk Art (formerly called Hand Industries of Mexico)

jh, --adult 11 min., color

Shows handicrafts practiced in modern-day Mexico (film was made in 1945) such as tile-making, jewelry, lacquer, and leather work. Some emphasis on replicas of ancient pottery and statuary.

Rent from: Univ. of Arizona Film Library,
Tucson, Arizona 85721
Rental fee: $3.25 plus $3.05 out-of-state fee, plus return postage.

Purch. from: Coronet Films
12184 Martha Ann Dr.,
Los Alamitos 90720
Sale price: $65.00 b & w; $130.00 color

PASCS, IMPCO

Mexican Olla Makers jr, --adult 9 min., color

Olla-making (large pots) as a primitive but basic industry of a modern-day central Mexican village (Ubalama) --how the people make and trade them.

Rent from: Univ. of Ariz. Film Library,
Tucson, Arizona 85721.

Purch. from: Bailey Films,
11559 Santa Monica Blvd., Los Angeles 90025

ORCO, RIVCO
Mexican Potters  sh, coll.  10 min., color

Study of present-day Mexican pottery and its significance in the lives of the people; historical influences are traced.

Rent from:  Univ. of Calif. Extension Film Library, Berkeley 94720
Rental fee:  $5.00 plus return postage

Purch. from:  Bailey Films
11559 Santa Monica Boulevard
Los Angeles 90025

VENCO

Mexican Village Coppermak- ers  10 min., color

How present-day people of the mountain village of Mijas practice the ancient (pre-mission) art of copper- making and trade the wares to support their way of life. Methods are shown in detail.

Rent from:  Univ. of Arizona Film Library
Tucson, Arizona 85721
Rental fee:  $3.25 plus $3.05 out-of-state fee, plus return postage.

ORCO, RIVCO

Monuments of Ancient Mexico  sh, coll.  36 min., color

Ancient civilizations of Mexico as shown in monuments, pyramids, and other archaeological discoveries.

Rent from:  Penn. State College, University Park, Pa.
Native Arts of Old Mexico  jh, --coll.  19 min., b & w

Visits Mexico to see processes of various handi-
crafts, including weaving and pottery.

Rent from:  Univ. of Texas Film Library,
Austin, Texas
Rental fee:  $3.00 plus postage

The Pottery Workers of Oaxaca  16 min., color

Study of Oaxacan potters at work, using the
primitive wheel and a saucer-device for forming, dating
to Pre-Columbian days.

SBCO, ORCO

Pre-Columbian Mexican Art  20 min., color

Significance in Mexican culture of ceramics,
figures, masks, and stone-carving created up to 3000 years
ago.

Rent from:  U.S.C. Film Library,
Los Angeles  90007
Rental fee:  $10.00 plus return postage,
special delivery

Quetzlcoatl  18 min., color

Retells the legend of Quetzlcoatl, the feathered
serpent, through the masks, statues, and other artifacts
produced by the Pre-Columbian Indians of Mexico.

KERCO
Rock Painting in Baja California  25 min., color

600-year old rock paintings discovered in the mountains of central Baja California. Discussion of the pigments and binders used.

Purch. or rent from: Bailey Films
11559 Santa Monica Boulevard
Los Angeles 90025
Sale price: $275.00
Rental fee: $15.00

Tarascan Artisans  40 min., color

Story of the Tarascan Indian artisans around Lake Patzcuaro; weaving and pottery are demonstrated.

Prod. by: Madeleine Tourtelot

Purch. or rent from: Cinema 16 Film Library (Grove Press)
80 University Place
New York 10003
Sale price: $250.00
Rental fee: $25.00

Taxco, Village of Art  jh--coll.  17 min., color

How the arts and crafts of modern-day Mexico reveal their long and honored heritage which goes back to ancient times.

Prod. by: Paul Hoefler Prod.

Rent from: Bailey Films
11559 Santa Monica Boulevard
Los Angeles 90025
Sale price: $175.00

LACO (in Spanish), SBCO, RIVCO
The Toltec Mystery  jh,—adult  26 min., color

Story of the Toltecs, their rise and disappearance, told through architecture and artifacts remaining today.

Purch. from:  Av-Ed Films
7934 Santa Monica Boulevard
Hollywood  90046
Sale price:  $260.00

Tula to Tulim  (ancient Mexican architecture)  27 min., color

An interpretation of the great cities and monuments of ancient Mexico, including Teotihuacan, Monte Alban, Chichen-Itza, and others.

Prod. by, rent or purch. from:  New York University
26 Washington Place,
New York
Sale price:  $200.00
Rental fee:  $10.00 plus postage

Yucatan, Land of the Maya  jh,—coll.  17 min., color

Architectural ruins of the great Maya civilization are seen, contrasted with the modern life of Yucatan, including the native crafts.

Prod. by:  Paul Hoefler Prod.

Purch. from:  Bailey Films
11559 Santa Monica Boulevard
Los Angeles  90025
Sale Price:  $170.00
Yucatan Ruins
jh, --adult 26 min., color

A journey to Merida and Chichen-Itza, showing the ruins of the famous pyramids, ball-fields, etc.

Purch. from: Av-Ed Films
7934 Santa Monica Boulevard
Hollywood 90046
Sale prices: $65.00 b & w
$130.00 color

Zapotecan Potters
10 min., b & w

Examples of the religious art of Mexico and the natives' skills in handicraft, pottery, and metal work.

KERCO

8 MM FILM LOOPS--MEXICO

Teotihuacan, Mitla, and Monte Alban
jh, sh 4 min., color

Shows both actual photos and model reconstructions of these ancient Mexican cities of the Zapotec and Mixtec cultures.

Purch. from: Doubleday Multimedia (ICF)
870 Monterey Pass Road
Monterey Park, California
Std. 8 mm., $16.00
Super 8 mm., $19.50
Tikal--the Maya's First Great City

jh, sh 4 min., color

Shows results of the Guatemalan archaeological digs; reliefs, masks, sculpture, pottery and architecture of the Mayan civilization are shown.

Purch. from: Doubleday Multimedia (ICF)
870 Monterey Pass Road
Monterey Park, California
Std., 8 mm., $16.00
Super 8 mm., $19.50
Films—CENTRAL AND SOUTH AMERICA

Ancient Art of Peru 15 min., color

This film title was found on the "special listing" of the distributor; no description was given.

Distributor: Radim Films Inc.,
220 W. 42nd St., N. Y. 10036
Sale price: $165.00
Rental fee: $12.50

The Ancient Peruvian 27 min., color

The story of ancient Peru, told through filming of archaeological sites and contrasting the life of that time with that of today in the same locale. Background music is provided with authentic clay and reed flutes.

Consultant, Dr. Junius Bird of the American Museum of Natural History.

Purch. from: International Film Foundation, Inc.,
Room 916, 475 Fifth Avenue
New York 10017
Sale price: $300.00

Early American Civilizations sh, coll. 14 min., b & w

A discussion of the Mayan, Aztec, and Inca civilizations as shown by their architecture, carvings, weavings, and other art objects.

Rent from: Univ. of Calif. Extension Film Library
Berkeley 94720
Rental fee: $4.00 plus return postage

Purch. from: Coronet Films
Guatemala, Land of Looms

30 min., color

Shows weaving of fabrics in various village locales in present-day Guatemala; how local customs affect the designs.

PASCS

Guatemala Looms  jh-adult  3 reels, color

Native weavers of Guatemala; their techniques and products; their way of life.

Purch. from:  Av-Ed Films
7934 Santa Monica Blvd., Hollywood 90046
Sale price:  $250.00

Peruvian Archaeology

10 min., color

A survey of architecture, carvings, ceramics, and textiles of ancient Peru.

Purch. from:  International Film Bureau
332 So. Michigan Ave., Chicago, Ill. 60604
Sale price (1963):  $120.00

LACO
Films--CENTRAL AND SOUTH AMERICA--Free Loan

Treasures of the Andes

Essentially a travel film of northwestern South America (Panama, Columbia, Ecuador, Peru, and Bolivia) but shows many of the native arts and crafts.

Available From: Auto Club Public Relations Division
2601 S. Figueroa, Los Angeles 90054
or call: 746-4410

State date desired, phone number, and type of viewing audience. Film will be delivered to your nearest Auto Club office to be picked up. Allow a few days for delivery.
Films—NORTH AMERICAN INDIANS (Including Eskimos)

BASKETRY

11 min., color

A study of the techniques of Indian basketry, step-by-step: from the gathering of materials to the finished product. Considers the history of Indian basketry; offers encouragement and instruction for the student to try his own hand at basketry projects.

Purchase from: International Film Bureau
332 So. Michigan Avenue
Chicago, Illinois 60604
Sale price: $120.00

BASKETRY OF THE POMO
hs, coll.

FILM I

30 min., color

Examination and demonstration of the basket-making art of Northern California's Pomo Indians, the world's most expert basket-makers. Shows gathering and preparation of materials and the basic techniques and design elements, as well as feather decoration, a Pomo specialty.

Rental: $16.00 plus return postage; life-lease: $300.00

FILM II: FORMS AND ORNAMENTATION

21 min., color

Further examination of forms, decoration, and symbolism of Pomo basketry.

Rental: $11.00 plus return postage; life-lease: $200.00
Film III: Techniques
33 min., color

Detailed examination and demonstration of each basic basket-making technique, done by an Indian of the Pomo tribe; feather-weaving is examined in detail.

Rental: $16.00 plus return postage; life-lease: $300.00
Rent from: University of California Extension Film Library Berkeley 94720

Dances of the Kwakiutl
10 min., color

Pantomimic dances of the Winter Ceremonial of the Kwakiutl Indians (Northwest Coast), employing costume, mask, song and dance; film and music recorded on location on Vancouver Island, British Columbia.
Produced by: Orbit Films

Distributed by: Brandon Films, Inc.,
(Western Cinema Guild, Inc.)
244 Kearny Street
San Francisco 94108
Sale price: $120.00
Rental fee: $7.50

Eskimo Arts and Crafts
jh, hs
22 min., color or b & w

Craft activities of the Baffinland Eskimos; boats, drums, beadwork, kayaks, ivory carving, etc.

Prod. by: National Film Board of Canada
Rent from: University of California Film Library, Berkeley 94720

Purch. from: Film Associates (Bailey)
11550 Santa Monica Boulevard
Los Angeles 90025
Sale price: $220.00 color, $110.00 b & w

LACO
The Eskimo in Life and Legend  
22 min., color  
The spirit-world of the Eskimo and how it affects his art and life.

PASCS

Eskimo Summer  
16 min., color & b & w  
Eskimo life and art during the short summer--how useful and decorative objects are made from animal skins and bones.

Prod. by: National Film Board of Canada

Rent from: University of Illinois Film Library  
Champaign, Illinois  
Rental fee: $8.50 plus return postage

Purch. from: Contemporary Films  
1211 Polk Street  
San Francisco  94109  
Sale price: $165.00 color  
$85.00 b & w

Hopi Indian Arts and Crafts  
jh.--adult  10 min., color  
Shows weaving, silver work, basketry and pottery-making of the Hopi, and their integration with daily life.

Prod. by: Coronet, 1945

Rent from: Univ. of Arizona Film Library  
Tucson, Arizona  85721  
Rental fee: (1965) $3.25 plus 30% out-of-state fee, plus return postage

IMPCO, SBCO, ORCO, VENCO, KERCO
Indian Artist of the Southwest 19 min., color

Complete painting history of the Southwest Indian, from petroglyphs to the present-day artist working with subject-matter of his Indian heritage.

LACO, SBCO, KERCO

Indian Family of the California Desert

Study of the past history of the Cahuilla Indian tribe of the Palm Springs area; their life, craft skills, and amazing ability to adapt.

Purch. from: Encyclopedia Britannica Films
1709 Gramercy Place
Hollywood 90028

Indians of California (Part I) 15 min., color

The Yokut Indian of California; how tule huts are made, basketry (showing gathering of materials, coil, and twine methods), and making of a tule boat.

Rent or Purch. from: International Communication Films
870 Monterey Pass Road
Monterey Park, California 91754
Rental fee: $7.00 plus insurance and postage
Also available in 8 mm film loop.

SBCO, ORCO, VENCO
Indian Pottery Making

A complete film of Maria Martinez' pottery-making methods, from the gathering of the clay through decoration and firing to the finished product.

Prod. by: American Museum of Natural History, 1938

Rent from: Univ. of Arizona Film Library
Tucson, Arizona 85721
Rental fee: (1967) $1.75 plus 30% out-of-state fee, plus postage and insurance

The Living Stone

An exploration of the tradition of Eskimo carving (ivory, bone, and stone) as related to ancient beliefs and Eskimo philosophy and religion.

Prod. by: National Film Board of Canada, 1959

Rent or purch. from: Contemporary Films
1211 Polk Street
San Francisco 94109
Sale price: $325.00
Rental fee: $11.00 plus postage

LACS, LAPBL

The Loon's Necklace

hs, coll. 10 min., color

The Northwest Indian legend of how the loon acquired its white neckband is told through the medium of the vivid wooden masks carved and painted by these Indians. Art, legend, and nature are inseparable in this culture.

Prod. by: Encyclopedia Britannica Films, 1950

Rent from: Univ. of Calif. Extension Film Library
Berkeley 94720
Rental fee: $5.00 plus return postage
PACCS, LACS, LAPBL LANNH: $1.50
Navajo Country

How the Navajo Indian depends on his arts and crafts for his livelihood and how this affects his way of life. For example, he needs wool for his rugs, his sheep must graze, therefore he is nomadic; during his travels he acquires the silver and stones needed for his jewelry.

Prod. by: International Film Bureau, 1936
Rent from: University of Illinois Film Library, Champaign, Illinois

The Navajo Indian

Daily life of the Navajo Indian, with emphasis on arts and crafts, especially silverwork and weaving. Customs and ceremonies are shown.

Prod. By: Coronet Films, 1943
Rent from: University of Arizona Film Library Tucson, Arizona 85721

Navajo Indian Rug Weaving

How a Navajo rug is made, from shearing the sheep through carding, spinning, looming, dyeing, and finishing.

Prod. by: Tad Nichols, 1944
Rent from: University of Arizona Film Library Tucson, Arizona 85721
Navajo Silversmith

jh, adult  10 min., color

Tom Burnside, Navajo silversmith, fashions a silver buckle from start to finish; other pieces are shown in detail.

Prod. by: Jack Breed, 1960

Rent from: Univ. of Arizona Film Library
Tucson, Arizona 85721

ORCO

Painting With Sand: A Navajo Ceremony

hs, coll.  10 min., color

Filming of the creation of a Navajo sand-painting as part of a healing rite; the significance of the ceremony in the tribal life of the Navajo is stressed.

Rent from: University of California Extension Film Library,
Berkeley 94720
Rental fee: (1969) $7.00 plus return postage

Purch. from: Encyclopedia Britannica Films
1709 Gramercy Place
Hollywood 90028

IMPCO

Northwest Indian Art

jh, sh  11 min., color

Study of the masks and carvings of the Pacific Northwest Indian tribes; how dance was used to animate the masks.

Rent from: Univ. of Illinois Film Library
Champaign, Illinois
Projections in Indian Art  sh, adult  8 min., color

Examples of Southwest Indian art including basketry, pottery, weaving, jewelry, and painting from Navajo, Apache, Pueblo, and other tribes.

Prod. by: University of Arizona Radio-TV Bureau 1959

Rent from: University of Arizona Film Library Tucson, Arizona 85721

Pueblo Arts  11 min., color

Pottery of the Pueblo Indians and how materials for both homes and pottery are obtained from the earth. Shows forming-method (coil), decoration, and firing of Pueblo pottery; how white man's standards have their effect.

Rent from: University of Illinois Film Library
Rental fee: $3.65 plus return postage

Purch. from: International Film Bureau
332 So. Michigan Avenue
Chicago, Illinois 60604
$120.00 color, $60.00 b & w

Pueblo Indian Pottery  jh, sh, coll.  14 min., color

Pottery-making as done by one Pueblo tribe; forming, glazing, and firing are demonstrated; work of this tribe is contrasted with that of other tribes.

Prod. Harold Ambrosch, 1954

Rent from: Washington State University Film Library
Pullman, Washington 99163
Rental fee: $6.40 to California

LACO, SBCO
Seminole Indians

10 min., color

A study of the Seminoles of the Florida Everglades; their houses, lives, and crafts, including basketry, beadwork and silver.

Prod. by: University of Minnesota

Rent or purch. from: International Film Bureau
332 So. Michigan Avenue
Chicago, Illinois 60604
Rental fee: $4.50
Sale price: $100.00

Timber and Totem Poles

10 min., color

Southeastern Alaska shown as the land of timber and totem poles through its National Forest and carvings made from the great trees.

LANH: $1.50

The Totem Pole

hs, coll. 27 min., color

The wood-carver's art of the Northwest Coast Indians (from Puget Sound to Alaska), as shown by their totem poles.

Rent from: Univ. of Calif. Film Library,
Berkeley 94720
Rental fee: $10.00 plus return postage

Totems

Totem poles as stone-age art; interpretation of symbols; totem dances in costume.

Rent from: International Film Bureau
332 So. Michigan Avenue
Chicago, Illinois 60604
Rental fee: $4.50
Weavers of the West 13 min., color

Describes the weaving of a Navajo rug, from shearing the sheep through dyeing, spinning, and weaving. It also shows other aspects of Navajo culture.

Rent from: New York University Film Library
26 Washington Place
New York
Rental fee: $4.00

FREE LOAN FILMS

Altars of Sand (Navajo Sand-Painting)

Shows a present-day Navajo artist making a sand-painting; discusses symbolism and its place in the ritual. Also shows modern wall-paintings based on the ancient designs.

Prod. & dist. by: University of Arizona
Tucson, Arizona 85721
No charge

Arts and Crafts of the Southwest Indians 20 min., color

Part I: The Navajos—their nomadic life, turquoise and silver jewelry and rugs.

Part II: The Pueblo tribes, such as the Zunis; silver work, baskets, and pottery.

Prod. and dist. by: Atchison, Topeka and Santa Fe Railway
Public Relations Department
Film Bureau
80 E. Jackson Boulevard
Chicago, Illinois
No charge.

ORCO, LBCS, LAPBL
Chucalissa Indian Crafts

Ancient arts and crafts of the Choctaw Indians of Tennessee; pottery-making, weaving, and basketry.

Available from: Tennessee Department of Conservation Educational Service
2611 West End Avenue
Nashville, Tennessee 37203
No charge except return postage
NOTE: Must be booked 10 months in advance

Navajo Sand Painters

Authentically filmed healing ritual using sand-painting; the painting is never kept but is destroyed at sundown.

Prod. and dist. by: Atchison, Topeka and Santa Fe Railway
Public Relations Department
Film Bureau
80 E. Jackson Blvd.,
Chicago, Illinois

The following two films were formerly obtainable through the Film Library of the Canadian Consulate General, 510 W. 6th Street, Los Angeles 90014. Write to them for information on current method of distribution.

Eskimo Artist: Kenojuak

A contemporary Eskimo graphic artist demonstrates her inspiration in nature and her unique method of making stone prints.

Prod. by: National Film Board of Canada
Haida Carver 12 min., color

An Indian stonecarver of the Queen Charlotte Islands in Canada; ancient legends of animals, chiseled in slate from a local mountain.

Prod. by: National Film Board of Canada

8 MM FILM LOOPS: NORTH AMERICAN INDIAN

Indians of California--Village Life jh 15 min., color

The Yokuts Indians and their skill at basketry; making woven baskets, boats, and even houses from the tule rushes. Steps in manufacture are shown.

Purch. from: International Communication Films (Div. of Doubleday) 870 Monterey Pass Road Monterey Park, California 91754
Sale price: $96.00 Super 8 mm

Pueblo Pottery-Making Series (4 loops) Tech. Std. 8 mm Silent Cart.

1. Shaping & Forming Object
2. Applying Slip and Polishing
3. Firing
4. Types of Pueblo Pottery

Purch. from: Harold C. Ambrosch
P. O. Box 3
Rancho Mirage, California
Pueblo Arts

11 min., color
Sound; Std. 8mm cart.

Shows building and decoration of a Pueblo pot
(coil method).

Purch. from: International Film Bureau
332 So. Michigan Avenue
Chicago, Illinois 60604

Indian Symbols for Prairie Animals

1½ min., color

Indian symbolism for animal forms; its importance
in Indian folklore.

Prod.: Walt Disney 1966

Purch. from: Doubleday Multimedia (International
Communication Films)
870 Monterey Pass Road
Monterey Park, California
Sale price: Std. 8 mm $15.00;
Super 8 mm $19.00
Films--MISCELLANEOUS

Masks
jh,--adult 12 min., color
Displays primitive and modern masks; discusses their use in various cultures, in ritual and drama.

Film Associates (Bailey)
11559 Santa Monica Boulevard
Los Angeles, California  90025

Rent from:  U.S.C. Film Library
           Los Angeles  90007
           Rental fee:  $6.00 plus return postage
            (special delivery)

Primitive Artists of Haiti  jh--coll.  11 min., color
Discusses the work of these artists related to their lives; shows artists at work.

Prod. by:  Benoitde Tonnancoup Films: EFB

Rent from:  Indiana University Film Library
            Bloomington, Indiana  47405
            Rental fee:  $3.40
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<td>IMPCO</td>
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<td>LACO</td>
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<td>LACS</td>
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<td>SBCO</td>
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<td>SLOCO</td>
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<td>VENCO</td>
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ABBREVIATIONS FOR CITY AND COUNTY SCHOOL DISTRICTS

IMPCO -- Imperial County School District
KERCO -- Kern County School District
LACO -- Los Angeles County School District
LACS -- Los Angeles City Schools
ORCO -- Orange County School District
PASCS -- Pasadena City Schools
RIVCO -- Riverside County School District
SBACO -- Santa Barbara County School District
SBCO -- San Bernardino County School District
SLOCO -- San Luis Obispo County School District
VENCO -- Ventura County School District
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Filmstrips--AFRICA

Africa: Musical Instruments, Textiles, Jewelry and Architecture

5 color-sound filmstrips revealing recently uncovered treasures of Africa's cultural heritage.

Warren Schloat Productions, Inc., Pleasantville, N. Y. 10570

African Art and Culture

3 sections, with record for each: Art History of Africa, Sculpture, and Masks.

Warren Schloat Productions, Inc., Pleasantville, N. Y. 10570 Sale price: $45.60

Filmstrips--IRAN (PERSIA)

Arts and Crafts of Iran 14 min.,
60 frames, sound
Persian arts and crafts from 1500 B.C. to present; paintings, textiles, ceramics and many other arts and crafts are shown. Preview kit available.

International Communications Foundation
9033 Wilshire Boulevard Beverly Hills

Persian Arts and Crafts 78 frames, sound
Persian artistic contributions to world culture from 1500 B.C. to the present; paintings, ceramics, and the decorative arts are shown.

Doubleday Multimedia
1371 Reynolds Avenue, Santa Ana, California 92705 $8.00
Sassanid Rock Carvings of Iran (550 B.C.) 40 frames

Herbert E. Budek Films and Slides
P.O. Box 307, Santa Barbara, California 93102

Filmstrip--AFGHANISTAN

Ancient Art from Afghanistan 2 filmstrips, 2 records

Treasures of the Kabul Museum in Afghanistan.

Bailey Films
11559 Santa Monica Boulevard
Los Angeles 90025

$7.00 per filmstrip
$5.00 per record
$1.00 script & teaching manual

Filmstrip--PAKISTAN

Crafts of Pakistan 63 frames, sound

Traditional crafts of Pakistan as practiced today:
rugs, copper, embroidery, and leatherwork.

Doubleday Multimedia
1371 Reynolds Avenue
Santa Ana, California

$8.00 incl. record

Filmstrips--INDIA

Art Under the Kushans (Gandharan) 44 frames
Art Under the Kushans (Mathura) 38 frames
Architecture of the Hindu Dynasties 51 frames
Sculpture of the Hindu Dynasties 50 frames
Indian Miniatures 43 frames

These 5 filmstrips available from:

Herbert E. Budek Films and Slides
P.O. Box 307
Santa Barbara, California 93102
Filmstrip--THAILAND

Thailand Temples, Centers of Culture

Study of the Buddhist temples of Thailand; their art treasures and ritual dances; influences of India and China.

Herbert M. Elkins Filmstrips
10031 Commerce Avenue
Tujunga, California 91042

Filmstrip--TIBET

The Art of Tibet--Painting

46 frames

Concepts of space and elements of design in Tibetan painting; regional developments and the influences of neighboring cultures.

The Tenth Muse Inc.
P.O. Box 814
Goleta, California 93017

Filmstrips--JAPAN

Art and Architecture in Japan (part of the "Japan" series)

Herbert M. Elkins Filmstrips
10031 Commerce Avenue
Tujunga, California 91042

$4.95

Art In Everyday Life In Japan (part of the "Japan" series)

Warren Schloat Productions, Inc.
Pleasantville, N. Y. 10570
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**Castles, Temples, and Shrines**

A history of feudal castles, Buddhist temples and Shinto shrines in Japan.

Herbert M. Elkins Filmstrips
10031 Commerce Avenue
Tujunga, California 91042

$7.00

**Japanese Art (10 sets, 40 frames each)**

Periods in Japanese art and architecture, from pre-history to the modern era.

Herbert E. Budek Films and Slides
P.O. Box 307, Santa Barbara, California 93102

**Masters of the Japanese Print (9 sets)**

1. Part 1, Early Period (17th and 18th century)
2. Part 2, Early Period (18th and 19th century)
3. Part 3, Period of Transition
4. Part 4, The Moderns
5 and 6. Hokusai
7 and 8. Hiroshige
9. Onshi
Masters of the Japanese Print (continued)

Photographed from the collection of the Art Institute of Chicago; 24-page manual written by Miss Margaret O. Gentles, Associate Curator of Oriental Art.

International Film Bureau
332 So. Michigan Avenue
Chicago, Illinois 60604

$7.50 per set
$30.00 for 4 sets

Filmstrips--NEW ZEALAND

Maori Art b & w, 48 frames (double frame, horizontal)

Carvings, weaving, painting, weapons and implements, ornaments and clothing of the Maori are illustrated.

Available on loan, free of charge, from:

New Zealand Embassy
19 Observatory Circle
N.W., Washington, D.C.  (give 2 weeks notice)

11 recordings of authentic Maori songs, music

and chants are also available free of charge.

Maori Sculpture of New Zealand 48 frames

Canoes, architecture and implements of the Maori of New Zealand.

Herbert M. Budek Films and Slides
P.O. Box 307
Santa Barbara, California 93102
Filmstrips—MEXICO

Arts and Crafts of Mexico

Encyclopedia Britannica Filmstrips
1709 N. Gramercy Place
Hollywood, 90028 California

50 frames

$6.00 class
questions included

Arts and Crafts of Mexico (Part 1)—from the Mexico series

Rug weaving, from wool-growing through all steps in the process—a family handicraft.

Herbert M. Elkins Filmstrips
10031 Commerce Avenue
Tujunga, California 91042

$4.95

The Aztec Empire

43 frames

A discussion of both the traditional and innovative aspects of Aztec civilization as they are revealed in the art and architecture of the culture.

The Tenth Muse, Inc.
P.O. Box 814
Goleta, California 93017

$8.00

The Highland Maya

41 frames

A historical treatment of the highland art and architecture of the Maya, and its change under the influence of its Mayan and Mexican neighbors.

The Tenth Muse, Inc.
P.O. Box 814
Goleta, California 93017

$8.00
History of Mexican Art (5 filmstrips)

1. Mayan Art (Chichen Itza): 51 frames
2. Mayan Art: 50 frames
3. Cuicuilco, Tula: 41 frames
4. Zapotec and Mixtec; Monte Alban and Mitla: 48 frames
5. Aztec and Pre-Aztec Civilizations: 51 frames

Price: $2.50 per filmstrip

Herbert E. Budek Films and Slides
P. O. Box 307
Santa Barbara, California 93102

The Lowland Maya

Architectural techniques and styles as well as the art and culture of the Lowland Maya (Yucatan Peninsula, Tabasco, Guatemala and Chiapas).

The Tenth Muse, Inc. $8.00
P. O. Box 814
Goleta, California 93017

Masterworks of Mexican Art

Sculpture, jewelry, ceramics, and painting of Mexico; 5 of the 6 filmstrips are of Pre-Columbian art.

Bailey Films
11559 Santa Monica Boulevard
Los Angeles, California 90025

$5.00 each
$54.00 complete set
$1.00 manual

The Mixtecs

Development of Mixtec artistic abilities is explored and discussed through their art, through
polychrome pottery, crystal carving, and gold work.

The Tenth Muse
P.O. Box 814
Goleta, California 93017

$8.00

Native Mexican Handicrafts
Jam Handy School Service, Inc.
2781 E. Grand Boulevard
Detroit, Michigan 48211

37 frames

$5.95

The Olmec Tradition

Emergence and characteristics of the Olmec style;
Olmec influence on later cultures of Mesoamerica.

The Tenth Muse
P.O. Box 814
Goleta, California 93017

$8.00

Pre-Columbian Architecture in Mesoamerica; Part I: Mexico

Functional and aesthetic aspects of Mesoamerican architecture, within the context of history and tradition of the area.

Pre-Columbian Architecture in Mesoamerica; Part II: The Maya

A discussion of the diversity of Lowland Mayan architecture within the context of the changing Mayan culture.

The Tenth Muse, Inc.
P.O. Box 814
Goleta, California 93017

$8.00 each part
Pre-Columbian Art in Mexico

An introduction and general survey of Pre-Columbian art as it appears in Mexico and among the Maya, from earliest known beginnings until the Spanish conquest.

The Tenth Muse, Inc. $8.00
P.O. Box 814
Goleta, California 93017

Teotihuacan

The culture of the great Pre-Columbian city of Teotihuacan (site of present-day Mexico City) as it is reflected in the art and architecture left to us.

The Tenth Muse, Inc. $8.00
P.O. Box 814
Goleta, California 93017

The Toltec Empire

The rise, expansion, and fall of the Toltec Empire, focusing on the cities of Tula and Chichen Itza.

The Tenth Muse, Inc. $8.00
P.O. Box 814
Goleta, California 93017

Yucatan, Land of the Mayas

Modern-day Yucatan, showing contrasts in the lives of Spanish, Mayan, and Mestizo peoples; weaving and jewelry-making are shown.

Doubleday Multimedia $8.00 (including record)
1371 Reynolds Avenue
Santa Ana, California 92705
The Zapotec Tradition

Growth and continuity of the Zapotec tradition from about 700 B.C. to the Spanish conquest; building of Monte Alban and Mitla.

The Tenth Muse, Inc. $8.00
P.O. Box 814,
Goleta, California 93017

Filmstrips—NORTH AMERICAN INDIAN
(Incl. ESKIMO)

Arts and Crafts of the Plains Indians

McGraw-Hill Co. (Contemporary Films)
1714 Stockton Street
San Francisco, California 94133

Arts and Culture of the American Indian

Warren Schloat Productions, Inc.
Pleasantville, N.Y. 10570

The Chumash

Discusses the culture of the Chumash Indians of the California coast, as seen through their art and artifacts.

The Tenth Muse, Inc.
P.O. Box 814
Goleta, California 93017

Eskimo Sculpture and Eskimo Prints 2 filmstrips, about 42 frames each

Encyclopedia Britannica Educational Corp. $6.00 each
1709 N. Gramercy Place
Hollywood, California 90028
Indian Crafts

Part of the "American Indian Life" series;
emphasis on how the form of each craft depends on the
natural resources of the area in which it is produced.

Herbert M. Elkins Filmstrips
10031 Commerce Avenue
Tujunga, California 91042
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PREFACE: SLIDE SOURCES

Probably the most flexible, easily stored and readily available visual aid in art teaching is the color slide; although it is more demanding of the teacher than either the film or sound filmstrip. If a teacher has a special interest in a particular area it is worth a good deal of trouble and money to try to amass a collection of pertinent color slides which are available when they are needed. The teacher should investigate possibilities for having slides made from book illustrations; such a service is sometimes available to graduate students through a college audio-visual department. They may also be made commercially at less cost than that of purchasing new slides. The audio-visual department of the teacher's own school district is usually able to supply her with the names of forms which can perform this service. Another relatively inexpensive source of slides are the slide-and-book sets listed in the following pages; one of these forms an excellent introduction to any given area, for the teacher who is relatively unfamiliar with it. The slide collection than then be expanded as the need arises.

Ideally, of course, the individual school should have an adequate slide collection which its teachers may use. The Art, History, and Social Science departments may find in the areas of primitive or tribal arts that slides can be purchased which can be used at various
times by all three departments; this factor may make the necessary funds easier to obtain. The school should also investigate its eligibility for Title I, II, or III funds with which to purchase slides and other visual aids; schools in "depressed" or minority areas can normally obtain such funds.

Slide quality is extremely variable. Most companies permit either previewing or return of slides within a given time period. If one is not familiar with the product of a particular firm it is best to restrict purchases to firms which permit previewing or refunds, in order to avoid disappointment.

The following listing of slide sources should prove useful to the teacher, the school, the district, or to the audio-visual center contemplating purchase.
Slide Sources--AFRICA

1. Lowie Museum of Anthropology
   103 Kroeber Hall,
   Berkeley, California 94720

   African Arts Color Slides: 4 sets of 25 slides each, representative of the several tribal areas covered in the African Arts show at the Lowie Museum, 1967.
   Description sheet available. Price: $16.00 per set.

2. Miniature Gallery
   60 Pashett Close,
   Long Ditton,
   Surrey, England

   African Negro Art: 110 slides
   Africa: 21 slides (from A.S. News list no. 12)

3. Museum & Laboratories of
   Ethnic Arts and Technology
   University of California
   Los Angeles, California 90024

   African Art Slides: Sets I & II
   Each set consists of 20 slides plus descriptive sheet. Masks, ancestor figures, other wood carvings.
   Price: $15.00 per set.

4. Ivor Protheroe
   2323 Bestal Avenue
   Los Angeles, California

   Sculpture of Black Africa (Fishman Collection):
   40 slides.
5. Prothmann Associates
2787 Milburn Avenue
Baldwin, Long Island
New York 11510

African Negro Art: 100 slides; description sheet available. Price: $1.20 to $1.70 each depending on quantity, and glass or cardboard mounts.

6. Delmore E. Scott Co.
2341 Cove Avenue
Los Angeles, California

African Sculpture: 42 slides of wood and metal sculpture and masks from a variety of African cultures; description sheet available.

132 W. 32nd Street
New York 10001

African Tribal Sculptures (Set 82)
African Tribal Sculptures (Set 83)
These 2 sets consist of 20 slides each and a pocket-size introductory text with 15 illustrations in color. Set: $3.95

Art of Africa: Set consisting of 32 slides and a Crown Art of the World hard-cover textbook. Price for the set: $10.95. Slides only: $5.95
8. The University Museum (Sales Dept.)
33rd and Spruce Sts.,

African Art; wooden and bronze masks and figures.

About 20 slides, described in catalog. Price: $.50 per slide; discounts on quantity purchases.

9. The University Prints
15 Brattle Street
Harvard Square
Cambridge, Mass. 02138

African Art: 150 slides, black-and-white.

Description leaflet available. Price: $1.25 each.

Slide Sources---PRIMITIVE ART

Delmore Scott Co.
2341 Cove Avenue
Los Angeles, California

Primitive Art, U.S.C. 1959: 44 slides of stone, wood, and pottery figures and artifacts from primitive cultures in Africa, Oceania, Mexico, and Central America; description sheet available.

Slide Sources---ASIAN (GENERAL)

1. Prof. Laurence Faucett, Slides
1742 Broken Rock Road
San Marcos, California 92069

Spread of Buddhist Art in the Orient: 50 slides, examples of Buddhist art (chiefly architecture and
sculpture) from India, China, Java, Thailand; from 3rd century B.C.

Oriental Art, Architecture and Archaeology

(list No. 8)

2. Joy and Walter Gross
   800 Latourell Way
   Vancouver, Washington

   Oriental Treasures: Sets of 5 to 10 slides each, composed of different views, detail shots, etc., of one work of art per set. There are 12 sets of Buddhist sculpture and 36 sets of paintings from China, Korea, and Japan. Price: $1.75 per slide, sold only in sets.

3. Museum of Fine Arts
   Boston, Mass. 02115

   Paintings and decorative pieces, mostly Japanese and Chinese, a few Indian; 43 slides available; price, $1.25 each--glass mounts, $.75 each--cardboard mounts.

4. Seattle Art Museum
   Seattle, Washington

   Slides of Museum's Asiatic collections: 15 Chinese, 4 Japanese, 11 Indian, 1 Persian. Price: 3 for $1.00 plus postage.
5. Universal Color Slide Co.
   132 W. 32nd Street
   New York 10001

   Art of China, Korea, and Japan: 25 slides
   correlated with Praeger paperback textbook by Peter Swann.
   Price: $7.95 per set.

   Art of Buddhism: 32 slides correlated with Crown hard-cover textbook. Price: $10.95 per set; slides only, $5.95. 16 supplementary slides available.

Slide Sources--CENTRAL ASIA

Universal Color Slide Co.
132 W. 32nd Street
New York 10001

   Ancient Arts of Central Asia: Set of 25 slides
   correlated with Praeger paperback textbook by Tamara Talbot Rice. Price for set: $7.95; slides only: $4.50.
   Additional slides are available; 88 for $13.50, or smaller numbers are available. Write for description list.

Slide Sources--IRAN

1. Prof. Laurence Faucett, Slides
   1742 Broken Rock Road
   San Marcos, California 92069

   Iranian, Turkish, and Moslem Indian art: 50 slides of miniature painting and book illustration, miscellaneous arts and crafts. Description list (no. 13) available.
2. I.V.A.C.
   37, Rue de Linthout,
   Brussels, Belgium

   7000 Years of Art in Iran: 89 slides of Iranian miniatures, artifacts, jewelry, bronzes, stone carvings and carpets. Price: $.40 or $.50 each.

3. Miniature Gallery
   60 Rushett Close
   Long Ditton
   Surrey, England

   Art in Iran: about 100 slides; descriptive list available. (A-S News No. 3)

   Ancient Iran: 24 slides; descriptive list available. (A-S News No. 7 & 12)

   Persian Art: 69 slides; descriptive leaflet available.

4. Prothmann Associates
   2787 Milburn Avenue
   Baldwin,
   Long Island, N. Y. 11510

   Ancient Iran: 21 slides and text by Edith Porada, boxed; sculpture, artifacts, utensils, bronzes, gold and ceramic pieces. Price: $15.00 per set.

5. Universal Color Slide Co.
   132 W. 32nd Street
   New York 10001

   Art of Ancient Iran: 32 slides plus Crown hardcover textbook. Price: $10.95 per set; slides only, $5.95
6. University Museum Sales Dept.
33rd and Spruce Sts.,

Individual slides (about 15) of pottery and gold
objects from ancient Iraq and Iran (2500 B.C. to 7th
century B.C.) Price: $.50 each.
Slide set: architecture, artifacts and pottery from the
excavations at Hasaulu, Iran, 9th century B.C. Price for
23 slides and lecture notes: $10.00

Slide Sources--SOUTHEAST ASIA

1. Ancora Productions
Lauria, 117, Apartado Correos 5085,
Barcelona 9, Spain

Thailandish Art: Temples of Bangkok, statues,
artifacts, etc. 4 sets available: $.35 each, discount
on quantity orders. Write for descriptive leaflet.

2. Miniature Gallery
60 Rushett Close,
Long Ditton
Surrey, England

Art of Thailand: 20 slides (A-S News no. 9)
Indochina: 21 slides (A-S News no. 12)

132 W. 32nd Street
New York 10001

Art of Burma, Korea, and Tibet: 32 slides plus
Crown hard-cover textbook. Price: $10.95 per set; slides
only, $5.95. Over 100 supplementary slides available;
write for description list.
Art of Indochina: 32 slides correlated with Crown hard-cover textbook; price, $10.95 per set; slides only, $5.95; about 150 supplementary slides available; write for description list.

Art of Indonesia: 32 slides plus Crown hard-cover textbook; price, $10.95 per set; slides only, $5.95.

Art of Southeast Asia: 25 slides correlated with Praeger paperback textbook by Philip Rawson.

Price: $7.95 per set; slides only, $4.50.

Slide Sources--INDIA

1. Prof. Laurence Faucett, Slides
   1742 Broken Rock Road
   San Marcos, California  92069

   Ancient Monuments of India, Java, and Cambodia:
   200 slides; descriptive list available on request.

   Mohammedan Art and Architecture in India:
   55 slides; write for descriptive list.

2. Miniature Gallery
   60 Rushett Close
   Long Ditton
   Surrey, England

   Art Treasures of India: 42 slides (A-S News no.12)
   India: 24 slides (A-S News no.12)
   Art of Gandhara: 21 slides (A-S News no.12)
3. Prothmann Associates
2787 Milburn Avenue
Baldwin, Long Island
New York 11510

**Art Treasures of India:** sets 1 and 2, 20 slides each; spans 5000 years of art in India; text by Jeannine Auboyer of the Guimet Museum, Paris. Price: $15.00 per set.

**India:** 21 slides; text by Hermann Goetz.
Price: $15.00 per set, boxed.

**The Art of Ghandara and Central Asia:** 21 slides; text by Jeannine Auboyer. Price: $15.00 per set, boxed.

**Indian Miniatures** (16th & 17th century); 20 individual slides.

132 W. 32nd Street
New York 10001

**Indian Art:** Paintings of the Himalayan States: 20 slides and paperback book with 15 illustrations in color; price (special) $4.93 per set.

**Indian Art:** Mughal Miniatures: 20 slides and paperback book with 15 illustrations in color; price (special) $3.95 per set.

**Art of India:** 32 slides correlated with Crown hard-cover textbook; price: $10.95 per set; slides only, $5.95. 50 supplementary slides available: $8.95.
5. Office of Foreign Area Studies
University of the State of New York
33 W. 42nd Street
New York 10036

A collection of slides produced under a Title VI Federal grant for Asian studies: 300 are of architecture and sculpture and 150 are of painting. Write for ordering information; may be available only in large quantities.

Slide Sources--CHINA

1. Chinese Information Service
3440 Wilshire Boulevard
#1218
Los Angeles 90095

These slide sets may be borrowed without charge; write for information.

Slide Set IV: Enamelled Porcelains: 16 slides of enamelled porcelains of the Ch'ing Dynasty.

Slide Set V: Paintings by T'ang Yin: 16 slides of paintings by the noted Ming Dynasty master; landscape, figure and flower paintings.

2. Prof. Laurence Faucett, Slides
1742 Broken Rock Road
San Marcos, California 92069

Ancient Chinese Art, Early Chinese Painting, and the Rise of Buddhist Art in China (list no.10): Paintings, bronze, jade, pottery and lacquer-ware from the collections of 6 prominent museums. 18th century B.C. through 19th century A.D. Price: $.75 each, cardboard mounts.
3. Miniature Gallery
60 Rushett Close
Long Ditton,
Surrey, England

Chinese Ceramics: about 200 slides of Chinese ceramics, from Neolithic to mid-18th century. Individual descriptions available in A-S News No. 16. $.45 each.

Introduction to Chinese Ceramics: 70 slides plus text; price: $35.10.

Chinese Art: 257 slides; write for descriptive leaflet.


4. William Rockhill Nelson Gallery of Art
4525 Oak Street
Kansas City, Mo. 64111

Art of China: 42 slides. Paintings, pottery, bronzes, and jade in the museum's collection. Descriptive list available; a few pieces from Japan, Persia, Mexico, and India are also on the list. Price: $.50 each, cardboard mounts.
5. Prothmann Associates
   2787 Milburn Avenue
   Baldwin
   Long Island, N. Y. 11510

   China: 21 slides, with accompanying text by

   Werner Speiser: pottery, sculpture, painting, ceramics
   and artifacts from 2nd century B.C. to mid-18th century A.D.
   Price: $15.00, boxed.

   Chinese Painting: 22 individual slides, 960 A.D.
   to 17th century.

6. Sandak, Inc.
   4 E. 48th Street
   New York 10017

   26 slides of Chinese painting, on tiles or silk;
   2nd to 7th century A.D. or Sung Dynasty. Price: $1.50
   each (less than 25); $1.25 each (25 or more).

7. Delmore E. Scott Co.
   2341 Cove Avenue
   Los Angeles

   Pieces in the T'ang Exhibition, Los Angeles County
   Museum of Art: about 60 slides of works from the 8th to
   10th century A.D.; paintings, stone carvings, bronzes,
   pottery, artifacts. Descriptive list available.

8. Universal Color Slide Co.
   132 W. 32nd Street
   New York 10001

   Chinese Art: slide and book sets, 20 slides and
   paperback book with 15 illustrations in color; price:
   $3.95 per set (special).
Chinese Art I (to T'ang)
Chinese Art II (5 dynasties)
Chinese Art III (the South and Yuan)
Chinese Art IV (Ming and T'sing)
Art of China: 32 slides plus Crown hard-cover textbook; price: $10.95 per set; slides only, $5.95.
Additional slides available.
Art of Chinese Landscape: same as above.

9. The University Museum
33rd and Spruce Sts.,

Chinese Art: about 50 slides available: bronze, pottery and jade of 3rd century B.C. to 20th century A.D.
Price: $.50 each.

Slide Sources—JAPAN

1. Consulate General of Japan
Suite 1204
510 W. Sixth Street
Los Angeles, California 90014

Buddhist Statues of Japan: 12 slides

Ukiyo-e Series (Japanese Woodblock Prints)
Outline history of Ukiyo-e—1; 10 slides
Outline history of Ukiyo-e—2; 10 slides
Harunobu; 10 slides
Kiyonaga; 9 slides
Utamaro; 10 slides
Sharaku; 10 slides
Hokusai; 10 slides
Hiroshige; 10 slides

All these slides may be borrowed without charge.

For information write to the address above.

2. Prof. Laurence Faucett, Slides
   1742 Broken Rock Road
   San Marcos, California 92069

   Japanese Art and Architecture: Buddhist and Shinto architecture, relics, artifacts, masks, lacquer work and painting from the 7th century to contemporary times.

   Price: $.75 each, cardboard mounts. 150 slides available.

   Japanese color prints of Hiroshige and Hokusai.

   260 slides available; write for descriptive list.

3. Gaaken Co., Ltd.
   Central P.O. Box No. 97
   Tokyo, Japan

   History of Japanese Fine Arts: 10 sets of slides

   1. Prehistoric and Proto-Historic

   2. and 3. Early Historic Periods (Suiko, Nara, Heian)

   4. and 5. Medieval Periods (Kamakura, Muromachi)

   6. and 7. Early Modern Periods (Momoyama, Edo)

   8. and 9. Modern (1868-1944)

   10. Contemporary (1945 - )

   Prices: (1963) Complete set, 200 slides, $40.00;
1 box, 20 slides: $4.00

Also: 12-slide sets on:

1. Buddhist statues of Japan
2. Prints by Hokusai
3. Prints by Utamaro
4. Prints by Hiroshige
5. Ceramics of Japan

Price: $1.70 per set.

4. Miniature Gallery
   60 Rushett Close,
   Long Ditton
   Surrey, England


5. Prothmann Associates
   2787 Milburn Avenue
   Baldwin, L.I. N.Y. 11510

   Ancient Buddhist Paintings (and others) from Japan, 7th to 19th century. 26 slides; write for description sheet.

6. Sandak, Inc.
   4 E. 48th Street
   New York 10017

   Japanese Painting: on paper and silk, 7th through 19th century. 150 slides available.
132 W. 32nd Street
New York 10001

Japanese Art I, II, III, and IV: 4 sets of 20 slides each plus paperback introductory text with about 15 illustrations in color. Price: $3.95 per set (special)

Art of Japan: 32 slides plus Crown hard-cover textbook. Price: $10.95 per set; slides only, $5.95.

Slide Source---KOREA

Delmore Scott
2341 Cove Avenue
Los Angeles, California

Masterpieces of Korean Art: 46 slides of Korean art: painting, pottery, metalwork, decorative arts.
Write for descriptive list.

Slide Sources---OCEANIA

1. Museum Shop
   Philadelphia Museum of Art
   P.O. Box 7646
   Philadelphia 19101

   Australian art: 22 slides of aboriginal bark paintings.

2. Universal Color Slide Co.
   132 W. 32nd Street
   New York 10001

   Art of the South Sea Islands: 32 slides plus Crown hard-cover textbook; price: $10.95 per set; slides only, $5.95.
3. The University Museum
33rd and Spruce Sts.,

22 slides of Oceanic art from New Guinea and other islands. Descriptions in catalog. Price: $.50 each.

Slide Sources—PRE-COLUMBIAN MEXICO, CENTRAL AND SOUTH AMERICA

1. Herbert E. Budek Films and Slides
P.C. Box 307,
Santa Barbara, California 93102

Mayan Art (Chichen Itza): 51 slides
Mayan Art: 50 slides
Cuicuilco, Tula: 41 slides
Zapotec and Mixtec; Monte Alban and Mitla: 48 slides
Aztec and Pre-Aztec Civilizations: 51 slides
Price: $10.00 per set.

2. I.V.A.C.
37, Rue de Linthout,
Brussels, Belgium

Peruvian art: 71 slides, mostly gold and silver work, also ceramics and feather garments. Price: $.50 ea. U.S.

3. Miniature Gallery
60 Rushett Close,
Long Ditton
Surrey, England

South American Indian Art: 20 slides, mostly Peruvian pottery.
Peruvian Art: 70 slides, gold and silver work, ceramics and featherwork.

Art of Ancient Peru: 137 slides, from the Dr. Block coll.

Pre-Columbian America: 24 slides

Price: $.45 each; write for descriptive leaflets.

4. Prothmann Associates
2787 Milburn Avenue
Baldwin, Long Island,
New York: 11510

Pre-Columbian America: slide set (21 slides)
with text by Sir Leonard Wooley. Central and South America, mainly Mexico, Costa Rica and Peru. Price:

$15.00 per set, boxed.

5. Delmore Scott Co.
2341 Cove Avenue
Los Angeles, California


6. Universal Color Slide Co.,
132 W. 32nd Street
New York 10001

Mexican Art (sets A & B are Pre-Columbian):
sculpture, architecture, jewelry, weaving, and featherwork.
An overview of Pre-Columbian Mexican art prepared by Prof. James Neuter, University of Mexico. Price: 36 slides, $5.95

Art of Ancient America: 32 slides plus Crown hard-cover textbook. Price: $10.95 per set; slides only, $5.95

Ancient Arts of the Americas: 25 slides plus Praeger paperback textbook by G.H.S. Bushnell. Price: $7.95 per set; slides only, $4.50. Large collection of supplementary slides available; write for descriptive list.

7. The Tenth Muse Inc.
P.O. Box 814
Goleta, Calif. 93017

All subjects listed for this firm in the Filmstrip section (pp. 70-74) are also available in slide form, glass or cardboard mounts. Average 42 slides per set: $15.00 per set, cardboard; $30.00 per set, glass.

8. The University Museum
Sales Department
33rd and Spruce Sts.

1. Pre-Columbian Art in the Museum’s collection: about 225 slides of gold, pottery, textiles and ornaments from Mexico, Central and South America. Price: $.50 each. Write for catalog with descriptions.

2. Tikal, Guatemala: archaeological investigation of an important Maya site. 30 slides and lecture: $13.00
3. Art of the ancient Maya: objects lent by the National Museum of Guatemala. 33 slides and lecture: $13.00

Slide Sources—NORTH AMERICAN INDIAN (Including ESKIMO)

1. Miniature Gallery
   60 Rushett Close
   Long Ditton
   Surrey, England

   North American Indian Art:
   Part I: Southwest; 288 slides
   Part II: Northwest Coast; 201 slides
   Part III: Western Plains and Eastern Tribes; 136 slides

   Write for descriptive leaflet.

2. Sandak, Inc.
   4 E. 48th St.
   New York 10017

   This firm has a large selection of American Indian slides; write for catalog—"American Indian Art".

3. University Museum
   Sales Department
   33rd and Spruce Sts.

   Alaskan Indian and Eskimo art: about 20 slides of objects of ivory, wood and animal skins. Write for descriptive catalog.
ADDITIONAL SOURCES OF SLIDES

1. For teachers living within a reasonable distance of the Los Angeles County Museum of Art, the Museum maintains a Slide Rental Library from which slides may be borrowed at a cost of $2.00 per 50 slides per week. Slides may be picked up at the Museum between 10 a.m. and 5 p.m., Tuesday through Friday. There are some 40,000 slides available, many of which are of the non-European arts.

2. For teachers in the Santa Barbara area, the Santa Barbara Museum of Art maintains an outstanding slide loan service, free of charge. Slides may be borrowed for an 8-day period by any teacher in Santa Barbara County. An exceptionally large proportion of the available slides are in non-European arts; for example, there are about 450 slides of Japanese art and 350 of Pre-Columbian Mexican art; India, Persia, Oceania, South America, China, Korea, and Cambodia are also represented in the collection. Teachers of this area are urged to take advantage of this exemplary resource.
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PREFACE: BOOKS

The number of books available in the non-European arts is fortunately growing into gigantic proportions. The ones listed here can only be a representative selection of some of the standard works in each subject area. Most have been selected by professors who are specialists in the area as required or suggested reading in college courses on the subject.

Two types of books are listed: those with good introductory texts, chiefly for teacher reference; and those with good illustrations for student reference or for use with the opaque projector. Very scholarly, detailed and critical works are not listed, although many teachers may be interested in pursuing them. These can be found in the bibliographies of the standard or introductory works that are listed.

If a teacher is not expert on a given subject, the illustrations in a specific book will probably be more useful to her if complete information on each illustration is provided on the same page, rather than elsewhere in the book. I have therefore indicated, wherever possible, whether this is the case.

Along with the books for each area, I have also listed a number of exhibition catalogs which have been published by museums in connection with major shows. These are usually priced considerably lower than hardcover
considerably lower in price than hardcover books and are useful because they contain many large illustrations and usually an excellent concise introduction by some expert in the field. They may normally be obtained by writing to the museum under whose auspices they were published.
Art Institute of Chicago, **Primitive Art in the Collections of the Art Institute of Chicago** (catalog)
Chicago, Art Institute, 1965

After a short introduction by Allen Wardell, curator, the remainder of the book consists of 80 photographs (a few in color), with accompanying identification, of pieces from Mexico, Central and South America, Oceania, and Africa.

**Book size: 8 x 10 in.**

Christiansen, Erwin O., **Primitive Art**
N. Y., Bonanza Books (Viking Press), 1955

Each geographical area is discussed in terms of geography, anthropology, psychology and artistic approach, with illustrations grouped together within the section, each having accompanying brief description. There are a total of 336 plates, many in color. Text reviewed by Paul Wingert.

364 pp., **Book size: 10 x 11 in.**

De Menil, Dominique, **The De Menil Collection of Primitive Art**
N. Y., Museum of Primitive Art, 1962

After a short and interesting introduction by Dominique De Menil, there are 71 large black-and-white photographs of works from Oceania, Africa, and the
Americas. Material, location, and size of each piece is given with the photograph. Useful for the opaque projector or classroom reference.

Book size: 9 x 11 in.

Ethnic Art Gallery, Masterpieces from the Sir Henry Wellcome Collection at U.C.L.A. (catalog)
Berkeley, University of California Press, 1965

A 162-page catalog mostly consisting of full-page black-and-white photographs of pieces from the collection which includes objects from Africa, Oceania, and the Americas. Descriptions of the objects are not given on the same page.

Book size: 6 x 9 in.

Fraser, Douglas, Primitive Art

A standard introductory work; well-illustrated with 183 photographs, many in color and accompanying the text. Dr. Fraser discusses the art work in relation to the life and character of each people or tribe. Africa, Southeast Asia, Oceania, and the Americas are all included.

312 pp., Book size: 6 x 8 in.
Museum of Primitive Art, Masterpieces in the Museum of Primitive Art (catalog)
N. Y., Museum of Primitive Art, 1965

Very short introduction (no author given) to the various regions, followed by the descriptions of objects in the following photo section. 132 black-and-white photographs with no accompanying information.

Book size: 6 x 7 in.

Trowell, Margaret and Hans Nevermann, African and Oceanic Art
N. Y., Harry N. Abrams, Inc., 1968

Pages 1-200 are on Africa, written by Margaret Trowell; pages 204-258 on Oceania, written by Hans Nevermann. There are good photographs (many in color) on nearly every page, illustrating the text.

258 pp. Book size: 8 x 9 in.

Wingert, Paul S., Primitive Art, Its Traditions and Styles
N. Y., Oxford University Press, 1962

A standard and scholarly introduction to the entire field of primitive art. Wingert discusses motivations, functions, and meanings of the art of various traditions, and compares the arts of Africa, Oceania, and the American Indian. 123 black-and-white photographs accompany the text.

African Arts (Arts d'Afrique) (periodical)
Los Angeles, U.C.L.A., African Studies Center

Teachers interested in the field should acquaint themselves with this beautifully illustrated periodical; both by reviewing back issues and keeping up with current ones.

Beier, Ulli, African Mud Sculpture

An interesting work on a relatively unrecognized aspect of African art: large sculptures, formed of mud, made for ceremonial purposes, with no attempt at preservation. Beier gives an excellent short commentary on the total spirit of African art. There are 77 black-and-white photographs of the sculptures, mostly full-page.

96 pp. Book size: 9½ x 9½ in.

Bodrogi, Tibor, Art in Africa
N. Y., McGraw-Hill, 1968

Concise and factual text, organized by geographical regions; there are also helpful diagrammatic maps of Africa. 191 full-page black-and-white photographs, 8 in color, each with explanatory notes.

Book size: 8 x 10 in.
Elisofon, Eliot, *Sculpture of Africa*
N. Y., Frederick A. Praeger, 1958

A very large book consisting mostly of full-page black-and-white photographs, arranged by tribes, with full information accompanying each photo. There are also short introductions to each of the three geographical regions covered (Western Sudan, Guinea Coast, the Congo) written by William Fagg.

251 pp. Book size: 10 x 14 in.

Fagg, William, *Nigerian Images*
N. Y., Frederick A. Praeger, 1963

The subject of Nigerian sculpture is treated by means of a concise text by a noted authority and a large number (144) of black-and-white photographs, each with full commentary.

124 pp. plus additional plates

Book size: 9 ½ x 12 in.

Fagg, William, *Tribes and Forms in African Art*
N. Y., Tudor Publishing Co., 1965

An illustration of the separateness of 122 African tribal styles (Fagg points out that this is an arbitrary number). A short general introduction is followed by 122 full-page black-and-white photographs, with tribal name
and commentary on facing page. An excellent introduction to African form-concepts by a noted authority.

Book size: 9 x 11 in.

Leiris, Michel and Jacqueline Delange, *African Art*
London, Thames and Hudson, 1968

This book is noteworthy for the number (444) and quality of its photographs, many full-page and in color, accompanying the text, which is concise.

380 pp. Book size: 8½ x 11 in.

Leuzinger, Ely, *Africa: The Art of the Negro Peoples*

An authoritative text well-illustrated with line drawings and 53 full-page color photographs.

211 pp. plus maps, notes, bibliography, etc.

Meauze, Pierre, *African Art--Sculpture*
N. Y., World Publishing Co., 1968

A large and beautifully illustrated book; the text is divided into an introduction to African aesthetics in general, an historical survey, a study of materials and techniques, and an examination of styles. Large color plates are found facing each of the 135 pages of the text. Following this are 79 additional pages of black-and-white photographs with accompanying description of each piece.

216 pp. Book size: 10 x 13 in.
Segy, Ladislas, *African Sculpture*
N. Y., Dover Publications, 1958

A 34-page general introduction to the subject is followed by 163 full-page black-and-white photographs, individually identified on each page. This inexpensive paperback book by a noted authority would be an excellent introductory reference to own.

Segy, Ladislas, *African Sculpture Speaks*
N. Y., Hill and Wang, 1969

A standard work on the subject by a noted expert, recently revised. 436 photographs accompany the text.

315 pp.

Sweeney, James Johnson (ed.), *African Negro Art* (catalog)
N. Y., Museum of Modern Art, 1966

A catalog published for the exhibition held at the Museum in 1966. The 21-page introduction by J. J. Sweeney is followed by 94 black-and-white photograph of items in the exhibition.

Book size: 7½ x 10 in.

Wingert, Paul C., *Sculpture of Negro Africa*
N. Y., Columbia University Press, 1950

A concise and clearly written introduction to the subject, arranged by geographical regions. There are
110 black-and-white photographs, mostly full-page, briefly identified; also a number of small line drawings in the margins of the text.

78 pp. plus plates
Artibus Asiae (Periodical)
Switzerland, Ascona Publishers

Those interested in the Asian Arts should become familiar with this illustrated quarterly published by the Institute of Fine Arts and dealing with Asian art and archaeology.

Munsterberg, Hugo, Art of the Far East
N. Y., Harry N. Abrams Inc., 1968

A pictorial introduction to the arts of China, Korea and Japan; its 264 pages primarily consist of photographs with descriptive captions. Useful in the classroom as a visual resource.

264 pp.

Rice, Tamara Talbot, Ancient Arts of Central Asia
N. Y., Frederick A. Praeger, 1965

An interesting discussion of an area where Eastern and Western artistic influences met, in the central plains of Asia, as first the nomadic warring tribes and then the influences of various religions had their effects on the artistic development of the area.
Lee, Sherman E., *A History of Far Eastern Art*

N. Y., Harry N. Abrams, 1964

A standard and comprehensive work on Oriental art, profusely illustrated in both color and black-and-white; the photographs accompany the text. A very extensive bibliography is found on pp. 499-511.

527 pp.  

Book size: 9 x 12 in.

Swann, Peter, *Art of China, Korea, and Japan*

N. Y., Frederick A. Praeger, 1963

A good introductory work by a noted author, tracing the close relationships among the arts of these three countries. Well-illustrated although the photographs are necessarily rather small, because the book is a large paperback.

Book size: 6 x 8 in.
BOOKS--INDIA

Boston Museum of Fine Arts, The Arts of India and Nepal: The Nasli and Alice Heeramanneck Collection (catalog)
Boston, Mass., The Museum of Fine Arts, 1966

The catalog of the touring exhibition of 1966-67; parts of the collection may now be seen at the Los Angeles County Museum of Art, as they were subsequently donated to the Museum. There were 283 items in the exhibition and most of them are photographed in this catalog, with accompanying commentary. There is also a short introduction to each historical period.

185 pp. Book size: 8 x 9 in.

Coomaraswamy, Amanda K., History of Indian and Indonesian Art
N. Y., Dover Publ., 1965 (not revised from 1927 ed.)

A comprehensive overview of the field by the noted Indian authority. There are 400 black-and-white plates, mostly rather small, located at the end of the book and briefly identified.

295 pp. Book size: 7 x 9 in.

Goetz, Hermann, India: Five Thousand Years of Indian Art
London, Methuen, 1959

An authoritative introductory work on the art of India. About 75 color plates, many full-page, accompany the text. 241 pp. Book size: 7 x 9 in.
Hallade, Madeleine, *Gandharan Art of North India*
N. Y., Harry N. Abrams (no date)

A profusely illustrated book; 179 black-and-white photos and 24 color plates accompany the text, many full-page size and with excellent detail. This particular area of Indian art is somewhat controversial and it might be well to compare the opinions in the text with those in another work on the same subject.

227 pp.  
Book size: 10 x 11½ in.

Kramrisch, Stella, *The Art of India*
N. Y., Phaidon Pub. 1965

There are 50 pages of concise and informative text followed by 184 black-and-white illustrations, briefly identified. There are also 8 color plates accompanying the text.

228 pp.  
Book size: 9 x 12 in.

Rowland, Benjamin, *The Art and Architecture of India*

A valuable reference work by a recognized authority in the field; the illustrations are in a separate section from the text, briefly identified.

272 pp. of text; 216 p. of illustrations. (b & w)

Book size: 7½ x 10 in.
Zimmer, Heinrich R., *The Art of Indian Asia*
N. Y., Pantheon Book, 1964

This book is in two volumes, the second consisting entirely of plates. There is a comprehensive and detailed text of 387 pages in Volume 1, not illustrated; Volume 2 contains 614 black-and-white illustrations, briefly identified.

Book size: 9 x 12 in.
BOOKS--CHINA

Ashton, Sir Leigh and Basil Gray, Chinese Art
London, Faber and Faber, 1953

A concise overview, well-illustrated, with
detailed commentary accompanying each picture. 144 black-
and-white plates, mostly full and half page.

Cahill, James, Chinese Painting
Switzerland, Albert Skira, 1960

A profusely illustrated and clearly written
introduction to Chinese painting. Over 90 photographs in
color.
211 pp. Book size: 10 x 11 in.

Cameron, Alison Stilwell, Chinese Painting Techniques
Rutland, Vermont. Charles E. Tuttle Co., 1968

A useful introduction to the traditional painting
techniques of China, sensitively written by a Chinese-born
American woman who studied painting extensively with
leading teachers in China. Step-by-step instructions are
given, and the philosophy behind Chinese painting is
briefly explored. Good illustrations and diagrams.
220 pp. Book size: 10 x 10 in.
Chiang Yee, _The Chinese Eye_
London, Methuen

Chinese painting seen from the Chinese point of view; Chinese philosophy forms the nucleus of the book. An excellent and non-technical introduction to Chinese thought. 23 full-page black-and-white illustrations.
239 pp. Book size: 5 x 7 in.

Grousset, Rene, _Chinese Art and Culture_
London, A. Deutsch, 1959

A scholarly overview with emphasis on the history of China as reflected in her art. 64 black-and-white and 17 color illustrations, full-page.
331 pp.

(No author) _Horizon Book of the Arts of China_
N. Y., American Heritage Publishing Co., 1968

384 pp. Book size: 9½ x 12½

Mai-Mai Sze, _The Tao of Painting_
N. Y., Pantheon Books, 1963

A work built around a translation of the classic Chinese Mustard-Seed Garden Manual of Painting (The Chieh Tzu Yuan), published between 1679 and 1701, and used ever
since as an instruction manual by Chinese painters. The author has added an introductory essay setting forth the basic aims and ideas of Chinese painting, and there are supplementary reproductions of Chinese paintings now in American collections. All the brushstrokes and ways of painting traditional Chinese subjects are diagrammed. This work is basic to an understanding of Chinese painting and is the best "how-to-do-it" book on Oriental brush-painting one could own.

637 pp. 

Book size: 10 x 10 1/2 in.

Sickman, L., and A. Soper, Art and Architecture of China

A comprehensive reference work on Chinese art and architecture; the illustrations are in a separate section following the text and are only briefly identified.

Book size: 7 1/2 x 10 in.

Siren, Osvald, The Chinese on the Art of Painting
N.Y., Schocken Books, 1963

Throughout the history of Chinese painting the artists, who were generally educated and cultivated gentlemen, have commented on their works and on life and philosophy in general; this book quotes a number of these observations, and Siren adds his own comments. There are 21 black-and-white full-page plates.

261 pp. 

Book size: 5 x 8 in.
Siren, Osvald, Chinese Painting

A monumental work in 7 volumes treating the entire history of Chinese painting in detail. Volumes 1 through 5 consist entirely of text with few illustrations, but Volume 6 consists entirely of 464 full-page black-and-white plates of Chinese painting of all periods.

250-300 pp., per volume   Book size: 9 x 11 in.

Speiser, Werner, The Art of China
N. Y., Crown Publishers, 1961

An interestingly written overview of the history of art in China; the author attempts to analyze the spirit of each successive epoch. About 60 illustrations, not large but in full color, of fine quality, and accompanying the text.

229 pp.   Book size: 7 x 9 in.

Swann, Peter, Chinese Monumental Art
N. Y., Viking Press, 1963

An interesting work on the great stone reliefs, statues, and paintings found in China's temples and palaces. 157 large photographs, some in color, accompany the text.

260 pp.   Book size: 9 1/2 x 11 in.
BOOKS—JAPAN

Davidson, J. Lercy, *Japanese Art in America* (catalog)
Claremont, California  Scripps College, 1960

The catalog of the comprehensive exhibition of American-owned Japanese art at the Scripps College Lang Art Galleries in 1960. There is a 5-page introduction by Professor Davidson followed by 34 pages of black-and-white photographs of works in the exhibition; descriptions are in a separate section. There are chiefly paintings, also some ceramics, sculpture, lacquerware, textiles, and metalwork.

Book size: 8½ x 11 in.

Kidder, J. E., *Birth of Japanese Art*
N. Y., Praeger, 1965

Japanese art from the Stone Age cultures through the Haniwa Period, written by a noted historian of the early periods of Japan. 75 full-page illustrations, many in color, of art of the era. There are also a number of smaller photographs at the end of the book, with notes on each.

200 pp.
Michener, James A., *Japanese Prints*

After a brief introduction and a short commentary on the early prints, Michener discusses the work of each artist separately except for what he calls "Minor Masters" and "The Moderns," which are grouped. There are several full-page reproductions of each artist's work, many in color, totaling over 250 with notes on each. A comprehensive but not overly technical work.

250 pp. Book size: 10 x 12 in.

Münsterberg, Hugo, *The Arts of Japan*
Rutland, Vt., C. E. Tuttle Co., 1957

A clearly written and well-illustrated introduction to the subject by a noted authority. 109 black-and-white and 11 color plates accompany the text; most are full-page.

201 pp. Book size: 7 x 10 in.

Paine, Robert T. and Alexander Soper, *The Art and Architecture of Japan*
Baltimore, Maryland, Penguin Books, 1955

An authoritative reference work on the subject; illustrations are at the end of the book and only briefly identified.

274 pp. of text; 173 of illustrations Book size: 7½ x 10 in.
Saito, Ryukyo, *Japanese Ink-Painting*
Rutland, Vermont  Chas. E. Tuttle Co., 1959
Lessons in Suiboku technique by a Japanese master of brush-painting. Step-by-step instructions are given and clearly diagrammed.

N. Y., Harry N. Abrams Inc., 1969
Following a 6-page introduction to the art of the Japanese print by Harold E. Stern, there are 163 full-page reproductions of Japanese prints, mostly in full color. Opposite each is an informative and detailed text by Dr. Stern.

308 pp.  Book size: 9 x 11 1/2 in.

Swann, Peter C., *The Art of Japan*
Japanese art from the Jomon (earliest) period to the Tokugawa (ending in 1868). 60 color plates and 62 black-and-white photographs accompany the text.

238 pp.  Book size: 7 x 9 in.
Swann, Peter C., *An Introduction to the Arts of Japan*

An introductory text by one of the world's foremost authorities. The black-and-white illustrations are not large but numerous and are interwoven with the text to clarify and give examples.

213 pp. Book size: 7½ x 10 in.
BOOKS--OCEANIA (INCLUDING AUSTRALIA)

Bodrogi, Tibor, Oceanian Art
Budapest, Hungary Corvina Press, 1959

A concise 36-page introduction to the arts of Melanesia, Polynesia, Micronesia, and Indonesia is followed by 170 full-page plates, some in color, of the arts and artifacts of each culture. These objects are identified only as to area, material used, and color (if black-and-white).

Buchler, Alfred, Terry Barrow and Charles P. Mountford, The Art of the South Sea Islands

The geography, customs, and social organizations of Oceanic peoples are discussed as well as their art styles; there are short sections on New Guinea and Australia. Illustrated with about 60 full-page color plates and 94 small line drawings accompanying the text.

225 pp. Book size: 7 x 8 in.
Elkin, A. P., and Catherine and Ronald Berndt, *Art in Arnhem Land*
Melbourne, Australia F. W. Cheshire, 1950

A short but comprehensive survey of aboriginal art in Northern Australia, by a professor of anthropology at the University of Sydney. There are 19 color plates and numerous black-and-white photographs accompanying the text.

123 pp. Book size: 7 x 9½ in.

Linton, Ralph and Paul S. Wingert, *Arts of the South Seas*
N. Y., Museum of Modern Art, 1946

A study of the four main artistic and geographical divisions: Polynesia, Melanesia, Micronesia, and Australia. Most of the 196 pages have accompanying black-and-white photographs, some full-page.

195 pp. Book size: 7 x 9 in.

McCarthy, Frederick David, *Australian Aboriginal Decorative Art*
Sydney, Australia Trustees of the Australian Museum, 1958

A short but valuable work on aborigine decorative art, containing 52 photos with fine detail. Would be useful for a unit on symbolism or repeat designs.

60 pp. Book size: 7 x 9½ in.
Mountford, Charles P., *Aboriginal Art from Australia* (catalog) 


The catalog of the 1966 exhibition lent to the Worcester museum by the National Gallery of South Australia at Adelaide. Introduction by Charles P. Mountford. Good full-page illustrations.

96 pp.

Newton, Douglas, *New Guinea Art in the Collection of the Museum of Primitive Art* 

N. Y., Museum of Primitive Art, 1967

A brief introduction, with maps, by Douglas Newton, to the areas and peoples represented, is followed by 132 black-and-white photographs of the objects in the collection, not identified except by reference numbers.

Book size: 6 x 8 in.

Wingert, Paul S., *Art of the South Pacific Islands* (catalog) 

N. Y., The Beechhurst Press, 1953

The catalog of the exhibition held at the De Young Museum in San Francisco in 1953. A 30-page introduction by Paul S. Wingert is followed by 102 black-and-white photographs; information on each is given separately in a center section.

Book size: 7½ x 10½ in.
BOOKS--PRE-COLUMBIAN ART
(MEXICO, CENTRAL, AND SOUTH AMERICA)

Anton, Ferdinand; and Dockstader, Frederick J.,
Pre-Columbian Art and Later Indian Tribal Arts
N. Y., Harry N. Abrams, Inc., (no date)

An overview of Pre-Columbian art in Mexico and South America, with a shorter section on North American tribal arts. Excellent color photos accompany the text; maps are also helpful.

Bennett, Wendell C., Ancient Arts of the Andes (catalog)
N. Y., Museum of Modern Art, 1966

Published on the occasion of the exhibit of the same name at the Museum in 1966; more informative than many catalogs as it contains short summaries and commentaries on all the various cultures of Pre-Columbian Peru and the other Andean countries, by one of the foremost South American archaeologists of the world. Geography, agriculture, mode of life, religious, and social customs are all discussed as well as the art forms. 208 black-and-white photographs of pieces in the exhibit, many full-page size.

Book size: 7 x 10 in.
Bernal, Ignacio, 3000 Years of Art and Life in Mexico  
N. Y., Harry N. Abrams, Inc., 1969  
Mexican art and life of the past 3000 years as reflected in the collections of the famous National Museum of Anthropology in Mexico City. Introductory text by Bernal gives an overview of the many cultures in Mexican history. There are 171 photos (26 in color), with accompanying descriptive data, of halls and individual pieces at the Museum.  
216 pp.  

Bushnell, G. H. S., Peru  
N. Y., Frederick A., Praeger, 1963  
The story of Pre-Columbian Peru, told from the archaeologist's viewpoint, with much discussion of the arts as they provide clues to the life of the people. There are 71 black-and-white plates of arts and architecture located at the back of the book and briefly identified.  

Book size: 6 x 8 in.
Disselhoff, H. D. and S. D. Linne, The Art of Ancient America

N. Y., Crown Publications, 1960

Factual and descriptive text on the art of Central and South America; 60 full-page color plates and 150 line drawings accompany the text.

274 pp. Book size: 5 x 7 in.

Dockstader, Frederick J., Indian Art in South America

Greenwich, Conn., N. Y. Graphic Society, 1967

A profusely illustrated work on the art of Peru and other South American countries; the historical text of 56 pages is followed by 250 plates, many in color and each with a complete commentary.

Book size: 10 x 11 1/2 in.

Gamboa, Fernando, Masterworks of Mexican Art (catalog)

Los Angeles, Calif., Los Angeles County Museum of Art, 1963

The catalog of the large and comprehensive exhibition held at the Museum in 1963-64. A useful introduction and text by Fernando Gamboa precedes each historical period of Mexican art, followed by black-and-white photographs of objects of the period. Each photo is identified on the same page and described more fully elsewhere in the catalog.

291 pp. Book size: 6 x 9 1/2 in.
Kubler, George, *Art and Architecture of Ancient America*  

A comprehensive study of the art and architecture of the ancient Mexican, Maya, and Andean peoples; there are 168 pages of black-and-white photographs at the end of the book, briefly identified.

322 pp., plus plates    Book size: 7 x 11 in.

Sawyer, Alan R., *Animal Sculpture in Pre-Columbian Art*  
Chicago, Ill., Art Institute of Chicago, 1957

An extremely inexpensive publication ($1) which would be most helpful in any unit on animal forms. There are 48 pages of excellent black-and-white photographs of Pre-Columbian animal sculpture, as well as a short introduction by Sawyer.

Book size: 8½ x 9½ in.

Sawyer, Alan R., *Mastercraftsmen of Ancient Peru* (catalog)  
N. Y., Solomon R., Guggenheim Foundation, 1968

The catalog of the traveling exhibition of Peruvian art, seen in Los Angeles in 1969. There is a concise introductory text by Alan Sawyer followed by 87 pages of photographs of objects in the exhibition, many in color and each with full information on the same or facing page.

103 pp.    Book size: 8 x 11 in.
Von Winning, Hasso, *Pre-Columbian Art*  
N. Y., Harry N. Abrams, Inc., 1968

A monumental work by one of the foremost experts on the subject; this very large book contains 595 photographs, many full-page and in color. Maps and an introductory text precede each period represented; the photographs are briefly identified, with fuller commentary in the text.

388 pp.  
Book size: 10½ x 13 in.

Westheim, Paul, *The Art of Ancient Mexico*  
Garden City, N. Y., Anchor Books, 1965

A classic work by a renowned expert, now available in paperback form with necessarily small, but excellent, illustrations. 122 plates are grouped in the appropriate locations in the text.

252 pp.

Westheim, Paul, *The Sculpture of Ancient Mexico*  
Garden City, N. Y., Anchor Books (Doubleday), 1963

The larger portion of this paperback edition of a classic reference work consists of 94 small but excellent black-and-white photographs of ancient Mexican sculpture. Westheim's 34-page text offers a concise and authoritative introduction to the subject.
BOOKS--NORTH AMERICAN INDIAN

Covarrubias, Miguel, *The Eagle, The Jaguar, and The Serpent*

N. Y., Alfred A. Knopf, 1954

Art of North America--Alaska, Canada, and the U.S.; the author also touches on Mexican origins in his section on techniques and aesthetics. The illustrations which accompany the text are line drawings, or paintings in color, of Indian art, valuable because of their excellent detail; there are also 48 black-and-white photographs in the back of the book.

296 pp. Book size: 8 x 10½ in.


Essentially a catalog of the Rasmussen Collection of the Portland Art Museum, with 28-page introductory text by curator Robert Davis. There are 194 black-and-white photographs briefly identified on the same page, and with more complete descriptions on following pages.


Probably the best-illustrated work on the subject currently available. There are 248 photographs, almost half in color, and each accompanied by a complete
commentary; these are arranged chronologically and by regions. The 48-page introduction gives a concise commentary on the art of each area.

224 pp. Book size: 9 1/2 x 11 in.

Douglas, Frederick H.; and Rene d'Harnoncourt,

Indian Art of the United States

N.Y., Museum of Modern Art, 1941

A profusely illustrated, concise introduction to the Indian art of our country. There are one or more black-and-white photographs on nearly every page, as well as a dozen or more color plates in the front of the book.

204 pp. Book size: 7 1/2 x 10 in.

Grant, Campbell, Rock Art of the American Indian

N.Y., Thos. Y. Crowell Co., 1967

An amplification of Grant's study of California Indian rock art (see below); he traveled widely throughout the continent to add material on each culture in which rock art is found. Very completely illustrated with photos and line drawings.

154 pp. Book size: 8 x 10 in.
Grant, Campbell, *Rock Paintings of the Chumash*
Berkeley, University of California Press, 1965

A study of the culture and rock-paintings of the Chumash Indians of Southern California, of particular interest to students in this area. Grant discusses the symbolism of the paintings in relation to the daily life and religion of the people, and in relationship to rock-paintings in other regions of the world. Illustrated with many line drawings by the author and 31 color plates, either photographs of the actual paintings or re-creations, as many have been badly vandalized.

141 pp.

Book size: 9 x 11 in.

Inverarity, Robert Bruce, *Art of the Northwest Coast Indians*
Berkeley, University of California Press, 1950

Following a 52-page introduction to the general subject, there are 279 black-and-white photographs, each with a full commentary on the same or facing page.

235 pp.

Book size: 8 x 11 1/2 in.

Kidder, Alfred Vincent, and Charles Avery Amsden, *The Pottery of Pecos*
New Haven, Conn., Yale University Press, 1931

Basically an archaeological work but valuable to a design unit or experience because of the many black-and-white diagrams of Pecos pottery design motifs; there are
Wingert, Paul, American Indian Sculpture: A Study of the Northwest Coast

N. Y., J. J. Augustin Publisher, 1949

The study is restricted chiefly to free-standing sculptures of the southern part of the Northwest Coast, located generally in the Puget Sound and Vancouver Island areas. 76 black-and-white photographs are grouped together at the back of the book and briefly identified.

123 pp. Book size: 6 x 9\(\frac{1}{2}\) in.
FIELD TRIPS

(No admission charge unless stated)

KERN COUNTY

Maturango Museum

Located just inside the gates of the China Lake Naval Weapons Center just beyond Inyokern. Visitors must obtain a pass at the gate. Hours are: Sat. and Sun. 2 - 5 p.m. and by appointment during the week.

The museum contains a small but interesting exhibit of petroglyphs, baskets and artifacts of the local Indians as well as other historical exhibits. If possible, combine a visit to the museum with a trip to the petroglyphs in the nearby mountains; arrangements for this must be made well in advance by appointment with the Naval Weapons Center.

LOS ANGELES COUNTY

Antelope Valley Indian Museum

Located at Lovejoy Buttes, 15 miles east of Lancaster, near Joshua Trees State Park. Hours are: 10 - 5 daily. There is a small admission charge. There are excellent displays on California Indians; also some on Southwest, South American and Alaskan Indians. Basketry, pottery, tools, and stone work are shown.
Ethnic Art Gallery, U.C.L.A.

Located in the Architecture Building on the U.C.L.A. campus in Westwood. Hours are: Tues.-Sat. 12-5; Sun. 1-5.

The Ethnic Art Department at U.C.L.A. has a very large permanent collection in storage, most of it from the Sir Henry Wellcome Collection of African, Oceanic, Pre-Columbian and Northwest Coast Indian art, which was donated to the department some years ago. Due to lack of exhibition space, only small portions of the collection may be seen at the gallery, on a rotating basis with other exhibitions; information on these may be obtained by checking newspaper listings or phoning the gallery. The gallery can be opened and guides provided for school groups on weekday mornings; reservations must be made well in advance.

The Satellite Museum program, which loans small exhibitions from the collection to outlying institutions in Southern California (such as junior colleges), has an ongoing program and is anxious to expand as funds become available. This is one of the most promising avenues for increased awareness of the ethnic arts in Southern California, and greatly deserving of support. The Wellcome Collection is a magnificent one and should be much more widely seen and enjoyed.
Henry E. Huntington Estate Japanese Gardens

Located at 1151 Oxford Road, San Marino 91108.
Telephone 681-6601 or 792-6141. Hours are 1-4:30 p.m.
except Mondays; closed in October. Large groups must
make reservations by mail or phone, and must provide one
adult for each 10 children.

The Japanese gardens are located at the west end
of the estate and may be reached by walking past the
library and the grounds of the art gallery. Winding paths
lead down a slope past ornamental plantings in the
Japanese style and to the moon-bridge arching over a
running stream. Farther along is a full-size replica of
a Japanese house, with the outer walls removed so that
one may see into the room interiors. These are furnished
in typical Japanese fashion as though occupied: low tables
set with dishes, mats, screens, scroll paintings and
flower arrangements complete the effect. Up a flight of
steps is a raked gravel garden and beyond that is a
collection of the famous Japanese miniature trees or
bonsai. These complete a fine introduction to Japanese
culture and aesthetics.
Los Angeles County Museum of Art

Located at 5905 Wilshire Blvd., Los Angeles 90036, in Hancock Park. Hours are: Tues.-Thur. 10-5; Fri. 10-9; Sat. 10-6; Sun. 12-6. Closed Mondays.

This is a general museum of art containing the following non-European collections:

1. The Heeramanneck collection of East Indian art: stone carvings, paintings and other items from this very large collection, not all on display.
2. Chinese art: porcelain, paintings, sculpture, ceramics, jade and bronze.
4. Iranian art: Bronzes, miniatures.
5. African art: a few pieces of wood sculpture and masks.

All these may be found on the lower level. Guided tours are available; reservations for these must be made well in advance, preferably at the beginning of the school year.

Los Angeles County Museum of Natural History

Located at 900 Exposition Blvd., in Exposition Park. Hours are 10-5, Tues.-Sun.

This museum contains the largest number and variety of exhibits in the ethnic arts in Southern California, in four main areas:
1. Hall of African Ethnology: Masks, wood carvings, utensils, jewelry and ornaments, weapons and musical instruments, from Liberia, Yoruba and the Congo. There is also an interesting exhibit of drums from Africa and other parts of the world in the main staircase of the Museum.

2. North American Indian Halls: Southwest, Plains, Northwest Coast, Eskimo and California Indians are all represented in this very large collection. The specialties of each group, such as California basketry, Navajo weaving, Plains Indian costumes and Pueblo pottery are all well represented.

3. Pre-Columbian Hall: most of the Mexican cultures are represented, as well as some from Central and South America. There are gold jewelry and ornaments, clay and stone figures, pottery, textiles and figurines. There are also some exhibits in the adjoining hallways.

4. Hall of South Pacific Ethnology: Melanesia, Polynesia, Micronesia, Indonesia, Australia and New Zealand are all represented; the exhibits include masks, drums, artifacts, headdresses, vessels, stone and wood carving, costumes, jewelry and ornaments, weapons, bark paintings, baskets, tapa cloth, textiles, and shadow puppets.
Located in Highland Park, just off Marmion Way on Museum Drive. The main entrance leads into a tunnel, lined with lighted dioramas of Indian life, which goes to an elevator rising to the museum high on the hill above. Hours are 1-5 daily except Mondays. Tours are available to school groups in the mornings, when the museum is closed to the public; reservations should be made very early in the school year.

The Southwest Museum contains the largest and most comprehensive collection of American Indian arts, crafts and artifacts in Southern California. This is divided into:

1. Lummis Hall of Pre-History (2nd floor): ancient cultures of the Southwest; tools, baskets, pottery, textiles, bone and stone carving, weapons;

2. California Hall (lower floor): baskets, stone work, pottery, tools, jewelry and canoes of the California tribes;

3. Southwest Hall (lower floor): Pueblo, Apache, Papago, Navajo, Hopi and other tribes are represented; there are pottery, basketry, weaving, costumes and other artifacts;

4. Plains Indians (upper floor): most tribes are represented, by clothing, bead and quill work, weapons, bone carving, pipes, ceremonial objects and a tipi;
5. Northern and Northwestern tribes (auditorium, upper floor): Eskimo and Northern Indian clothing, wood and ivory carving, weapons, basketry, pottery, bark and quill work, totem poles, masks, canoes and weaving;

6. Caroline Boeing Poole Basket Collection (upper floor): very large basket collection representing most Indian tribes west of the Mississippi; many from all areas of California and the Northwest Coast; also from Navajo, Paiute, Apache, Hopi, Pima, Papago and other cultures.

U.C.L.A. Grunwald Print Collection: Japanese Prints

Located on the second floor of the Dickson Art Center Galleries, U.C.L.A., Westwood, Calif. 90024

The Grunwald collection contains a significant number of Japanese woodblock prints and prints by contemporary Japanese artists; portions of these are sometimes on display in the gallery, and also may be seen (by small groups) by special appointment with the curator. This is suggested as a very special experience for advanced art students involved in printmaking.

U.C.L.A. Japanese Garden

Located on the campus in Westwood. Hours (by advance reservation only) are: Tues. 10-1, Wed. 12-3. Telephone 825-4574.

This is a classic example of the Japanese garden,
containing a teahouse, stone lanterns, a waterfall, stream, and typical Japanese plantings. The Japanese garden offers an excellent introduction to Japanese culture and aesthetics.

**William S. Hart County Park**

Located at 24151 N, Newhall Ave, in Newhall, north of the San Fernando Valley. Hours are: 10-5:30 in winter; 10-6 in summer; closed Mondays.

The restored Spanish-style home of cowboy actor William S. Hart contains many historical exhibits, among them clothing and artifacts of the Southwest Indians; also of interest to art students are 18 paintings and 5 statues by the celebrated Western artist, Charles M. Russell.

**Riverside County**

**Jurupa Mts. Cultural Center**

Located 4 miles west of Riverside on U.S. 60. Hours are: daily and Sat. 9-4; Sun. 1-5; closed during high fire hazard in late summer and early fall.

The center contains an exhibit of Indian artifacts as well as fossils, nature exhibits and a nature trail.
Riverside Municipal Museum

Located at 3720 Orange St., Riverside. Hours are: daily 9-5, Sun. 1-5, closed Mondays. Guided tours are available by appointment; make arrangements two weeks in advance.

Pertinent exhibits are:

1. Indians of Southern California: clothing, games, musical instruments, tools, weapons, pictographs and petroglyphs, ceremonial and ritual objects, pottery and basketry;

2. Plains Indians: clothing, beadwork, tools;

3. Eskimo and Northwest Coast: tools, ceremonial objects, dishes, mats;

4. Southwest Indians: blankets, baskets, pottery;

5. Northern California: baskets, tools, clothing.

San Jacinto Museum

Located at 131 E. Main St., San Jacinto. Hours are: 1-5, except Mondays. The museum may be opened at other times for groups by special appointment; there are no guided tours but the curator is always available to answer questions.

This is a small historical museum of which one-third is devoted to Indian exhibits, especially of the local Luiseno and Cahuilla tribes. Baskets, pottery, tools, ceremonial objects, weapons, beads, pipes and
reproductions of pictographs and petroglyphs are shown. A few artifacts of other Southern California tribes are also on display.

SAN BERNARDINO COUNTY

San Bernardino County Museum

Located in Bloomington, at 11860 Orange Ave. Hours are daily, 1-5. Guided school tours are arranged for the morning hours when the museum is closed to the public; reservations must be made two weeks in advance.

The museum has many Indian exhibits; originals and reproductions of pictographs and petroglyphs, together with detailed information on local sites; baskets, jewelry, clothing and utensils of the local tribes as well as other Southwest and Plains Indians. There are also some Pre-Columbian materials from Mexico and South America.

SAN DIEGO COUNTY

Fine Arts Gallery of San Diego

Located in Balboa Park; mailing address, P.O. Box 2107.

This museum contains a large and varied collection of Asian art: Chinese paintings, sculpture, bronzes, ceramics and jade; Japanese paintings and sculpture; Tibetan, Indian, Korean and Persian art including
textiles, prints and miniatures. The collections are too large for everything to be on view at once and the exhibitions change from time to time.

Docent tours are available by appointment, as far in advance as possible.

San Diego Museum of Man

Located in Balboa Park; open every day but Christmas and New Year's. Admission charge is $1.75 for adults, except free on Fridays. Guided school tours may be booked in advance with the Museum Membership Secretary.

The museum contains anthropological exhibits from throughout the world; there is special emphasis on arts and artifacts of the North American and Pre-Columbian Indians.

SANTA BARBARA COUNTY

Santa Barbara Museum of Art

Located on State Street at Anapamu Street in downtown Santa Barbara. Hours are: Tues.-Sat. 11-5; Sun. 12-5; closed Mondays.

There is a collection of Oriental art: Chinese paintings, stone sculpture and carvings, bronzes, ceramics, crystal and jade; Japanese screen and scroll paintings, wood sculpture and pottery; Korean scroll paintings; Indian stone sculpture; bronze and stone sculpture of
Thailand; wood and stone sculpture of Cambodia. These exhibits may be found on the ground floor.

On the second floor, a small but varied collection of African wood masks and sculpture can be seen. A portion of the Constance McCormick Fearing Collection of Pre-Columbian Art is on display; excellent examples from many cultures are shown.

Santa Barbara Museum of Natural History

Located on Mission Canyon Road just beyond the Old Mission of Santa Barbara. Hours are weekdays 9-5; Sundays 1-5.

The Gould Hall of California Indians contains displays of clothing, textiles, basketry, stone bowls and mortars, beads, ornaments, tools and artifacts, as well as a number of dioramas showing the modes of life of the various tribes. In Fleischman Auditorium, wall cases contain arts and artifacts of the Northwest and Southwest Indians, Eskimos and Indians of the South American jungles. There is an extensive display in the museum of painted reproductions of pictographs of the Chumash Indians, by Campbell Grant, as well as a display of pigments, brushes and other painting materials used by the Indians. In the botanic hall is an interesting display of vessels and other artifacts made from gourds, from all over the world; some are beautifully carved and painted.
University of California at Santa Barbara Galleries

Located in the Fine Arts Building on the U.C.S.B. campus, off U.S. 101 in Goleta. Hours vary with the campus schedule; telephone for information.

The Grace Dreyfus Collection, on permanent loan, can be found in the small galleries adjoining the main one. It consists of Iranian and Chinese bronzes, statues and pottery, and Pre-Columbian pottery. The University's own collection is an interesting one containing much non-European art but is not usually on display except in the summertime; it contains Pre-Columbian, Oceanic, Korean, California Indian and African art objects.

VENTURA COUNTY

Ventura County Pioneer Museum

Located at 77 N. California St., Ventura. Hours are: Mon.-Fri. 8-4:30; Sat. 12-4; closed Sunday.

This is a small museum of local history containing some Indian artifacts. There are no guided tours, but the director is available to answer questions.

COMMERCIAL GALLERIES SPECIALIZING IN THE NON-EUROPEAN ARTS

David Stuart Galleries
807 N. La Cienega, Los Angeles

This is a gallery specializing in Pre-Columbian and
African art. There are pieces from Mexico, Central and South America, and from the West coast of Africa. Hours are: Tues.-Fri. 11-5; Sat. 12-5.

Harry Franklin Gallery
449 N. Rodeo Drive, Beverly Hills

This gallery shows African (old tribal), Oceanic and Pre-Columbian art of high quality only, for museums and knowledgable collectors. Hours are 10:30-4:30 daily, best by appointment.

Stendhal Gallery
7055 Hillside Ave., Los Angeles

This is a gallery specializing in Ancient and Primitive art. No regular hours; it is advisable to phone 876-7740.
CLASSROOM UNITS RELATED TO THE

NON-EUROPEAN ARTS IN

LESSON-PLAN FORM
UNIT 1: PAPER-MÂCHÉ MASKS RELATED TO AFRICAN FORM-CONCEPTS

Length of Time for Unit: 7 - 9 days

Concepts and Objectives are: to develop an understanding of mask uses and mask forms from past civilizations; to realize the vast range of purposes and functions masks have; to discover the strong symbolic significance of various mask forms; and to initiate students in research methods as a necessary approach to understanding mask forms and uses.

Motivation is: the basic appeal of masks, which result in the transformation of the personalities of persons wearing them. The exaggeration of three-dimensional form is also strongly appealing to many students, as is the resulting play of light and shadow combined with bold use of color. If these basic appeals are combined with a good understanding of form-concepts obtained through research and discussion, both process and results should be extremely satisfying to the student.

Visual Aids and Books: Consult the listings under "Africa" in the preceding sections on films, slides and books. Make use of any materials available through your own school district or from other free sources (see film listing of Maskerade).
Materials are: cereal boxes, newspaper, paper toweling, egg cartons, masking tape, starch, glue, tissue paper, yarn, beads, feathers, pods, tempera paint and brushes; plus crayons and newsprint for preliminary sketches.

Day-by-day Procedure:

Day 1: The teacher describes the project and the materials to be used. She asks the class to bring cereal boxes, ice cream cartons, egg cartons, cardboard cylinders, yarn scraps, feathers, beads, shells, pods, etc.

The teacher lists the possibilities at the library during the research period: not just in the art section but in history and social studies books on Africa. In the art section, the students may look for works on Primitive art as well as African art. The teacher describes what is to be brought back from the library: documented information as well as a rough sketch of a design idea for a mask, indicating detail, color and texture as well as basic form. The teacher reviews library conduct; students are to enter and use the library in an orderly and businesslike manner.

The teacher should of course have reviewed the library material in advance to see just what is available. In case of a shortage of works on Primitive or African art, she may find it necessary to supplement the library's collection with books brought from a public or college library; or to expand the research possibilities into
Northwest Coast, Indian, Oceanic or Asian mask-forms. An extra day of classroom emphasis on African forms, using as many visual aids as possible, will then be necessary.

Points to be Covered are:

1. Exaggeration of the shapes of the features, such as: thickened lips, protruding eyes, fantastic shapes of the nose.

2. Attention to planes of the face; since many masks were chiseled from wood, the flat planes of the face are often exaggerated and there are few smooth or rounded transitions between them.

3. How was facial expression achieved?

4. How did embellishment or added material contribute to the desired effect? (Point out that this was usually used in enough quantity to create a strong effect.)

Day 2: Shaping the base. The teacher demonstrates how to reshape boxes to form the required shape, according to the sketches. She shows how to build up form with newspaper and starch or taped-on shapes such as egg-carton sections; then how to cover these basic forms with paper toweling and starch for the final smooth surface. Students must keep in mind any final textural additions, or added materials such as beads and feathers, so as to allow room for them.
Day 3: Continue work on base. The teacher places emphasis on good craftsmanship, and on following through on the design ideas in the sketches; there may be difficulties to be overcome. As the mask takes form, the students are to emphasize the desired expression; how can they achieve surprise, fear or anger through the form of mouth and eyes? (Some hand-mirrors can be helpful here.) Students should be encouraged not to rely too heavily on the final painting to achieve desired effects; the three-dimensional form should have enough character to stand alone.

Days 4 through 6: Most students will probably need this much time to achieve well-thought-out results. Many may think they are finished before they are, and will need continued encouragement to realize maturity on the project. The final painting and embellishment with added materials can take place as soon as the basic form is strong enough. If the final story-telling session using black light is planned, as described below, fluorescent or "Day-Glo" paints can be used.

Day 7, or final day of the project: Evaluation, or story-telling session.

The class which developed this project experimentally finished it in a dramatic fashion by darkening the room and using spotlights, black light, and a musical
recording of primitive-sounding rhythms to heighten an
effect of mystery, while each student displayed his or her
mask and told its story: either its basis in historical
research or a personal myth or legend. In this way the
effectiveness of the mask for its purpose could be
evaluated.

For a more formal evaluation, the following
questions could be asked, either on a written sheet or
orally:

1. Do you know why past civilizations used
masks or headdresses?

2. Were you able to create a mood, either in the
color or in the shape and decoration of your mask?

3. Did you use repeat designs? If so, how?

4. What kind of texture can be found on your
mask?

5. How did you use line as a component of your
mask?

6. How is your craftsmanship?

7. Are you satisfied with your finished product?
Why or why not?

8. What are some of the good points about
others' masks?
UNIT 2: SYMBOLISM IN STITCHERY

Length of Time for Unit: 2 weeks

Concepts and Objectives are: to develop understanding of symbolism in many cultures, particularly the American Indian; to develop and design a symbol; to understand how symbolism is used in modern life (as in advertising); to apply the design element to a stitchery project.

Motivation and Goals for Students are: to examine the self for clues to development of a personal symbol; to understand design principles involving repetition, simplification and stylization; to make wise choice of materials; to develop skill in appliqué and stitchery.

Visual Aids and Books: A large wall-chart of Indian symbols (made by the teacher from cut colored paper) is very helpful, as are books on Indian arts and crafts with large illustrations (see book listings). Slides or reproductions, if available, of Indian weaving, beadwork, basketry or even rock-painting may be shown. Samples of stitchery and appliqué may be put up on the bulletin board.

Materials are:

1. Small newsprint and pencils for preliminary designs,

2. Colored paper, scissors and glue for final
design plan. The background paper should be cut to the same proportion as the background burlap of the stitchery.

3. Burlap: natural or cream color plus one or two colors, for background, cut approximately 12 x 18 in.

4. Fabric scraps; plain colors, not too thick.

5. Yarns; as wide a variety of colors as possible.

6. Large-eyed needles (these should be signed for individually each day; appoint a monitor).

7. Dowels and string for final mounting and hanging.

Day-by-Day Procedure:

Day 1: The class discusses symbolism. Ask someone to define the word symbol and someone else to give an example from everyday life (such as the CBS "eye" on TV). Ask for other examples. What is the most common symbol we use? — our names, which are simply a collection of wiggly lines that stand for each of us. These symbols have no visual relationship to our appearance, but other symbols do have a visual relationship to what they stand for. Show the wall chart and point out how each symbol involves a severe simplification of the original form, sometimes almost to the point of unrecognizability. Discuss why the Indian used symbolism: it started with the belief that to draw or use the symbol conferred a mystical power over
the object, as the cave-painter used animal symbols to
insure success in the hunt. To use a symbol set up a bond
between the real and the spiritual world. Repeating the
symbol in weaving or basketry gave richness and interest
to the design; sometimes the number of times it was re-
peated had significance. The colors chosen might also be
symbolic: blue for peace, red for war or blood.

Part of our project will be to design a personal
symbol—something that has meaning to the individual.
Your symbol should stand for:

1. Something you especially like, such as the
   sun, the beach, a forest.
2. Your interests, such as sports or hobbies.
3. A favorite club or group; design an original
   symbol for it.
4. Your zodiac sign; an original version.
5. Something indicative of your own personality.
6. A favorite animal or pet.

How is a symbol designed? First make a simpli-
fied drawing of the object; then study it to see how it
can be simplified even more. What are the main lines and
which merely detail lines? What details can be eliminated
totally and still keep the feeling of the object? How
can the object be drawn so as to fit within a geometric
form? What colors are most suitable if all shading and
tonal gradations are eliminated? If it is repeated more
than once; how will it look best? Will repeating it in different sizes or different colors make the design more interesting?

Day 2: Work out the final design using cut colored paper on a background of approximately the same color as the burlap you will use, and of a proportionate size (6 x 9 in. is suggested). The requirements of the project are:

1. To create a wall-hanging approximately 12 x 16 in., used either horizontally or vertically;
2. To employ a personal symbol of your own design, repeated more than once, either in the same size or different sizes;
3. To use not more than 3 colors besides background, with any stitchery in related colors;
4. To make use of (a) stitchery alone (b) appliqué plus stitchery (c) glued-on appliqué or (d) drawn work, plus (e) added materials and/or fringe: beads, buttons, shells, pods, twigs, cones, etc.

Day 3: Directions to the students are: get the teacher's o.k. of your final colored-paper design; cut full-size newsprint patterns of any designs for which you are going to use fabric appliqué (this is to avoid waste); lay them out on the burlap background to make sure they are the right sizes and shapes; obtain the fabric you need, pin
the pattern on the fabric, and carefully cut out the
shapes; pin them on the burlap and then baste them on,
using large running stitches; this will reduce puckering
and stretching and also prevent your being stabbed with
pins as you work.

If you are using stitchery alone, draw your
designs directly on the burlap with pencil or tailor's
chalk and then cover the drawing with the stitchery as
you work. If you are using glued appliqué, be neat and
do not use an excess of glue; consider enriching your
design by using stitchery around the edges, or by building
up several layers of fabric in harmonizing colors. A
glued appliqué which does not employ stitchery usually
suffers from a lack of interest and variety unless special
pains are taken with the design.

Days 4 through 9: The class continues to work with indi-
vidual help; the teacher must continually emphasize
craftsmanship, such as taking neat even stitches, over-
casting frayed edges, etc. Special stitches, such as the
back-stitch or buttonhole stitch, must be individually
demonstrated as the need arises; it does no good to
demonstrate for the whole class.

Day 10: As the individual projects are completed, which
will occur throughout the last several days, they can be
finished and mounted. The edges should have any loose or
dangling threads removed and should be trimmed straight; a thin line of glue can then be applied along the edge, on the back, to keep the burlap from raveling. The top of the hanging is then neatly glued to a dowel cut to the proper length and notched at the ends to hold the hanging string which is stretched between them. This completes the project.
UNIT 3: ORIENTAL BRUSH PAINTING

Length of Time for Unit: 8 - 10 days

Concepts and Objectives are: to develop understanding and appreciation of Oriental painting; production of a product should be a secondary goal. The process, however, is very important in developing appreciation. An understanding of Oriental philosophy, though necessarily superficial, should be stressed.

Motivation: Most of today's students are interested in learning more about cultures which have seemed strange or foreign in the past. There has been a great awakening of interest in Oriental philosophy, as shown by the craze for Zen Buddhism among young people. Oriental painting is inseparable from Oriental philosophy and can be an excellent avenue to understanding. The high school students on whom this unit was tested were extremely receptive and interested.

Visual Aids and Books: Show any available films (see film lists in this manual). Put up any reproductions of quality Oriental painting that are available (note: the Los Angeles City Schools' A-V catalog has a good assortment). Make use of any good books on Oriental brush painting available through libraries. (Most of these will have a "how-to-do-it" emphasis but are never-
theless useful.) If a field trip can possibly be taken to a Japanese garden or good collection of Oriental art, it is well worth the trouble. The teacher might consider taking it at the end of the unit rather than at the beginning, after appreciation and understanding have been developed.

Books on the "Asia", "China", or "Japan" lists in this manual should be reviewed for their content on Oriental philosophy. Particularly helpful are Mai-mai Sze's *The Tao of Painting* and Chiang Yee's *The Chinese Eye* (see p. 117). Most of the material on philosophy given below was taken from these two sources.

Materials are: 18 x 24 newsprint for practice paper; inexpensive rice paper for a final painting, if available—otherwise the newsprint will serve; watercolor brushes (the students may be encouraged to buy their own Japanese brushes, which cost only 50¢); India ink; water containers; palettes (the inside of the standard watercolor boxes will serve); paper towels.

**Day-by-day Procedure:**

Day 1: This should be devoted entirely to lecture and discussion on Oriental painting. Slides or reproductions should be shown to illustrate points. The main principles to be covered are:

1. In Oriental philosophy, man and nature are
one (this is called the Tao—pronounced Dow) and should act in harmony. Relate this to our current emphasis on ecological thought and action, contrasted with previous Western thought which gave man dominion over nature.

2. Because all nature is filled with life, the painting must reflect this; the living spirit of the artist flows out through arm and brush onto the paper and portrays the living spirit (ch'i-yun) of nature.

3. The artist does not copy fleeting appearances but seeks to achieve a mood which is universal or eternal; hence there are no cast shadows, linear perspective or fixed point of view; the eye is free to wander through the painting.

4. Painting is an experience in time—not to be taken in at a glance but enjoyed in sequence, whether vertically or horizontally. In the case of the horizontal scroll, the painting is unrolled a little at a time and each section viewed in succession. When looking at a vertical scroll, the eye should take a pleasant journey around and through the various parts of the painting.

5. Space is all-important and often forms a large part of the painting; the Orientals do not consider this empty space but rather full of the Tao. Space gives life, importance, emphasis and breathing room to the objects in the painting. Our paintings appear overcrowded and claustrophobic to an Oriental.
6. Subject-matter: highest in importance are mountains and water, the "bones" and "blood" of a painting. Trees, flowers, plants, birds, animals and even insects give life and meaning to a painting. Everything must be painted alive—you never see cut flowers in an Oriental painting, for they are already dead. Flowers are painted growing from the ground. Trees may be bare but they are only dormant, waiting to spring to life. Lowest on the scale of subjects is man himself (contrast this with Western painting, where man is all-important); man is petty, quarrelsome, greedy and otherwise full of faults. If man is included in a painting he should be intimately related to the landscape: perhaps gazing in wonder at a waterfall, guiding a small boat among the reeds, or wandering along a mountain path.

During this discussion the class should be encouraged to ask questions and to relate Oriental principles to modern Western thought. In addition, the teacher may discuss interesting Oriental customs which reflect the love of beauty and tranquillity, such as the tea ceremony or moon-rising party. Japanese architecture, with its perfect proportion and spare furnishings, the custom of displaying only one art-work at a time in a special niche, may be discussed. Art and the love of beauty pervades Japanese life and this should be stressed.

If it has not been possible to arrange a field
trip, the teacher should recommend any local museums or gardens where Oriental art or plantings can be seen, such as the Japanese gardens and model home at the Huntington estate in San Marino, or the Japanese garden at U.C.L.A. A visit to one of these places is really the only way in which the pervasive tranquillity of Oriental beauty can be understood.

All this will more than fill the first day of the unit, and portions of it may have to be carried over to succeeding days. The main thing is to cover the first six points before beginning any actual painting.

Day 2: After a short preliminary discussion of painting technique and the mental set of the artist, the students will begin practice brushstrokes.

First of all, the teacher should point out that any appearance of spontaneity in Oriental painting is highly deceptive; the artist always knows exactly what he is going to do before he does it, and is able to set down just what he wants to because of long hours of practice. The artist spends an important period of contemplation before setting brush to paper, visualizing the finished painting in his mind. The grinding of the ink (the teacher may demonstrate this if she has the materials--inkstone and ink stick) is very important because it gives the opportunity for the mind to calm itself, the hand to develop rhythm and the painting to take form in the mind's eye.
Next, the teacher should demonstrate the various brushstrokes: how to vary the width of the line, how to make the brush, laid flat, create a form with one stroke, how to form the hook stroke, the bone stroke, the necessary strokes for bamboo, grasses, rocks, water and other subjects. ( Needless to say, she should have done all these many times at home, using as a guide one of the excellent books that are available—see book list.) She should show how to vary the color of the ink from light gray to black, and how using the various tones gives variety and a feeling of depth to the painting. Incidentally, the use of the word "color" in the foregoing sentence to refer to tones of gray and black is not an error; the Oriental painter believes that any color can be conveyed, using only gradations of the black ink.

Following the demonstration, the students should be issued one sheet each of 18 x 24 newsprint and instructed to cover the entire sheet with practice brushstrokes of various kinds. It should be emphasized that this exercise is above all a learning process and that each practice stroke should teach the student something and enable him to make the next one better. The teacher should move about among the students, pointing out good strokes and correcting bad ones. She should constantly emphasize trying to reduce the number of brushstrokes used for any one object.
Days 3, 4 and 5: The students may now proceed to paintings of actual subjects, one to each day. A good subject for the first day is a clump of grass, as the strokes for it are simple and yet the subject gives good opportunity for variation in width of stroke and light-to-dark values. Point out how the blades of grass do not all lie parallel to the picture plane but twist and turn so that some appear wide and some very thin, or change from thin to thick as the blade changes its direction. This exercise should give valuable practice in brush control.

Bamboo is a good subject for the next day, as it is somewhat more complicated and difficult. The teacher should demonstrate the necessary brushstrokes for stems and leaves, and point out the way in which the plant grows—its structure. If real bamboo can be provided, so much the better. Once again, light-and-dark values should be stressed. The students will find bamboo a real challenge.

On the following day try an abrupt change of pace from smooth to rough: rocks, rough bark or gnarled tree-branches may be the subject. Demonstrate the dry-brush technique and the Oriental "axe-cut" brushstroke which is so successful in painting rocks. Point out the sharp angles in rocks and bark. Once again, this is a real challenge for the students and excellent practice in achieving texture.
Day 6: If a certain degree of proficiency has been obtained during the preceding days, the students may attempt an even more difficult subject, but one which is appealing: a choice of animals, birds, fish or insects. Provide plenty of photographs for research purposes; they will need them. Encourage the students to study their pets at home, or wild birds and animals, in order to develop the character of each creature. Show how the animal should be portrayed in as few brushstrokes as possible: one for the body, one for the head, and a few accent strokes for the feet, tail, eyes, etc. Forestall, through discussion, the inevitable tendency to use black outline because of overexposure to cartoon animals; show how black lines should be confined to accent strokes.

Day 7: Now is the time to develop the idea of composition. Review all possible visual aids and point out compositional factors in each painting. Stress the use of "empty" or negative space in providing emphasis for the subject. Show how light-and-dark values are used to bring things forward or push them back. Point out the simplicity of composition, the small number of elements in the painting compared with typical Western painting. Suggest that the students try to count the total number of brushstrokes in the painting; it is apt to be extremely small.

Following the discussion, the students should be instructed to fold their papers in fourths and to develop
four practice compositions using an animal (or bird, fish or insect) plus one other element such as grass, a tree branch, rocks, etc. The most successful of these will be used as a plan for a final painting, and should be approved by the teacher.

Day 8: Some students may wish to proceed directly to the final painting and some may wish to do a full-size preliminary painting; this can be optional. During this final project the teacher must give continual direction and encouragement; the students will be tense and in need of outside help. The students on whom this unit was tested were almost unnaturally quiet during this final phase and their concentration was intense; this can be complimented at the end of the lesson as being in the true Oriental spirit.

Neither teacher nor students should be disappointed if the end product is not up to expectations; after all, Oriental painting of excellence is achieved only after years of practice, and one can hardly expect quality results in a couple of weeks. The important thing is whether the students have grasped the principles of Oriental philosophy as shown in painting; this can best be tested with a short essay quiz on the final day.

Suggested questions are:

1. Name three important principles of Oriental painting.
2. What is the relationship between man and nature in Oriental philosophy?

3. Explain the importance of space in Oriental painting.

4. What should the artist have in mind before beginning to paint?

5. What are the most important subjects in Oriental painting? The least important?

After the quiz has been handed in the teacher can go over the questions verbally so as to reinforce the ideas discussed in the minds of the students. This will bring the unit to a close, unless a field trip is planned.
UNIT 4: CLAY MUSICAL INSTRUMENTS

Length of Time for Unit: 2 weeks

Motivations, Goals for Students: After preliminary work in the semester which develops skills in forming clay objects by slab, coil or throwing methods, the clay musical instrument unit focuses this developing skill toward a practical objective which has tremendous appeal. The dimension of sound or music production added to the creation of three-dimensional form delights the students; they really need no other motivation. This unit also develops skill in methods of decoration other than glazing, such as polishing, incising and the use of engobes.

Visual and Aural Aids: Clay musical instruments are found in many cultures, but the most highly developed are found in Pre-Columbian America. Whistles, flutes, pan-pipes and other instruments ranged from almost supersonic shrillness to deep rich tones; forms were inventive, often in animal or bird shapes. Most well-illustrated books on Pre-Columbian art show some examples of musical instruments and many of animal and bird forms (see Alan Sawyer’s Animal Forms in Pre-Columbian Art, listed previously in this manual). In addition, if it is possible to obtain one of the Elisabeth Waldo recordings of music composed for her collection of Pre-Columbian musical instruments,
"Realm of the Incas", or "Rites of the Pagan" (G.N.P. Crescendo Records, 2165 Sunset Blvd., Hollywood), this would supply valuable extra motivation by demonstrating the remarkable effects of sound that can be achieved with hollow clay forms.

Materials are: low-fire clay, preferably smooth red or white; dowels and rolling pins; cloth-covered boards and plaster bats; cutting, incising, and shaping tools; colored engobes and brushes for applying them; floor wax; string for hanging wind chimes; plastic ball-point pens.

Day-by-Day Procedure:

Day 1: The teacher shows slides of Pre-Columbian clay forms, especially animals and birds, or uses book illustrations with the opaque projector; if possible, she shows a film on Pre-Columbian art, and plays the Elizabeth Waldo recordings. If obtainable, she shows actual examples of clay musical instruments and demonstrates how they are played. The class discusses what produces the sound: in most cases, the vibration of a body or column of air inside a hollow chamber.

Day 2: The students begin work on the first instrument: either a wind-chime or a simple "bottle-type" flute. The wind-chime is made by the slab method and can employ flat shapes of animal, bird or fish design, as abstract as
desired. The "bottle-flute" is essentially a hollow form, made by either the coil, slab or thrown method, which may be either almost spherical or very tall and thin; it has a small opening at the top with one side smoothed to fit the bottom lip, and a number of small finger-holes punched in the form in order to change the pitch.

Some time should be spent with pencil and paper prior to beginning work on the clay, so the students will have their designs clearly in mind. Each design should be discussed with the teacher in terms of such things as thickness of the clay, forming method, eventual size, etc. The necessary simplification of the animal form should encompass such considerations as bringing any projecting appendages (such as legs or wings) in close to the body to avoid breakage. Following realization of the design the students may begin the forming process.

Days 3, 4 and 5: The students continue to form the objects and to apply surface decoration or incise lines as the clay reaches the proper stage of dryness. If using the coil method, the inside should be well smoothed as it is built up, to produce a better tone.

Day 6: Following the weekend hiatus, most of the pieces will have reached the leather-hard stage and be ready for: (1) tone-testing, (2) fine detail work, and (3) the appli-
cation of engobes. Engobe decoration reached a very high
degree of perfection in Pre-Columbian art (see Nazca
pottery) and the students should be encouraged to use it
if at all possible, particularly on the wind-chimes,
where a great deal of experimentation and variety is
possible.

Before applying any engobes, however, the piece,
if a bottle-flute, should be checked for tone and equipped
with finger-holes, which are simply punched with a sharp
instrument and enlarged to about 1/8 inch diameter. The
leather-hard piece may be blown into and will produce a
sound, although this will become much louder in the fired
piece. The blowing technique is simply that of the "coke-
bottle", blowing at an angle across the opening with the
upper lip drawn down. When the proper angle is deter-
mined the opening may be carved and smoothed to as to fit
the shape of the lower lip.

Day 7: By this time, many pieces will have reached the
proper degree of dryness for polishing, which is another
method of decoration seldom used at present but producing
a beautiful sheen without the use of glazes. One of the
best polishing instruments obtainable at present is the
side of a smooth plastic ball-point pen. One simply rubs
it gently over the surface of the clay piece—which
should be still cool and damp but somewhat harder than
leather-hard—gradually increasing the pressure as the
gloss increases. This, of course is somewhat more success-
ful with a smooth clay but can even be used with a groggy
one providing the piece is well-smoothed with a wooden
tool while still leather-hard, driving the grog into the
clay. The later polishing results in a smooth surface
which contrasts nicely with other portions of the piece
which may be left rough.

Engobe-covered surfaces may also be polished if great
care is taken not to rub right through the thin coat of
engobe. One of the most successful methods of decoration
is to polish the engobe and then incise through it to the
contrasting clay body beneath. Any incising done through
a polished area will create an interesting contrast, as
the incised areas will have a matte finish different from
the polished ones, even if no engobe is used.

Days 8, 9, and 10: These days may be spread out among the
next unit, as they involve the slower students finishing
their decoration, then firing (bisque-plus-final), and
finally, a music-making session when all the pieces are
completed. Before this some students may wish to wax
their polished pieces, which increases the sheen; any
good floor wax may be applied and rubbed with a soft
cloth.

The music-making session may be strictly impro-
visational, or it may assume considerable form if a music
teacher can be persuaded to impose some upon it. One successful method has been for the music teacher to suggest and demonstrate some rhythmic and note pattern—such as A--BB--A—which all flutes may blow at once while the wind chimes provide a background; then certain instruments may continue the pattern as "soloists", and so on. The presence of a tape recorder makes this a more interesting experience. No matter how informal, it is an enjoyable one for the students.
CONCLUSION

It was hoped at the outset of this investigation that the study, while concerning itself primarily with the existence and availability of resources, would have the accompanying effect of pointing out any weak or problem areas of availability; it has had this effect. It should be obvious to anyone who has carefully read the foregoing lists that the available resources in the area of African art are not commensurate with either its importance in the history of art or in the present-day curriculum. For instance, out of 173 films listed, only nine are on the subject of African art; filmstrips, slides and museum collections are similarly lacking in numbers and variety. The only area of richness is in books, which are perhaps least useful to the teacher in the classroom. It is hoped that the producers of films and other visual materials will apply themselves to this problem and produce the necessary quantity of new resources in African art.
APPENDIX

In the process of corresponding with collectors of non-European art in the Los Angeles area so as to assess their possible willingness to share their collections with art teachers or students, a promising idea developed. It was thought by some collectors that they and some of their associates might enjoy meeting with small groups of art teachers at their homes for informal sessions of viewing collections and sharing the expertise of the collectors. I contacted the Ethnic Arts Council of Los Angeles, an independent organization of collectors dedicated to furthering appreciation of the ethnic arts in this area, and they proved to be most receptive to the idea. The first meeting was speedily arranged at the home of a prominent collector in West Los Angeles who specializes in Pre-Columbian, African and Eskimo art.

The group of teachers who assembled were from various parts of the city and because of their great interest and enthusiasm found a great deal in common. Two hours were spent informally viewing the collection with the collector discussing each piece regarding its background, meaning, and special bits of information that only the collector is able to provide. The discussion ranged from symbolism to restoration and from form and space to problems of importation.

Prior to leaving the home of the collector the
teachers unanimously expressed their appreciation and
delight in having shared this exciting experience and
indicated their interest in future meetings. The collector promised to contact other collectors who might be
interested in similar meetings. It was concluded that
teachers could encourage such efforts through organiza-
tions such as the local chapters of the California Art
Educators Association. With the cooperation of all con-
cerned individuals it should be a relatively simple
matter to maintain a regular program of meetings begin-
nning in the Fall. Definite plans were made for such a
meeting. Thus, it can be shown that a research project
which begins merely as a data-gathering process can help
to generate ideas which can have exciting and practical
results in education.