TEXTURED COLLAGE FOR BLIND
ELEMENTARY CHILDREN

APPROVED:

Georgia B. Black
Major Professor

Reginald D. Henry
Minor Professor

Mack Vaughan
Director of the Department of Art

Robert F. Toulour
Dean of the Graduate School
TEXTURED COLLAGE FOR BLIND ELEMENTARY CHILDREN

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By

Paula T. Brewer, B. A.
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CHAPTER I

INTRODUCTION

The Problem

In that blindness induces certain unique problems in teaching creative art to children, it would seem worthwhile to investigate how these problems might best be approached to allow the individual blind child to experience the greatest creative freedom and creative expression he is capable of achieving. Carroll, in his book *Blindness*, sets forth the uniqueness of the problem.

Methods of teaching sculpture to the blind have been directed to sculpture that appeals to the sense of sight. Reproductions of great sculptures have been made for the blind so that they might appreciate them aesthetically. This is judged by Carroll to be impossible using only the sense of touch. For sculpture is made to be seen, not to be touched. Sculpture does have a tactile quality, but it is a visually perceived textural quality rather than an actual touched quality.

Only the congenitally blind could devise a sculpture purely for the sense of touch. It might be visually ugly, just as some pieces of sculpture are tactually ugly.

Sculpture that would have aesthetic qualities to the blind would be unlike any sculpture we know. It might have
no appeal to the sighted.¹

We can speculate on the possibility that in the course of history, some blind Michelangelo, some blind Rodin, produced works of art that should have been for the ages; but that the works were ridiculed and eventually destroyed by a sighted public which could not know that a sculpture could exist for the sense of touch, and so never bothered to touch them.²

Herein lies the problem, to allow the blind child the freedom of creative expression within his own realm of experience, in his own way, and to avoid forcing alien sighted concepts on him.

Collage as a Creative Experience

One source of creative expression that was chosen and that lies within the realm of a blind child's experience is textured collage. The reasons for the choice are as follows:

1. Since the blind rely to a great extent on tactile sensations, the textured materials used in collage would fit readily into the learning experience of blind children.

2. Due to the wide range of materials available for use in textured collage projects, the first-hand knowledge of objects is broadened for the blind child. These new experiences can bring the child into contact with materials he might not ordinarily encounter.

3. Collage is a widely used means of creative expression

¹Reverend Thomas J. Carroll, Blindness (Boston, 1961), p. 182.
²Ibid., p. 183.
among artists and serves as a satisfactory medium of expression for the sighted as well as for the blind. Collage is often used in sighted art classes to enrich the creative art experiences of youngsters.

4. The medium of textured collage has not been explored as thoroughly in creative experiences for the blind as three-dimensional projects. Therefore collage presents the possibility of exploring another potentially unique creative medium for blind children.

5. The materials and basic art supplies needed for textured collage projects are relatively inexpensive and easy to acquire.

Source of Data

The published sources of data on textured collage projects for blind elementary school children are somewhat limited. Most books and periodicals dealing with art experiences for the blind are concerned with three-dimensional art projects. Correspondence with approximately fifty colleges and universities in the United States revealed that no work had been done at these institutions in the field of art education of the blind elementary school child (See Appendix II.). Correspondence with state schools and institutions for the blind revealed that textured collage had been used only in a limited way (See Appendix III).
Thus, the main source of data for this study is based on experimental work done with a small group of children that meet each Saturday at Dallas Services for the Blind. These children come from all over the Dallas area for recreational and rehabilitational classes. The classes are taught by volunteer workers. There is a permanent staff of professionally trained workers with the blind that direct the programming of activities. This staff was neither knowledgeable in the field of art education nor in presentation of art projects to blind children. The work done to gather data for this thesis was on a volunteer basis. The permanent staff was most helpful in providing space for the art classes and any materials that were needed. The art classes met for one hour each Saturday over a two-year period, excluding summer months. The research using textured collage art projects was done with a group of about five to six elementary age blind children. This was a more limited number than would be desirable for most research purposes. However, the number of blind school age children in Dallas is only two hundred. Statistics show that of the total blind population, school age children make up about ten percent, the largest number, fifty percent, being elderly people. To counterbalance the restrictions of a small population with which to experiment, a special effort was made to observe as closely as possible the reactions of each blind child to the textured collage projects.
The question of whether or not to include photographs in this thesis of the collage work done by the blind students was given careful consideration. The photographs were not included for these reasons:

1. The study is concerned with the tactile value of the products and not the visual; since touch is the only valid method of evaluating the creative efforts of the blind, photographs would be meaningless.

2. Several of the textured materials, especially the textured papers, were the same color as the background and a photograph could not convey the differences between the background and the textured paper.

3. Some of the textures of the different materials were too subtle to be captured by a camera.
CHAPTER II

CREATIVE EXPRESSION OF THE BLIND

The Theory of Art Education as Applied to the Blind Child

In the field of art education the inclination has been toward allowing the child freedom of creative expression. The importance of creative expression has been stressed by art educators such as Viktor Lowenfeld. He contended that art education should place the emphasis on individual abilities and the ability of art to integrate all components of growth to produce a well-balanced human being. The creative processes should involve the whole child, and not just a part of him. Art education could well become the catalyst for a system of education in which the individual and his creative abilities are placed above pure subject matter.

Art should be a friend to all children. Through art they can express their own ideas. Expression through art should be an important part of their lives.¹

It has been stated by Lowenfeld that the principles of art education apply to all children regardless of any physical or mental handicaps they might have.

It is the aim of good methods of teaching to set free all the abilities in an individual and direct them into the most productive channels. This is true for teaching at all grade levels. It is valid for the normal and the abnormal, for the handicapped as well as for the physically fit. "Setting free" means removing all the inhibitions that stand in the way of the individuals' healthy and normal development. An essential part of education consists of removing such inhibitions so that the enrichment of knowledge and experience can be achieved with the least possible effort. This is true for educational methods applied to the normal but it is of even greater importance in teaching those who cannot make full use of their senses and become inhibited mainly through improper contact with those not handicapped. No doubt the blind person feels his inferiority much more when he works with seeing persons who make him aware of his dependency than when working alone. However, this is true only when the activities with seeing persons are mainly designed for the latter. The obvious discrepancy in quality and speed and often the inability of perceiving his own work as a whole have a discouraging effect on the blind.\(^2\)

Communication with the Blind

The Reverend Thomas J. Carroll has done extensive study in the field of blindness and its effect on people of all ages. Also, he has investigated ways to help them to overcome this handicap, and to adjust mentally and socially. One of the basic findings in his work was that anyone who is or was at one time sighted is sight oriented. And, the sight oriented person can have only a limited idea as to the concepts of the blind and their reactions to their environment. People who are blinded at an early age or later in life are not able to comprehend congenital blindness since they have had a

\(^2\text{Ibid.}, \ p. \ 443.\)
certain experience with sight. Most of our knowledge of blindness comes from people who were at one time blind and at some time in their life sighted. Most published works are by people who were sighted then blinded. These people are able to convey their impressions of blindness to the sighted public because they are sight-oriented and able to comprehend expressions that would be understandable to the sighted, but not to the congenitally blind.

Some studies have been executed using people who were born blind and through surgery have had their sight restored. These studies have also proved to be unsatisfactory because the vision immediately after surgery usually lacks depth perception and certain other normal sight facilities. So testing of the patients' visual perceptions is postponed until normal sight is obtained and the patient is recovered from surgery. It seems that this time lapse allows the patient to become sight-oriented and hinders pure testing circumstances. Therefore we can learn about blindness only in a limited way from those who were at one time or another blind and sighted.

The congenitally blind are not able to convey their impressions to a sighted person. Certainly the normal vocabulary is sight-oriented and words of the sighted used by the congenitally blind could not convey the impressions of an alien environment of blindness. It is therefore established that the sighted cannot comprehend the environment of a congenitally blind person because they have no vocabulary of their own that
can convey their impressions since they are forced to use sight-oriented language. One should be aware of the fact that a sight-oriented person, a teacher of the blind, cannot fully comprehend either the world her blind pupils inhabit or their impressions of it.

Creative Art Concepts of the Blind

Before a realistic approach can be made to an art program that would enrich the creative expression of the blind child, it would be wise to understand the limitations as well as the potentialities. A realistic look at our lack of knowledge concerning the creative efforts of the blind will hopefully limit the possible dangers of forcing alien sighted concepts on the blind child. Lowenfeld stresses the fact that alien adult standards should not be forced on any child. In working with the blind, alien standards both of adults and of the sighted should be avoided. Revesz says,

It is therefore not surprising that a genuine art of the blind does not really exist, and that the blind, so far as they are given to plastic activities, are necessarily influenced and guided by the thematic and compositional principles of visual art . . . the blind try to discover modes of expression of sighted artists and to imitate them.

This is contrary to the principles of creative freedom and art education as previously stated. The blind child

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cannot compete with sighted artists in creating their visual forms. The blind child should be guided into his own methods of creative expression.

Lowenfeld,\(^5\) for practical purposes of study, has divided all children into two creative types, the haptic and the visual. There are haptics who are sighted children and rely not only on what they see as their environment, but also on their inner impressions and emotions in their creative expressions. The visual type would be a sighted child whose art expression is limited to what he sees in his environment. His reactions, emotionally speaking, do not enter into his creative expressions, he draws what he sees, nothing more. If the sighted haptic is able to achieve more depth of expression through the use of feelings and knowledge beyond sight, it would stand to reason that the congenitally blind would be a true and pure haptic in creative expression since he would not in any way be concerned or limited by visual concepts.

The visual approach to form is to view the total form as a starting point and then look toward structural analysis. In the art work of the visually oriented the structure of parts is always toward an integrated whole form. To the haptic person the form structure is the way to the recognition of the whole form. The blind do not start with a whole form, but perceive only the structural parts tactually. They may never conceive

\(^{5}\text{Viktor Lowenfeld, op. cit., pp. 262-277.}\)
of a whole unit unless the object is small enough to be held and covered by the hand. Tactile exploration yields a pattern of parts. This is an abstracted approach to form. Webster defines "abstracted" as, "removed or separated from something." Webster defines "abstract" in reference to art as: "in art, characterized by design or form that is geometric or otherwise not representational." Thus it stands to reason that true creative expressions of the blind come from tactile exploration which reveals form in abstracted terms of patterns of structural parts. The creative expression of the blind could hardly be anything other than abstract if it be true creative expression and not imitation of visual concepts.

The art of visual haptics has historically been misunderstood by the more visual public. It would seem that the blind artist's work would be even less understood than that of the sighted abstractionist. Revesz states, "We may state that Haptics are completely independent of the sense of vision and creates its world through its own activity and its own laws."7

Carroll goes even farther,

... the whole sensorium of a once sighted person is organized in terms of sight. How that of a congenitally blind person is organized is still

6Webster's New World Dictionary (New York, 1958).
7G. Revesz, op. cit., p. 36.
a matter for research and speculation, but we know enough to be sure it is radically different . . . A congenitally blind person has to use "sighted" language and modes of thought, somehow adapting them to his experiences. He has no adequate means, therefore, of giving sighted persons any direct understanding of the sensory terms in which he forms his ideas.

Some Work Being Done in the Field of Art Experiences for the Blind

Because of the difference in concept between the sighted and the blind it is understandable that there would be a difference in creative art expression. Some work is being done in the field of creative art expression that departs from the established principles of art education and goes toward imitation of sighted expression.

Some teachers of the blind force sighted art concepts on the children rather than encouraging them to seek their own modes of creative expression. One such approach to clay sculpturing first involved teaching the children to form geometrical shapes of the clay. Then these shapes were used to teach them "how to build a rabbit," The process was as follows: The children were told to make an egg shape of clay for the body of the rabbit. Two clay spheres were attached as paws and a modified sphere was used for the head. Two half-spheres of clay were used to make the haunches and thus

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8Carroll, op. cit., p. 277.

a rabbit was built. This method of teaching would not permit any individual differences in the students. This could not be called creative expression because not only was imitation used, but also alien sighted concepts. According to art education principles previously stated, the child should express his own experiences and his own opinions about his art work. A better approach to the problem would be to bring a live rabbit into the classroom and allow the children to explore it tactually. A stuffed rabbit is not as satisfactory because the blind cannot bring to mind the actions of a live rabbit as a sighted person can. A stuffed rabbit is stiff and the fur is lifeless. A live rabbit is soft and warm and wiggles when touched. This allows the blind child to understand the characteristics of the animal and establish a variety of truthful impressions. These impressions can then be transferred to meaningful art expression.

In the same classroom situation mentioned above, the children were to "flatten" the three-dimensional, geometrical forms and put these together to make animals. These were copied in cut paper and the cut paper was used as a stencil print. The blind child would not benefit creatively from such a project. It has been established in work with the blind that two-dimensional and embossed outlines of animals or objects of any complex nature generally have no meaning.

for the totally blind. As an example, if the form of a cow were cut out of thick cardboard and glued on paper, this would not be understood. The blind child cannot get the true idea that a cow has a leg at each corner of its body, from this form. In a flattened form the legs all come from one side, which is in reality a false concept made sane only through visual knowledge. A stencil printing project would have little value for a blind child as a tactile experience and the end product would be nothing more than a sheet of paper without visual perception to see the printed image.

Another teacher of the blind, George Wally, has his students paint with oils and water colors and do pencil sketches. These are produced by people who were blind from birth. Wally does not claim to have these art experiences as an end in themselves, but uses these experiences to make the blind people more aware of the world around them through imagery.

The system enables a totally blind person to "see" by the use of imagery. Utilizing a piece of drawing paper perforated on the margins with braille dots at one inch intervals, Wally starts a lesson. "Imagine the world," he tells the students. "It is the sky and the earth. The horizon is a flat line drawn from the middle perforation on the left to the middle perforation on the right. That is the horizon. Above it is the sky, below is the earth!"

From there Wally teaches the idea of vanishing points introducing perspective and soon he has them drawing basic forms, cubes, cylinders and such in different positions. To help a blind artist draw

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11Statement by Mrs. L. Lade, director of Dallas Services for the Blind, Dallas, Texas, February 13, 1966.
a portrait himself, then "reads" his pictures to the artist who because of his highly developed pictorial memory, understands the "readings" and translates them to paper.\textsuperscript{12}

This system may have some merit as far as acquainting the blind with visual imagery is concerned, but the term art is misleading if one is to consider art as the individual and creative expression of a person. Wally's students are copying his creative approach, which is sight oriented. The finished products of oil paintings, water colors, and pencil sketches would have no value to the blind artist. Tactually, he could not explore his products, they would be for the enjoyment of the sighted. This would be in opposition to the theories of self-expression in art education.

\textsuperscript{12}The Dallas Morning News, April 26, 1966, Sec. C, p. 6.
CHAPTER III

COLLAGE PROJECTS

General Organization of Materials

Taking into account the aforementioned knowledge of the special methods necessary to teach art to the blind, specific art projects dealing with textured collage were instigated. In particular, four textured collage projects were done. The details involved in setting up and carrying out these projects need to be examined.

In all art lessons it is important for the teacher to plan the potential projects carefully in regard to materials to be used and the general creative goals that the pupils might attain. This is also true for the teacher of the blind. Planning is done in order to avoid confusion and frustration for the children.

All materials necessary for each project should be available and organized for easy distribution to allow the children to begin the projects quickly with a minimum of confusion. In the textured collage projects presented to the children at Dallas Services for the Blind, certain basic materials were as follows:

1. A small, plastic squeeze bottle of casein glue
2. Scissors
3. A heavy grade of textured water color paper
With each individual collage project, certain additional materials were used.

Since the children could not see the materials, it was necessary to establish a certain routine of distributing them. The scissors and glue were placed slightly to the right of each child, the background paper was placed directly in front of each child and the textured materials were placed in a central location where all the students could reach them easily. Because of the blind child's dependency on sound, the materials were distributed as audibly as possible, by setting the glue bottle down firmly enough to be heard, for example. Verbal explanations accompanied the distribution of supplies.

Since the blind child cannot learn how to use art supplies, such as scissors and glue, by watching others, a verbal explanation and demonstration that the children could follow tactually was helpful in overcoming technical problems of handling tools. The manipulation of scissors is difficult for the blind children and the teacher can personally use the scissors while the child feels the teacher's hand and the motions the hand makes in using scissors. The amount of glue deposited on the background paper and its location were judged tactually. Where possible, the glue was applied directly to the object to be placed on the background paper.
Motivation

Children have a natural enthusiasm for art and the blind youngsters were no different. Cutting and tearing materials and gluing them down held as much fascination for the blind children as it would for the sighted.

The textured materials used in the collage projects stimulated the children creatively. A wide variety of textured materials was used in the process of carrying out the different collage projects. These stimulated the student's sense of touch and in some cases introduced the blind children to materials with which they would not ordinarily come into contact. Since strange objects and materials might tend to frighten some blind children, care was taken to explain the textured objects very thoroughly to the students so they would know what to expect in their tactile exploration. In this particular situation, at the beginning of the project the children were allowed to explore the materials available and to discuss the different objects. To begin the collage project, each child selected the materials that interested him most. The textured materials themselves and the discussion of the materials by teacher and pupils motivated the children to explore and combine them into a textured collage.

In the process of motivation for several of the collage projects a general design principle was discussed. This was not a formal discussion of design and the children could either utilize the design principle or not, whichever they desired.
The principles were given to suggest possible textural combinations. It was not a rule they had to follow, rather a possibility they might explore.

Textured Cloth Collage with a Study of Repetition

The first collage project to be discussed is the textured fabric collage. Many different textured cloth remnants were collected. A wide range in textures of cloth fabric was used. Some of the cloth textures were as follows:

1. Nubby upholstery material
2. Suede cloth
3. Mohair yarn balls
5. Oil cloth
6. Silk brocade
7. Wool jersey

The children were told to explore the cloth remnants available and to select a wide variety of different textures that pleased them. The students talked spontaneously about the different pieces of fabric they encountered in their tactile exploration. This stimulated the other students to further exploration.

After the students had selected their textured fabrics, the principle of repetition was mentioned as a design stimulator. Repetition could be applied tactually by repeating rough and smooth textures in a composition to give a certain
continuity to the organization of the textural remnants. With the materials and the design principle as motivation, the children began to cut and tear the fabrics into desired shapes and to glue the pieces onto their background paper.

The results of the textured cloth collage were varied. Most of the children utilized the principle of repetition by using some textures more than once in their compositions. Some of the students glued the fabric pieces in a very loose, scattered design with large amounts of background space between most of the pieces. Some students glued the pieces very near to one another and often overlapped pieces to achieve a compact composition. They used a large variety of sizes and shapes of fabric. Without any discussion of having a point of emphasis in design, most of the students seemed to have a distinct focal point in their compositions. This was usually one very different texture that stood alone, without being repeated. Usually it was either one extremely rough textured fabric or a very smooth fabric.

One student, Lynn (See Appendix I), had a definite progression of textural qualities. She overlapped the pieces of fabric a great deal. Often she would almost cover one texture with another, but leave the under-layer of textured fabric exposed around the edges of the top layer of fabric, building up a progression of textures in this manner. She used slick oil cloth first. This was overlapped with wool jersey, then with a swatch of rough textured upholstery material. On
another area of the composition she began with a piece of silk brocade, then a piece of oil cloth on top of this, then a swatch of the upholstery material overlapped these. Separated from these areas of textural progression she put a ball of mohair that served as the emphasis point of her composition.

The textured cloth collages allowed the children to explore different fabric textures tactually. It also allowed the children to manipulate these fabric pieces into arrangements that pleased them.

Textured Paper Collage with a Study of Balance

The next project was a textured paper collage. The materials needed for this project were as many different kinds of textured paper as it was possible to gather together. The textured papers used in the research situation for this particular project were as follows:

1. Tissue paper
2. Light weight corrugated cardboard
3. Felt paper
4. Textured water color paper
5. A plastic finished, pebble textured paper

A sheet of 9" by 12" water color paper was used for the background instead of the 12" by 18" paper used in the previous project. The smaller paper was used to ascertain whether the compact background area would result in a more compact design due to a smaller space for the children to explore tactually
before placing each new object on the composition. Each child was given a bundle containing several sheets of the different textured papers. Scissors were eliminated from the basic supplies to make this a torn paper collage.

The design principle of balance was discussed as motivation and preparation for the project. Several objects were brought that would illustrate various types of balance. These were passed to each child that he might understand the type of balance discussed by feeling the object. For symmetrical balance the pelvic bone of a cow was used. Through tactile exploration each child could discover that one side of the bone was identical to the other side in open areas and general shape. A daisy illustrated radial balance. The petals of the daisy all radiated from the center of the flower. As an illustration of asymmetrical balance each child felt their own hand and fingers.

Some interesting textural combinations resulted from the project. On a whole, the design compositions had more compactness on the smaller paper. Unusual textural qualities were achieved by the students putting a rough textured paper down, then covering or overlapping it with a thin paper that allowed the rough texture to be felt through the thinner paper. The dominating textured papers in most of the compositions were the felt paper or the pebble plastic paper. These papers were the most popular with the children.
The enthusiasm ran high during this project and some of the children completed more than one composition. The materials and collage project stimulated the children and encouraged creative attitudes.

**Found-Object Collage with a Study of the Principle of Emphasis**

The materials used in the found-object collages consisted of the glue, background paper of the 12" by 18" size and a wide variety of natural objects of different textural qualities. The found objects collected for this particular collage project were as follows:

1. Weed stems
2. Cockleburs
3. Dried flower tops
4. Dry broom-weeds
5. Wood scraps
6. Dry water reeds
7. Pieces of bark

The varied materials were placed in a central location so each child could reach the various found objects. Since some of the listed objects were prickly and possibly foreign to the experiences of some blind children, some of the materials were discussed and clarified for the children before they explored them. This was done to avoid frightening the students with unknown objects which could cause pain. It also broadened their knowledge of the new objects. It was
explained where they were found and what their functions were. This was especially needed in the case of the cockleburs. During and after the brief explanation the children were allowed to explore the materials available and select those that interested them most.

The design principle of emphasis, especially the focal point or center of interest, was used to aid motivation. It was explained that often art work had a particular part that was somewhat different from the rest of the composition and that part of the composition said, "look at me first." Examples were given, such as one area where the textural quality was outstandingly different or a sharp contrast in size. Several students immediately chose some object they had selected that they felt would work nicely as a center of interest.

In working with the found objects the students displayed an ability to use their materials in a very unique and imaginative way. All the students began by gluing the objects flat to their background paper. Then one student wanted to glue a twig in an upright, vertical position. The slow drying casein glue would not hold the twig in the desired position. An experimental technique was tried of making a small base of clay and pressing it onto the paper, then sticking the twig in the clay. This proved to be a satisfactory solution to the problem. The technique was adopted by some of the other students and the collages began developing in a unique manner.
Most of the students had several of the objects, usually the flat, dry reeds, cockleburs and pieces of bark glued flat to the background surface. Then they stood twigs and the broom weeds in the vertical position in the plasticine clay. Thus each composition had two distinct tactile aspects. One layer of the composition was in relief and the other three-dimensional.

The found-object collage proved to be one of the most stimulating of the creative art projects. The versatile materials encouraged the children to explore new, imaginative, and unique methods of combining them into collage compositions. The children were introduced to natural objects with which some of them might not otherwise have come into contact. Certainly the materials were easily obtained and at practically no expense.

Macaroni Collage

The macaroni collage utilized the basic materials of the 9" by 12" background paper, glue and in addition many different macaroni shapes. Some of the specific macaroni shapes used were:

1. Sea shell macaroni
2. Lasagna macaroni dumplings
3. Rigatoni
4. Egg noodles
5. Texas twist macaroni
6. Thin spaghetti
The various shapes were put in a central location to be easily reached by each child. The children explored the different shapes and gathered some of each shape to begin their work.

A design principle was not presented as a motivation tool. The different shapes of the macaroni were discussed, thus the materials themselves were used as motivation.

The macaroni was glued down in the whole pieces and some of the macaroni shapes were broken into smaller sizes to be glued down. The casein glue dried slowly and the children had difficulty in getting the more rounded shapes to stay in place. A faster drying glue would be more satisfactory as an adhesive for this collage project.

The results of the macaroni collage were rather random. A grouping of similar shapes was most notable in the compositions. The children enjoyed both exploring the shapes and the simple pleasure of gluing things down.

The macaroni collage project gave the children a chance to experience the textural qualities found in the different varieties of macaroni. It gave the students an opportunity to arrange these textured pieces in a composition that satisfied their creative impulses. The basic art experiences are readily available in all of the textured collage projects presented. Other collage projects could be evolved using numerous kinds of textured materials.
Each one of the blind children (See appendix I) gained something different from the textured collage projects. All of the children were given a chance to explore new materials and to express creative ideas in their own individual way. No rules were given to direct the children on the use of the materials. This allowed each child to approach the textured collage projects in a way that best expressed his unique personality.

The enjoyment the children received while doing the collage projects and the ease with which the materials were adapted to the expression of each individual child substantiated the belief that textured collage would be a valuable addition to an art curriculum for blind elementary children. It allowed each child to work creatively and imaginatively with a variety of different materials.
CHAPTER IV

CONCLUSION

The textured collage art projects proved to be valuable in the research situation. It was shown that textured collage could supplement modeling and crafts commonly used as art projects for the blind. The blind elementary age child can gain many learning experiences as well as creative experiences from textured collage projects.

Since the blind rely heavily on their sense of hearing and touch, the textured collage can help develop the tactile senses by introducing varieties of textured materials. While a wide range of textured objects was used in the research situation, the possibilities were not exhausted.

The blind child depends to a large extent on the opportunities for learning brought to him by others. In this way the blind child's experiences are broadened. The textured collage introduced several new objects to the blind child's limited range of experiences. The found object collage, in particular, provided a means for introducing new and unusual materials, such as cockleburs and dried water reeds, with which the blind child might not normally come into contact. The children also learned to manipulate these materials.

Collage can be a satisfactory means of art expression for blind elementary children. The collage is valid as an
art project when sighted concepts are avoided. The students should be allowed to use the textured materials according to their own tactile sensations. Visual images which would be alien to the blind should not be suggested to the art pupils. The materials were versatile enough to allow experimentation in their use. The textured collage allowed the children freedom to express their creativity within their own realm.

Upon questioning fifty colleges and universities in the United States, it was discovered no research had been done in the field of art education for the blind. Correspondence with fifty state schools and institutions for the blind revealed that textured collage had been used in fifteen of the thirty-three schools responding. Textured collage would be a reasonable addition to art programs for blind elementary children, and should be explored by more institutions as a good creative activity for blind children.

The materials for the textured collages were easy to obtain and were very inexpensive. Within reason, almost any textured object can be employed. The materials used in this research project were scrap fabric, food stuffs, paper or objects found by exploring a pasture or wooded area.

The art works produced during the study could not be evaluated in terms of visual concepts. A sighted person cannot grasp the significance of art work done by a blind student. The validity of the textured collage projects must therefore be evaluated from the standpoint of the following:
1. The growth shown by each child.
2. The imaginative and creative use of different textured materials.
3. The enjoyment the children received in doing the projects.

A conclusion, however, may be drawn from a study of the final products. In a situation where the blind child can express his creative ideas in his own way the design results are usually non-objective rather than visual.

More collage projects can be devised by using different textured materials and combinations of these materials. This research used only a few of the possibilities. Study of textured collage for blind elementary children could be done in institutions for the blind to experiment with a larger number of students.

The research substantiated the hypothesis that textured collage is a worthwhile art experience for blind children. Also the art education principle of freedom of creativity is flexible enough to encompass students who are not visually oriented. Art projects can be created for the tactile experiences of blind elementary students.
APPENDIX I

CASE STUDIES

NAME: Lynn
SEX: Female
AGE: 11
BLINDNESS: Total, from birth
PERSONALITY: Well-adjusted, cooperative, enthusiastic
REACTION TO PROJECTS: Used materials experimentally, first to use clay bases to stand found objects upright, sensitive to design discussions, compact sense of design.

NAME: Kenny
SEX: Male
AGE: 6
BLINDNESS: Total, from birth
PERSONALITY: Curious, short attention span
REACTION TO PROJECTS: Lack of design continuity, lack of variety in sizes and shapes of materials, more interested in materials than arranging them in a creative art project.
NAME: Linda
SEX: Female
AGE: 12
BLINDNESS: Partial, had only light perception, from birth
PERSONALITY: Maladjusted, history of psychiatric care,
   abnormal preoccupation with sex and the sexual organs,
   loudmouthed, immature, not liked by peers, fearful of
   new materials and experiences
REACTION TO PROJECTS: Avid art student, had been interested
   in art a long time, visual forms used in projects, visual
   forms stereotype, non-objective forms used also, worked
   carefully and slowly on each project, did not use ma-
   terials imaginatively.

NAME: Mary
SEX: Female
AGE: 10
BLINDNESS: Total, from birth
PERSONALITY: Quiet but not withdrawn, conscientious, well-
   liked by her associates
REACTION TO PROJECTS: Used materials imaginatively, experi-
   imented with design principles, work had continuity of
   design.
NAME: Lisa
SEX: Female
AGE: 6
BLINDNESS: Total in one eye; light perception in one eye
PERSONALITY: Vivacious, outgoing, very warm and affectionate
REACTION TO PROJECTS: Used materials imaginatively, very zealous in art work, worked very rapidly and turned out quantities of projects.
APPENDIX II

COLLEGES AND UNIVERSITIES CONTACTED ABOUT ART
FOR ELEMENTARY BLIND CHILDREN

1. Abilene Christian College, Abilene, Texas
2. University of Alabama, University, Alabama
3. University of Arizona, Tucson, Arizona
4. University of Arkansas, Fayetteville, Arkansas
5. Baylor University, Waco, Texas
7. Bowling Green State University, Bowling Green, Ohio
8. Brigham Young University, Provo, Utah
9. California College of Arts and Crafts, Oakland, Calif.
10. California State College at Long Beach, Long Beach, Calif.
11. California State College at Los Angeles, 515 State College Drive, Los Angeles, Calif.
12. University of California, Berkeley, Calif.
13. University of Cincinnati, Cincinnati, Ohio
14. Colorado State College, Greeley, Colorado
15. Colorado State University, Fort Collins, Colorado
16. University of Colorado, Boulder, Colorado
17. University of Connecticut, Storrs, Connecticut
18. Cornell University, Ithaca, New York
19. University of Denver, Denver, Colorado
20. Duke University, Durham, North Carolina
21. East Texas Baptist College, Marshall, Texas
22. East Texas State College, Commerce, Texas
23. Florida State University, Tallahassee, Florida
24. University of Florida, Gainesville, Florida
25. George Washington University, Washington, D. C.
26. Georgia State College, 33 Gilmer St., Atlanta, Georgia
27. University of Georgia, Athens, Georgia
28. University of Houston, Houston, Texas
29. Howard University, Washington, D. C.
30. The University of Iowa, Iowa City, Iowa
31. University of Kansas, Lawrence, Kansas
32. Kent State University, Kent, Ohio
33. University of Kentucky, Lexington, Kentucky
34. Louisiana State University, Lake Front, New Orleans, La.
35. University of Miami, Coral Gables, Florida
36. Michigan State University, East Lansing, Michigan
37. University of Michigan, Ann Arbor, Michigan
38. University of Minnesota, Minneapolis, Minnesota
39. University of Missouri, Columbia, Missouri
40. University of New Mexico, Albuquerque, New Mexico
41. Ohio State University, Columbus, Ohio
42. University of Oklahoma, Norman, Oklahoma
43. Oregon University, Corvallis, Oregon
44. University of Oregon, Eugene, Oregon
45. Pennsylvania State University, University Park, Penn.
46. Sam Houston State College, Huntsville, Texas
47. Southern Methodist University, Dallas, Texas
48. Syracuse University, Syracuse, New York
49. University of Texas, Austin, Texas
50. Wayne State University, Detroit, Michigan
APPENDIX III

STATE INSTITUTIONS SERVING BLIND CHILDREN CONTACTED

1. Alabama Institute for Deaf and Blind, South Street, P. O. Box 268, Talladega (362-6121) E. H. Gentry, Pres.
2. Arizona State School for the Deaf and Blind, 1200 West Speedway, P. O. Box 5545, Tucson, Mrs. Betty Hannah, Prin., Dept. for the Blind
3. Arizona Foundation for Blind Children Inc., 206 South Hinton Ave., Scottsdale, Mrs. Gordon Olsen
4. Arkansas School for the Blind, 2600 West Markham, Little Rock, J. M. Wooly, Superintendent
5. California School for the Blind, 3001 Derby St., Berkeley, Berthold Lowenfeld, Ph.D., Superintendent
7. Colorado School for the Deaf and Blind, Colorado Springs, Turechek, Superintendent
8. Connecticut Inst. for the Blind, Oak Hill School, 120 Holcomb Street, Hartford, Frank Johns, Jr., Manager
9. Florida School for the Deaf and Blind, St. Augustine, Walter S. Davis, Principal for the Blind
10. Georgia Academy for the Blind, Macon, Cleon Bonner, Principal, Negro School; York Hudgins, Principal, White School

12. Idaho School for the Deaf and the Blind, 14th and Main Streets, Gooding, John P. Best, Dept. for Blind

13. Indiana School for the Blind, 7725 College Ave., Indianapolis 40, D. A. Hutchinson, Superintendent


17. Louisiana State Schools for the Blind, 1120 Government Street, Baton Rouge 2, W. Crabin Gill, Supt. & Principal


21. Massachusetts Division of the Blind, 14 Court Square, Boston 8, Mary E. McLaughlin, Supervisor, Children's Services
22. Michigan School for the Blind, 715 West Willow, Lansing 6, Robert Thompson, Superintendent

23. Minnesota Braille and Sight-Saving School, Faribault, J. C. Lysen, Superintendent

24. Mississippi School for the Blind, 1252 Eastover Drive, Jackson, Carl S. Wilson, Superintendent

25. Missouri School for the Blind, 3815 Magnolia Ave., St. Louis 10, George D. Heltzell, Superintendent

26. Montana School for the Deaf and Blind, 3800 Second Ave. North, Great Falls, Glenn I. Harris, Superintendent

27. Nebraska School for the Visually Handicapped, 324 10th Ave., Nebraska City, Jerry L. Regler, Superintendent


29. New Mexico School for the Visually Handicapped, P.O. BOX 457, Alamagordo, J. D. Sneed, Superintendent

30. Lavelle School for the Blind, 221st St. and Paulding Ave., New York 69, Sr. Jean Gerard, O.P., Superintendent


32. New York School for the Blind, Batavia, Leland C. Sanborn, Superintendent

33. North Carolina State School for the Blind and the Deaf, Raleigh, N. Carolina, Egbert N. Peeler, Superintendent

34. Ohio State School for the Blind, 5220 N. High Street, Columbus 14, Ohio, D. W. Overbay, Superintendent
35. Oklahoma School for the Blind, 3300 Gibson Street, Muskogee, Oklahoma, Von Richard Carter
36. Oregon State School for the Blind, 700 Church Street, S.E., Salem, Oregon, Charles C. Woodcock
37. Overbrook School for the Blind, 64th Street and Malvern Ave., Philadelphia 31, Penn.
38. Royer-Greaves School for the Blind, South Valley Road, Paoli, Penn.
39. Western Pennsylvania School for Blind Children, Bayard at Bellefield Avenue, Pittsburgh, Penn.
40. South Carolina School for the Deaf and Blind, Dept. for Blind, Spartanburg
41. South Dakota School for the Blind, Aberdeen
42. Tennessee School for the Blind, Donelson
43. Texas School for the Blind, West 45th Street, Austin 5
44. Utah Schools for the Deaf and Blind, Dept. for Blind, 846 - 20 Street, Ogden
45. Virginia School for the Deaf and Blind, Stanton
46. Washington State School for the Blind, 2214 East 13 St., P. O. Box 1865, Vancouver
47. West Virginia Schools for the Deaf and Blind, Dept. for Blind, Romney
48. Wisconsin School for the Visually Handicapped, 1900 West State Street, Janesville
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