Project Gutenberg's A Catalogue of Play Equipment, by Jean Lee Hunt

This eBook is for the use of anyone anywhere at no cost and with

almost no restrictions whatsoever. You may copy it, give it away or

re-use it under the terms of the Project Gutenberg License included

with this eBook or online at www.gutenberg.net

Title: A Catalogue of Play Equipment

Author: Jean Lee Hunt

Release Date: April 1, 2009 [EBook #28466]

Language: English

\*\*\* START OF THIS PROJECT GUTENBERG EBOOK A CATALOGUE OF PLAY EQUIPMENT \*\*\*

Produced by Bryan Ness, Woodie4 and the Online Distributed

Proofreading Team at http://www.pgdp.net (This file was

produced from images generously made available by The

Internet Archive/American Libraries.)

Transcriber's note:

For the benefit of certain readers, explanatory names have been added to

some illustration tags and these have been identified with an asterisk.

\_Bulletin Number Eight Price Thirty-five Cents\_

A CATALOGUE OF PLAY EQUIPMENT

\_Compiled by\_

JEAN LEE HUNT

BUREAU \_of\_ EDUCATIONAL EXPERIMENTS 16 WEST 8TH STREET, NEW YORK 1918

[Illustration: Wooden wheel-barrow and cabinet.]\*

[Illustration: Children at play.]\*

INTRODUCTION

What are the requisites of a child's laboratory? What essentials must

we provide if we would deliberately plan an environment to promote the

developmental possibilities of play?

These questions are raised with ever-increasing insistence as the true

nature of children's play and its educational significance come to be

matters of more general knowledge and the selection of play equipment

assumes a corresponding importance in the school and at home.

To indicate some fundamental rules for the choice of furnishings and

toys and to show a variety of materials illustrating the basis of

selection has been our aim in compiling the following brief catalogue.

We do not assume the list to be complete, nor has it been the

intention to recommend any make or pattern as being indispensable or

as having an exclusive right to the field. On the contrary, it is our

chief hope that the available number and variety of such materials may

be increased to meet a corresponding increase of intelligent demand on

the part of parents and teachers for equipment having real dignity and

play value.

The materials listed were originally assembled in the Exhibit of Toys

and School Equipment shown by the Bureau of Educational Experiments in

the Spring and Summer of 1917, and we wish to make acknowledgment,

therefore, to the many who contributed to that exhibit and by so doing

to the substance of the following pages. Chief among them are Teachers

College, The University of Pittsburgh, The Ethical Culture School, The

Play School and other experimental schools described in our bulletins,

numbers 3, 4 and 5.

The cuts have been chosen for the most part from photographs of the

Play School, where conditions fairly approximate those obtainable in

the home and thus offer suggestions easily translatable by parents

into terms of their own home environment.

While this equipment is especially applicable to the needs of children

four, five and six years old, most of it will be found well adapted to

the interests of children as old as eight years, and some of it to

those of younger children as well.

BUREAU OF EDUCATIONAL EXPERIMENTS.

New York City, June, 1918.

[Illustration: Children at play.]\*

OUT-OF-DOOR FURNISHINGS

Out-of-door Furnishings should be of a kind to encourage creative play

as well as to give exercise.

Playground apparatus, therefore, in addition to providing for big

muscle development should combine the following requisites:

Intrinsic value as a toy or plaything. "The play of children on it

and with it must be spontaneous."[A]

Adaptability to different kinds of play and exercise. "It must

appeal to the imagination of the child so strongly that new forms of

use must be constantly found by the child himself in using it."[A]

Adaptability to individual or group use. It should lend itself to

solitary play or to use by several players at once.

Additional requisites are:

Safety. Its use should be attended by a minimum of danger. Suitable

design, proper proportions, sound materials and careful construction

are essentials.

Durability. It must be made to withstand hard use and all kinds of

weather. To demand a minimum of repair means also to afford a

maximum of security.

[Footnote A: Dr. E. H. Arnold, "Some Inexpensive Playground

Apparatus." Bul. 27, Playground Association of America.]

[Illustration: The city yard equipped to give a maximum of exercise

and creative play]

[Illustration: An outdoor play area.]\*

THE OUTDOOR LABORATORY

In the country, ready-to-hand resources, trees for climbing, the

five-barred fence, the pasture gate, the stone wall, the wood-pile,

Mother Earth to dig in, furnish ideal equipment for the muscle

development of little people and of their own nature afford the

essential requisites for creative and dramatic play. To their

surpassing fitness for "laboratory" purposes each new generation bears

testimony. If the furnishings of a deliberately planned environment

are to compare with them at all they must lend themselves to the same

freedom of treatment.

The apparatus shown here was made by a local carpenter, and could

easily be constructed by high school pupils with the assistance of the

manual training teacher.

The ground has been covered With a layer of fine screened gravel, a

particularly satisfactory treatment for very little children, as it is

relatively clean and dries quickly after rain. It does not lend itself

to the requirements of organized games, however, and so will not

answer for children who have reached that stage of play development.

A number of building bricks, wooden boxes of various sizes, pieces of

board and such "odd lumber" with a few tools and out-of-door toys

complete the yard's equipment.

[Illustration: THE SEE-SAW.]\*

THE SEE SAW

BOARD--Straight grain lumber, 1-1/8" x 9" x 12'-0".

Two cleats 1-1/4" x 9" bolted to the under side of the board to act

as a socket on the hip of the horse.

HORSE--Height 25". Length 22-1/2". Spread of feet at ground 20". Legs

built of 2" x 3" material. Hip of 2" x 3" material. Brace under hip of

7/8" material.

NOTE--All figures given are for outside measurements. Apparatus except

see-saw board and sliding board should be painted, especially those

parts which are to be put into the ground.

[Illustration: THE STAND AND SLIDE.]\*

THE STAND AND SLIDE

STAND OR PLATFORM--26" wide, 30" long, 5'-4" high.

Top made of 1-3/8" tongue and groove material.

Uprights or legs of 2" x 3" material.

Cleats nailed to front legs 6-1/4" apart to form ladder are of

1-1/8" x 1-3/4" material.

Cross bracing of 7/8" x 2-1/4" material.

Apron under top made of 7/8" x 5" material nailed about 1-1/8" below

to act as additional bracing and provide place of attachment for

iron hooks secured to sliding board.

The stand is fastened to the ground by dogs or pieces of wood buried

deep enough (about 3') to make it secure.

SLIDE--Straight grain piece of lumber, 1-1/8" x 12" x 12'-0".

Two hooks at upper end of sliding board are of iron, about 3/8" x

1-1/2", set at a proper angle to prevent board from becoming loose.

Hooks are about 1-1/4" long.

[Illustration: THE SWINGING ROPE.]\*

THE SWINGING ROPE

UPRIGHT--3" x 3" x 6'-9".

TOP PIECE--3" x 3" x 2'-9".

Upright and top piece are mortised or halved and bolted together.

Bracing at top (3" x 3" x 20-1/2" at long point of mitre cuts) is

nailed to top piece and upright at an angle of about 45 degrees.

Upright rests on a base measuring 3'-0". This is mortised together

and braced with 2" x 3" material about 20" long, set at an angle of

about 60 degrees.

Unless there are facilities for bracing at the top, as shown in the

cut, the upright should be made longer and buried about 3' in the

ground.

The swinging rope (3/4" dia.) passes through a hole bored in the top

piece and held in place by a knot. Successive knots tied 8" to 9"

apart and a big knot at the bottom make swinging easier for little

folks.

[Illustration: THE TRAPEZE.]\*

THE TRAPEZE

TWO UPRIGHTS--3" x 3" x 6'-10".

TOP PIECE--3" x 3" x 2'-10".

Ends of top piece secured to uprights by being mortised or halved

and bolted together.

Uprights rest on bases of 2" x 3" material, 3'-7" long, connected by

a small platform in the form of an H.

Bases and uprights are bolted to dogs or pieces of wood 2" x 4" x

5'-8" set in the ground about 3'-0".

Adjustable bar (round) 1-3/8" dia.

3 holes bored in each upright provide for the adjustable bar. The

first hole is 3'-0" above ground, the second 3'-5", the third

3'-10".

Swing bar (round), 1-3/8" dia., is 20" long. Should hang about 16"

below top piece.

2 holes 5/8" dia. bored in the top piece receive a continuous rope

attached to the swing bar by being knotted after passing through

holes (5/8" dia.) in each end of the bar.

[Illustration: THE LADDER AND SUPPORT.]\*

THE LADDER AND SUPPORT

LADDER--14" x 10'-2"

Sides of 1-1/2" x 1/2" material

Rungs 1/4" dia. set 10-1/4" apart

At upper ends of the sides a u-shaped cut acts as a hook for

attaching the ladder to the cross bar of the support. These ends are

re-inforced with iron to prevent splitting.

SUPPORT--Height 4'-6". Spread of uprights at base 4'-2".

Uprights of 1-1/2" x 2-1/2" material are secured to a foot (1-1/2" x

4" x 20-1/2") with braces (11-1/2" x 2-1/2" x 12") set at an angle

of about 60°.

Tops of the two uprights are halved and bolted to a cross bar 1-1/8"

x 2-1/2" x 10" long.

The uprights are secured with diagonal braces 1-3/8" x 3-1/2" x

3'-9" fastened together where they intersect.

[Illustration: A pretend airship.]\*

A borrowed step ladder converts this gymnastic apparatus into an

airship.

[Illustration: A borrowed ladder helps the game.]\*

The ladder detached from the support is an invaluable adjunct to

building and other operations.

[Illustration: The Parallel Bars.]\*

THE PARALLEL BARS

The two bars are 2" x 2-1/4" X 6'-10" and are set 16-1/2" to 18-1/2"

apart. The ends are beveled and the tops rounded.

Each bar is nailed to two uprights (2" X 3" X 5'-0") set 5' apart and

extending 34" above ground. An overhang of about 6" is allowed at each

end of the bar.

[Illustration: The sand box.]\*

THE SAND BOX

The sloping cover to the sand box pictured here has been found to have

many uses besides its obvious purpose of protection against stray

animals and dirt. It is a fairly good substitute for the old-time

cellar door, that most important dramatic property of a play era past

or rapidly passing.

[Illustration: Sand box with cover closed.]\*

[Illustration: Box village.]\*

BOX VILLAGE

The child is to be pitied who has not at some time revelled in a

packing-box house big enough to get into and furnished by his own

efforts. But a "village" of such houses offers a greatly enlarged

field of play opportunity and has been the basis of Miss Mary Rankin's

experiment on the Teachers College Playground.[B]

In addition to its more obvious possibilities for constructive and

manual development, Miss Rankin's experiment offers social features

of unusual suggestiveness, for the village provides a civic experience

fairly comprehensive and free from the artificiality that is apt to

characterize attempts to introduce civic content into school and play

procedure.

[Footnote B: See "Teachers College Playground," Bulletin No. 4, Bureau

of Educational Experiments.]

[Illustration: Of interest to carpenters.]

[Illustration: A boom in real estate.]

[Illustration: Boy playing pretend piano.]\*

INDOOR EQUIPMENT

The requisites for indoor equipment are these:

A Suitable Floor--The natural place for a little child to play is

the floor and it is therefore the sine qua non of the play

laboratory.

Places to Keep Things--A maximum of convenience to facilitate habits

of order.

Tables and Chairs--For use as occasion demands, to supplement the

floor, not to take the place of it.

Blocks and Toys--For initial play material.

The Carpenter's Bench--With tools and lumber for the manufacture of

supplementary toys.

A supply of Art and Craft materials--For the same purpose.

[Illustration: The Indoor Laboratory.]

THE INDOOR LABORATORY

The \_floor\_ should receive first consideration in planning the indoor

laboratory. It should be as spacious as circumstances will permit and

safe, that is to say clean and protected from draughts and dampness.

A well-kept hardwood floor is the best that can be provided.

Individual light rugs or felt mats can be used for the younger

children to sit on in cold weather if any doubt exists as to the

adequacy of heating facilities (see cut, p. 32).

Battleship linoleum makes a good substitute for a hardwood finish. It

comes in solid colors and can be kept immaculate.

Deck canvas stretched over a layer of carpet felt and painted makes a

warm covering, especially well adapted to the needs of very little

children, as it has some of the softness of a carpet and yet can be

scrubbed and mopped.

Second only in importance is the supply of \_lockers\_, \_shelves\_,

\_boxes\_ and \_drawers\_ for the disposal of the great number and variety

of small articles that make up the "tools and appliances" of the

laboratory. The cut on page 24 shows a particularly successful

arrangement for facilities of this kind.

The \_chairs\_ shown are the Mosher kindergarten chairs, which come in

three sizes. The light \_tables\_ can be folded by the children and put

away in the biggest cupboard space (p. 24).

\_Block boxes\_ are an essential part of the equipment. Their dimensions

should be planned in relation to the unit block of the set used. Those

shown are 13-3/4" X 16-1/2" X 44" (inside measurements) for use with a

set having a unit 1-3/8" X 2-3/4" X 5-1/2". They are on castors and

can be rolled to any part of the room.

The low \_blackboards\_ are 5'-5" in height and 2'-0" from the floor.

All the furnishings of the laboratory should lend themselves to use as

dramatic properties when occasion demands, and a few may be kept for

such purposes alone. The light screens in the right-hand corner of the

room are properties of this kind and are put to an endless number of

uses (see cut, p. 40).

[Illustration: The balcony in a room with high ceiling.]

[Illustration: The balcony and a low ceiling.]

The \_balcony\_ is a device to increase floor space that has been used

successfully in The Play School for several years. It is very popular

with the children and contributes effectively to many play schemes.

The tall block construction representing an elevator shaft shown in

the picture opposite would never have reached its "Singer Tower

proportions" without the balcony, first to suggest the project and

then to aid in its execution.

\_Drop shelves\_ like those along the wall of the "gallery" (p. 22) can

be used for some purposes instead of tables when space is limited.

Materials for storekeeping play fill the shelves next the fireplace,

and the big crock on the hearth contains modelling clay, the raw

material of such objets d'art as may be seen decorating the

mantlepiece in the cut on page 20.

[Illustration: A place for everything]

[Illustration: The indoor sandbox.]\*

THE INDOOR SAND BOX

The indoor \_Sand Box\_ pictured here was designed by Mrs. Hutchinson

for use in the nursery at Stony Ford. A box of this kind is ideal for

the enclosed porch or terrace and a great resource in rainy weather.

The usual kindergarten sand table cannot provide the same play

opportunity that is afforded by a floor box, but it presents fewer

problems to the housekeeper and is always a valuable adjunct to indoor

equipment.

[Illustration: The Carpenter Bench.]\*

THE CARPENTER BENCH

The carpenter equipment must be a "sure-enough business affair," and

the tools real tools--not toys.

The Sheldon bench shown here is a real bench in every particular

except size. The tool list is as follows:

Manual training hammer.

18 point cross-cut saw.

9 point rip saw.

Large screw driver, wooden handle.

Small screw driver.

Nail puller.

Stanley smooth-plane, No. 3.

Bench hook.

Brace and set of twist bits.

Manual training rule.

Steel rule.

Tri square.

Utility box--with assorted nails, screws, etc.

Combination India oil stone.

Oil can.

Small hatchet.

Choice of lumber must be determined partly by the viewpoint of the

adult concerned, largely by the laboratory budget, and finally by the

supply locally available. Excellent results have sometimes been

achieved where only boxes from the grocery and left-over pieces from

the carpenter shop have been provided. Such rough lumber affords good

experience in manipulation, and its use may help to establish habits

of adapting materials as we find them to the purposes we have in hand.

This is the natural attack of childhood, and it should be fostered,

for children can lose it and come to feel that specially prepared

materials are essential, and a consequent limitation to ingenuity and

initiative can thus be established.

On the other hand, some projects and certain stages of experience are

best served by a supply of good regulation stock. Boards of soft pine,

white wood, bass wood, or cypress in thicknesses of 1/4", 3/8", 1/2"

and 7/8" are especially well adapted for children's work, and "stock

strips" 1/4" and 1/2" thick and 2" and 3" wide lend themselves to many

purposes.

[Illustration: Boy painting toy.]\*

[Illustration: Girl playing with dolls house.]\*

TOYS

The proper basis of selection for toys is their efficiency as toys,

that is:

They must be suggestive of play and made for play.

They should be selected in relation to each other.

They should be consistent with the environment of the child who is

to use them.

They should be constructed simply so that they may serve as models

for other toys to be constructed by the children.

They should suggest something besides domestic play so that the

child's interest may be led to activities outside the home life.

They should be durable because they are the realities of a child's

world and deserve the dignity of good workmanship.

[Illustration: Children re-create the world as they see it with the

equipment they have at hand]

[Illustration: A house of blocks.]\*

FLOOR GAMES

"There comes back to me the memory of an enormous room with its

ceiling going up to heaven.... It is the floor I think of chiefly,

over the oilcloth of which, assumed to be land, spread towns and

villages and forts of wooden bricks...the cracks and spaces of the

floor and the bare brown "surround" were the water channels and open

sea of that continent of mine....

"Justice has never been done to bricks and soldiers by those who write

about toys--my bricks and my soldiers were my perpetual drama. I

recall an incessant variety of interests. There was the mystery and

charm of the complicated buildings one could make, with long passages

and steps and windows through which one could peep into their

intricacies, and by means of slips of card one could make slanting

ways in them, and send marbles rolling from top to base and thence out

into the hold of a waiting ship.... And there was commerce; the shops

and markets and storerooms full of nasturtium seed, thrift seed, lupin

beans and such-like provender from the garden; such stuff one stored

in match boxes and pill boxes or packed in sacks of old glove fingers

tied up with thread and sent off by wagons along the great military

road to the beleaguered fortress on the Indian frontier beyond the

worn places that were dismal swamps....

"I find this empire of the floor much more vivid in my memory now than

many of the owners of the skirts and legs and boots that went gingerly

across its territories."

H. G. WELLS, "The New Machiavelli," Chapter 2.

[Illustration: The unsocial novice]

Nowhere else, perhaps, not even in his "Floor Games" and "Little Wars"

has Mr. Wells, or any other author succeeded in drawing so convincing

a picture of the possibilities of constructive play as is to be found

in those pages, all too brief, in "The New Machiavelli" where the play

laboratory at Bromstead is described. One can imagine the eager boy

who played there looking back across the years strong in the

conviction that it could not have been improved, and yet the picture

of a child at solitary play is not, after all, the ideal picture. Our

laboratory, while it must accommodate the unsocial novice and make

provision for individual enterprise at all ages and stages, must be

above all the place where the give and take of group play will develop

along with block villages and other community life in miniature.

FLOOR BLOCKS

In his reminiscences of his boyhood play Mr. Wells lays emphasis on

his great good fortune in possessing a special set of "bricks" made to

order and therefore sufficient in number for the ambitious floor games

he describes. Comparatively few adults can look back to the possession

of similar play material, and so a majority cannot realize how it

outweighs in value every other type of toy that can be provided.

Where the budget for equipment is limited, floor blocks can be cut by

the local carpenter or, in a school, by the manual training

department. The blocks in use at The Play School (see cut, p. 20) are

of white wood, the unit block being 1-3/8" X 2-3/4" X 5-1/2". They

range in size from half units and diagonals to blocks four times the

unit in length (22").

[Illustration: The Hill Floor Blocks at the Gregory Avenue School]

At present there is but one set of blocks on the market that

corresponds to the one Mr. Wells describes. These are the "\_Hill Floor

Blocks\_," manufactured and sold by A. Schoenhut & Co., of

Philadelphia. They are of hard maple and come in seven sizes, from 3"

squares to oblongs of 24", the unit block being 6" in length. There

are 680 pieces in a set. Half and quarter sets are also obtainable.

They are the invention of Professor Patty Smith Hill of Teachers

College, Columbia University, and are used in The Teachers College

Kindergarten and in many other schools.

[Illustration: Useful alike to builders and cabinet makers]

[Illustration: Advanced research in Peg-Lock construction]

The School of Childhood at the University of Pittsburgh makes use of

several varieties of blocks, some of commercial manufacture, others

cut to order. The list given is as follows:[C]

A. Nest of blocks.

B. Large blocks made to order of hard maple in five sizes:

Cubes, 5" X 5".

Oblongs, 2-1/2" X 5" X 10".

Triangular prisms made by cutting cube diagonally into two and

four parts.

Pillars made by cutting oblongs into two parts.

Plinths made by cutting oblongs into two parts.

Light weight 12" boards, 3'-0" to 7'-0" long.

C. Froebel's enlarged fifth and sixth gifts.

D. Stone Anchor blocks.

E. Architectural blocks for flat forms.

F. Peg-Lock blocks.

As children become more dexterous and more ambitious in their block

construction, the \_Peg-Lock Blocks\_ will be found increasingly

valuable. These are a type of block unknown to Mr. Wells, but how he

would have revelled in the possession of a set! They are manufactured

by the Peg-Lock Block Co. of New York. Cut on a smaller scale than the

other blocks described, they are equipped with holes and pegs, by

which they may be securely joined. This admits of a type of

construction entirely outside the possibilities of other blocks. They

come in sets of varying sizes and in a great variety of shapes. The

School of Childhood uses them extensively, as does The Play School.

[Footnote C: See University of Pittsburgh Bulletin, "Report of the

Experimental Work in the School of Childhood."]

[Illustration: Small wooden toy.]\*

FLOOR TOYS

The "Do-with Toys" shown in the accompanying cuts were designed by

Miss Caroline Pratt some years ago to meet the need generally felt by

devotees of the play laboratory of a consistent series of toys to be

used with floor blocks. For if the market of the present day can offer

something more adequate in the way of blocks than was generally

available in Mr. Wells' boyhood, the same is not true when it comes to

facilities for peopling and stocking the resulting farms and

communities that develop.

Mr. Wells tells us that for his floor games he used tin soldiers and

such animals as he could get--we know the kind, the lion smaller than

the lamb, and barnyard fowl doubtless overtopping the commanding

officer. Such combinations have been known to children of all

generations and play of the kind Mr. Wells describes goes on in spite

of the inconsistency of the materials supplied.

[Illustration: Small wooden toy.]\*

But when we consider fostering such play, and developing its

possibilities for educational ends, the question arises whether this

is the best provision that can be made, or if the traditional

material could be improved, just as the traditions concerning blocks

are being improved.

[Illustration: Small wooden toy.]\*

A few pioneers have been experimenting in this field for some years

past. No one of them is ready with final conclusions but among them

opinion is unanimous that constructive play is stimulated by an

initial supply of consistent play material calculated to suggest

supplementary play material of a kind children can manufacture for

themselves.

[Illustration: Small wooden toy.]\*

Blocks are of course the most important type of initial material to be

provided; beyond this the generally accepted hypothesis is embodied in

the "Do-with" series which provides, first a doll family of

proportions suited to block houses, then a set of farm animals and

carts, then a set of wild animals, all designed on the same size

scale, of construction simple enough to be copied at the bench, and

suggesting, each set after its kind, a host of supplementary toys,

limited in variety and in numbers only by the experience of the child

concerned and by his ability to construct them.

[Illustration: Small wooden toy.]\*

[Illustration: Small wooden toy.]\*

[Illustration: Small wooden toy.]\*

This working hypothesis for the selection of toys is as yet but little

understood either by those who buy or those who sell play materials.

The commercial dealer declares with truth that there is too little

demand to justify placing such a series on the market. Not only does

he refuse to make "Do-withs" but he provides no adequate substitutes.

His wooden toys are merely wooden ornaments without relation to any

series and without playability, immobile, reasonless, for the

philosophy of the play laboratory is quite unknown to the makers of

play materials, while those who buy are guided almost entirely by

convention and have no better standard by which to estimate what

constitutes their money's worth.

[Illustration: Small wooden toy.]\*

On the other hand enthusiasts raise the question, why supply any toys?

Is it not better for children to make all their toys? And as Miss

Pratt says, "getting ready for play is mistaken for play itself."

[Illustration: Small wooden toy.]\*

[Illustration: Small wooden toy.]\*

Too much "getting ready" kills real play, and if our purpose is to

foster and enrich the actual activity, we must understand the subtle

value of initial play materials, of having at hand ready for the

promptings of play impulse the necessary foundation stones on which a

superstructure of improvisation can be reared.

[Illustration: Transportation Toys]

[Illustration: A trunk line]

When by hook or crook the devotees of floor games have secured a

population and live stock for their block communities, then, as Mr.

Wells reminds us, comes commerce and in her wake transportation

problems to tax the inventive genius of the laboratory.

Simple transportation toys are the next need, and suitable ones can

generally, though not always, be obtained in the shops. A few

well-chosen pieces for initial material will soon be supplemented by

"Peg-lock" or bench-made contrivances.

For railroad tracks the block supply offers possibilities better

adapted to the ages we are considering than any of the elaborate rail

systems that are sold with the high-priced mechanical toys so

fascinating to adult minds. Additional curved blocks corresponding to

the unit block in width and thickness are a great boon to engineers,

for what is a railroad without curves!

Transportation toys can be perfectly satisfactory when not made

strictly to scale. Indeed, the exigencies of the situation generally

demand that realists be satisfied with rather wide departures from the

general rule. Train service, however, should accommodate at least one

passenger to a car.

[Illustration: Play area.]\*

LARGE AND SMALL SCALE TOYS

The floor scheme pictured here is a good illustration of our

principles of selection applied to toys of larger scale. The dolls,

the tea set, the chairs are from the toy shop. The little table in the

foreground, and the bed are bench made. The bedding is of home

manufacture, the jardiniere too, is of modelling clay, gaily painted

with water colors. The tea table and stove are improvised from blocks

as is the bath room, through the door of which a block "tub" may be

seen. The screen used as a partition at the back is one of the Play

School "properties" with large sheets of paper as panels. (See cut p.

20.)

There are some important differences, however, between the content of

a play scheme like this and one of the kind we have been considering

(see cut page 30). These result from the size and character of the

initial play material, for dolls like these invite an entirely

different type of treatment. One cannot build villages, or provide

extensive railroad facilities for them, nor does one regard them in

the impersonal way that the "Do-with" family, or Mr. Wells' soldiers,

are regarded, as incidentals in a general scheme of things.

These beings hold the centre of their little stage. They call for

affection and solicitude, and the kind of play into which they fit is

more limited in scope, less stirring to the imagination, but more

usual in the experience of children, because play material of this

type is more plentifully provided than is any other and, centering

attention as it does on the furnishings and utensils of the home,

requires less contact with or information about, the world outside and

its activities to provide the mental content for interesting play.

[Illustration: A "Furnished Apartment" at the Ethical Culture School]

In the epochs of play development interest in these larger scale toys

precedes that in more complicated schemes with smaller ones. Mr.

Wells' stress on the desirability of a toy soldier population really

reflects an adult view. For play on the toy soldier and paper doll

scale develops latest of all, and because of the opportunities it

affords for schemes of correspondingly greater mental content makes

special appeal to the adult imagination.

Play material smaller than the "Do-with" models and better adapted to

this latest period than are either soldiers or paper dolls remains one

of the unexplored possibilities for the toy trade of the future.

[Illustration: Supplementary (A small toy train.)]

[Illustration: A play laundry.]\*

HOUSEKEEPING PLAY

Materials for housekeeping play are of two general kinds, according to

size--those intended for the convenience of dolls, and those of larger

scale for children's use. The larger kind should be strong enough and

well enough made to permit of actual processes.

Plentiful as such materials are in the shops, it is difficult to

assemble anything approaching a complete outfit on the same size

scale. One may spend days in the attempt to get together one as

satisfactory as that pictured here. The reason seems to be that for

considerations of trade such toys are made and sold in sets of a few

pieces each. If dealers would go a step further and plan their sets in

series, made to scale and supplementing each other, they would better

serve the requirements of play, and, it would seem, their own

interests as well.

STOREKEEPING PLAY

From housekeeping play to storekeeping play is a logical step and one

abounding in possibilities for leading interest beyond the horizon

line of home environment.

Better than any toy equipment and within reach of every household

budget is a "store" like the one pictured here where real cartons,

boxes, tins and jars are used.

[Illustration: A "Grocery Store" at the Ethical Culture School]

Schools can often obtain new unfilled cartons from manufacturers. The

Fels-Naphtha and National Biscuit companies are especially cordial to

requests of this kind, and cartons from the latter firm are good for

beginners, as prices are plainly marked and involve only dime and

nickel computation. The magazine "Educational Foundations" maintains a

department which collects such equipment and furnishes it to public

schools on their subscribers' list.

Sample packages add to interest and a small supply of actual staples

in bulk, or of sand, sawdust, chaff, etc., for weighing and measuring

should be provided as well as paper, string, and paper bags of

assorted sizes.

Small scales, and inexpensive sets of standard measures, dry and

liquid, can be obtained of Milton Bradley and other school supply

houses. A toy telephone and toy money will add "content," and for

older children a "price and sign marker" (Milton Bradley) is a

valuable addition.

The School of Childhood (Pittsburgh) list includes the following

miscellaneous articles for house and store play:

spoons

various sized boxes

stones

pebbles

buttons

shells

spools

bells

enlarged sticks of the kindergarten

ribbon bolts filled with sand

rice

shot

bottles, etc.

CRAFT AND COLOR MATERIALS

Materials of this kind are a valuable part of any play equipment. Of

the large assortment carried by kindergarten and school supply houses

the following are best adapted to the needs of the play laboratory:

\_Modelling Materials\_--Modelling clay and plasticine, far from being

the same, are supplementary materials, each adapted to uses for which

the other is unsuited.

\_Weaving Materials\_--Raphia, basketry reed, colored worsteds, cotton

roving, jute and macrame cord can be used for many purposes.

\_Material for Paper Work\_--Heavy oak tag, manila, and bogus papers for

cutting and construction come in sheets of different sizes. Colored

papers, both coated (colored on one side) and engine colored (colored

on both sides) are better adapted to "laboratory purposes" when

obtainable in large sheets instead of the regulation kindergarten

squares. Colored tissue papers, scissors and library paste are always

in demand.

\_Color Materials\_--Crayons, water color paints, chalks (for blackboard

use) are best adapted to the needs of play when supplied in a variety

of colors and shades. For drawing and painting coarse paper should be

furnished in quantity and in sheets of differing sizes.

"\_If children are let alone with paper and crayons they will quickly

learn to use these toys quite as effectively as they do blocks and

dolls.\_"

[Illustration: Children playing with wagon.]\*

TOYS FOR ACTIVE PLAY AND OUTDOOR TOOLS

Among the many desirable \_toys for active play\_ the following deserve

"honorable mention":

Express wagon

Sled

Horse reins

"Coaster" or "Scooter"

Velocipede (and other adaptations of the bicycle for beginners)

Football (small size Association ball)

Indoor baseball

Rubber balls (various sizes)

Bean bags

Steamer quoits

As in the case of the carpenter's bench it is poor economy to supply

any but good \_tools\_ for the yard and garden. Even the best garden

sets for children are so far inferior to those made for adults as to

render them unsatisfactory and expensive by comparison. It is

therefore better to get light weight pieces in the smaller standard

sizes and cut down long wooden handles for greater convenience. The

one exception to be noted is the boy's shovel supplied by the Peter

Henderson company. This is in every respect as strong and well made as

the regulation sizes and a complete series to the same scale and of

the same standard would meet a decided need in children's equipment

where light weight is imperative and hard wear unavoidable.

In addition to the garden set of shovel, rake, hoe, trowel and

wheel-barrow, a small crow-bar is useful about the yard and, in

winter, a light snow shovel is an advantage.

JEAN LEE HUNT.

[Illustration: Small wooden toy.]\*

[Illustration: Small wooden toy.]\*

[Illustration: Small wooden toy.]\*

A small permanent exhibit of the play equipment described may be seen

at the Bureau of Educational Experiments, 16 West 8th Street, New

York, and is occasionally loaned.

SUGGESTED READING

For convenience it has seemed well to divide the following list into

two parts--the first devoted to the discussion of theory, the other

offering concrete suggestions.

Such a division is arbitrary, of course. No better exposition of

theory can be found than is contained in some of these references

dealing with actual laboratory usage and furnishings. On the other

hand the two books by Dr. Kilpatrick, with their illuminating analysis

of didactic materials, afford many concrete suggestions, at least on

the negative side.

PART I.

CHAMBERLIN, A. E.

"The Child: A Study in the Evolution of Man," Scribner, 1917.

Chap. I, "The Meaning of the Helplessness of Infancy."

Chap. II, "The Meaning of Youth and Play."

Chap. IV, "The Periods of Childhood."

DEWEY, JOHN

"Democracy and Education," Macmillan, 1916.

Chap. XV, "Play and Work in the Curriculum."

"How We Think," D. C. Heath and Co.

Chap. XVII, "Play, Work, and Allied Forms of Activity."

Chap. XVI, "Process and Product."

"Interest and Effort in Education," Houghton Mifflin Co., 1913.

Chap. IV, "The Psychology of Occupations."

"The School and Society," University of Chicago Press, 1916.

Chap. IV, "The Psychology of Occupations."

Chap. VII, "The Development of Attention."

"Cyclopedia of Education," Edited by Paul Monroe, Macmillan Co.

Articles on "Infancy," "Play."

DOPP, KATHERINE E.

"The Place of Industries in Elementary Education," University of

Chicago Press, 1915.

GROOS, KARL

"The Play of Man," Appleton, 1916.

HALL, G. STANLEY

"Educational Problems," Appleton, 1911.

Chap. I, "The Pedagogy of the Kindergarten."

"Youth: Its Regimen and Hygiene," Appleton, 1916.

Chap. VI, "Play, Sports and Games."

KILPATRICK, WILLIAM HEARD

"The Montessori System Examined," Houghton Mifflin, 1914.

"Froebel's Kindergarten Principles Critically Examined,"

Macmillan, 1916.

LEE, JOSEPH

"Play in Education," Macmillan, 1915.

WOOD, WALTER

"Children's Play and Its Place in Education," Duffield, 1913.

PART II.

ARNOLD, DR. E. H.

"Some Inexpensive Playground Apparatus," Bulletin No. 27, Playground

Association of America and Playground Extension

Committee of The Russell Sage Foundation.

DEMING, LUCILE P. AND OTHERS

"Playthings," Bulletin No. I.

"The Play School," Bulletin No. III.

"The Children's School, The Teachers College Playground, The

Gregory School," Bulletin No. IV.

Bureau of Educational Experiments publications, 1917.

CHAMBERS, WILL GRANT AND OTHERS

"Report of the Experimental Work in the School of Childhood,"

University of Pittsburgh Bulletin, 1916.

COOK, H. CALDWELL

"The Play Way," Stokes Co., 1917.

CORBIN, ALICE M.

"How to Equip a Playroom: the Pittsburgh Plan," Bulletin No. 118,

Playground and Recreation Association of America, 1913.

DEWEY, JOHN AND EVELYN

"Schools of To-morrow," Dutton, 1915.

Chap. V, "Play."

HALL, G. STANLEY

"Aspects of Child Life," Ginn, 1914.

"The Story of a Sand Pile."

HETHERINGTON, CLARK W.

"The Demonstration Play School of 1913," University of California

Bulletin, 1914.

HILL, PATTY SMITH AND OTHERS

"Experimental Studies in Kindergarten Education," Teachers College

publications, 1915.

JOHNSON, GEORGE E.

"Education by Plays and Games," Ginn & Co., 1907.

LEE, JOSEPH

"Play for Home," Bulletin No. 102, Playground and Recreation

Association of America.

READ, MARY L.

"The Mothercraft Manual," Little, Brown & Co., 1916.

WELLS, H. G.

"Floor Games," Small, Maynard & Co., 1912.

"The New Machiavelli," Duffield Co., 1910.

Chap. II, "Bromstead and My Father."

End of Project Gutenberg's A Catalogue of Play Equipment, by Jean Lee Hunt

\*\*\* END OF THIS PROJECT GUTENBERG EBOOK A CATALOGUE OF PLAY EQUIPMENT \*\*\*

\*\*\*\*\* This file should be named 28466-8.txt or 28466-8.zip \*\*\*\*\*

This and all associated files of various formats will be found in:

http://www.gutenberg.org/2/8/4/6/28466/

Produced by Bryan Ness, Woodie4 and the Online Distributed

Proofreading Team at http://www.pgdp.net (This file was

produced from images generously made available by The

Internet Archive/American Libraries.)

Updated editions will replace the previous one--the old editions

will be renamed.

Creating the works from public domain print editions means that no

one owns a United States copyright in these works, so the Foundation

(and you!) can copy and distribute it in the United States without

permission and without paying copyright royalties. Special rules,

set forth in the General Terms of Use part of this license, apply to

copying and distributing Project Gutenberg-tm electronic works to

protect the PROJECT GUTENBERG-tm concept and trademark. Project

Gutenberg is a registered trademark, and may not be used if you

charge for the eBooks, unless you receive specific permission. If you

do not charge anything for copies of this eBook, complying with the

rules is very easy. You may use this eBook for nearly any purpose

such as creation of derivative works, reports, performances and

research. They may be modified and printed and given away--you may do

practically ANYTHING with public domain eBooks. Redistribution is

subject to the trademark license, especially commercial

redistribution.

\*\*\* START: FULL LICENSE \*\*\*

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free

distribution of electronic works, by using or distributing this work

(or any other work associated in any way with the phrase "Project

Gutenberg"), you agree to comply with all the terms of the Full Project

Gutenberg-tm License (available with this file or online at

http://gutenberg.net/license).

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm

electronic works

1.A. By reading or using any part of this Project Gutenberg-tm

electronic work, you indicate that you have read, understand, agree to

and accept all the terms of this license and intellectual property

(trademark/copyright) agreement. If you do not agree to abide by all

the terms of this agreement, you must cease using and return or destroy

all copies of Project Gutenberg-tm electronic works in your possession.

If you paid a fee for obtaining a copy of or access to a Project

Gutenberg-tm electronic work and you do not agree to be bound by the

terms of this agreement, you may obtain a refund from the person or

entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be

used on or associated in any way with an electronic work by people who

agree to be bound by the terms of this agreement. There are a few

things that you can do with most Project Gutenberg-tm electronic works

even without complying with the full terms of this agreement. See

paragraph 1.C below. There are a lot of things you can do with Project

Gutenberg-tm electronic works if you follow the terms of this agreement

and help preserve free future access to Project Gutenberg-tm electronic

works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation"

or PGLAF), owns a compilation copyright in the collection of Project

Gutenberg-tm electronic works. Nearly all the individual works in the

collection are in the public domain in the United States. If an

individual work is in the public domain in the United States and you are

located in the United States, we do not claim a right to prevent you from

copying, distributing, performing, displaying or creating derivative

works based on the work as long as all references to Project Gutenberg

are removed. Of course, we hope that you will support the Project

Gutenberg-tm mission of promoting free access to electronic works by

freely sharing Project Gutenberg-tm works in compliance with the terms of

this agreement for keeping the Project Gutenberg-tm name associated with

the work. You can easily comply with the terms of this agreement by

keeping this work in the same format with its attached full Project

Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern

what you can do with this work. Copyright laws in most countries are in

a constant state of change. If you are outside the United States, check

the laws of your country in addition to the terms of this agreement

before downloading, copying, displaying, performing, distributing or

creating derivative works based on this work or any other Project

Gutenberg-tm work. The Foundation makes no representations concerning

the copyright status of any work in any country outside the United

States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate

access to, the full Project Gutenberg-tm License must appear prominently

whenever any copy of a Project Gutenberg-tm work (any work on which the

phrase "Project Gutenberg" appears, or with which the phrase "Project

Gutenberg" is associated) is accessed, displayed, performed, viewed,

copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with

almost no restrictions whatsoever. You may copy it, give it away or

re-use it under the terms of the Project Gutenberg License included

with this eBook or online at www.gutenberg.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived

from the public domain (does not contain a notice indicating that it is

posted with permission of the copyright holder), the work can be copied

and distributed to anyone in the United States without paying any fees

or charges. If you are redistributing or providing access to a work

with the phrase "Project Gutenberg" associated with or appearing on the

work, you must comply either with the requirements of paragraphs 1.E.1

through 1.E.7 or obtain permission for the use of the work and the

Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or

1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted

with the permission of the copyright holder, your use and distribution

must comply with both paragraphs 1.E.1 through 1.E.7 and any additional

terms imposed by the copyright holder. Additional terms will be linked

to the Project Gutenberg-tm License for all works posted with the

permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm

License terms from this work, or any files containing a part of this

work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this

electronic work, or any part of this electronic work, without

prominently displaying the sentence set forth in paragraph 1.E.1 with

active links or immediate access to the full terms of the Project

Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary,

compressed, marked up, nonproprietary or proprietary form, including any

word processing or hypertext form. However, if you provide access to or

distribute copies of a Project Gutenberg-tm work in a format other than

"Plain Vanilla ASCII" or other format used in the official version

posted on the official Project Gutenberg-tm web site (www.gutenberg.net),

you must, at no additional cost, fee or expense to the user, provide a

copy, a means of exporting a copy, or a means of obtaining a copy upon

request, of the work in its original "Plain Vanilla ASCII" or other

form. Any alternate format must include the full Project Gutenberg-tm

License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying,

performing, copying or distributing any Project Gutenberg-tm works

unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing

access to or distributing Project Gutenberg-tm electronic works provided

that

- You pay a royalty fee of 20% of the gross profits you derive from

the use of Project Gutenberg-tm works calculated using the method

you already use to calculate your applicable taxes. The fee is

owed to the owner of the Project Gutenberg-tm trademark, but he

has agreed to donate royalties under this paragraph to the

Project Gutenberg Literary Archive Foundation. Royalty payments

must be paid within 60 days following each date on which you

prepare (or are legally required to prepare) your periodic tax

returns. Royalty payments should be clearly marked as such and

sent to the Project Gutenberg Literary Archive Foundation at the

address specified in Section 4, "Information about donations to

the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies

you in writing (or by e-mail) within 30 days of receipt that s/he

does not agree to the terms of the full Project Gutenberg-tm

License. You must require such a user to return or

destroy all copies of the works possessed in a physical medium

and discontinue all use of and all access to other copies of

Project Gutenberg-tm works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any

money paid for a work or a replacement copy, if a defect in the

electronic work is discovered and reported to you within 90 days

of receipt of the work.

- You comply with all other terms of this agreement for free

distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm

electronic work or group of works on different terms than are set

forth in this agreement, you must obtain permission in writing from

both the Project Gutenberg Literary Archive Foundation and Michael

Hart, the owner of the Project Gutenberg-tm trademark. Contact the

Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable

effort to identify, do copyright research on, transcribe and proofread

public domain works in creating the Project Gutenberg-tm

collection. Despite these efforts, Project Gutenberg-tm electronic

works, and the medium on which they may be stored, may contain

"Defects," such as, but not limited to, incomplete, inaccurate or

corrupt data, transcription errors, a copyright or other intellectual

property infringement, a defective or damaged disk or other medium, a

computer virus, or computer codes that damage or cannot be read by

your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right

of Replacement or Refund" described in paragraph 1.F.3, the Project

Gutenberg Literary Archive Foundation, the owner of the Project

Gutenberg-tm trademark, and any other party distributing a Project

Gutenberg-tm electronic work under this agreement, disclaim all

liability to you for damages, costs and expenses, including legal

fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT

LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE

PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE

TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE

LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR

INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH

DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a

defect in this electronic work within 90 days of receiving it, you can

receive a refund of the money (if any) you paid for it by sending a

written explanation to the person you received the work from. If you

received the work on a physical medium, you must return the medium with

your written explanation. The person or entity that provided you with

the defective work may elect to provide a replacement copy in lieu of a

refund. If you received the work electronically, the person or entity

providing it to you may choose to give you a second opportunity to

receive the work electronically in lieu of a refund. If the second copy

is also defective, you may demand a refund in writing without further

opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth

in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER

WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO

WARRANTIES OF MERCHANTIBILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied

warranties or the exclusion or limitation of certain types of damages.

If any disclaimer or limitation set forth in this agreement violates the

law of the state applicable to this agreement, the agreement shall be

interpreted to make the maximum disclaimer or limitation permitted by

the applicable state law. The invalidity or unenforceability of any

provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the

trademark owner, any agent or employee of the Foundation, anyone

providing copies of Project Gutenberg-tm electronic works in accordance

with this agreement, and any volunteers associated with the production,

promotion and distribution of Project Gutenberg-tm electronic works,

harmless from all liability, costs and expenses, including legal fees,

that arise directly or indirectly from any of the following which you do

or cause to occur: (a) distribution of this or any Project Gutenberg-tm

work, (b) alteration, modification, or additions or deletions to any

Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of

electronic works in formats readable by the widest variety of computers

including obsolete, old, middle-aged and new computers. It exists

because of the efforts of hundreds of volunteers and donations from

people in all walks of life.

Volunteers and financial support to provide volunteers with the

assistance they need are critical to reaching Project Gutenberg-tm's

goals and ensuring that the Project Gutenberg-tm collection will

remain freely available for generations to come. In 2001, the Project

Gutenberg Literary Archive Foundation was created to provide a secure

and permanent future for Project Gutenberg-tm and future generations.

To learn more about the Project Gutenberg Literary Archive Foundation

and how your efforts and donations can help, see Sections 3 and 4

and the Foundation web page at http://www.pglaf.org.

Section 3. Information about the Project Gutenberg Literary Archive

Foundation

The Project Gutenberg Literary Archive Foundation is a non profit

501(c)(3) educational corporation organized under the laws of the

state of Mississippi and granted tax exempt status by the Internal

Revenue Service. The Foundation's EIN or federal tax identification

number is 64-6221541. Its 501(c)(3) letter is posted at

http://pglaf.org/fundraising. Contributions to the Project Gutenberg

Literary Archive Foundation are tax deductible to the full extent

permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S.

Fairbanks, AK, 99712., but its volunteers and employees are scattered

throughout numerous locations. Its business office is located at

809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email

business@pglaf.org. Email contact links and up to date contact

information can be found at the Foundation's web site and official

page at http://pglaf.org

For additional contact information:

Dr. Gregory B. Newby

Chief Executive and Director

gbnewby@pglaf.org

Section 4. Information about Donations to the Project Gutenberg

Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide

spread public support and donations to carry out its mission of

increasing the number of public domain and licensed works that can be

freely distributed in machine readable form accessible by the widest

array of equipment including outdated equipment. Many small donations

($1 to $5,000) are particularly important to maintaining tax exempt

status with the IRS.

The Foundation is committed to complying with the laws regulating

charities and charitable donations in all 50 states of the United

States. Compliance requirements are not uniform and it takes a

considerable effort, much paperwork and many fees to meet and keep up

with these requirements. We do not solicit donations in locations

where we have not received written confirmation of compliance. To

SEND DONATIONS or determine the status of compliance for any

particular state visit http://pglaf.org

While we cannot and do not solicit contributions from states where we

have not met the solicitation requirements, we know of no prohibition

against accepting unsolicited donations from donors in such states who

approach us with offers to donate.

International donations are gratefully accepted, but we cannot make

any statements concerning tax treatment of donations received from

outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation

methods and addresses. Donations are accepted in a number of other

ways including including checks, online payments and credit card

donations. To donate, please visit: http://pglaf.org/donate

Section 5. General Information About Project Gutenberg-tm electronic

works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm

concept of a library of electronic works that could be freely shared

with anyone. For thirty years, he produced and distributed Project

Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed

editions, all of which are confirmed as Public Domain in the U.S.

unless a copyright notice is included. Thus, we do not necessarily

keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility:

http://www.gutenberg.net

This Web site includes information about Project Gutenberg-tm,

including how to make donations to the Project Gutenberg Literary

Archive Foundation, how to help produce our new eBooks, and how to

subscribe to our email newsletter to hear about new eBooks.