RECREATION ART AND CRAFTS

W. P. A. Technical Series
Recreation Circular Number 7

JULY 5, 1939

WORK PROJECTS ADMINISTRATION
Division of Professional and Service Projects
Washington, D. C.

14741

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INTRODUCTION

From State Reports coming to the National Office, and from observations made by skilled appraisers, the idea has developed that a rather non-technical statement regarding recreation art and crafts would be of service to the general program. In the field of art and crafts where even the professional craftsman has been at a loss to overcome the non-contemporary imitative and sterile character of his work, it is not surprising that some serious difficulties have presented themselves to the recreation personnel.

It is proposed in this bulletin to

1. Outline a variety of materials
2. Suggest methods of examining materials for their functional limitations and possibilities
3. Indicate creative and functional approaches to typical basic craft areas
4. Pave the way for subsequent bulletins that will supply accurate, technical information, of such nature, as will divert interest from stereotype production, towards dynamic experiment in self-expression. No effort is made in this bulletin to cover technical phases of the graphic arts nor the organization and administration of craft centers.

This bulletin is addressed to the administrative and supervisory personnel of the Recreation Section of the Work Projects Administration, as well as to the craft specialists in the Recreation Program. It will attempt to point out opportunities for the use of leisure time to develop skills in the

manipulation of materials as a means of creative self expression.

The impulse toward making things appears to be well-nigh universal. Give little children material of almost any kind and their natural urge is to fashion it somehow into a harmonious shape. Within this impulse lie the rudiments of creative art. But if this impulse is not encouraged, if the natural and social environment is not congenial it soon retrogresses. Under such circumstances, art ultimately becomes a highly professionalized affair expressing itself finally in stereotypes or in fantastic deviations from the natural. If, however, opportunities for participation in the arts are available to all our people a truly functional relationship will be established through which great individual enjoyment will be found by the participating individuals, and art itself will be an experience in life rather than the remote and removed possession of the few. The Recreation leader by providing brcad opportunities for participation may stimulate this advance if he can establish techniques of leadership which will give each person a feeling of accomplishment wherever he enters the activity and provide ascending levels of accomplishment as the technical skills of the individual improve.

(This bulletin was prepared by C. Genevieve Lawler of the Recreation Staff. Miss Lawler is responsible for the experimental field work from which this bulletin draws much of its material.)

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STATEMENT OF RECREATION ART AND CRAFTS

First approaches to crafts in the WPA Recreation Program appear to have been soundly based on the interest of the participants. The diversity of interests, however, has resulted in a wide range of activities and a variety of criteria for evaluation. Almost every conceivable type of material has been used, depending on which material was most readily available, and the uses of those materials have varied greatly, depending on the initial technical skills of the leaders. There has been a constant demand for new ideas, new patterns, and new novelties, with each novelty in turn sweeping whole sections of the country as ideas spread, and the need for a stabilized, balanced approach is everywhere evident. In some places the desire to produce has resulted in a feverish approach to craft activities, which in itself has removed the valuable opportunity a craft program can provide for persons to follow in a leisurely fashion the creative activity which they have been seeking time and opportunity to pursue.

Many of the craft leaders were initially assigned because they were experts in one craft--woodwork, weaving, sculpture, metal work, or the like--and their activities, therefore, were initially confined to that craft in which the leader excelled. Since individual interests are generally accepted as the proper starting point for a craft program, it is in no way recommended that the craft activities or the products of those activities be

regimented. The extreme diversity of leader skills, however, makes uniform approach to craft activities essential to clarify confused thinking and confusion of approaches found to result from such a variety of skills and leadership. The facilities for operating the crafts program have also been limited, and crafts shops are established in many types of available vacant rooms, sometimes without proper regard for surroundings, and not always conducive to the best work.

Mass production in industry has also resulted in a preponderance of mechanical manipulation crafts, such as waffle weaving, which undoubtedly has value in that it demands a certain type of accuracy and is a first step toward certain types of more advanced weaving, but is probably not interesting enough as a craft activity to sustain interest of participants beyond the first few pieces of work. Necessity for new types of activity has also forced some leaders into continuous production of gadgets and novelties of a type which hardly can be said to be conducive to sustained interest, nor do they provide opportunities for advanced skills. The mass production phase of the crafts program has in some instances resulted in continuous assembly production of model airplanes and model boats with very few, if any, opportunities either for the true creation of models by children or adults, or more functional analysis and progress in the skills involved in the construction of models. In other instances, leaders have fallen back on traditional crafts to such an extent that their activities are restricted

almost wholly to that type of folk lore which has little if any relation to contemporary living. The main problem seems to be proper balance in using the resources which stimulated such programs.

It is also essential to bridge the gap between the simplest approaches to artistic expression of the participating novice and the technical concepts of artists charged with leadership in craft activities. To do so requires full appreciation of and assistance to the beginner in his initial effort that he may have a feeling of success in his work. The leader must, therefore, not only be personally skilled in advanced techniques, but be capable of developing a series of progressive steps to improve accomplishment. The Recreation craft program must not remain at the beginners first step, nor should it be so removed by technical experts as to frighten unskilled beginners. Each piece of work may be a good piece of work for one individual, where it would be poor for another. It should be so evaluated. Finer elements of appreciation may, however, be injected to stimulate improvement.

In a Recreation program we are always more concerned with the effect of the work on the individual than the effect the individual has on the article. Did the worker derive enjoyment out of developing it? Does it show creativity, imagination, resourcefulness? Does it have associate, visual or physical use for that individual? These are the questions we are concerned with rather than the sole criteria of color, design, style and craftsmanship as determined by immediate sale value. Technical

improvement is such a strong motivating factor, however, that the leader must assist the worker in an ascension which shows improved craftsmanship, better use of color, design and style in order that the maker may derive enjoyment out of this development as well as from his initial activity.

The leisure-time approach to a craft program may be more devious and oblique than is the vocational approach. The amateur, because social and economic pressures are removed, may freely play with all media related to the one which from a limited background he has decided he likes. He may think he wants to do wood carving when in reality the objects in which he is interested may better be expressed in clay. His physical make-up may be better suited to modeling than to carving. By his play in various three dimensional forms he will more promptly discover a means of expression suited to his own personality and aptitude pattern.

Likewise, in media Recreational crafts do not differ greatly from those of vocational material. All materials in both fields should be examined for their final values before being admitted into the craft program. As an example of this type of examination, let us assume our facilities do not include a kiln for making permanent clay products. Since the clay is perishable when unfired, there arises the thought of substituting soap. Shall soap be selected as Recreational craft material? Both unfired clay and soap are perishable and lose their form in water. Soap sculpture is limited in size and use, but more important provides few opportunities for progressive

development. Clay on the other hand is readily available and provides infinite opportunities for development from simplest approaches to advanced ceramics. Soap sculpture may result in carving skills, but few of these skills can be transmitted to other materials because of the exceptionally soft texture of soap which allows success in detail obtainable in few other plastic materials. On the other hand, clay modeling even if the clay is unfired, develops skills related to permanent expressions in metal and plaster casting and ceramic sculpture. Consequently, clay appears to be the better choice for both professional and amateur craftsmen.

In spite of the many problems with which supervisors are confronted in attempting to clarify the seeming chaotic diversity of activity in the craft program, there are these elements common to most areas and most programs:

1. There are basic materials available in practically all sections;

2. There appears to be a progressive relation between the skills involved in improving techniques for manipulating these materials;

3. There appear to be enough elements in common between vocational and avocational crafts to gain from the experiences of professional craftsmen without losing the Recreational values of the activity;

4. There appear to be criteria of artistic excellence which may be used as one factor in evaluating the work.

The professional artist may determine the excellence of his work by the extent to which it pleases himself and his market. But the amateur likewise must be concerned with so

called criteria of artistic excellence or he will miss the recognition, the satisfaction, the adventure and the self realization toward which all wholesome Recreation pursuits should lead him.

The leader who is training for vocational crafts may occasionally fall back on remote objectives of eventual technical achievement. But the Recreation craft leaders must sustain interest by providing opportunities for immediate satisfaction and evident progress. To lead a Recreation craft group, therefore, requires an individual not only capable of displaying good techniques, but one capable of following the progress and interests of each individual in his group. Ideally, he should be able to provide a place and leadership to which individuals may voluntarily come to make whatever they please, and to receive necessary instruction to surmount technical difficulties beyond their immediate capacity. To vitalize his program, however, the leader must also be capable of relating the immediate accomplishments by the individual to a later goal in making better and more pleasing and attractive things.

For dynamic forms of participation the Recreational leader's service is, therefore, to clear such channels of expression as will permit immediate and spontaneous participation. This type of leadership to a great measure consists in:

1. Advising as to the proper mechanics of participation--workshop, tools, materials.

2. Encouraging experimentation in and perfection of such skills as seems particularly suited to the individual.

3. Adjusting the levels of skills to the individual aptitude and interests.

4. Suggesting a wise sequence of skill-attainment, so that one skill naturally suggests the next.

5. Directing these skills so that the products will bear a relation to the life of the participant.

As immediate success is of such importance in Recreation, the craft program must have its techniques so simplified and made so reasonable as to be readily understood by the participant. This simplification and rationalization does not mean the removal of any adventure from the technical experiments nor assistance at every hazard. It does mean, however, an understanding of these hazards on the part of the leader and the use of tact in indicating them when failure is imminent.

The almost universal interest in making things from the stuff of the earth makes the job somewhat easier for the leader. Primitive man began his cultural development by using his hands in molding the materials of nature for purposes of utility or enjoyment. Through his hands and his senses he adapted himself to his physical environment. Although these adaptations have constituted basic patterns of learning they tend to disappear in modern life--not merely because we now make things with machines but also because our environment tends to become an artificial one. The stuff of nature is still there, however, and our senses and hands are still available. To use this stuff or material as a medium for expression requires some understanding of its general types and uses.

THREE DIMENSIONAL AND TWO DIMENSIONAL MEDIA

In order to facilitate a survey of possible material or media for a craft program, such materials as form part of our natural resources have been divided into two main classes -- those that express themselves in three dimensional forms and those that express themselves in two dimensional forms.

The first division includes such materials as may be modeled, carved, and joined. The processes of modeling include casting from molds and the forming of hollow or solid shapes from metal, in sheet or ingot, as indicated in the outline. Carving may be said to include sawing, cutting, filing, and such similar operations. Joining covers those operations that put together various parts of a plastic form. It may be accomplished with mortar in brick sculpture; or dovetail construction, in wood; or rivets, in metal. Whatever its form, it is an important element in design and its functioning should not be concealed, but should become a source for enrichment.

The ensuing outline indicates the general subdivisions of the more common three dimensional materials, their sources and the processes used in working with them.

Three Dimensional Forms

I. Sources	Functional Processes
A. Natural	
1. Mineral	
(a) Clay	Modeling
(b) Stone	Carving
	Casting
	Molding
	Wheel forming

(b) Stone (cont.)

limestone	Carving
marble	Joining
soap stone	
alabaster	
sand stone	
slate	
jewels	

(c) Metal	Modeling
	Carving
	Casting
	Joining
	Brazing
	Soldering
	Riveting
	Lapping

2. Vegetable

(a) Wood	Carving
	Joining
	Nailing
	Pegging
	Gluing
	Joinery

B. Artificial (Mineral, Vegetable, Animal)

1. Pulps

(a) Paper	Modeling
(b) Wood	Casting
	Joining
	Gluing
	Pasting

2. Alloys

(a) Bronze	Casting
(b) Nickel	Modeling
(c) Brittania Metal	Carving
(d) Aluminum Alloys	

3. Synthetics

(a) Synthetic plastics	Casting
(b) Corks	Modeling
(c) Board	Carving
(d) Concrete	Joining
(e) Stone	

Plastics (function)

Plastics, taken as examples of the first class, primarily express form in three dimensions, from low relief, intaglio or cameo, through full round sculpture and architecture. Plastics are means for communicating thoughts and feelings in terms of length, width and depth. If a material is classified as a plastic, be it soft as wax, or hard as granite, common as clay, or rare as emerald, it tells its story in three dimensions.

All media classified as plastics, speak through mass, contour and form. Without being too technical, it will be necessary for expediency to define these terms simply and rather loosely. The first, mass, is that characteristic of form, or of a body, which makes us think of weight; or more definitely, that property of matter which makes it inert, or resistant to movement. Rightly, mass is closely related to use. Let it be assumed that a paper weight is being designed. Not only the material selected, but its arrangement, should suggest the function of holding down something flat. Consider a ballet dancer atilt on one toe, or a horse at full gallop. Are these subjects for paper weights? Even though we cast them in lead, their action would necessitate such breaking up of the mass, as would destory the illusion of stability or weight. Horses more frequently than not have been badly expressed in plastic form. Sometimes indeed, an extra post has been struck under the belly as a prop, to defy the laws both of gravity and of good plastic form. For the unskilled design craftsman, paper weight galloping horses would be too difficult to execute.

Plastic (design)

The limits or outline of mass may be termed contour. In common parlance it is "the shape of the thing." Contour also is related to mass and to use. It is obvious that a heavy, sturdy stone ware flower pot should be different in contour, from a fragile glass perfume container. Again, an article used, clasped in the hand, as a knife hilt, assuredly would be smoother in its contour than that of a weather vane. A weather vane derives its interest from being silhouetted against the sky. Its function would not be affected by an intricate contour.

One more concept is included in the terminology of plastic forms; e.g. volume. Volume has to do with the amount of space occupied by a body. In the venacular, it is "how much room does an object take?" Again there must be a relation between contour, mass and volume. Great volume, even when not accompanied by great mass, implies few and unmodulated lines. A great green glass bottle, even though light in weight compared to the space it occupies, is blown in long simple curves. An heroic statue, to illustrate further, avoids all complexities of contour. Accidental movement of dress and hair is irrelevant; details such as eyelashes have no relation is scale to the size of the monument. On the other hand, a gem carved in cameo might well be expressed in such precious detail of contour as can be seen, thoroughly, only under a lens.

The second division includes those materials that in their elementary processes express themselves in two dimensions. Fibres

that may be spun, woven, braided, and knotted constitute the greater part of this division. Loosely the term "weaving" might be interpreted as covering the functional processes of fibres. It is true that a woven fibre when formed in three dimensions such as a basket crosses the borderline between the two divisions. Surfaces of three dimensional forms may be considered as two dimensional forms, if these surfaces are allowed to remain smooth. For example, a wooden box is designed in terms of three dimensions but its enrichment may consist of two-dimensional designs in color. If, however, it is carved, three dimensions are introduced.

To return to fibres, we may state generally that fibres express form in two dimensions -- length and width. Their language is area and line. Areas have contours that are limited by the same considerations as are the contours of volume. Line is probably the most simple to use of all the art terms, but actually it is the most frequently misused. It is proposed to discuss line in relation to graphic arts in later bulletins. Area is expressed in dark against light or value against different value -- one kind of texture against another, one color against another.

Area, color, texture, value -- these then are the terms to be defined in the functions of fibres.

Two Dimensional Forms

I. Sources — Functional Processes

A. Fibres

1. Artificial

(a) Glass
(b) Rayon

2. Natural

(a) Mineral	Spinning
	Knotting
asbestos	lace making
	crocheting
(b) Vegetable	knitting
	Stitchery
cotton	all forms of embroidery
linen	Weaving
hemp	(includes basketry)
bark	Dyeing
needles	resist
leaves	batiks
rushes	tye
reeds	stitch
grass	
wood	
shucks	
(c) Animal	
silk	
wool	
furs	
hair	
feathers	
quills	

Not quite coordinate with the preceding outline, but expressing the idea involved we consider here

Flat Surfaces of Three Dimensional Materials (Examples)

Media	Enrichments		Processes
Ceramics	Glazed Ware	Texture	Spray
	Engobe	Color	Dip
	Slips	Line and Area Design	Paint
Plaster	Murals	Color	Paint
	Fresco	Texture	Spray
		Line and Area Design	
Metal	Tole	Color	Spray
	Chemical	Texture	Paint
	Patina	Line and Area Design	

Wood	Inlay Painted	Color Texture Line and Area Design	Spray Paint Inlay
Pulps	Painted		

Two Dimensional Materials Used to Portray Three Dimensional Ideas (Examples)

Fibres	Sized	Color Design	Oil Paint (graphic oil painting) representative expressive or interpretative
Paper	Variously treated	Color Design Texture	Paint Water Color Gauch Inks Pencil and others

FIRST LEVEL PARTICIPATION

General Plan

I. Materials

A. Should be such, as allow for free, though not wasteful use of materials. The one suggested use for salvage material generally is in the first level of participation, as by their use there is insured a generous supply.

B. The material itself should offer no technical difficulties such as being soiled, tangled, scratched, or bruised easily.

C. Materials used for first level participation should be as little processed as possible. New material such as undyed cloth, unfinished wood, unpolished metal offer opportunities of satisfaction in the elementary skills of coloring, cutting and polishing.

II. Equipment and Facilities

A. Equipment should be adequate but simple. There is no virtue in drudgery, but for complete satisfaction as few tools as possible should replace the native ingenuity of the individual. For example, it is better to start wood carving with a single well sharpened chip knife than an array of gouges and chisels. It is far preferable to commence simple cabinet making with sufficient numbers of hammers, saws and planes, than to have elaborate wood turning equipment, whose use

cuts down general participation.

Skills with these simple tools should include their making and care. It is further more important to provide a simple adequate equipment for each participant than to have elaborate equipment for only a few participants.

Discretion directs the use of tools. It is better in craft work to remove, by material, tool and approach, all relation to previous experience of the individual with "drawing" and making of "pictures."

Consequently, pencils are rarely used (except in jewelry and similar detailed design) for the design sketches. Preferably, the material itself is used, or crayon, scissors and paper, paint and brushes.

B. The room or workshop used as a center for craft activities should be informal in arrangement, but attractive and conducive to quality work. Informality should not be construed as synonomous with confusion or lack of good order. Carefully planned craft facilities will reflect in the attitude of the group and the results achieved. Adequate provision for natural lighting should be made. Such machinery as is provided should be related to common needs in the basic preparation of raw materials rather than of a type which will stimulate machine processing or mass production.

III. Procedures

Demonstration of single units of skill combined with

exhibit material for each step, is suggested as the best procedure for first level leads to participation.

A. A creative functional approach is organized along the following modes:

1. General statement of what is being made: pottery.

2. Discussion of material arising out of the immediate manipulation of materials. In effect, here is clay. What can you do with it? What are you doing with it? What is easiest to do with it? What is clay? What do you think you would like to make with it?

Here, out of undirected manipulation of a material there is obtained an initial feel for its function. The second step is the immediate application of this experience to a planned and desired object. Sometimes primary manipulations result when there are no inhibitions, in certain naive art forms. More or less guidance has to be given in this first handling process.

IV. Demonstration of technique for making article

A. Demonstrate in natural rather than logical units of work.

1. Cautions.

Present only such cautions as are general and absolutely necessary for this first level of success.

2. Assistance

Work should be done only on the demonstration piece not on the participant's, except in a crisis.

V. Type Activity on First Level

A. Textiles

Surface Enrichment

First Level

Block Printing Materials

Inner tube
Flake glue

Type high pine or
oak block
Printers ink
Thinner and mordant
Inexpensive fabric such
as muslin or pongee.

Equipment and Tools

2" pad of newspaper as
large as convenient
section of material
Brayer
Salvage rectangular oil can
Rags
Scissors
Rules
Solvent
Scrap paper 2 colors

Procedure

Demonstration and Discussion

B. Introduction (brief)

1. Bring out by discussion two dimensional notion of design for flat surfaces -- possibilities of surface enrichment -- the relation between line and area design, means of obtaining symmetry by repetition of form. Show examples -- but not block prints.

C. Immediate participation

1. Direct cutting of forms out of colored paper. 15 or 20 in number, various sizes and shapes. Lay this out on table on a sheet of paper of another color. Select from these, all of a similar form. From these choose several of various sizes which conform in shape.

D. Printing

1. Dip fabric in water and flap until partially dry, but evenly damp. Stretch on pad of newspaper.

2. Mix about ½ teaspoonful of printers ink with the thinner and mordant. Mix thoroughly on the tin box. Rub with brayer until thinly distributed over the top of the box. Run brayer over piece of scrap newspaper to test out ink distribution. Now run brayer again over inked supply surface and once only across face of inner tube forms glued to wood.

Reverse the position of your block, lay gently on a trial piece of paper and strike it a smart and non-glancing blow with a hammer or another piece of wood. Remove with a straight upward pull.

Repeat this process; try placing the block, one under the other with diagonal corners touching, skipping every other space and such variations as will produce pleasing all over pattern.

Now proceed with the process printing your selected repeat on the fabric. Hang up to dry. When dried steam over a kettle, or press under a damp cloth with a warm iron.

E. Use of hand blocked material

Wall hanging, table covers, uphostery material for furniture, curtains, garment material, dress accessories, and wherever enriched fabrics are desirable.

F. Caution

1. As to design

Try to induce the realization of symmetry as being partially a matter of repetition of form. Avoid, if possible, trying to force these forms into "pictures." If they effortlessly suggest a recognizable subject, well and good, but do not start with the idea of dog, flower, sail boat.

2. As to Technique

(a) Be sure cloth is uniformly damp.

(b) Be sure cloth is stretched taut.

(c) Be sure that ink is sufficiently thin to allow the texture of the cloth to be revealed through the print.

VI. Clay Modeling

A brief and necessary incomplete outline of the various levels and sequences in developing clay as a recreational craft, is offered as a type outline for other similar craft areas. Space does not permit the discussion of the sequence of skills and their use in self-expression. However, it is obvious that an

attempt has been made to follow each mastery of a skill with an immediate application of it to a form of plastic art, having each time a progressive amount of possibility for individual self-expression.

Progress is made from the simplest techniques, materials and equipment, corrdinated with corresponding skills to the more complex techniques, materials, equipments, as skills, critical judgment, and aesthetic experience accumulate. At any point where interest and pleasure cease (these factors being all important in a recreational activity) we should find a completed and adequate expression rather than a trivial or frustrated experience.

I. Primitive Pottery

N.B. Refer to preparation of clay bodies by Technical Services Laboratory.

(These levels do not necessarily coincide with time divisions nor is this outline to be considered as "lesson plan.")

A. Material

1. Unprepared low-fire clay body.
2. Prepared high-fire clay body.

B. Equipment

1. Working space, indoors or out.
2. Salvage sacks as containers for clay.
3. Polishing stones (round very hard surfaced stones about 1" to 2" in diameter.)
4. Flat rocks or round tin cans or boxes as work tables.
5. Tools. None, use hands.

C. Procedure

Aim. To arouse interest in the material being used, i.e., clay.

1. Exhibit samples of various kinds of soil (dry and moist).

   (a) Humus soil.

   (b) Sandy soil.

   (c) Clay soil.

2. Exhibit clay of various colors found in the local vicinity.

3. Develop idea of difference between varieties by

   (a) Questions.

   (b) Encouraging manipulation.

   suggest making cubes to discover
   which kind of soil holds the shape
   which form is easiest to make

   N.B. If possible, have samples brought in

   by group or by individuals

4. (Time approximately ½ hour) Demonstration of making amphora form of primitive pottery. Participants and leader work together each on his own piece of clay.

   (a) Invite participants to take a lump of clay from the supply clay, about as large as his own two fists.

   (b) Demonstrate wedging.

   (c) Demonstrate coil making.

   (d) Make base. Show without welding together how coil is put on for vessel which flares and for one which turns in.

   (e) Demonstrate process for welding coils together.

   (f) Participants follow demonstration at this point.

   (g) Exhibit now, whatever samples of primitive pottery is available, illustration or otherwise.

   N.B. A local exhibit of primitive pottery

is here indicated.

(h) Discuss various ways of primitive decoration.
Polish
Incision
Relief
Coloring

Allow pottery to become leather hard.

(i) Pottery Polishing
Demonstrate how pottery becomes denser and polished by rubbing with stone.

(j) Fire in primitive pit kiln.

TEN FURTHER ASCENDING LEVELS FOR CLAY

I. 2nd Level

A. The making of a projected shape in pottery.

1. Discuss use — Flower container, long or short stems; heavy or light blossoms; stiff or flexible stems. Cookie Jar: how big for cookie; does hand go in jar? Tobacco Jar: Same as above.

2. Discuss shape. High, low, flared? What kind of curve is suited to glass, what kind to pottery?

Exhibit here (in silhouette) charts of good shapes.

N.B. All exhibit material is put out only to be looked at for a few minutes, then is laid aside. if individual guidance is given, instead of group work, scrap books may be used to which to refer the individual at the various progressive stages. Collecting for these scrap books may become a project of a group, or of an individual who has passed the lower levels of experience in clay.

3. Cut proposed shape from paper.

4. Cut template from proposed pattern.

Positive=Pottery Template=Negative

5. Start as in coil pottery.

6. Use template as guide to direct and check shape.

7. Dry semi-hard and polish.

8. Fire.

III. 3rd Level

A. The making of appendages.

1. Make proposed form.

2. Try out various types of handles, knobs, covers,

feet on proposed form.

3. Appraise size, shape and placement. Experiment with a number of kinds, welding them very slightly to the form so as to be able to remove them. Find out what kind of handle feels better to the hand? What kind of knob? What kind of spout pours best.

4. Select type of appendage -- and weld to clay form.

5. Dry and fire.

IV. 4th Level

A. Modeling in clay. Develop experience in plastic symmetry by making a number of forms all similar but varying in size. Now assemble these in form.

1. An animal

2. A mask

3. An abstract design

B. Select from these the one you wish to finish.

C. Discuss firing of solid ware, and explain use of grog. Make up grog and clay.

D. Make up clay base 1" thick, not over 6" x 6. Lay forms on this base. Weld together. When dry, polish and fire.

V. 5th Level

A. Modeling in half round.

1. Proceed as in 4th level. Do not attach to base necessarily.

N.B. Masks are good subjects.

Dry, polish and fire.

VI. 6th Level

A. Throwing on wheel. (Refer to any good text on pottery

making. Binn's Pottery of Beginners. Seger Pottery Making.)

VII. 7th Level

A. Various types of decoration.

1. Slip painting.

2. Incised

3. Relief

4. Scraffito

VIII. 8th Level

A. Glazine

1. Simple glazing: under glaze painting.

2. Firing done in muffle or semi-muffle kiln.

IX. 9th Level

A. Simple Procedures

1. Mould making

2. Casting

X. 10th Level

A. Piece mould making

B. Casting

XI. 11th Level 1/

A. Ceramic sculpture

B. Glaze invention

1/ Refer to WPA Technical Series - Technical Services Laboratory Circular No. 2, Bibliography - Pottery.

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EVALUATION OF ART AND CRAFTS IN PROGRAM PLANNING

ADAPTABILITY TO RECREATION PROGRAM

Spans		
	Of Interest	Psychological Age Physiological Age Cultural Development
	Of Skill	Threshold Terminal
	As An Art Form	Threshold Terminal
	Of Balance	Physical Mental Aesthetic

AVAILABILITY

Materials
Tools
Equipment
Leadership

SPECIFIC INTRINSIC VALUES

Attitudes
Acquisitions

ADAPTATION TO GROUP PARTICIPATION

CO-ORDINATION WITH GENERAL PROGRAM

RELATION TO COMMUNITY LIFE

USE OF SKILLS IN COMMUNITY

EVALUATION OF CRAFTS FOR RECREATION

In the exercise that follows different crafts will be examined in each paragraph so that as many varieties of ideas may be introduced as possible. However, it is to be understood that in using the chart in program planning, one craft should be carried all the way through. To accomplish this end, select a material or medium and, following the outline of general criteria on the chart, break down the material and the community needs and so find their relation to one another. The terms used are interpreted broadly and may be more expedient than academic. However they are merely suggestive of one approach towards a systematic organization of recreational arts and crafts.

Adaptability:

First, what is the span of interest? What is the earliest physiological age at which the craft under consideration appeals? Does it cover the needs originating from the egocentricity of the very young child, the gang and collection instinct of the older child? Does it fill the adventurous and exploratory needs of the adolescent, and the special socializing needs of the adult? Upon examination of puppetry and puppet making in the light of these questions, we find that the span of interest covered by them is a long one.

How wide is the physiological interest of another craft? Is it suited to the large muscle skills of the young child, to the movement rhythm and skills of the older child; does it satisfy the divergent and unreliable skills of the adolescent, the refined coordination of the adult; does it lead into the patient but again

less skillful movement of the aged? Examine weaving in the light of these questions and see how it may fit, or be made to fit into the needs of the participants.

Then, as better taste is developed, does the interest persist and carry over, or does it end in the single activity? Paper flowers may answer a need for color -- are they a good answer? Are there better ones? Perhaps the answer lies in the making of a community garden, from which blossoms might be taken home by the growers? Would this activity not better coordinate with desirable cultural development?

What is the span of skill of the next craft on our program? How low is the threshold? Is Jewelry making a good all around recreational craft subject or is it possible that the initial skill for even a primary success is of too high an order for general participation? How far along is the terminal? Do we, when we open the door to this interest, see a long avenue of development, or have a perfect skill that leads down a blind alley? What type weaving would it be better to encourage, waffle weaving, or weaving on a single harness table loom? Which will lead by continuous steps to ever increasing skills?

As an art form how can we judge the craft under question? How simple and crude can the activity be and bring satisfaction as an art expression? A poorly designed hand tooled piece of leather is bad -- it is no good until it is good -- a crudely made piece of pottery, or a simply hewn totem pole has possibilities as an art form, however primitive may be the design or the finish. It is true that

a tooled piece of leather in the end is a lovely thing, and it may suit because our group may need to enter at an advanced threshold. Primitive pottery and crude wood-carving, however, lead also to highly organized and sophisticated art expression, and should be considered from this point of view for recreation.

What are the spans of balance in our so-called craft? What physical movements do we find and how do they complement the every day routine of the individual or group? Weaving involves much arm movement, some footwork; the body does not move around the room. Another form of textile decoration, i.e., dyeing, involves walking, movement of the arms, and a variation of physical activities. How much opportunity for mental activity do we find? Which craft encourages ingenuity, provides puzzles, and so offers challenging variety to certain individuals who are occupied vocationally with routine jobs. Which others, by their soothing rhythmic skill, offer emotional balance to workers who suffer from brain fag? In which materials do we find much opportunity for aesthetic creative expression -- pattern weaving or tapestry; jewelry making or stone polishing; cabinet making or wood carving?

Availability:

Even though we weigh our material from the standpoint of adaptability, availability is equally important.

Is clay found in our locality, or is it apple wood that occurs in abundance? What kind of tools and equipment can be made or purchased, and what type leadership can readily be developed? So far, frequently the craft program in WPA has had to follow the available leader. His skill and interest determine the character of the program,

and as the WPA is a work program, rightly is it so determined. However, it is well to see that the specialized leader has adapted his skills to the lower levels, always keeping in mind the more desirable attainment which is to follow. If necessary he must, by in-service training or otherwise, prepare himself for leadership on the more advanced levels.

Specific Intrinsic Values:

Are there any intrinsic values attached to participation in certain crafts? Is it possible to acquire better taste through block printing than through making pipe cleaner caricatures? Would the actual block print be more useful, be more of an acquisition, be more useful, than the pipe cleaner doll?

Adaptation to Group Participation:

We score our craft as to its adaption to group participation, realizing however, that sometimes the most socializing experience an individual may have, is to be allowed to follow his own bent, alone.

A craft which combines solitary work and social contacts or cooperative effort, may best serve the community. If the group indicates needs for socializing influences, there might well be no specialized craft program, but a program designed to use only such crafts as promote the more intrinsically socializing activities; props for drama, games for the game room, toys for the toy lending libraries, are adapted to this kind of program.

Coordination with General Program:

Some seemingly isolated forms of crafts may be organized so as to better coordinate with the general program. The firing of a kiln for instance, may be a long arduous solitary task, or it may become the nucleus of an all day picnic and evening camp fire.

Relation to Community Life:

Naturally, the community's interests or potential interests are to be considered. If the settlement is scattered, are the tools of the selected craft sufficiently simple to be made in, or loaned for home use? Pertinent questions such as these arise from a general study of the community.

Use of Skills in Community:

Traditional skills frequently indicate the picture of climate, custom, and resources. Which of these skills can be made to function in contemporary life? Are traditional crafts all important as a point of departure, or may they not be only part of an historical orientation? May they not serve to develop a critical judgment, a fair evaluation of what an older or past generation has contributed to our community life? Might experience in dyeing, experiments in color, be suitable for a neighborhood embarking on a garden program? Would skills in wood carving serve the man who is a member of a committee on community beautification?

These have all been leading questions, but they serve to indicate how a craft may be examined before being given a place on a recreation program.

Such an examination serves the non-craftsman administrator and the lay sponsor or contributor to better spend such funds as are available. All too common the craft budget is unproportionately meager. The cause of this, apparently, is not lack of interest, but a lack of adequate and broad criteria to use in selection of equipment, facilities, material and leadership. It is hoped one approach to solving this problem has been indicated in this bulletin.