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The Heritage Arts Project: A Bridge Between Generations

Roz Flax

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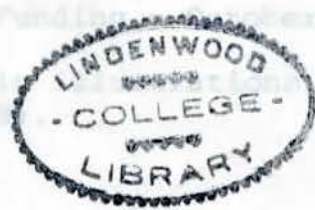
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Original graphs and photos are distributed throughout this thesis (13)



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Original graphic illustrations are distributed throughout this thesis (18).

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I am especially grateful for the invaluable guidance of Dr. Sheldon Weinberg - faculty administrator, Dr. Conrad Sommer - faculty sponsor, Boyd Moros - faculty administrator, Dottie Cohen, A.T.R. - faculty sponsor.

Special acknowledgement to Dr. Mortimer Goodman, director of the Heritage Arts Project, Jewish Community Centers Association, for his constructive advice and confidence.

The material incorporated in this thesis is a direct result of a grant sponsored by the National Endowment of the Arts, Washington, D.C., in conjunction with the Jewish Community Centers Association of St. Louis.

Technology is rapidly replacing hand skills and the feeling of accomplishment of a completed project is not part of the mass production techniques of today. This continuity of tradition and accomplishment was a goal to be achieved through the training of senior adult teachers through the establishment of classes in which the senior adult teacher taught youngest people the Heritage Arts skills so that our tradition will not be lost but in fact perpetuated as a creative legacy for the future.

INTRODUCTION

The Heritage Arts Project was initiated by a grant given to the Jewish Community Centers Association (J.C.C.A.) and funded by the National Endowment for the Arts during the Bicentennial year. This grant supported the organization of small classes of young people to be taught by selected older craftsmen. These older adult craftsmen were teachers of the Heritage Arts skills which included weaving, whittling, patchwork, embroidery, applique, woodwork, godseye mobiles and miniatures in bottles and in boxes. The groups met at the Jewish Community Centers' day camp and cultural arts department classes and at several local schools. Workshops and demonstrations were given to stimulate interest in these skills. A culminating project featured an intergenerational Art Exhibit and community-wide workshop demonstrations in a variety of experimental educational settings. The Heritage Arts Project was intended to provide senior citizens the opportunity to express themselves creatively in arts and crafts which have been an integral part of their past and our American tradition. Technology is rapidly replacing hand skills and the feeling of accomplishment of a completed project is not part of the mass production technique of today. This continuity of tradition and accomplishment was a goal to be achieved through the training of senior adult teachers through the establishment of classes in which the senior adult teacher taught younger people the Heritage Arts skills so that our tradition will not be lost but in fact perpetuated as a creative legacy for the future.

THE PECULIAR VALUE
WHICH BELONGS
TO AN EXPERIENCE
SUCH AS THAT OF
LISTENING TO MUSIC
OR LOOKING AT
A PICTURE.....
IS NOT GETTING
OUT OF THESE
THINGS WHAT IS
REALLY IN THEM
OR 'APPREHENDING
THEIR OBJECTIVE
NATURE', BUT FROM
OUR BEING STIMULATED
BY CONTACT WITH THEM
TO CERTAIN FREE
ACTIVITIES OF OUR OWN.

R.G. COLLINGWOOD
THE PRINCIPLES OF ART

The rationale behind this proposal was to stimulate and encourage older adults to develop their existing skills, to create arts and crafts projects closely related to our heritage, and to encourage older people to express themselves creatively in skills they have but are not currently using. In the Senior Adult Art classes held at the Jewish Community Centers Association it was evident that some of the older adult participants in the art class had skills in Heritage arts, skills which they had learned from their parents or grandparents and had practiced for many years. The ideas coming from this experience -- of continuity of tradition and of the intergenerational connections -- were presented to the Research Director of the Jewish Community Centers Association and a proposal for a grant was developed.

This proposal was related to the basic needs of the older person. The elderly are faced with unique problems in their later years. Changes occur that are rooted in economic, social and behavioral factors as well as physical conditions. These changes affect their self-image and possibilities of social interaction. Devaluation sets in as the older person is labeled 'over the hill' and a non-producer. In our society as a person reaches the older years he/she is often denied the right to work, the right to earn a salary. The Heritage Arts Project paid the teachers for their work. Remuneration was not large. Nevertheless, being paid for their efforts increased the sense of self-esteem of the teachers as well as adding to their income.

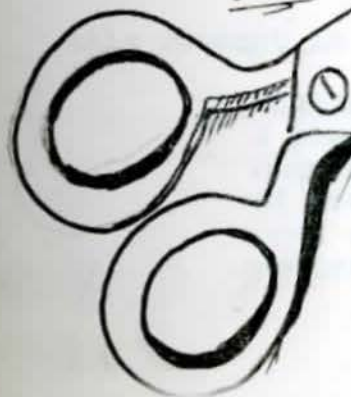
Schumacher (1973) stressed the importance of work when he stated:

2A
EACH YEAR

THOUSANDS OF
PEOPLE ARE
ENCOURAGED
TO RETIRE,
THEIR SKILLS, KNOWLEDGE
AND WISDOM ARE LOST
AND THEIR OPPORTUNITIES
TO INSTRUCT, TEACH,
CONSULT OR ADVISE,
LISTEN AND REFLECT,
AS WELL AS WORK
ARE CUT OFF.

ROBERT N. BUTLER

WHY SURVIVE BEING OLD
IN AMERICA



REIAX

Character is formed primarily by man's work, and work properly conducted in conditions of human dignity and freedom blesses those who do it and equally their products. (p. 55)

In a society which measures its success by its technology and mass production, the individual is in jeopardy of losing his/her identity. The older person is in even greater danger of losing his identity because his or her established roles no longer exist and there are few measures outside of productivity to measure one's worth. New meaning was added to the lives of older people as the Heritage Arts Project tried to utilize the unique skills that the older person possessed.

In the Heritage Arts Project a special relationship was nurtured between the older person and the younger generation. The teaching of children of Heritage Art skills gave new purpose to the older person and new skills to the younger person. The interaction between the old and the new created a synergy in which both generations gained more than the sum of the parts. The renewed interest in Heritage Arts may have been related to the commemoration of the Bicentennial year with its nostalgia for the 'good old days'; however, the actual work of creating a weaving from yarn or the creation of a carving from wood seems to fulfill a more basic need, the need for man to overcome his separateness and attain a sense of unity. Fromm (1967) expresses this concept in the following manner:

Whether a carpenter makes a table, or a goldsmith a piece of jewelry, whether the peasant grows his corn or the painter paints a picture in all types of creative work the worker and his object become one, man unites himself with the world in the process of creation. (p. 164)

Segregation and separations exist in our society today on many different levels. The Heritage Arts Project not only dealt with the unity of man to his work but also focused on the interpersonal level of bringing the older and younger generation together in a new sense of unity.

ALL THE ARTS
WE PRACTISE
ARE APPRENTICESHIP
THE BIG SHIP
ART IS OUR
LIFE.

ALL THE ARTS

WE PRACTISE

ARE APPRENTICESHIP

THE BIG

ART IS OUR

LIFE.

M.C. RICHARDS

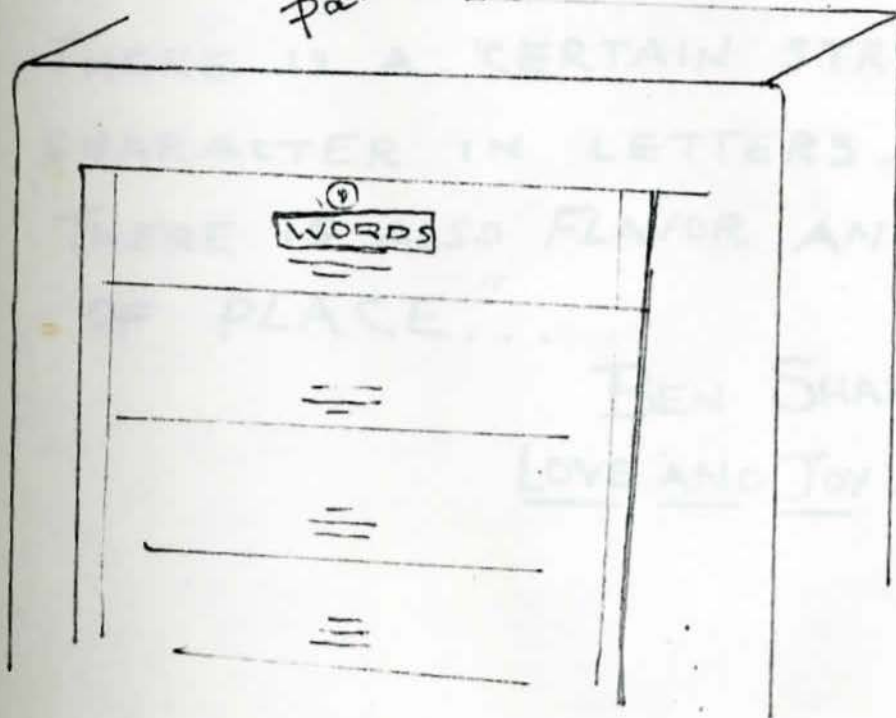
GRAPHICS. SELECTED QUOTATIONS

The response to 'words' in a traditional sense is many times to simply forget 'words' or to accumulate 'words' and store them away for future reference

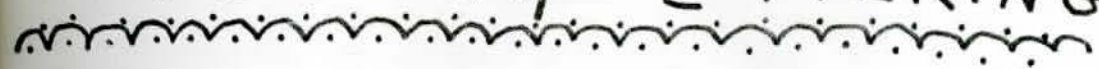
This section is placed within the context of this paper in order to increase the awareness of meaning and content of 'words'

The use of graphic illustrations serves as a centering and focusing exercise that invites the creative participation of the reader.

R. FLAX



A FOLK ART- LETTERING



"IT WAS DURING THE

THIRTIES THAT I FIRST

BECAME AWARE OF HAND-

LETTERING BY AMATEURS.

HERE WAS A FOLK ART OF GREAT

QUALITY, AND ONE THAT WAS

EXTREMELY AMUSING AS

WELL... I LOVED USING THESE

SIGNS AS PARTS OF PAINTINGS...

THERE IS A CERTAIN STRUCTURAL

CHARACTER IN LETTERS - ANY LETTERS...

THERE IS ALSO FLAVOR AND A SENSE

OF PLACE..."

BEN SHAHN

LOVE AND JOY ABOUT LETTERS

A
HERITAGE
ARTS

TEACHER
WROTE THE
FEELINGS

SHE HAS
ABOUT THE
ART
OF
AGING

THE ART OF AGING.

Growing old can be an ART
Advancing in years, you have
years of experience, love
and wisdom.

Give light to your wisdom,
and warmth, from your experience,
Develop dignity, grace and
charm.

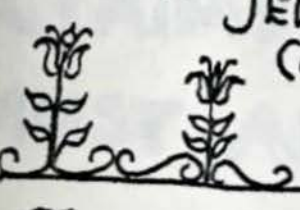
Think, and let others think,
Do, and let others do,
See and remember.

It's amazing, how much more
we can gain and learn,
if we try

Acknowledgements

for the Encouragement and support of the HERITAGE ARTS PROJECT STAFF

THE INNOVATIVE ENVIRONMENT OF THE JEWISH COMMUNITY CENTERS ASSOCIATION



My THANKS TO THE NATIONAL ENDOWMENT FOR THE ARTS WASHINGTON D.C.

THE Constructive Advice and confidence HERITAGE ARTS of the PROJECT

DIRECTOR


LOCAL AND PAROCHIAL SCHOOLS

THE COOPERATION OF for helping in the Realization of the GOALS AND THE CREATION of an enriching EXPERIENCE for ALL who Participated.

"ALL KNOWLEDGE
IS DERIVED
FROM EXPERIENCE,
AND WHATEVER
CLAIMS TO BE KNOWLEDGE
MUST APPEAL TO EXPERIENCE
FOR ITS CREDENTIALS
AND VERIFICATION."

R.G. COLLINGWOOD
THE PRINCIPLES OF ART

" THOSE QUALITIES
WHICH ARE
ESPECIALLY ASSOCIATED
WITH MIDDLE AND LATER



LIFE - EXPERIENCE
ACCUMULATED SKILLS
KNOWLEDGE
JUDGEMENT
WISDOM AND
PERSPECTIVE

ARE DISCARDED JUST
WHEN THEY ARE COMING
TO FRUITION
IN HUMAN BEINGS."

ROBERT N. BUTLER
WHY SURVIVE BEING OLD
IN AMERICA

PART I

This section of the thesis will focus upon the chronology of the Heritage Arts Project as it developed a training program. The project was many faceted and included the following processes: recruitment of teachers, student recruitment, evolving of class style, teacher training, supervision of teachers, class observations, public relations, background on Americana crafts, Exhibitions and Demonstrations.

These steps will be explained so that this project can be successfully operationalized in other settings. Although the Heritage Arts Project was modest in scope and served a limited population, its implications were far reaching and afford the possibilities of replication. The purpose of this section is to outline the procedures to enable replication to occur effectively.

*They can be
used further
more families.
R. D. D.*

RECRUITMENT OF TEACHERS

In the recruitment of prospective teachers for the Heritage Arts classes it was necessary to find older people (75 or older) who had these abilities.

The ability to transmit their love of the Heritage Art skills to be passed to the student as well as to give the student the learning process.

The knowledge of the Heritage Art skills to the

of procedure of doing the craft will be effective. Learning will take place.

1. The commitment of time and energy which teaching

2. The ability to relate to the student, to empathize

3. The ability to communicate ideas as well as to

4. The ability to communicate ideas as well as to

5. The ability to communicate ideas as well as to

6. The ability to communicate ideas as well as to

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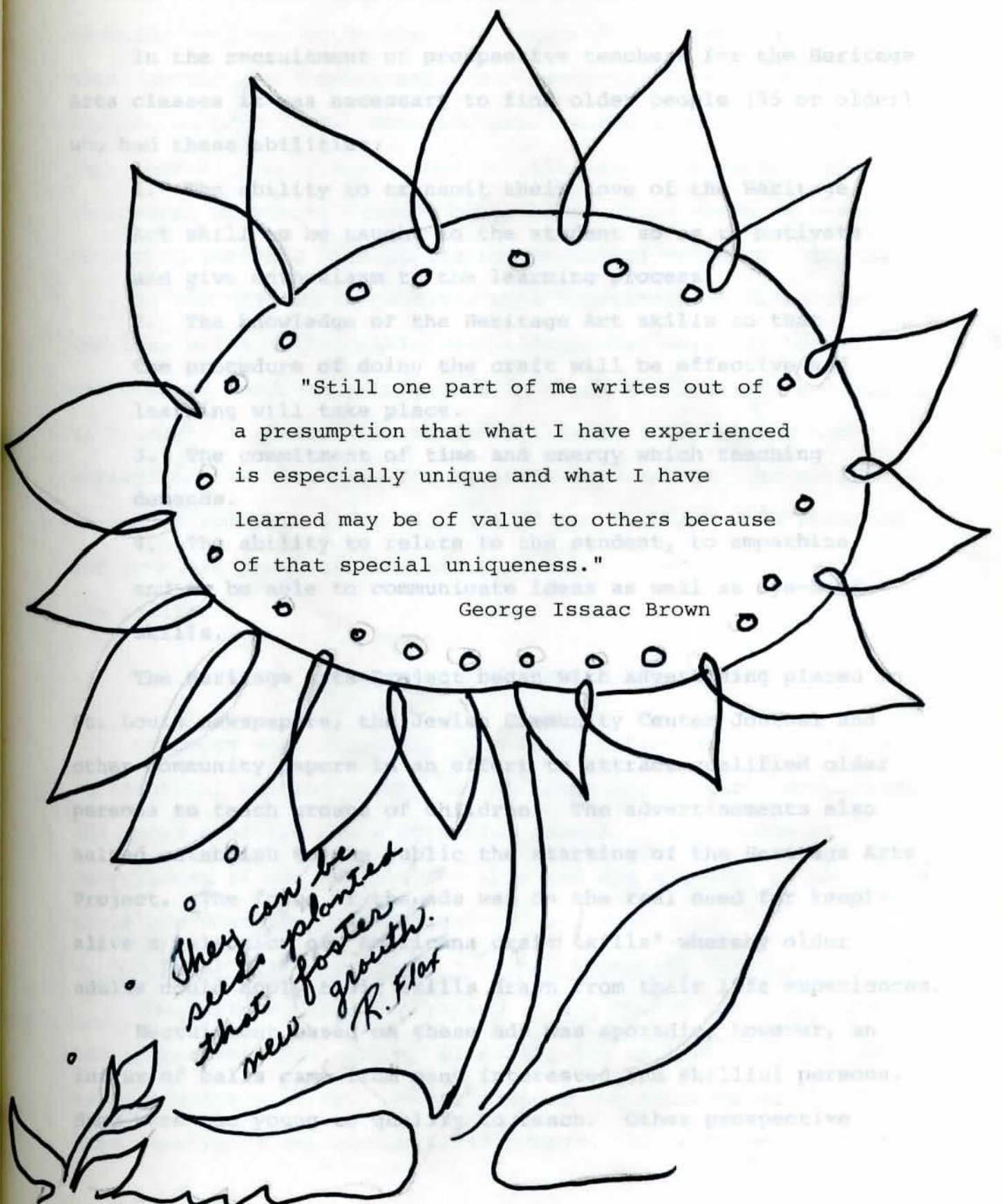
19. The ability to communicate ideas as well as to

20. The ability to communicate ideas as well as to

"Still one part of me writes out of a presumption that what I have experienced is especially unique and what I have learned may be of value to others because of that special uniqueness."

George Issaac Brown

They can be seeds planted that foster new growth.
R. Flat



RECRUITMENT OF TEACHERS

In the recruitment of prospective teachers for the Heritage Arts classes it was necessary to find older people (55 or older) who had these abilities:

1. The ability to transmit their love of the Heritage Art skill to be taught to the student so as to motivate and give enthusiasm to the learning process.
2. The knowledge of the Heritage Art skills so that the procedure of doing the craft will be effective and learning will take place.
3. The commitment of time and energy which teaching demands.
4. The ability to relate to the student, to empathize, and to be able to communicate ideas as well as eye-hand skills.

The Heritage Arts Project began with advertising placed in St. Louis newspapers, the Jewish Community Center Journal and other community papers in an effort to attract qualified older persons to teach groups of children. The advertisements also helped establish to the public the starting of the Heritage Arts Project. The focus of the ads was on the real need for keeping alive a selection of "Americana craft skills" whereby older adults could apply their skills drawn from their life experiences.

Recruitment based on these ads was sporadic; however, an influx of calls came from many interested and skillful persons. Some were too young to qualify to teach. Other prospective

teachers over age 60 were reluctant to commit themselves to teaching children or to the time required. In some cases they were looking for considerably more remuneration than this project could afford. Nevertheless, teachers were recruited from general public recruitment tactics and from members of the Jewish Community Centers Older Adult Class who were recognized as having Heritage Arts skills and potential teaching abilities.

In the end, seven teachers were recruited, three females and four males. The skills they represented were patchwork, embroidery, applique, miniatures in boxes and bottles, woodwork (1 teacher, 1 assistant), whittling, inkle loom weaving and godseye mobile weaving. The Heritage Arts teachers selected ranged in age from 55 to 76. All of the teachers were retirees and none had previous academic training in the teaching of these art skills.

STUDENT RECRUITMENT - WINTER-SPRING CLASSES

Students were recruited from three different settings: the recreational setting of the Jewish Community Centers Association, the local schools, and a parochial school. The process of recruitment at the various settings and the evolving of the class style are described as follows:

A. Cultural Arts Department - Jewish Community Centers Association

The Cultural Arts department at the Jewish Community Centers offers classes in a variety of skills for children after school as an ongoing program. Recruitment of the students at the Cultural Arts department was accomplished through publicity releases in

Erik Erikson on The School Age Child

"The school age child is in the process of establishment of a firm initial relationship to the world of skills and tools and to those who teach."

"The school age child feels a sense of accomplishment by creating products of reality, practicality and logic; things which provide a token sense of participation in the real world of adults."

School Age and Task Identification

"Children now also attach themselves to teachers and parents of other children and they want to imitate people representing occupations they can grasp.
'I am what I can learn to make and work'."

E. Erikson

Identity

Youth and

Crisis (1968)

(p. 127)

the Jewish Community Center Journal, using the process of signing up children for classes. The classes were generally limited to six students. The students came from not only this immediate vicinity, but also from outlying districts of St. Louis. The response at this time was good. The children re-registered almost totally for the second group of sessions offered. The classes offered for the winter-spring program were Whittling (15 one-hour sessions), Embroidery, Applique (15 one-hour sessions), Miniatures in Bottles and Boxes (10 one-hour sessions) and Bicentennial Godseye (5 one-hour sessions). (See Appendice I)

B. Local School

Students were recruited at a local school. The Heritage Arts Project was explained at a meeting of the students. They filled out forms designating which craft they would like to learn. The principal at the school was very cooperative in these recruiting efforts. Rooms were supplied for classes and a cupboard for storage of materials.

The classes offered for the winter-spring programs were Patchwork (12 one-hour class sessions), Embroidery Applique (12 one-hour sessions), Embroidery Applique (12 one-hour sessions), Woodwork (12 one-hour sessions). The number of students in class was kept purposefully small: most classes had six students. In the beginning the patchwork class was allowed to have several more students because patchwork basically is plain stitching. However, at a later date we divided the class into two parts as the smaller class was found to be more conducive to better learning. The students responded enthusiastically to the classes

offered. There were waiting lists in several classes for re-registration. (See Appendice I)

C. Parochial School

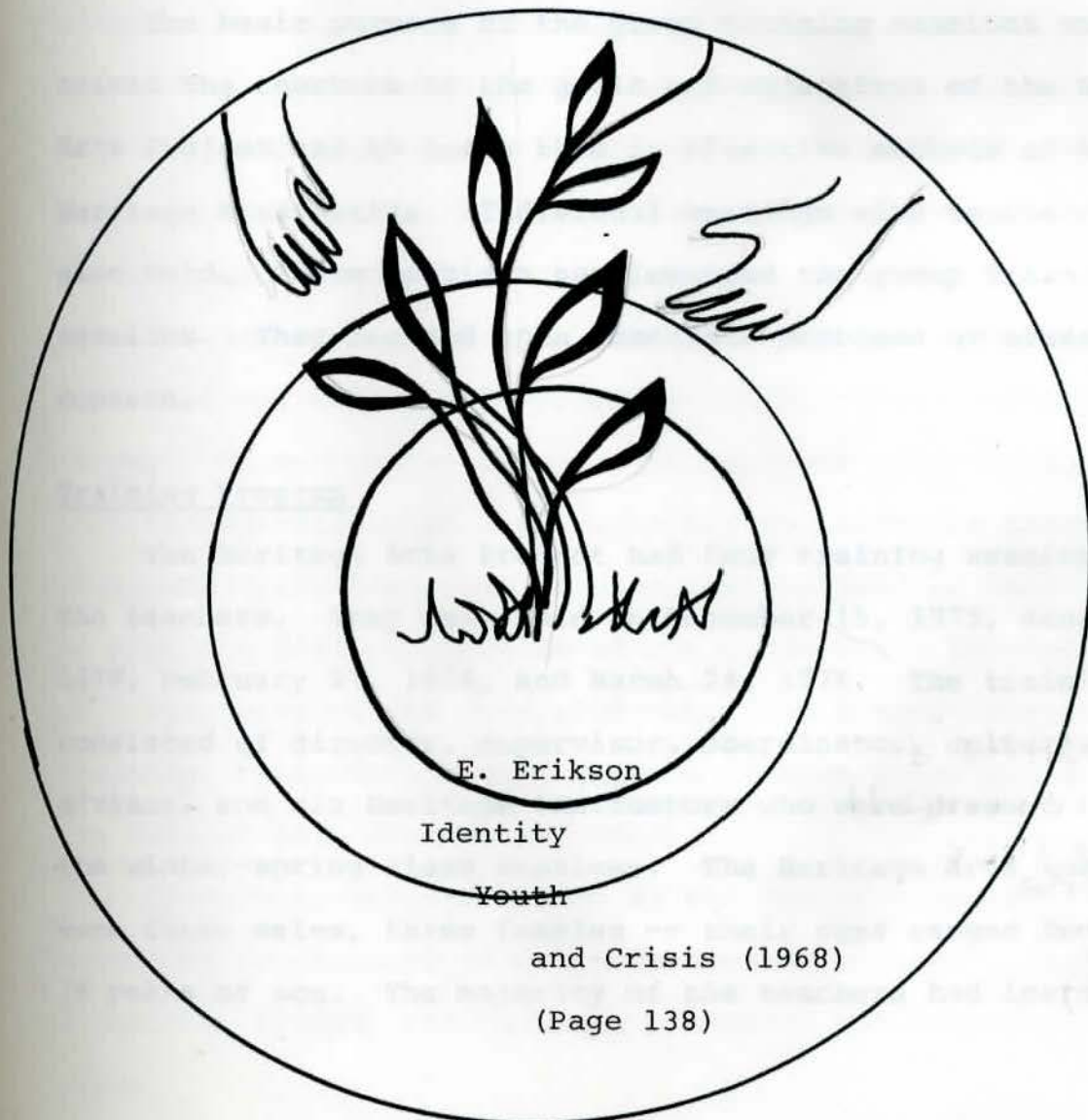
The parochial school has no formal ongoing art classes in school because of the limited time available, as the school is required to fill both religious and secular needs. A call was placed to the principal of the school by the supervisor of the Heritage Arts Project setting up an appointment to discuss the goals of the Heritage Arts Project. The principal was interested and the result was the formation of a patchwork class after school. This group of children (6) was a very enthusiastic and eager group. The children took their patchwork pillows home to work on and developed a high level of skill. After six initial sessions the children wanted more classes, so two extra sessions were added in order to enable some children to finish their pillows. Recruitment was initially obtained by announcement in the classroom, and children who were interested signed up. This introduction to the Heritage Arts skill of patchwork was a very positive one with good feedback from both students and parents. Parents would come to the school to pick up their children and were delighted with the results of the class.

D. Evolving of the Class Style

In the beginning of the class the instructor spoke about the Heritage Arts skill, relating stories of the past. This became an ongoing process of communication. The student and teacher worked side by side and learned a great deal about each other.

Erik Erikson on Generativity

"Man is a teaching as well as a learning animal Dependency and maturity are reciprocal. Mature man needs to be needed and then maturity is guided by the nature of that which must be cared for."



Classes were kept small in number so as to both facilitate the teaching of the Heritage Arts skills to the students and encourage a good teacher-student relationship. To promote these goals of warmth and close interaction, at the last session of each class there was a party with refreshments (potato chips and juice) served. The class was left with the feeling of having completed a very special experience.

TEACHER TRAINING

Purpose

The basic purpose of the group training sessions was to orient the teachers to the goals and objectives of the Heritage Arts Project and to train them in effective methods of teaching Heritage Arts skills. Individual meetings with teachers were also held. These meetings supplemented the group training sessions. They focused upon immediate problems or areas of concern.

Training Program

The Heritage Arts Project had four training sessions for the teachers. They were held on December 15, 1975, January 12, 1976, February 27, 1976, and March 24, 1976. The training staff consisted of director, supervisor, coordinator, cultural arts advisor, and six Heritage instructors who were present to initiate the winter-spring class sessions. The Heritage Arts instructors were three males, three females -- their ages ranged from 55 to 76 years of age. The majority of the teachers had learned their

skill through many years of practice and had no formal degrees in their Heritage Arts skill so that training was an essential preparation for the task of teaching. It was felt that inter-

The first training session served as an introduction of the Heritage Arts teachers and the staff to each other. The teachers presented their skills and background, and the staff spoke about their responsibilities in helping achieve the project goals. It was felt that the more usual classroom

A short presentation was given at the first session by the supervisor of the project dealing with the historical background of Americana Arts. At this time informative material was handed out about the Early American Art of the Shakers, Pennsylvania Germans and the inhabitants of the Southwestern states. Each of the teachers had his/her own folder in which they were to accumulate resource material on Early American Art.

The next three training sessions were conducted as workshop type sessions with the instructors sharing their experiences through the methods of demonstrations, role play and discussion.

Demonstrations were given by the Heritage Art teachers of their craft skill as well as examples provided of their own work to show the finished product of the craft skill involved.

Role playing was used effectively as a tool in training the teachers. Instructors gave lessons to each other and so assumed the role of both teacher and student.

Discussion was stimulated by the use of a resource book about the development of attitude toward learning. (Mager, 1968) A positive student attitude was essential for learning to take place.

Other topics that were discussed in the training sessions were class environment, class preparation, and clean-up.

Class environment was stressed as it was felt that inter-generational communication could be achieved best through an informal setting to promote a homelike quality and warmth. The classroom setting created this atmosphere physically by the use of an informal seating arrangement such as a table with chairs placed around it rather than the more usual classroom structure of desks placed in a row.

In order to form a closer relationship to the students, the teachers were encouraged to share their experiences in terms of how and why they began in the past to practice Americana craft skills. The informal class environment was conducive to better communication. The ability of the teachers to set limits but still be flexible in class situations was also an important element in training. The technicalities involving preparation and clean-up as part of the teaching process were discussed.

All of the above aspects were built in as essential ingredients in the formation of the teacher role. Instructors were given encouragement in these training sessions by the staff as emphasis was placed on the positive aspects of their teaching as they progressively developed their skills as teachers.

SUPERVISION OF TEACHERS

Task of the Supervisor

The job of the author was the task of Heritage Arts Supervisor.

This task was involved in all aspects of the procedure of the project which necessitated:

1. Recruitment of teachers.
2. Organization of teacher preparatory training session.
3. In-service training -- individual meetings with teachers.
4. Recruitment of students.
5. Class observations and reports.
6. Public Relations.
7. Evolving of class style.
8. Defining of projects relating to suitability for age group and appropriate to the Bicentennial theme of Public Relations Americana crafts.
9. Defining Culminating Project.
10. Planning Exhibitions and Demonstrations.

Observations

Observations of the classes in progress were part of the task of the supervisor. These observations gave insights into the problems and progress of each class. The suitability of the project and the student-teacher relationship were observed and suggestions were made to the teacher on how to make teaching more effective. The general level of involvement of the group and the group tone and morale were factors that were noted. This record-keeping helped define the purpose of learning and later evaluation of the class, and it aided in maintaining continuity and determining the future focus of class activities.

These observations resulted in direct advice to the individual teacher -- for example, the whittling instructor was observed to remain in his chair instead of circulating to give attention to each student in the first session. He changed this tactic and was able to individualize instruction more effectively. A suggestion was made to the whittling teacher to prepare samples indicating the various steps of the whittling method. This suggestion as implemented aided in clarifying the processes of whittling for the student. The class observation aided the development of good teaching skills and implementation of the role of the teacher.

Public Relations

Public Relations were an inherent and important process of the project. The need to educate the general public, prospective students, local schools and community cultural institutions in the knowledge that the older adult has teaching skills and a fund of rich experiences to share.

Promotion was needed to initiate the Heritage Arts Project. An example of the supervisory job in January and February included:

1. Flyer advertising the Heritage Arts classes:
 - A. Sent out to students at local schools by letter.
 - B. Given out at registration for camp day.
 - C. Left for distribution in lobby at J.C.C.A.
 - D. Used to illustrate program at parochial schools.
2. Show Case at J.C.C.A. containing samples of instructors Americana crafts.

PATCHWORK
DECORATIVE OR
HAND
MEANS OF

HAND

PERSON
EXPERIENCE

SKILLS



R. DAX

PATCHWORK

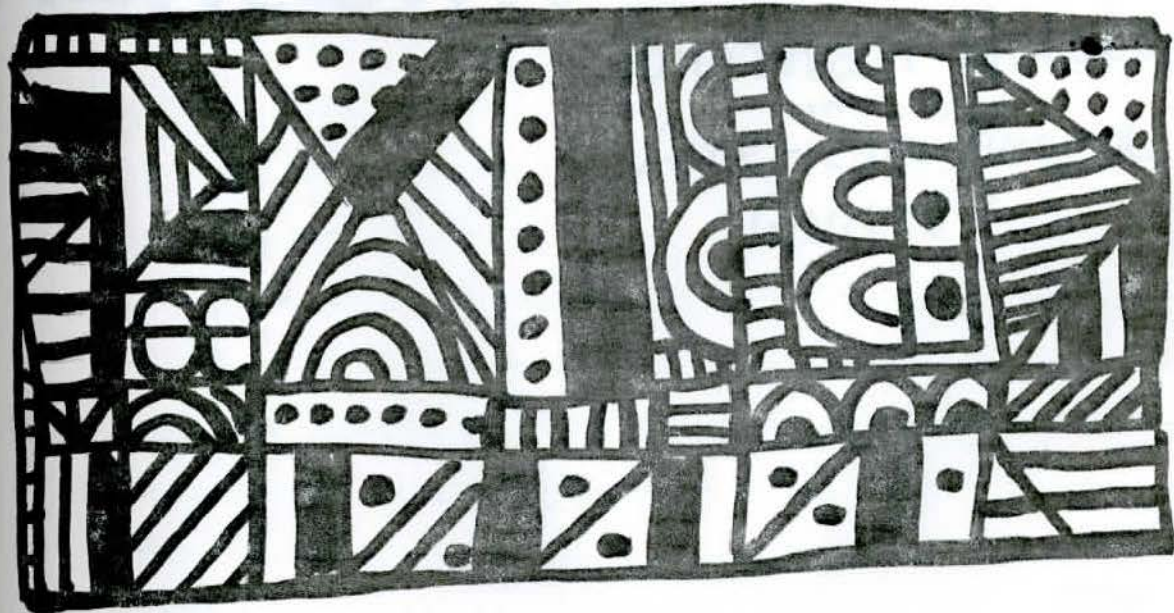
DECORATIVE OR

FUNCTIONAL IS

A MEANS OF

PERSONAL

EXPRESSION



OUR INTEREST
IS IN THE IMAGES
THE QUILTS FORM
AND NOT IN THEIR
STITCHES...

NO TWO QUILTS
ALIKE....

Jonathan Holstein
"American Pieced
QUILTS"

R.FLAY

3. Demonstrations to take place February 16 of Americana crafts with samples and flyers to be distributed.
4. Letters sent out (parochial school) to 4th and 5th graders to form class after school in patchwork or applique.
5. Article placed in Journal with picture of whittling class and "tear-off sheet" to indicate interest.

BACKGROUND ON AMERICANA CRAFTS SELECTED

The choice of appropriate Americana crafts was important in promoting the successful achievement of the goals of the project. The criteria for the selection of the craft were as follows:

1. The craft chosen should be closely related to our American tradition.
2. The craft chosen should be appropriate for the capabilities of the age level of the student.
3. The craft chosen should inspire enthusiasm and willingness to learn.

The first criteria was defined by researching the historical background of Americana crafts and was based on the need for continuity -- passing on the richness of our American tradition in the arts from generation to generation.

The second criterion was more difficult to assess. The appropriate nature of the craft could only be determined in a practical and experiential way. Demonstrations of the processes of the skill at the training sessions gave indications of the

probability of successful completion of the project. However, practical classroom experience of teaching the skill indicated whether the students were capable of completing the project successfully.

The third criterion which deals with the affective domain also was tested through practical classroom application.

This section includes a brief description of the background of the Americana crafts selected and an idea of the specific craft projects that were made by the students in their classes.

A. Weaving; Bicentennial "The Godseye"

The weaving process has evolved throughout the centuries beginning with early man's first attempt to weave by criss-crossing and intertwining twigs with reeds and rushes. The weaving process satisfies a basic need to clothe people and to decorate the environment. The Bicentennial Godseye Mobile incorporates the twisted criss-crossing of yarn using the stick form as a base structure. For the Bicentennial year, the red, white and blue colors were used to add a patriotic motif to this highly decorative Indian Godseye, good luck symbol.

B. Patchwork

In the difficult days during the frontier period of America, patchwork was both a recreational and functional activity. Quilt-making was a social event adding cheerful color to a hard life based upon survival needs. Every piece of fabric was highly valued and so lovingly placed together in a patchwork pattern and then transformed into pillows and quilts.

C. Whittling

The art of whittling in early America was a national recreational activity. The village store had its whittlers, people whittled as we doodle today; it was both an exercise of the imagination and a means of relaxation. Wood was always plentiful and during the long winter months a person could always whittle. The Heritage Arts whittling class taught methods of whittling using simplified projects such as animal or nature forms to involve the beginner in the whittling process.

D. Woodwork

The simplicity of the basic design of the projects used for the Heritage Arts classes can be traced back to the utilization of the concept of the Shaker period and the rich heritage of Arts and Crafts that have come to us from the early religious communities established in America after the Revolution and in decades before the Civil War. The native American style of the Shaker period stressed simplicity and functional character in design. The box, which is a necessity, an item of utility, and of simple structure, was selected as a beginning project for the Heritage Arts classes. Adaptations were made to turn these basic containers into letter holders and bird houses. Another project was a bookshelf, which was constructed in a very utilitarian style. The wood used was aged and rough hewn, in contrast to the smooth finish on modern day furniture and household objects made of wood.

These furniture constructed in the Early American style and placed inside a shadow box was another project that the students made in class.

E. Embroidery - Applique

Embroidery was a Heritage Arts skill that dates back in our early colonial period, brought from Europe to the new land. At private schools in Boston, embroidery was taught along with other subjects. Only women with some leisure could undertake the time consuming task of embroidery; and designs were large and tended to be simple, as intricate patterns requiring tedious labor would not have been suitable. (Christenson, 1950) The embroidery projects of the Heritage Arts classes were in keeping with the concept of simplicity, and instruction was given in a variety of stitches that would enhance the decorative quality of the work. The use of textile usually of contrasting colors applied by a hand stitching method to the background textile is the process of applique. Applique is a method very often used in quilting, and by the middle of the nineteenth century appliqued patchwork had become very elaborate and much in demand. The applique project that students made in class were basically floral motifs placed in a simple design pattern on cloth.

F. Miniatures in Bottles and Boxes

Putting miniatures in bottles and boxes has been a challenging recreational activity and an intriguing art that has created interest for many years. The project that the Heritage Arts classes decided on entailed constructing a rocking chair with a doll symbolizing Betsy Ross that was placed in a bottle. Miniature furniture constructed in the Early American style and placed inside a shadow box was another project that the students made in class.

The Americana crafts chosen were all basically handskills. Handmade objects of utility and decoration were part of the lifestyle of past generations. These handcrafted art items emphasized individuality of the product and loving attention to the process. This approach contrasts to our age of modern specialization which stresses both conformity and uniformity of product in the process of mass producing.

SUMMER DAY CAMP PROGRAM

Heritage Art classes were held at the Jewish Community Centers Association as part of the summer day camp program. The usual arts and crafts program for the camp was led by a youthful arts and crafts specialist and took place in the outdoor setting of the camp. The children (grades 4-6) were brought into the center building for the Heritage Art classes. They selected the craft they wanted to learn before the classes began. The classes were coeducational and limited to six participants. The counselor accompanied the campers and learned the craft with the campers. This use of the older teachers was a very innovative change for summer camping at the J.C.C.A.

Camp Baer

Camp Baer is a day camp, servicing children from age 5 to 11 years of age -- 350 children per session. There are two camping sessions in the summer. The camping season is of nine weeks' duration. The program is a traditional camping program including the background of the whittler. The instructor began with trips, crafts, sports and skills. The Heritage Arts Program

was geared to the older children, 4th-6th graders, and was the crafts program featured for these age groups. (See Appendice I)

Milton Frank Camp of the Arts

The Camp of the Arts focuses on the art skill as an enrichment to the campers, and many campers that register have already experienced and enjoyed the arts. The art of weaving and whittling were the two classes that were taught as mini-courses to the campers. The skill of weaving was taught to the camper and the counselors, and by the end of the camp season all the campers had an opportunity to weave a belt on the inkle loom. The counselors learned quickly and were able to assist the teacher in teaching the skill. The whittling class concentrated on the basic project of the tiki (small totem necklace) which involved the learning of basic cuts and a completion of the project.

Camp Ben A Kiba

Camp Ben A Kiba is a part of the Jewish Community Center's day camp program. The campers are composed of seventh, eighth and ninth graders and are a coeducational group. Many of the campers are able to come to camp because of scholarships. The group of campers that were taught whittling were residents of the Protestant Children's Home. This group was one which did not seem to be familiar with the whittling process. The instructor's manner helped to put the students at ease.

An introduction was given about the art of whittling, including the background of the whittler. The instructor began

Whittling

Tools - KNIFE
AND WHETSTONE

MATERIALS - SOFT WOOD
WHITE PINE
POPLAR - BASSWOOD

Whittling

WHITTLING

IS A WAY TO RELAX...

YET IT REQUIRES

CONCENTRATION

BECAUSE THE TOOL

IS THE KNIFE.

A KNIFE IS VERY SHARP

AND HAS THE POTENTIAL

TO BE USED

FOR CREATIVITY

OR DESTRUCTION.

AS THE KNIFE

IS APPLIED TO THE WOOD

AWARENESS IS IMPORTANT.

Roz FLAX



RFLAX

A LEGACY

THE HANDCRAFTS

STAND TO PERPETUATE

THE LIVING EXPERIENCE
OF CONTACT WITH

NATURAL ELEMENTS -

SOMETHING PRIMAL

IMMEDIATE, PERSONAL
MATERIAL, A DIALOGUE
BETWEEN OUR DREAMS
AND THE FORCES OF
NATURE.

M.C. RICHARDS

by explaining the variety of cuts and the care and use of the whittling knife. The project was one which allowed the camper to experience the whittling media and was designed to stimulate their interest and motivate them to continue learning. The totem was a basic project that could be used as a necklace when completed. Whittling at Camp Ben A Kiba was held as a brief, but intensive workshop.

At Camp Ben A Kiba was taught the basics of whittling. The project was simple and creative and involved learning a variety of different types of cuts. The campers' attitudes as they learned to make the project was attentive and interested.

TRAINING OLDER ADULTS IN HERITAGE SKILLS

The Senior Adult Art Class

The Senior Adult Art Class members at the Jewish Community Centers Association had become participants in the Heritage Arts Project as an offshoot of the program already dealing with children and older adult Heritage Art teachers. The Bicentennial theme was introduced to the class by discussing patriotism, using the symbols of America and transposing them into a variety of media. The "Tree of Life" which is a motif used in many Early American designs was replicated in applique, embroidery, pastels, and the meaning of the symbolism was discussed. One of the students drew in magic marker and pastels, illustrating a variety of Americana-type sayings and symbols. Some of the participants learned the skill of country carving, copper tooling and acrylic painting, and they duplicated Early American design

motifs. A__, who hadn't done any embroidery for years, began to embroider once again. C__ was enthused about country carving as he had never done it before. B__ became involved in rug hooking. Many of the finished paintings were done in a flat decorative application of paint, had a design quality which lent an authentic feeling of early American primitive painting to the exhibit, and added to the variety of skills represented at the Heritage Arts exhibit. It revitalized the class as they all worked together on the Bicentennial theme.

CULMINATING PROJECT - INTERGENERATIONAL HERITAGE ARTS EXHIBITION

The campers, instructors, and members of the older adult art class became participants in the intergenerational art exhibition. The teachers exhibited their own art work, such as hand woven wall hangings, applique and patchwork quilts, and many of their new projects that teaching the Heritage Arts skills stimulated. For example, the embroidery teacher created many new pillows and material pictures which she used as examples to show students the process of embroidery and its beauty. The patchwork teacher demonstrated her versatility as she exhibited paintings, country carvings and patchwork. The whittling teacher's skill was evident as one of his students had a prolific exhibit of a variety of whittled objects. The instructor also exhibited his own very creative whittling art work. The woodwork instructor exhibited his rough textured boxes alongside of the students' works, which were innovative adaptations of that same box sculpture.

The Bicentennial mobiles that were constructed added color and decoration to the exhibit. Hand woven belts, made by campers were also exhibited. Some other art objects exhibited were creative miniatures in bottles and shadow boxes. Some of the embroidery pieces were framed in hand-made rustic frames that the woodwork teacher made; thus, a combination of skills were used to make the project a complete 'made by hand' exhibit.

The combining of arts and crafts of the older and younger generation in this type of exhibition was a rich experience for all who participated. The exhibition also included refreshments and a party atmosphere where the students and the teachers could talk to each other and share with the community the results of their summer projects. This exhibition was well attended and enthusiastically received by the community.

VINCENT
VAN GOGH

AND WHOSOEVER
LOVES MUCH
PERFORMS MUCH
AND CAN ACCOMPLISH
MUCH AND WHAT
IS DONE IN LOVE
IS WELL DONE

VINCENT ^{REAX}
VAN GOGH

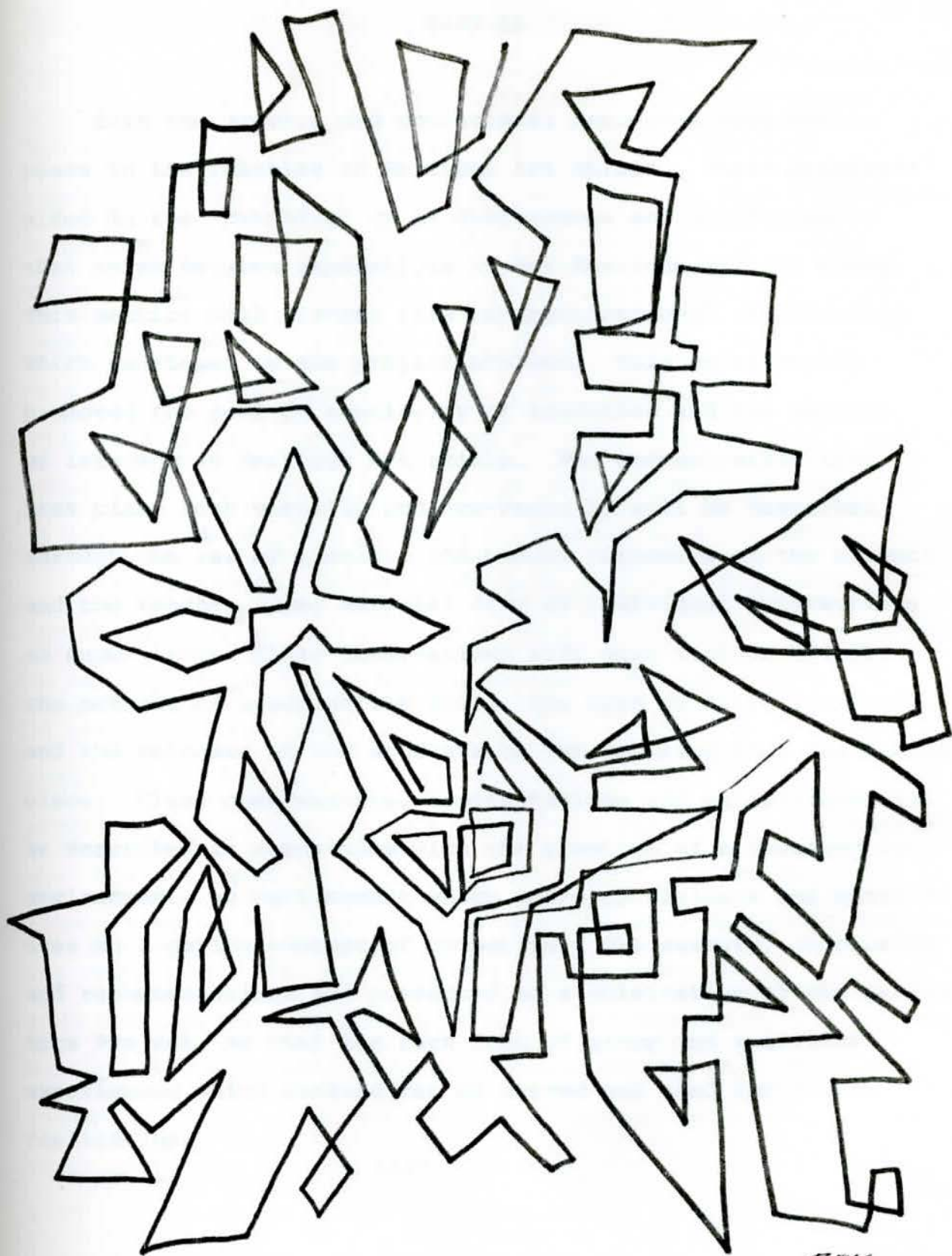
DIVISION OF LABOUR
IS A MATTER OF . . .

DIVIDING UP EVERY COMPLETE PROCESS
OF PRODUCTION INTO MINUTE PARTS,
SO THAT THE FINAL PRODUCT
CAN BE PRODUCED AT GREAT
SPEED

WITHOUT ANYONE HAVING HAD TO
CONTRIBUTE MORE THAN A TOTALLY
INSIGNIFICANT AND, IN MOST CASES,
UNSKILLED MOVEMENT OF HIS LIMBS.

E.F. Shumacher
"Small is Beautiful"

R. 111



R.F.H.

DIVISION OF LABOUR

PART II

Both therapeutic and educational processes were taking place in the teaching of Heritage Art skills. These processes aided in the 'patching' up of differences and indifferences that exist between generations in our American society today. This section will discuss this intergenerational relationship which developed as the project evolved. This relationship promoted the goal of continuity of tradition and the revival of interest in Heritage Art skills. The communication that took place both verbally and non-verbally will be described through the use of specific individual responses of the student and the teacher using material from my individual interactions as supervisor. Class observations will also include briefly the methods of teaching the skill, the type of skill involved and the response of the students to the learning that was taking place. Class observations, demonstrations and exhibitions will be described in connection with the creation of a therapeutic environment, an environment which opens up dialogue and contributes to a caring concept of community. The summary, conclusion and recommendations are presented as a culmination of the Heritage Arts Project, so that the rich fund of group and individual experiences which evolved can be shared and used for future replication.

DISCUSSION ON THE INTERGENERATIONAL RELATIONSHIP

In the context of today's technological society, people can become social security numbers, addresses, charge-plate identities, and they can begin to function very much like the computers that are busily ingesting their vital statistics. There is a need for personal dialogue which includes a genuine responsiveness of one human being to the other. The Heritage Arts teacher developed a special relationship to the student. This relationship was nurtured by the many acts of caring that occurred during the project. These occurrences were initiated by the teacher without previous suggestion from the staff.

The embroidery teacher made each student a pincushion in the shape of a hat and gave it to them at the first class session. It was a good beginning for the children and the teacher, and it set a positive tone for the sessions that followed. The patchwork teacher made pillows at home, filling them with stuffing so that each student would have one to put her coverlet on. The patchwork class project was a coverlet and was very time-consuming to make. All the sessions were needed to complete the coverlets. The inside pillow was an extra bonus, a gift from the teacher. Another teacher at the beginning of the class session brought some games, constructed out of wire which he invented. They served as a means of getting acquainted. This very innovative teacher also made name pins for each person with their name on it and gave them to the students when the sessions were over. The Heritage Arts teacher in many instances

stayed after class, talking to the children about their craft or just exchanging ideas and feelings. One teacher's comment on a report was "the children didn't want to leave." The children were involved in their activity and time passed very quickly.

The dialogue that took place in the Heritage Arts class was non-verbal as well as verbal. Smiles and hugs were part of the ongoing communication. New learning was happening for both the student and the teacher. Part of the learning was related to the social life of the students as they talked about boyfriends and girlfriends, and 'how it is today'. This topic of conversation varied with tales from Latvia and questions about where is Latvia? Although the project was based at the Jewish Community Centers Association, both the teachers and the students came from a wide range of ethnic and religious backgrounds. Many of the older people had learned their skills from their parents or grandparents. They brought with them the differences that enrich the quality of our life and help create the patchwork that makes up America today.

The whittling teacher learned that a student can work on more than one project at a time. One very ambitious boy had three projects going. The whittling teacher understood and encouraged this activity. At times he too changed pace by going from one project to the next. The student worked on them at home and completed all the projects. One boy brought in a broomstick that he was stimulated to experiment on at home. He had whittled it into a carved figure. The teacher thus learned that

a broomstick can be used as wood for whittling.

Their were times that problems occurred which required flexibility and understanding. An example of this type of problem happened at one patchwork session. A child sat under the table to sew her patch instead of beside the table. The teacher accepted this behavior in a goodnatured way sensing the child's need to be by herself. She suggested that "sewing under the table may be more difficult as the lighting is not too good, but it's possible." She suggested that the child sit by the table to do her work, but did not make an issue of it. The following week that same student sat sewing by the table sitting very close to the teacher. The discovery for the teacher was that each week the child may be in a different mood, may have a different attitude. The acceptance of the child that was doing the task in this informal way was important. The class maintained this informal environment which encouraged talking, sitting where you want to, and working together. One child came in and announced proudly that she had sewn a hem on a dress. Another child had gone to her grandmother's and showed her grandmother what she had done in class and they began sewing together. The art process became the facilitator of communication.

THE HERITAGE ARTS TEACHER

The Heritage Arts teacher was not the usual teenager or young adult group leader who works with children in traditional recreational settings. The older teacher had special skills which were based on life experiences and non-formalized education

in the craft, having learned the art of the craft through practice. The weaving teacher spoke of the need for practice during an interview for the job. She said, "When I was little I knew needlepoint and learned embroidery stitches. When I started weaving, I didn't know anything about weaving. I didn't know what a loom looked like. I was so stupid I was ashamed. I can understand the problem of the beginner because I had them. Once I started weaving I knew that was what I wanted to do. No matter what type of loom, the weaving is still the same process. It's just practice."

The weaving teacher had come to the J.C.C.A. in response to the publicity for teachers. She is a very gentle and gracious lady and she was accompanied by her husband who drove her to the interview. During the process of discussing qualifications, she was asked if she brought any samples of her weaving. She said very apologetically, "I forgot to bring any samples with me," but as an afterthought added, "Oh, yes, the suit my husband is wearing is made out of material that I wove." The suit was a handsome handwoven tweed and was indeed an impressive example of her skill. Although she was primarily interested in weaving, and had been weaving since 1959, she had many other interests. She had been a history major in school and was also interested in music. She said that she felt "all arts are related." At a later date, it was discovered that her husband was also skilled in the almost lost art of bobbin lace making. He demonstrated this unique skill at the Heritage Arts

his hand in an industrial accident. At the first class session

Exhibition. The weaving teacher had learned her skill from another weaver.

Another teacher who taught the project called "The Bicentennial Godseye Mobile" taught herself how to make the godseye by applying the principle of "practice". She saw an example and "figured it out". The godseye, an indian good luck symbol, was adapted by the project using the colored yarn of red, white and blue. Her enthusiasm for the project was contagious to her students. The process of making the "godseye" required concentration, and the result of this specific project was a delightful spinning mobile, attractive to look at and fun to make. The teacher had many years of previous experience in handskills and had the persistence and love of the craft to become adept at the craft. The teacher also was a delightful person using special terms to explain the process of constructing a godseye. She told the students, "Now the way you do it is to follow the track." The next direction was "make a criss-cross", and they made a "criss-cross". "You're doing great," she said, and they did great. The craft was one that was especially appropriate for the children, and they quickly learned her vocabulary which not only included words but conveyed love. The loving interaction was a frequent one. "Let's see what you're doing, honey" was a way of connecting informally by the teacher and was accepted by the student in the caring manner that was its intent.

The woodwork teacher had learned his skill after losing his hand in an industrial accident. At the first class session

he would explain about this loss saying, "It didn't happen doing woodwork." The children accepted this explanation matter of factly and regarded him not as a handicapped person but as a very handy person. They respected his skill and he respected their "working hard". At the party which concluded the class sessions, his class sang in his honor, "for he's a jolly good fellow," and he just stood and beamed. Mutual respect and fondness was an intrinsic part of this intergenerational relationship. One teacher wrote in a report that she liked the determination and appreciation of the students. Determination to learn the skill and mutual appreciation between teacher and student were important ingredients which added to the successful completion of this project. Other very essential ingredients that connected the teacher to the student were the art process and the hand skills.

THE ART PROCESS AND HANDSKILLS

The art process involves choices -- new ways of doing things and seeing things. The project of the whittling class may have been a whittled chicken, but each chicken seemed to project individuality in many different versions that emerged as the project was completed.

The pupils in the weaving class had different levels of abilities and different methods of interpretation. Each belt, although similar, was not the same. In the Heritage Arts Exhibition a spinner demonstrated the skill of spinning and

spoke about the nature of these early American crafts by saying:

"It's more than turning the wheel and twisting. Spinning is an art that can create various textures and colors. The students learn that they can do something a machine can't do. There is no formal way of learning. It has to be a personal thing. The way to learn spinning is by doing spinning. I can only give basic principles. If it works for you then that is the way to do it."

In a real sense this approach applied to all the crafts taught. Handskills involved touch, sensitivity and responsiveness. These were all qualities that occurred in relationships that developed of teacher to student, between people and process. Basic principles were taught. The sessions were designed as a beginners course which would motivate students to continue learning. Perfection in the final product was not stressed as a goal. There was steady encouragement for the student to put forth his/her own best efforts in the process of learning.

In one class scapegoating did take place, as it was not easy for everyone to accept this approach. One child did not embroider with as much skill as the others, and as a result he was teased about it. A box of crayons helped illustrate the need for acceptance of differences. Each child selected a color and drew a line, different colors were chosen, different kinds of lines were drawn. We talked about the individual choices that were made. It led to a discussion on America as a place for everybody to live together, even though "we come from different countries, have different religions and colors." The discussion and the use of art which concretised the experience aided in changing attitudes. The situation improved as

Dear Mrs. ~~Green~~

I Like you very much. I could list a million nice things about you but I'll just list a few nice, sweet, loving and wonderful! So here is a little doll I made out of yarn. So you can remember ~~me~~ me. I hope you like it. I will always remember you.

Don't think your old because your really not. Don't think your feeble because your not.

Maybe I talk to much. But most of all I like talking to you.

You were very nice to think of me last week ~~to~~ when I had to walk home and you wanted to take me Thank you!

Love you a lot,

P.S. Sorry if I spelled you last name wrong

cooperation instead of competition became the prevailing attitude and behavior. The art process and the handskill blended in a therapeutic way to heal rifts by aiding in the ventilation of feelings and providing constructive alternatives in solving problems.

P.S. A THERAPEUTIC ENVIRONMENT

The Heritage Arts Project created an environment that was conducive to the opening of communication both verbally and non-verbally and to the development of positive relationships based on personal experiences. One teacher smiled as she commented that a student could not believe that she drove a car. The child felt that people her age did not drive cars. Another child that was in the group assigned to weaving was a blind child. This child made inquiries about how the teacher looked and how old she was, and the teacher replied, "Old enough to be your grandmother." "Are you fifty?" the child asked, as fifty seemed to be old in the perception of this child. The proximity of the older and younger generation did not necessarily guarantee positive relationships; however, the dispelling of stereotypic evaluation took place and in some cases a real and loving connection occurred.

The following letter was written by one child to a teacher:

Dear Mrs. _____:

I like you very much. I could list a million nice things about you but I'll just list a few, nice, sweet, loving and wonderful. So here is a doll I made out of yarn. So

you can remember me. I hope you like it, I will always remember you. Don't think you're old because you're really not. Don't think you're feeble because you're not. Maybe I talk too much, but most of all I like talking to you. You were very nice to think of me last week when I had to walk home, and you wanted to take me thank you.

S _____

P.S. Sorry if I spelled your name wrong.

The older teacher, because of the more varied life experiences, did not have glib answers to give but was there to listen. The following are observations of classes and demonstrations.

CLASS OBSERVATIONS & DEMONSTRATIONS

The Whittling Class

The class had good attendance. A__ was troubled by his relationships with girls. The whittling teacher told him that problems like that he could not help him with too much. A__ then said that he hated this other kid and they talked a lot about the uselessness of hating. Mixed in with this talk was the question, "How can I keep my knife sharp?" A__ is a very hyperactive type of child and the interaction between A__ and C__ (another student) was on a very hostile level. The manner of disagreement was physical or threatening such as "I'll get you outside." C__ mentioned that he was in Cub Scouts, and A__ picked up on it and said "Chub Scouts". C__ is an overweight boy that gets much rejection because of this problem. C__ answered back and physically seemed to be able to take care of

himself. The teacher's handling of these aggressive type overtures was low key, and he was able to distract the students in their aggressive behavior by redirection of their interest to the project they were working on. Their level of acceptance and trust seemed high as they responded to this redirection. The class was busily whittling, each individual on different pieces, as there were different levels of ability and coordination in this group. The atmosphere in this class was generally relaxed. Each child was seriously concerned with learning the skills of whittling. The group was in the process of becoming a more cohesive unit; however, within this group there were some aggressive acting-out behaviors which had the possibility of potential explosiveness. There was a balance of freedom and control as the students became involved in the art of whittling, and the teacher's relaxed manner and gentle redirection was effective. This project could have been extended to more.

The relationships that were evident in this classroom situation were not unusual. Hostility and aggression are problems that are dealt with in educational settings on a daily basis. The concern about discipline and control so that content can be taught is a topic of lengthy books and articles. The use of the media, the small size of the group, and the character of the teacher were factors in dissipating the aggression and promoting friendlier interaction. The development of positive attitudes was essential for learning to take place.

She was very satisfied with both the attitude and the progress of her students. She commented on how interested

The Weaving Class

This class was an introduction in the method of weaving which is a basic Heritage Art skill. The campers did not have any previous weaving experience. The primary project entailed the use of the inkle loom to make a headband or belt. The instructor, who is an excellent weaver, brought in samples of her weaving of materials and belts to stimulate the campers' interest; and, she also supplied information on the history of weaving. The process of threading the loom was a somewhat tedious and mechanical one, as it took time to set up the loom before the belt could be made. The interest level was high, however, and the campers were busy and eager to complete their project. Several campers and a counselor indicated that they would like to purchase a loom for their home use. Finger weaving and the rigid heddle loom were used to demonstrate other types of weaving processes. This project could have been extended to more sessions in order to teach a greater variety of weaving skills; still, an interest was shown both by campers and counselors who desired to continue and to learn advanced methods of weaving by themselves or through taking more classes.

The campers' response to making belts and finger weaving was positive and enthusiastic. They were eager to take home their finished belts and were proud to show them to their parents and friends. The campers related to the instructor in a warm way; she commented that one camper gave her a hug and thanked her for her help. She was very satisfied with both the attitude and the progress of her students. She commented on how interested

they were and how this pleased her. The skill of weaving required concentration and was accepted as a challenge by the campers. The campers were interested in the project, and they were responsive to the teacher and her genuine interest in each of them.

The Patchwork Class

The combining of cloth cut in patches to form a pattern by sewing each piece together using small hand stitches is the process of patchwork. This patchwork was put together to form individual pillows at Camp Baer. The campers showed patience in applying small stitches and a sense of harmony in combining the patches to create a pattern for the pillow. They were interested in process and eager for the finished pillow. The class was very relaxed, chatting as they worked, and there was much interpersonal involvement.

The younger group made patchwork bean bags the first session, and they played games with the bean bags when they completed them. The older group made pillows the first session. The second session both groups made pillows. Once the technique was mastered, the campers felt a real sense of accomplishment with the completion of a pillow. Some gave them as birthday gifts and all the campers were very pleased with the patchwork process. The counselor of one of the other groups also wanted to learn patchwork, and he came to the teacher, was given directions on how to make a pillow, and did one at home. This patchwork process is applicable to the making of bigger items

such as quilts and coverlets, and continuing interest was shown by the campers to try it at home.

The teacher is a very warm person and full of stories which made the classes lively and empathetic. One young camper gave the teacher a pillow, stuffed with tissue paper, that she made at home as a gift. The patchwork teacher seemed to elicit this type of response as she connected with the younger generation. She talked about her arthritis and not being able to move around too freely; however, the campers accepted her with all her aches and pains lovingly. The combination of a fun project and a very warm and responsive instructor provided a successful learning experience for the campers.

Embroidery - Applique - Class

The embroidery stitches learned were the chainstitch, lock-stitch, lacy daisy stitch and "french knot". The campers made patches for jeans or shirts. The Bicentennial theme (such as the liberty bell or flag) was used by some children with freedom to introduce their own designs and several did so. The children were receptive. They came into class and became involved. The class was coeducational. One boy was very capable in creating beautiful stitches. There was some hesitancy in the beginning about his selection of embroidery; however, he excelled in this skill. The child who had been teased for not progressing at the same level as the others seemed to be doing well, and the problem was resolved. The counselor in the embroidery class brought some embroidery that she was doing at home so that she

too set the role model of "embroidery is fun", and this encouraged the children in their desire to continue embroidery. Several children wanted to take their work home and were encouraged to do so.

Woodwork Class - Summer Day Camp

The woodwork classes learned skills such as sawing, using the plane, drill, hammer and nails in their development of eye-hand coordination, as well as gaining an appreciation of the texture of aged wood. Their project was the construction of boxes, letter-holders and birdhouses. Both campers and counselor were enthusiastic participants. The counselor who worked with these campers was inexperienced in woodworking at the beginning, but as the classes progressed he developed his skills and by the second camp session was able to assist the teacher. All the campers were busily involved in the project and followed instructions well. The atmosphere in the class was industrious and the learning of skills took place.

Miniatures in Bottles and Boxes Class

Putting miniatures in bottles is a fascinating art skill which involves both imagination and dexterity. This project is one that began many years ago, prompted by man's inventiveness and curiosity and encouraged by the long evenings when entertainment needs had to be satisfied by "figuring something out to do". The most familiar form of this craft is a "boat placed in a bottle".

The project that the Heritage Art classes used was specifically a rocking chair with a doll symbolizing Betsy Ross. The task of fitting these objects in the bottle was a difficult one. The creating of the rocking chair itself was a simple process for the children. However, the gluing together of the pieces involved time. In order that the children would be occupied and not waiting around for the glue to dry, another project was introduced -- constructing a shadow box, and placing miniature furniture in it resembling the interior of a colonial room.

The teacher was a gentle person with good humor and connected beautifully to the children. However, they could not really complete the project on their own initiative. The recommendation is that this project be attempted with an older age group. The Heritage Art teacher introduced some games and stories, and the children loved the finished project. One child brought it to school to show her class. There were good relationships, communication took place, and the uniqueness of the project was appreciated; but, the skill itself was not easily transmitted because of the intricate process involved. This project would be better suited for an older age group and could also be used as a demonstration project with younger children.

J.C.C.A. Bicentennial Celebration - Picnic Style - Demonstration

This demonstration was held outdoors on the grounds of J.C.C.A. on May 16, 1976. Between 200 to 300 members of all ages circulated the exhibition booths of which "Heritage Arts"

was a part.

The whittling teacher demonstrated his whittling and spoke to people as they stopped by. There seemed to be a curiosity about the process of whittling, which was evident in the questions asked. "How long did it take you to make this animal?" "When did you begin whittling?" "Is it hard?" "What type of wood do you use?" He was very enthusiastic about his craft. Adults and children were fascinated by his whittling. He explained that it was being taught to children in the Heritage Arts Project.

The embroidery teacher displayed embroidery and applique. This skill was more familiar to some of the adults who admired her work, but the early American theme of her handwork did evoke admiration and she spoke about the beauty of Early American needlework. She created many new embroidery pieces to display.

The woodwork teacher, using original designs and rustic varieties of woods, had a table full of wooden boxes, candlestick holders, frames and bookends. The solidity and simplicity of this Early American craft was commented upon, and he sold some of his craft items. The teachers and the flyers given out explained the Heritage Arts Projects. The main purpose, however, was to expose and educate the public to Americana craft skills.

The Bicentennial Day Celebration was one of mixing Indian dancing, dulcimer playing, wood carving, sugar cones and all the warmth of Early American tradition. The Heritage Arts

teachers added to this atmosphere and were most certainly a part of this warmth of Early Americana.

Intergenerational Heritage Art Exhibit - Demonstration

A silhouette cutter demonstrated the art of silhouette cutting. She is a woman in her 80's, who demonstrated an excellent eye-hand coordination, as well as her skill.

A spinner and dyer demonstrated the skill of spinning with samples of hand dyed materials, fascinating many children and adults who had never seen the procedure of spinning.

A bobbin lace-maker demonstrated the intricate art of bobbin lace-making with many examples, including the veil he made for his daughter's wedding. His demonstration was much admired and wondered at, as he talked to people who stopped by to discover the process of lace-making.

The Heritage Arts weaving teacher demonstrated on the loom the skill of weaving, answered questions and stimulated interest in weaving.

The Heritage Arts patchwork teacher brought samples of her work which demonstrated the patchwork process as she interacted with campers and interested observers.

The Heritage Arts embroidery and applique teacher demonstrated the skill with a child from Camp Baer sitting beside her and embroidering, as she instructed her.

The woodwork teacher spoke about his woodwork exhibit to observers and received many favorable comments about his rustic wood crafts.

The above class observations are indicators of the group involvement in the learning process. Demonstrations served an educational function and encouraged creative participation of the teachers. In the initial recruitment of prospective teachers for the Heritage Art classes, an attempt was made to hire teachers with: (1) the ability to transmit their enthusiasm and love of the skill to the student; (2) the knowledge of the processes of the skill so that learning would take place; and, (3) the commitment of time and energy which teaching demands. The sensitivity of the teacher to empathize and communicate ideas as well as eye-hand skills was also an essential quality for teaching. These qualifications were most competently and creatively demonstrated in the process of involvement of the project.

CONCLUSIONS

There are many grim critiques of today's technological society. Martin Buber (1966) suggests that there has been a progressive decline of dialogue and a corresponding growth of mutual distrust among people. Vance Packard (1965) views our nation as confronted by a society that is coming apart at the seams.

In the Heritage Art classes the chainstitch of embroidery linked the old and young in a creative connection which could mend our badly torn fabric of society and help close the generation gap. Communication was an ongoing happening in the Heritage Art classes as creative dialogue took place and mutual

understanding and respect grew. In the learning process, as in the act of whittling, new dimensions were evident as the flat surfaces of student-teacher relationships were chipped away at, breaking down intergenerational barriers.

Another problem faced in our technological society is that in a country where forty-two million citizens change their addresses every year, the extended family is disappearing very rapidly and with it also the concept of neighborhood, the sense of community. Many children do not have grandparents living with them and have no opportunity to relate to the older person. The Heritage Arts project has provided this opportunity of developing relationships.

At demonstrations of Heritage Arts that have been given in the schools and at the J.C.C.A., the question was often asked, "How long did it take you to make that." The response is that it is not just an hour of diligent work or a day's creative struggle but the result of many years of life's experiences. In woodwork the tools were new but the wood was aged and seasoned, and both beautiful and useful objects were constructed. An appreciation of the wood that is aged and seasoned was given to the student as well as the knowledge that an aged and seasoned teacher can be a beautiful and useful person.

The whittling instructor began whittling back in the depression days in a small farming community in Xenia, Illinois. He tells about how he began whittling. "A knife back in those

days meant a lot. I couldn't afford to buy toys and so I used my imagination and made all kinds of things. I worked on the back porch, under a tree, out in the woods. I could make sling shots, whistles, ships and I remember a little doll I used to make that could do somersaults. I haven't thought of that doll for years. In the summertime, there were no recreation centers like the J.C.C.A. We just had to find our own recreation. When I first began whittling it was trial and error and nothing was impossible, and I still feel that nothing is impossible." This sense of optimism was shared by all the teachers as they communicated their Heritage Art skills of bygone years to their students.

The Heritage Arts Project provided the J.C.C.A. and the National Endowment for the Arts the unique opportunity to have children retain the hand skills of our American tradition in an age when these handicrafts are rapidly disappearing, open communication between generations, help older people who are teachers of Heritage Arts skills find new purpose in their lives and establish new self-esteem in an environment of love and creativity rarely found in our impersonal, highly technological society.

SUMMARY AND RECOMMENDATIONS

Summary

Experience in the Heritage Arts Project funded by the National Endowment for the Arts and housed at the Jewish

Community Centers Association has shown:

1. That older adults are capable of producing quality craft products, as demonstrated by an inter-generational art exhibit.
2. That they are capable of teaching Heritage Art skills to small groups of children and youth by classes held at local schools, J.C.C.A., Cultural Arts Department and day camp settings.

The intergenerational aspect of the project indicated that:

1. Mutual trust developed between the generations as communications took place, which eliminated stereotype evaluations that had been prevalent before the learning experience occurred.
2. The self-esteem of older adult teachers was enhanced through teaching. Older adult art class members found it enriching to learn the Heritage Arts skills.
3. The local schools, Jewish Community Centers Association, Cultural Arts Department and summer day camps were enthusiastically involved in the ongoing project through the formation of classes. A variety of community settings were interested in incorporating the Heritage Arts concept. They were interested in using the Heritage Arts teachers both as community resource personnel to open up communication between generations and as

teachers to continue the tradition of Heritage Arts.

Recommendations

Based on the limited experience of the Heritage Arts Project, it seems valid to design several research projects which would investigate the following hypotheses:

1. That self-esteem of older people is enhanced by teaching others.
2. Young people's attitudes towards older people are positively modified through intergenerational interaction.
3. That older people are capable of learning new skills and relearning skills.
4. That the therapeutic aspect of the relationship that developed between generations was supported by the use of art process and hand skills and by the small group environment.
5. That a similar demonstration project could be replicated with different ethnic, socio-economic groups using other art forms including music, drama, dance.

THE
HERITAGE
ARTS PROJECT



R. FLAX

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3 sessions - whittling - June 22, July 27, July 28

<u>No. of Sessions</u>	<u>No. of Campers</u>
Arts - 6 weaving	18
4 whittling	24
"A Rope" - 3 whittling	11
Total 3 sessions -	53 campers

Jewish Community Center - Class Sessions

15 sessions - whittling

Class I - 10 sessions

Class II - 5 sessions. Mini-course, 12 students
re-registered plus new registration.

15 sessions - embroidery applique

Class I - 10 sessions

Class II - 5 sessions. Class re-registered with the
addition of three new students.

10 sessions - APPENDIX I - CLASS STATISTICS

Class I - 10 sessions. No attempt at registration because class would have been others.
Camp of the Arts

6 sessions - weaving class - June 28, July 6-July 22, July 26, July 29

Class I - New class formation.
The classes were an introduction to the skill with the counselor meeting with each camp group and learning the skill and continuing the activity with the campers, consulting with the instructor if necessary.

Listed Below Are Dates of Public Demonstrations at the J.C.C.A.
4 sessions - whittling - June 22-July 12, July 27, July 29.

An introductory project in whittling was taught motivating other types of carving for the counselor and group such as soap carving, etc.

Camp Ben A Kiba

3 sessions - whittling - June 22, July 27, July 29

	<u>No. of Sessions</u>	<u>No. of Campers</u>
Arts -	6 weaving	35
	4 whittling	24
"A Kiba" -	3 whittling	<u>18</u>
	Total 3 sessions -	77 campers

Jewish Community Center - Class Sessions

15 sessions - whittling

Class I - 10 sessions
Class II - 5 sessions. Mini-course, all students reregistered plus new registration.

15 sessions - embroidery applique

Class I - 10 sessions
Class II - 5 sessions. Class reregistered with the addition of three new students.
Class I - 6 sessions
Class II - 4 sessions. New registrations from waiting list of students, the previous student.

10 sessions - miniatures in bottles and boxes

Class I - 10 sessions. No attempt at reregistration because class ended later than others.

5 sessions - Bicentennial Godseye. Mobile class.

Class I - New class formation.

Total sessions at J.C.C.A. - 45 sessions.

Listed Below Are Dates of Public Demonstrations at the J.C.C.A.

February 16, 1976 Holiday Celebration, George Washington Birthday, demonstration by Heritage Arts Project teachers to children's department - 150 children present. Patchwork, whittling demonstrations, display of crafts.

May 16, 1976 Bicentennial Celebration, Community wide at J.C.C.A. Patchwork, whittling, woodwork, embroidery, applique demonstrations and display of crafts.

Parochial School
February-March Showcase demonstration of Heritage Art Students and teachers work featuring whittling, patchwork, embroidery applique, miniatures in bottles and Bicentennial Godseye.

March-April Featured showcase on whittling.

March-April Bulletin display featuring embroidery applique work and information on Heritage Arts.

Publicity

Heritage Arts Flyer printed for distribution at Camp Registration Day at the J.C.C.A. and for distribution at local school and for teachers to distribute at demonstrations.

Local School

12 sessions - whittling class

Class I - 6 sessions

Class II - 6 sessions. New registration from waiting list of students, one previous student.

12 sessions - embroidery and applique

- Class I - 6 sessions - complete reregistration.
- Class II - 6 sessions - new students, some reregistered.

12 sessions - woodwork

- Class I - 6 sessions
- Class II - 6 sessions - new students from waiting list.

15 sessions - patchwork

- Class I - 6 sessions
- Class II - 6 sessions - reregistration plus new student.
Class divided last 3 sessions.

At first registration was limited to one class, but due to waiting list, we extended the classes in order to give more children the opportunity to be taught Heritage Arts.

Total sessions at local school - 51 sessions. April 30 - Bicentennial Demonstration of Heritage Arts Crafts teachers to children and parents of local school.

Parochial School

- Class I - 6 sessions - patchwork
- Class II - 2 sessions - reregistration for 2 sessions to complete project.

Total sessions at parochial school - 8 sessions.

Total class sessions completed at local school	51
Jewish Community Centers Association	45
Parochial school	<u>8</u>

TOTAL CLASS SESSIONS 104

Some examples of community outreach during the period from October through December were:

1. On Wednesday, September 2, 1979, I met with the coordinator of teachers and the members at the St. Louis Art Museum, Poyat Park, and discussed

APPENDIX II - FUNDING-OCTOBER THROUGH DECEMBER

Funding was made available for the balance of the bicentennial year by the National Endowment of the Arts.

The main thrust of the program was demonstrations and workshops. The workshops and demonstrations were focused on exploring the ability of the Heritage Arts teachers:

1. To teach older adult art classes the Americana skills in order to develop latent potentials, new skills and a core of new teachers (2 classes in whittling and 3 classes in weaving were offered).
2. To act as an assistant teacher in a Sunday School setting with children for two introductory workshops, whittling and embroidery, followed by the Sunday School teacher continuing the instruction.
3. To teach whittling, Bicentennial Mobile, embroidery applique workshop-demonstration at O.A.S.I.S. and the J.C.C.A. Youth lounge to test the ability to transmit the Heritage Art skill and connect the teenagers to the older generation.

Some examples of community outreach during the funding from October through December were:

1. On Wednesday, September 8, 1976, I met with the coordinator of teachers and the curator at the St. Louis Art Museum, Forest Park, and discussed

the possibilities of introducing Heritage Arts skills taught by skilled older adult teachers to the children's educational program at the Art Museum.

2. The whittling instructor was selected as a representative of the Heritage Arts Project and was interviewed September 19, 1976 - Sunday noon on Station KWMU. He spoke about the Heritage Arts Project and the skill of whittling. The instructor's participation in the program served as an example of involvement in the creative process in whittling which has a life long potential for added enrichment of the later years. He encouraged many listeners to also learn more and get involved in Heritage Art skills.
3. On Monday, August 9, 1976 - V.I.P. Center Recreational Director of the Mayor's Office on Aging came to view the art exhibit and was very enthusiastic. She was impressed by the quality of the work represented and the variety of art skills shown. She commented that the exhibit inspired her to try to stimulate more of this type of activity at the V.I.P. Center in St. Louis.
4. On Friday, September 19, 1976, 8:45 - 9:30 a.m. Supervisor Foz Flax gave a presentation of the

Heritage Art Project and the Senior Art classes to the staff of the Mayor's Office on Aging.

The intergenerational thrust of the project was illustrated by the use of visual aids illustrating both the goals of the project and class interaction of the children and teachers.

The self-esteem of the senior adult in his role as teacher was stressed along with the capabilities of the older craftsman to transmit specific Heritage Art skills as a teacher.

The Senior Adult Art class's involvement was used to indicate the development of skills that were already present and the exploration of new abilities. Much interest was shown and the questions were asked about the replication of such a project in the St. Louis neighborhood senior centers.

5. On November 8 whittling was introduced to ten teenage boys and girls in the informal teenage (OASIS) lounge of the J.C.C.A. The relaxed atmosphere, including juke box and other background effects, did not diminish participant interest in this new skill. The following week there was a demonstration of embroidery-applique and the weaving of the Mobile Godseye to fifteen teenagers in this same setting. Patches for "jeans" using the chain stitch and the French knot were accomplished. Interaction between

- the older and the younger people was very positive.
6. A demonstration was given November 12, 1976, at the V.I.P. Center's Mayor's Office on Aging by the whittling instructor, the embroidery applique instructor, and the Godsey instructor. A photographic display of the Heritage Project which illustrated the Older Adult in the role of teacher was viewed by the older adults at the V.I.P. Center. Samples were displayed of a variety of crafts such as embroidery, wall hangings, patchwork pillows, whittling, etc. The V.I.P. Center demonstration was informally set up and the older people who came to the center for meals and socialization programs asked questions and admired the crafts. The teachers actively worked on their crafts during this demonstration. The demonstration was given to show the results of the Heritage Arts Project and to promote and stimulate new interest in Heritage Art skills.
 7. Sunday School introduction to 6th grade class and 7th-9th grade class in whittling. Low relief carving was introduced. The students were enthusiastic. A total of 24 boys and girls participated. The use of this older adult as a teaching assistant was successful.