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**A STUDY OF THE CRAFT ACTIVITIES IN SUMMER RECREATION PROGRAMS
IN RELATIONSHIP TO WEBER COUNTY, UTAH**

by

Leonard W. Glismann

**A thesis submitted in partial fulfillment
of the requirements for the degree**

of

MASTER OF SCIENCE

in

INDUSTRIAL EDUCATION

1952

**UTAH STATE AGRICULTURAL COLLEGE
Logan, Utah**

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INTRODUCTION

Object of the Study

A quick observation in this modern world makes one realize the great problem of leisure time that is upon us. Man is working fewer hours and retirements are at a younger age. Now man finds himself poorly prepared to cope with the situation. In our schools today millions of dollars are spent teaching art, crafts, dramatics, music, and physical education in an attempt to train for leisure, yet we spend a comparatively small amount of money for continuing these activities in out-of-school hours.

In handicrafts there is an activity which can give much in the way of enriching life. A craft program for summer recreation builds skills and attitudes in large numbers of children with a view to making them happy now. It arouses interest and develops abilities which serve these young people as they grow older.

Nash, in his philosophy, says: "Somehow throughout the ages there has been an urge for man to add beauty to utility. More and more the opportunities for man to have an outlet for his creativity will be in recreation."¹

Not only are craft programs needed for individuals, but handicraft shops are needed where those people may work when they feel the desire. Handicrafts as recreation will counteract much of the tenseness of push-button operators, monotonous working hours, static rhythms, and little or no opportunities for self-expression. Therefore, the information in this study was gathered to stimulate this phase of recreation.

1. J. B. Nash, "Philosophy of Recreation in America," p. 257-263.

Method of Procedure

Data for the study were secured from recreation centers throughout the United States which were teaching handicrafts. The centers were selected from Recreation and Park Yearbook, 1951, by the National Recreation Association. The survey was conducted on the following criteria:

(1) An endeavor was made to reveal the scope of the handicraft program on a national basis. Therefore, questionnaires were sent to at least one recreation center in each of the 48 states. No attempt was made to select equal numbers of cities or counties from each state.

(2) Four different hypothetical groupings of city and county populations of 6,000 to 25,000; 25,000 to 50,000; 50,000 to 100,000; and 100,000 or over, could give a reasonable break-down for survey purposes.

(3) The part which adults, teens, nine to 12-year olds, and six to eight-year olds had in recreational handicrafts was another criterion.

The techniques used in the gathering of data included: (1) use of the written questionnaire; (2) informal discussions; (3) letters; and (4) excerpts taken from literature in the field.

Questionnaires were prepared and sent to 187 directors and supervisors of recreation programs in the United States. Returns were received from 70 percent of these directors and supervisors.

Delimitations of the Study

One hundred and thirty-one cities and counties meeting the above criteria were used for study. This problem is confined to the handicrafts program carried on as recreational activity during the summer of 1951. All parts of the country, including 46 states, are represented. The craft activities are limited to clay, the graphic arts, metal,

leather, needle work, weaving, plastic, and woodwork. The final restriction was to the following age groups: adults, teen agers, nine to 12-year olds, and six to eight-year olds.

Major sources of data were the following: (1) directors of recreation; (2) superintendents of recreation; (3) assistant directors of recreation; (4) secretaries of recreational departments; (5) supervisors of recreation; (6) superintendents of parks; (7) supervisors of arts and crafts; (8) arts and crafts specialists; (9) county superintendents; (10) Director of Parks and Recreation; and (11) literature in the field.

REVIEW OF LITERATURE

In recent years handicrafts have received ever-increasing attention in this country. Webster's dictionary defines recreation as the "re-freshment of strength and spirits after toil." Nash makes it clear that "Recreation is a doing concept, a mastering concept, a creating concept, and hence is a method of achieving integration of 'mind and body,' hence normality."¹ There has been no time in history when so much importance has been placed upon recreation.

A search of the literature revealed only four theses. A thesis by Bjorklund,² which is a study of pioneer craftwork, was the only composition that materially helped this study (see page). Another, A Study of the Practices and Procedures of the Arts and Crafts Education Program of the Primary Grades of the Box Elder County School District, and Related Information, by Mary Nichols, Brigham Young University, Provo, Utah, 1950, had no material that satisfactorily fit into recreational handicrafts. The other two theses--Public Recreation in Logan, Utah, 1946-An Appraisal, by Beatrice Jessop Carrol, Utah State Agricultural College, Logan, Utah; and A Study of the Cooperation Among the Various Agencies Administering Recreation in Salt Lake City, Utah, by John L. Squires, University of Utah, Salt Lake City, Utah, 1943, were recreational writings, but had no material help for this study.

Braucher expresses his concept of recreation in the following quotation:

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1. Nash, op. cit., p. 260.
 2. Russell E. Bjorklund, Educational Implications of Pioneer Craft Work.

We think of play and recreation activities as those which men and women and children engage in because of inner desire and not because of any outer compulsion. The same activity may at one time be recreation and at another time not, and there are, of course, all degrees of recreation values. Of course, recreation fades into education, into religion, into work. Man is, after all, an integrated human being and he does not try to separate his activities into compartments. Recreation has the greatest value when it creates the spirit in the human life which permeates all the waking hours and to some extent all the sleeping hours as well. In other words, we like to have a play spirit created which is the spirit of vital living which makes all that the human being does more thoroughly worthwhile.

Of course contact with nature is a very vital part of any recreation program. The handcraft activities, the making of beautiful things, art in all forms, music, drama, as well as athletics, games, social recreation, are a vital part of the joyous human recreation activities from which human beings can choose according to their individual desires.¹

Deering makes this claim:

Everywhere in America there is widespread demand for recreation. This demand has steadily increased during the last seventy-five years, while the lives of the people have been passing through a period of extraordinary change.²

This change can best be explained in an analysis by Nash:

Work, throughout the ages, is one of the ways in which man has had a chance to achieve. The good workman was always in an honored position. He achieved. He had status in the group. This is no plea for longer hours of repetitive wage work. This is no defense of drudgery; this is a plea of challenging work, world work, where the individual has sufficient skill to bring him success so that he may have the joy of achievement. However, we must recognize that in a machine age much of our work will be routinized, and man can find little joy or satisfaction in doing his part. When this time comes, recreation must offer the opportunity for providing stimulating and satisfying activities.³

This problem of recreation, in all of its phases, is something that cannot be accomplished by a certain formula or pattern. Each recreational

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1. Howard Braucher, "What is Recreation?" p. 641.
 2. Tam Deering, "What's the Matter with County Recreation?", p. 88-89.
 3. Nash, op. cit., p. 260.

system must work out its own program as the community or leaders see fit.

It seems that some communities are failing to meet recreation needs.

Deering believes this failure is because:

Lack of imagination and lack of 'know-how' are two principal reasons. Streets and sewers are obvious needs and are quickly provided for in an urban community, but the intangible 'vitamin' requirements of the human body, nervous system, and spirit are often overlooked. Also, when police, fire systems, and other municipal services are established, there is an abundance of experience and tried and true procedures to follow.¹

This problem is further enlightened when we find how little, in comparison, is spent for recreation.

Deering continues:

The combined annual appropriations for recreation by federal, state, and local governments amount to less than one-twentieth the expenditures for cigarettes and liquor, and one-half the amount spent for mutual betting. Few counties have a first-rate system for making available their resources in the satisfying, wholesome use of leisure.²

Arts and crafts merit a place on one of the top rungs of the ladder of a successful community recreation program.

According to Ries, it has an important place in the camping program:

Handicrafts have taken a strong footing in camping activities. In fact, they hold a leading place in the camping program today. With few natural materials at hand and industry filling our shops with so much synthetic material, youth is becoming accustomed to imitations, and appreciation for natural materials is disappearing. Before children can create beauty, or even recognize it, they must first have a capacity for seeing it....The field of arts and crafts is so vast, and there are so many crafts that do not require a shop, that these have a place in camping.

It is not so important for the leaders to be artists as it is for them to understand the approach to and development of the

1. Deering, op. cit., p. 88-89.

2. Ibid.

creative process. The creative approach would be: What materials are there that could be used for certain needs? When the needs have been met, the counselor has been enriched by as many different answers as there are children in the group, and each child has profited by the others' experience.¹

This idea is further expressed by Mueller:

In the midst of natural surroundings, campers can find endless enjoyment in exploring nature to take on mental and spiritual fuel. Some, however, will have a need to go further and to express their feelings, for true enjoyment is found only through sharing and experience with others. The form of expression will depend entirely on the individual, and might be through music, writing, or visual arts. From the study of primitive art we know that there is no such thing as 'poor art,' because expression has been the direct result of natural development, growing directly from needs and environment. And if our art expressions are to be worthy at all, they too must grow and develop in this way. We must look forward, and not backward—our expressions must be in terms of today and not yesterday.

Budget has nothing to do with the quality of an arts and crafts program. In fact, it is best to start with nothing, in order to draw up each person's resourcefulness to the limit. The field of arts and crafts is so vast, and there are so many crafts that do not require a shop, that 'shop space' need not be a deciding factor.

It is not so important for the leaders to be artists as it is for them to understand the approach to and development of the creative process.²

1. John F. Rios, "Handicrafts for Recreation," p. 6a.

2. Ann Mueller, "What Place Arts and Crafts in Camp?", p. 167-71.

PURPOSES OF HANDICRAFTS IN RECREATION PROGRAMS

Educational

The primary purpose of all education is to develop the individual into a happy, useful, and successful citizen. It is the function of every phase of education to contribute to this end. Measured by this criterion, handicrafts merit a prominent place in the modern educational picture.

Physical and mental education are an outgrowth of the many crafts. Physical activity comes through the use of the hands, the fingers, and the eyes. The hands and fingers must become skillful in using the various tools and materials. The eyes, in turn, develop a keen sense of accuracy; while the mind evaluates the outcome.

Mueller contends handicrafts are important:

The pendulum of education is now swinging fast toward the importance of working with the hands. Let us, as educators and social workers, be awake to the importance of the growth of the individual, and do what we can to help others toward this growth through the development of a creative approach to living.¹

In some random checking it is found that those in the professions indicate that the training they had in crafts was the only practical experience they ever had in the course of their education. Actually, many professional fields nowadays depend to a great extent on hand skills. In fact, a doctor of surgery pointed out that his early training in woodwork gave him the confidence and "know-how" to handle tools, which had a natural carry-over with his surgery.

1. Mueller, op. cit., p. 167-71.

Concerning the educational values of crafts Bjorklund writes:

Craft activity is part of the general education of a child because it provides opportunity for practical personal experience in actual participation in many manipulative activities. It is learning by doing. This child participation in handling tools and materials is vital to the activity itself, not imposed on it. The emphasis is on what the child is now doing and not on what others have done at other times.

Craft work is part of a child's general education because it provides him with helpful pre-occupational experiences. Through the use of tools and handling of materials he can explore his interests and aptitudes and perhaps arrive at certain helpful generalizations regarding his particular abilities.

The life of the child can be enriched and his chances of becoming a useful citizen enhanced if his spare time is spent in carving or constructing rather than in aimless gang activities.

A crafts program is a part of general education because it is good consumer education and develops a good sense of values and a sense of appreciation for the appropriate. The young craftsman who has experienced the thrill of forming a clay vessel or weaving a piece of cloth is better equipped to make intelligent selections of these articles while buying than is an inexperienced individual. The young craftsman who has worked with good tools with wood is better equipped to appreciate and select an object made from the same material than is an inexperienced individual. The experienced craftsman is appalled with trickery, novel effects wrought in some materials to attract a market. On the other hand, he appreciates the functional object that is honestly designed and made.¹

Education derived from crafts may remain simple, but adequate, to satisfy the craftsman's personal desires. However, the worker's ability often develops from the amateur stage to a skilled craftsman. Noted artists, potters, weavers, designers, and all professional craftsmen undoubtedly began with simple tools and methods until their talents were discovered.

Taft has written:

We shall never have any great art in this country until many people are doing things with their hands. How can we

1. Bjorklund, op. cit., p. 94-101.

understand the man of skill unless we try to do some of the things he does? We should all try painting and modeling to know something of the difficulties of the arts, and be able to appreciate it when we meet the triumphant achievements of the great masters.¹

Many an individual who has not excelled in general education has found, to his salvation, that he did possess talents; and when such were discovered and exercised the general education seemed to come with less effort. He now had a desire to learn with a purpose behind it. This discovery may not come to light at an early age. Often one's abilities are found through the trial-and-error method. It may be that an adult craft program has helped some deserving person find himself and prosperity.

If crafts are educationally beneficial for the adults and teen agers, they are even more necessary for the small child, for they will assist him in the same manner at an earlier age, thus eliminating much of the error and resulting disappointment.

All people cannot excel in the same things, so obviously those who make a skilled profession of crafts will be in the minority. But for the remaining craft-minded people, a hobby acts as a tonic for the regular profession. Perhaps it could be compared to the yeast in a loaf of bread. The flour would be considered the basic substance, as is the person's job or profession. But what would the bread be without the yeast to give it life, texture, and usefulness? So, too, does a craft hobby add the "yeast" which supplements the job, thereby giving the individual life, personality, and the ingredients of a useful citizen.

1. Lorado Taft, "What They Say About Recreation," *passim*.

Cranford, in a report, concludes:

Good recreation is good education, and good education is good recreation. I hope these two will join hands and travel together, making for rich opportunities for good living, for all people, regardless of race, creed, color, age, or financial status.¹

Armstrong further emphasizes the importance of handicrafts when he says:

Not only has our children's workshop given our youngsters something to do creatively, but it has developed manual ability of great enjoyment to them now and of real value to them in later life. It has brought coordination of eyes and fingers, appreciation of measurements, knowledge of tools and materials--all essential parts of the educational process. It has taught them to exchange ideas, to work together, and to share the credit of accomplishment with each other.²

Social

The art of handicrafts will enrich the social aspect of the lives of all who participate. Through group participation children and adults as well, learn the importance of sharing and working together. At the craft centers people with different personalities and ability will work side by side, each learning to cooperate and share with his fellow worker. Each, in turn, may be able to offer his idea and lend a helping hand. This affords a wonderful opportunity for wholesome companionship. It opens the way for an outlet from the regular routine of a busy life to a constructive relaxation.

The craft program for adults should be conducted in such a way that a workshop is open for their use during the day, as well as evening. For those in retirement a craft hobby will replace many long hours with interest and satisfaction. Getting together at the workshop, mingling

1. C. B. Cranford, "County Recreation Community Program," p. 168-69.
2. O. K. Armstrong, "Let Them Learn With Their Hands," p. 270-72.



Plate 1. Teen agers learning the art of metal tooling.



Plate 2. Adults and their wood projects.

with new friends, and creating things with the hands will keep the mind socially adjusted.

Busy parents, whose work is mentally fatiguing, find crafts the answer to their needed diversion. After learning the process and methods of the various crafts they can easily continue their craft work at home with their families, making the entire family craft-minded. Many individuals may discover new talent.

Anna Preston Shaffner explains the benefits of a work shop in the following quotation.

To the average person arts and crafts for busy people with jobs and families, with assorted public and private responsibilities, seem at first glance superfluous.

The workroom is open all day every day for individual workers, as well as for scheduled classes. After acquiring a little skill, our new craftsmen can work independently as often and as long as they please. Some come every day.

Our aim is to build this program into community life so thoroughly that each citizen will find its use and opportunity to be his own master at least in his leisure time; that he who has one talent will no longer bury it either self-consciously or unconsciously, but will find it and make it grow.¹

The teen age children are ever seeking ways to spend their leisure time. They are poor judges of how this time should be used, and therefore, we, as guardians and instructors, need to guide them in the right direction. A well-rounded craft program can and will eliminate much of the delinquency which exists among this group. A summer program is most vital for these young adults. It should be based on their aptitudes and made within the reach of their financial status. Here is a social setting for creative minds.

1. Anna Preston Shaffner, "Arts and Crafts for All," p. 241-43.

For the young child whose life is filled with exploration and eagerness to learn, simple crafts will offer much satisfaction. He, too, must learn to share with his playmates, to wait his turn, and to work in a group under supervision. Whether his work is a "finished product" in the eyes of the instructor does not matter. What does matter is whether or not he has learned to work with a group and has become socially accepted by the group, if he has learned to cooperate, to help others, and finally, to feel the joy of his own work of art!

The social values derived from a craft program should not be underestimated. Many lives can be made more significant, bringing satisfaction and contentment to those who participate.

Therapeutic

"Man cannot live by bread alone," nor can he be content by satisfying only his material needs. He needs an outlet for mental and spiritual growth. It is necessary to reflect his thought away from himself and focus them toward creative activities, if he is to have a well-balanced life. In the field of handicrafts the individual has great opportunity to create and express his feelings in diverse ways. Meyer states:

"Recreation must afford just as many opportunities for the refreshment of the mind and the spirit as for the development of the body."¹ Whitney says to write on your mind and heart these words: "It is not what the child does to the material that is important, but what the material does to the child."²

Crafts are especially beneficial to the mentally ill, the physically

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1. Mrs. Eugene Meyer, "Problems in Recreation Program Building in the Creative Arts and Crafts," p. 377-78.
 2. Viva Whitney, "Crafts in the Recreation Program," p. 26-28.

handicapped, and those suffering from nervous disorders. However, they afford a mental tonic and physical relaxation to persons in all walks of life. A craft hobby can eliminate unnecessary doctor bills and remedy restless nights due to amnesia.

Cunningham reveals the value of his home workshop in his letter to

The Deltagram:

I once had a friend who developed retrograde amnesia (a \$50.00 medical term for aggravated forgetfulness) and I felt mighty sorry for him until I learned that he was happy as could be. He didn't have any disagreeable memories, worries or cares—he merely forgot them! I thought what a boon it would be to mankind if the medical profession could only develop an 'amnesia switch' that we could turn on and off like a light switch. We could then turn off all of our worries for an hour or two a day, and turn them back on when we had become sufficiently rested to again tackle our everyday problems.

That was many years ago, and whether or not the medical profession has ever worked on my idea or not, I do not know. But I do know that I have found that all important 'amnesia switch.' It operates by merely walking in or out of my home workshop. That latent creative urge that is in all of us, once given an outlet, becomes so all-absorbing that my worries and problems are crowded out of my mind. The sharp ring of my circular saw drowns out the tales of woe and strife I listen to in the court room day by day. Watching a spinning piece of wood in my lathe assume graceful curves under the touch of a chisel captivates my imagination to the extent that there is little room for imagined griefs and wrongs.

My home workshop is a helpful stabilizer in my life. My wife finds that its products give her an opportunity to brag about her husband—and such opportunities are rather scarce items. And children find it an enchanting fairyland where scraps of wood magically turn into fascinating toys.¹

Spending time in the workshop, either public or home, will help to keep the mind and body young in spirit and continually stimulated with worthwhile activity.

1. James M. Cunningham, The Deltagram, front page cover.

Ford, who lived a life of such activity, gave his conception of the human being by comparison to a car in his statement entitled, "Looking Under the Human Hood."

Life has taught me that adults, like children, want to be doing something. Men wear out when idle, just as machines do. Idleness will run down a battery and finally ruin it. Tires will depreciate in a storeroom quicker than when in use. Lay your car up for a few months and it will be worse off than if you had run it constantly. That same thing happens to a workman. Every man is happier when he is working his full hours and when he feels he is earning his pay. Anyone who tells you that men prefer the dog's life of loafing to the real life of going after something and getting it done does not know men.¹

Eaton tells of the close relationship between recreation and therapeutics:

All the therapeutic cases touch in a significant way the principles at the root of recreation. When the practice of a handicraft becomes the main factor in restoring to mental or physical health a patient who has fallen desperately ill, does the case not suggest its power to prevent such ailments if taken up as recreation in time? Specialists in recreation may not think of themselves as directly concerned with handicrafts as preventatives of illness, but it will strengthen them in pressing for their wider use to know of the great significance of these constructive activities as demonstrated in the field of medicine.²

Perhaps the greatest therapeutic phase of crafts is found among the disabled veterans. These young men returning from service in the armed forces, with their bodies or minds marred with the ravages of war, gradually gain new hope and contentment through occupational therapy.

Rigast defines occupational therapy as:

Any activity, mental or physical, definitely prescribed

1. Henry Ford, "Looking Under the Human Hood."

2. Allen H. Eaton, Handicrafts of the Southern Highlands, p. 326.

and guided for the distinct purpose of contributing to, and hastening recovery from, disease or injury. It is to divert the interests, feelings, thoughts, and activities of the patient away from himself and direct them toward reality!¹

It is generally accepted that people can be happy if they are busy in one form or another. Idleness leads to decay. Therefore, when people are unable to move about normally they should become skillful with their hands, creating, producing, and even selling their products. The disabled veterans, who have been mentioned, deserve all the encouragement and assistance which can be given them to help them overcome their difficulties and live independent lives. The actual use of their hands and arms in craft work is of physical value as well as mental relaxation.

Here are a few examples of service men's experiences as told beneath illustrative pictures by Crile:

Occupational therapy and government surgical service. This serviceman, with a gunshot wound that injured muscles and paralyzed the compound ulnar nerve, followed the doctor's prescription for strengthening his arm by carving an original design in marble. By this exercise the injury is largely corrected and the patient acquires a new hand skill to his liking.

Wounded veteran finds diversion in handicrafts. At the Army Halloran General Hospital on Staten Island (N. Y.), the Red Cross arts and skills women asked Robert Hudson, waist gunner, wounded over Germany, if he would like to make wallets, dog tags, book covers, or embroidered maps, none of which seemed to meet his need. 'You don't happen to have any old rags and a piece of burlap sacking?' he asked, explaining that his mother made nice rugs from rags. 'I used to help. There's a pattern in my head I would like to make.' The material was found, and this boy, paralyzed from the waist down, hooked a reproduction of his Eighth Air Force insignia. 'Nobody is going to get this for a present,' he said, 'It's mine for keeps; I could not tell anyone just what that design

1. A. K. Rigast, "Inherent Therapeutic Values in Industrial Arts," p. 282-85.

means to me.¹

Red Cross teaches many handicrafts. Many servicemen are having the opportunity through the Arts and Skills Corps of the American Red Cross to learn handicrafts of their own choice. Serviceman Jones, having chosen bookbinding, is sewing the sections of a favorite volume.¹

Others receiving the benefits of occupational therapy are those suffering from cerebral palsy, polio, and other crippling illnesses. Mental hospitals find crafts very effective in restoring health to the mentally ill. Homes for the aged have craft work available for these lonely adults. They are never too old to find new interests through the use of their hands.

Prisoners, too, pass much of their time engaged in handicrafts. This is certainly a wholesome way for them to occupy their time and minds. Many of them find happiness through such activities and may devote the rest of their lives making jewelry, leather work, wood carving, etc. If their prison term expires and they are released into society again their lives will be enriched and they will be more fitted to take their place among their fellowmen.

Crafts, then, are beneficial to all people, of all ages; to those who are healthy or those who are physically or mentally ill; to the rich or the poor; the spiritual or the non-spiritual. They are a toxin to mental, physical, and spiritual health. They are a natural carry-over from the necessities of our ancestors.

Economic

The economic virtues in craftsmanship are, in themselves, reason enough to warrant the teaching of handicrafts in the recreational program.

1. Lucinda Crile, "A Country-Wide Study of the Arts and Handicrafts of our Rural People," p. 34-35, 38.

The craft industry is one which offers a tremendous market for many businesses and manufacturing firms throughout the country, and is one industry which provides the major source of income for a large number of communities in many sections. Resort towns, national parks, and craft shops provide a market for handmade articles. Here is a wonderful opportunity for the skilled craftsman to realize financial success, as well as personal satisfaction. The ambitious craftsman may set up his own business and sell his own handmade products.

The general public is eager to buy handmade articles, for they are generally better constructed and last longer than the factory products. The materials used in making them are of a better quality and the fact that they are handmade adds distinction and a personal touch. Therefore, the handmade products have a decided place in the economic world of today.

However, there is one drawback and that is expressed by Pippin:

One of the serious problems is that a handmade product is necessarily higher and almost invariably better, much stronger, and more distinctive than a machine-made product of a similar type, and in trying to place a handmade article through the regular channels of trade by the time it reaches the consumer it is priced much higher than a substitute article.¹

The American Indian provides a good example of economics in handicrafts. Indian handicrafts are popular among the white people. Tourists marvel at their skill in making such things as jewelry, pottery, basketry, and woven articles of hand spun wool. The primitive methods they use still produce beauty in the finished products. Their skillful workmanship and methods are passed on from one generation to the next. Their

1. Raymond E. Pippin, "A Cooperative Plan for Handicrafts in the United States," p. 98-101.

artistic designs and creative abilities are truly to be admired. Much of the financial status of the Indians is credited to the sale of their handmade articles.

Those people not desiring to make a business of handicraft, or sell any of their finished products, may still find an economic advantage through the knowledge of any, or all, of the crafts. The ability to make, or create, things for one's own use can be both useful and economical. A man who has the ability to handle tools and is a so-called "handy man" will save himself some money and gain the respect and admiration of his wife and family.

This is shown by the following quotation by Gagne:

As a finisher in a local furniture store I see plenty of furniture, and frankly, most of it bad. Thanks to my hobby I don't have to stare at badly built furniture when I'm at home which, you might say, is a contribution to family happiness. My wife hasn't stopped talking yet about the chifferobe I built for our young daughter. Besides the chifferobe my other projects include an oak kitchen table with two extension leaves, six leather upholstered chairs to match, kitchen cabinets, a buffet, bookcase, large screen-in crib with drawer space (something my wife loves me for), and odd tables and knick-knacks. Being young newlyweds this saved me many a furniture bill, and being furniture of our own design, liking, and labor, it's something more than functional. It contributes to our peace of mind no end.

I have been at my hobby for two years, but if things go right I shall make it my daily work. And even with woodworking as my work, it is so interesting that it could still be my hobby as well. I've got sawdust in my blood.

Its greatest benefit to me is peace of mind. Thinking about a future project will take me out of any mental fog.¹

Women, too, may be money savers for the family with a little experience in sewing, lamp shade covering, upholstering, and many household

1. Francis R. Gagne, "Good Start for a Happy Future," cover.

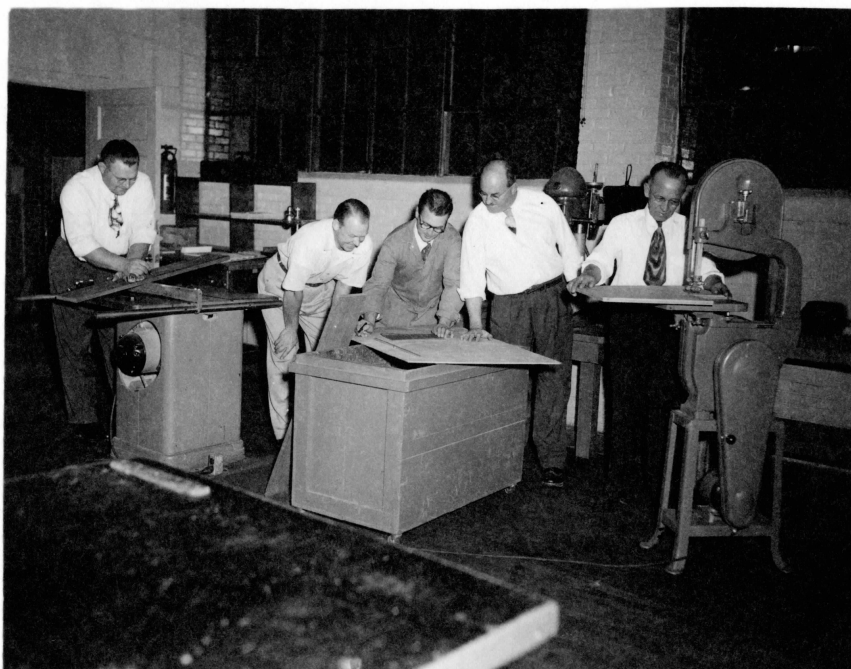


Plate 3. Adults eager for instruction and leisure time activity.



Plate 4. 9 to 12-year-olds admiring one another's puppets.

crafts. They will learn to economize when they make things for themselves. They will gain a knowledge and a deeper appreciation of those things which were otherwise just something they bought at the store. Life itself takes on a new meaning and becomes more worthwhile when the hands become creative.

Still another aspect of economy can be found in connection with the crafts. Often waste materials which would be discarded are utilized, taking on new shapes and being transformed into useful articles. This is a good example of thriftiness and most people can afford to be thrifty.

Aesthetic

Crafts contribute to the educational welfare of humanity. They develop social contacts among all ages. They serve as a remedy or cure for physical and mental ills. They provide a means for financial aid and home thrift. Each deserves recognition and is sufficient reason to provide the various crafts in the recreational program.

However, there is still another value which plays an important part in one's life. This is satisfying the innermost desire for beauty. The aesthetic concept of handicrafts is purely for pleasure and personal satisfaction. Webster defines aesthetic as "the point of view of one who loves art and thinks of it in terms of the effect a work of art has upon him. A delight in contemplating that which has been created."

Through this channel art and beauty may be nourished and come to full bloom in the eyes of the craftsman, each individual acquiring the amount of perfection necessary to fulfill his desires. Some may be satisfied with less perfection than others. Care should be taken not to over-emphasize the flawless masterpiece.

Douglass writes:

Along with physical needs comes the desires for beauty. Many citizens do not yet recognize this necessity of a cultural aspect in a heretofore strictly athletic recreation program.

Nothing gives greater satisfaction than the creation of a good piece of work.

We should never strive for perfection in an arts and crafts program, if this will in any way kill the joy of making things. Skill will always develop as our program grows. Arts and crafts need not stand alone, but can enrich all phases of your recreation program and community program at large.

If you can successfully conduct an adult arts and crafts program, you will have little trouble in selling your whole arts and crafts program to the community.¹

Haupt also expresses her opinion:

The finished product is of less importance than training to see constructively. If a craft solution meets the need of the child's activity, it is more highly prized than a long, involved craft which may be better for exhibition purposes only.²

Eaton has this to say about aesthetic satisfaction:

The aesthetic satisfaction which comes from exercise in one of the fine arts is widely acknowledged, but there has not been an adequate recognition of the similar quality of enjoyment that is experienced by a worker in handicrafts who designs and carries out an embroidery in threads on canvas or some other textile, or the weaver who works out the pattern, lays in the carefully blended threads, and produces the woven fabric. After all, it is the conception of the pattern, the building up of a structure, which expresses the idea of the worker—whether it be a painted picture, a piece of sculpture, a coverlet, or a mountain basket—that brings to the creator that aesthetic satisfaction which accompanies any new creation.³

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1. Barbara M. Douglass, "Why Arts and Crafts in Recreation?" p. 342-43.
 2. Myrtie G. Haupt, "Crafts for Outdoor Playgrounds," p. 36-37.
 3. Eaton, op. cit., p. 316-26.



Plate 5. "Kid parade" makes another outlet for craft experiences.



Plate 6. Showing youngsters advanced possibilities of needle craft.

PRACTICES IN REPRESENTATIVE COMMUNITIES

In our complex society there is still a fundamental need for some creative experiences. The perpetual specialization of industry is taking away the opportunity for creativeness. The desire to make something can best be realized when enrolled in community recreational handicraft programs. Recreational handicrafts supplies the needs to all people--young and old alike.

The problem to be solved is: What are some of the fundamental details of a recreational crafts program and how can these essentials be organized to operate a crafts program in Weber County, Utah?

The purpose of this study has been three-fold:

1. To enrich the investigator's knowledge of recreational handicrafts.
2. To investigate the fundamental craft problems of other communities to determine possible improvements in Weber County.
3. To ascertain what part the Industrial Arts teacher has in recreational handicrafts as summer vacation employment.

Scope of the Study

Reports for this survey were received from widely scattered points throughout the country which presents a general picture of the scope of handicraft activities carried on during the summer of 1951 (refer to Figure 1, p. 27).

As revealed by Table 1, p. 26, 131 communities returned questionnaires. These constitute the basis for this study. These representative cities and counties are located in 46 states. New Hampshire and Rhode Island are missing from the report.

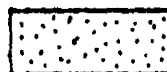
Table 1 indicates that the investigator has divided the cities into four groupings. Group 1 has a population range from 6,000 to 25,000, and is referred to as small cities or counties. Group 2 varies from 25,000 to 50,000 population and is identified as medium cities or counties. Group 3 represents cities and counties of 50,000 to 100,000 population and is classed as large. Group 4, with populations over 100,000, will be referred to as extra large cities and counties.

Community code:*

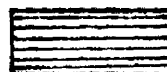
Small



Medium



Large



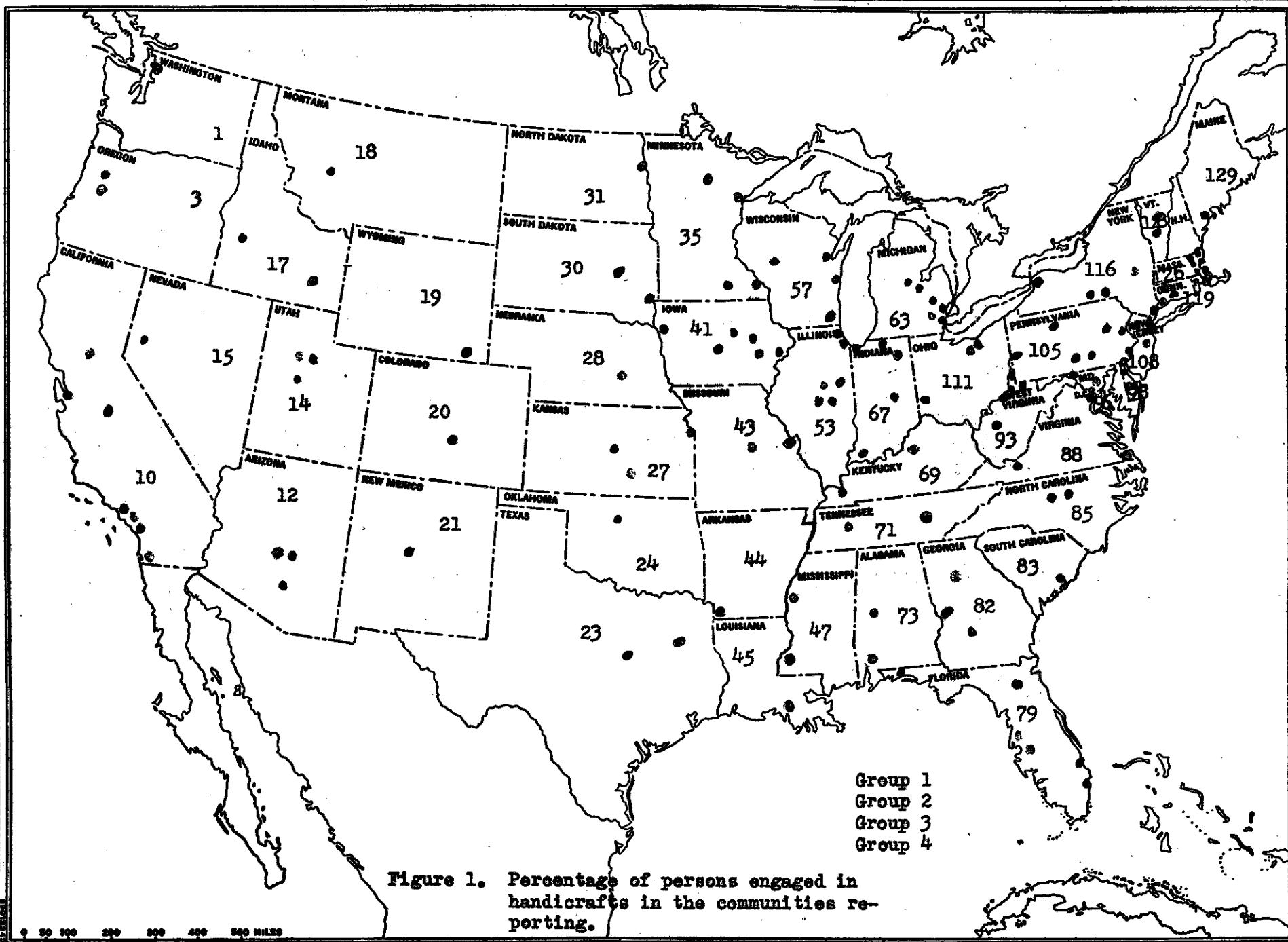
Extra Large



Table 1. Number of communities reporting in the various population groupings

Population	Number of Communities
6,000 to 25,000	12
25,000 to 50,000	42
50,000 to 100,000	49
100,000 or over	28
Total	131

*In the statement and tables that follow, unless otherwise indicated, the term "community" applies to all types of municipalities including counties.



Purposes for Teaching Crafts

Crafts in a recreation program are activities of a constructive nature. They are offered to profitably supplement some leisure time of the people of America.

The modern twentieth century has produced consumer goods so rapidly at such low costs that the people are losing their appreciation for craftsmanship. The worker pushes buttons and levers which makes him only an operator with no part in designing, forming, or creating the article. The children of today have very few home duties, compared to the youngsters of three or four decades earlier. It can now be seen that people need to do things with their hands. Handicraft programs are planned to meet the needs of these people. It may fulfill this need with leisure time activity, educational implications, social adjustments, aesthetic value, therapeutic rehabilitations, personal uses, and even to the extent of selling the handmade articles.

The data in Table 2, p. 29, indicates the crafts are taught for leisure time activity in 91.6 percent, making it by far the most important purpose for handicrafts. The makers own use is second with 74.1 percent, and the sale of products is of least importance with only a 7.6 percent. The total percent in this table is more than 100 percent because some of the communities reported that their handicraft program had more than one purpose.*

Sources of Financial Support

Recreation as a community enterprise is primarily a twentieth

* All tables with a total of more than 100 percent are because two or more items have been checked by some of the communities.

Table 2. Purposes for teaching handicrafts in recreation programs

Purposes	Group 1	Group 2	Group 3	Group 4	Total Reported	Percent Reported
Maker's own use	8	30	39	20	97	74.1
Leisure time activity	11	40	43	26	120	91.6
Sale of product	0	4	3	3	10	7.6
Social	2	10	19	15	46	35.1
Educational	6	22	28	17	73	55.7
Aesthetic	1	10	9	4	24	18.3
Therapeutic	0	5	5	7	17	13.0

century development. The investigator found that up to 1900, no city had a playground or recreational department, although it is generally accepted that the establishment of the first Sand Garden in Boston in 1885 was the beginning of the recreation movement in this country. In the half century since this meager start, each community is still confronted with the task of getting financial support for recreation programs.

In any recreational program the problem of financing the activity usually heads the list of problems that must be solved in attempting to get a program under way. This study includes 17 combinations of supporting agencies from an individual source to a composite of as many as four agencies. Many of the communities that supported a program of recreation in the beginning raised their funds from private agencies or philanthropic individuals. Then with more and more time for leisure activities the idea caught fire and was fanned by the enthusiasm of the early leaders until now the well-bedded flame has spread nationally. This spread includes all types of communities from the metropolitan center to the small towns and hamlets. This burning flame has touched the hearts of many people and as a result has brought about a program in favor of community support over private aid. The survey shows that of all communities

reporting almost 97 percent are now supported by other than private agencies. Each year these communities are appropriating expanded budgets and larger programs, so that now handicrafts, drama, and story telling, and dancing are included in programs for leisure.

Governmental tax funds are the predominating source of financial support for local and county recreation centers. These sources came from tax levies, appropriations, bond issues, and other public sources.

Table 3, p. 31, indicates the sources of funds in the cities and counties of this study in which recreation was provided in 1951.

An analysis of the number of communities receiving funds from various sources, public and private, further reveals that local taxation provides the money for recreation programs in most cities. Municipal funds paid the entire bill in 59 of the 122 centers reporting, and shared the cost in 49 others. This discloses that in 88 percent of the cases some or all of the support came from municipal funds. The number of communities reporting the use of state funds was 26. County funds are reported in 24 communities. Programs are supported entirely from private sources in only four communities, or a little over 3 percent, but funds are supplemented by private sources in 34 communities.

Scheduling the Craft Program

In order to carry on a successful program of crafts, the investigator felt that one of the important items to consider is the matter of scheduling the activity at the most convenient time. Various communities present different problems, such as climate, availability of facilities, church activities not directly connected with the community recreation program, seasonal harvests, and general household duties. With these problems, and possibly others, the program is set up to favor the

Table 3. Sources of financial support

Source	Small	Medium	Large	Extra Large	Total
Municipal	5	26	19	9	59
Private	1	1	1	1	4
State	0	0	0	0	0
County	0	0	1	3	4
Municipal and private	1	4	12	2	19
Municipal and state	2	0	3	1	6
Municipal and county	1	1	2	3	7
State and private	0	1	1	0	2
County and private	0	0	0	0	0
County and state	0	0	0	2	2
Municipal, state, and private	0	2	2	1	5
Municipal, county, and state	1	2	2	1	6
Municipal, county, and private	0	2	0	1	3
County, state, and private	0	0	0	2	2
Municipal, county, state, and private	1	0	1	1	3
Unspecified	0	0	5	1	6
Federal	0	3	0	1	4

majority of the participants at the most practical time.

In this study the hours of the day have not been considered; nor the starting or closing time. The report divides the schedule into morning, afternoon, and evening sessions, with each community solving its own hourly basis (see Tables 4, 5, and 6, p. 32).

The problem reveals that of all of the centers reporting, 39 percent favor an evening program for adults, and 86 percent do not have adult handicraft classes in the morning.

The teen age program was most satisfactory in the afternoon in 69 percent of the cases, and least represented in the evening with a percentage of 36.

In the case of boys and girls, of the nine to 12-year age group, the afternoon was the best time in 76 percent of the communities, and the least desirable in the evenings in 85 percent of the cases.

Table 4. Number and percent of individuals participating in crafts during the morning

Participants	Group 1	Group 2	Group 3	Group 4	No Crafts	Percent with no crafts	Percent with crafts
Adults	2	3	10	3	113	86	14
Teens	4	13	23	9	82	63	37
9 to 12-year-olds	6	25	35	17	48	36	64
6 to 8-year-olds	5	28	33	16	49	37	63

Table 5. Number and percent of individuals participating in crafts during the afternoon

Participants	Group 1	Group 2	Group 3	Group 4	No Crafts	Percent with no crafts	Percent with crafts
Adults	2	11	15	7	96	73	27
Teens	7	27	36	20	41	31	69
9 to 12-year-olds	7	31	38	23	32	24	76
6 to 8-year-olds	7	25	35	24	40	30	70

Table 6. Number and percent of individuals participating in crafts during the evening

Participants	Group 1	Group 2	Group 3	Group 4	No Crafts	Percent with no crafts	Percent with crafts
Adults	5	16	17	13	80	61	39
Teens	3	17	14	13	84	64	36
9 to 12-year-olds	2	6	6	6	111	85	15
6 to 8-year-olds	1	5	3	3	119	91	9

The boys and girls from ages six to eight likewise reveal that the afternoon program is best with a percentage of 70. There was a natural indication that the evening program is not desirable by 91 percent without a program at that time.

Length of the Summer Craft Programs

The source of financial support and forming of the budget are not the only problems involved. The number of weeks in the summer program is also important. The closing and opening dates of the public schools are considered; any special national holidays and local festivals and fair days must fit into the picture. Community feeling toward recreation; availability of leaders and instructors; use of school facilities so that it fits into annual maintenance programs; and the size of the budget all help to determine the length of the summer programs, and are considered in this study.

According to Table 7, p. 34, the data indicates that 32.2 percent of the communities carry on a 10-week recreational program throughout the nation, and 21.1 percent function within an 8-week period. Another 15.7 percent run their programs for 12 weeks. The above periods—8 weeks, 10 weeks, and 12 weeks—represent almost 70 percent of the total participation.

This study also reveals the two extremes. The shortest was a community reporting a 5-week program, and the largest program was conducted for 15 weeks.

Number of Times Craft Classes Meet, on a Weekly Basis

This phase of the study indicates that the number of times a group meets for handicraft activities varies from once a week to as many as six times a week (refer to Tables 8, 9, 10, and 11, p. 35,36). Those

Table 7. Length of summer craft program in 1951

Weeks	Group 1	Group 2	Group 3	Group 4	Total number reporting	Percent number reporting
5	0	0	1	0	1	.8
6	2	0	1	0	3	2.4
7	0	0	2	0	2	1.6
8	2	11	11	4	28	22.1
9	0	5	8	6	19	14.9
10	5	11	18	7	41	32.2
11	1	3	2	2	8	6.3
12	0	9	4	7	20	15.7
13	0	1	1	0	2	1.6
14	0	0	1	1	2	1.6
15	1	0	0	0	1	.8

meeting six times a week were reported in only two centers. The percentage of the communities reporting was sufficiently low that the investigator put all of them together, which gives a better representation of the over-all problem. In the adult programs throughout the country, 53 percent of the centers did not report the number of times the group met. It reveals that 44 percent of the adult groups held classes twice each week, which was the most popular number of times. Once a week ranked second with 38 percent. The others were represented only in isolated cases. With the teen age groups the situation almost reverses with 37 percent of those reporting conducting their programs five days a week and only 26 percent meeting two times a week. In this teen age group 27 communities, or 21 percent, did not report craft programs.

With the boys and girls of nine to 12 years of age the percentage of non-participation is down to 14, or 11 percent not reporting. This group had the majority for a five-day-a-week program, with 45 percent in that category. Those meeting two and three times a week were a close

second and third with 18 and 16 percent, respectively.

The data for the youngsters of 6 to 8 years of age indicate that a program of five days a week is the most common, with nearly one-half of the centers reporting this program. A two-day-a-week program ranked second with 20 percent. In this group only 16 percent did not report a craft program.

Table 8. Number and percent of times the adult craft classes met in 1951

Number times per week	Group 1	Group 2	Group 3	Group 4	Total number reported	Total percent
1	2	6	8	6	23	38
2	5	8	8	6	27	44
3	0	1	2	0	3	5
4	0	0	0	0	0	0
5	0	1	3	1	5	8
6	0	0	0	0	0	0
Varies	0	0	1	2	3	5
No report	5	26	26	13	70	53

Table 9. Number and percent of times the teens craft classes met in 1951

Number times per week	Group	Group	Group	Group	Total number reported	Total percent
1	2	4	7	6	19	18
2	2	12	8	5	27	26
3	1	3	6	2	12	11
4	1	1	1	1	4	4
5	3	12	16	7	38	37
6	0	1	0	0	1	1
Varies	0	0	1	2	3	3
No report	3	9	10	5	27	21

Table 10. Number and percent of times the 9 to 12-year-olds craft classes met in 1951

Number times per week	Group 1	Group 2	Group 3	Group 4	Total number reported	Total percent
1	0	3	5	3	13	11
2	3	8	8	3	22	19
3	2	9	6	2	19	16
4	1	2	1	1	5	4
5	5	16	23	10	54	45
6	0	1	0	1	2	2
Varies	0	0	1	3	4	3
No report	1	3	5	5	14	11

Table 11. Number and percent of times the 6 to 8-year-olds craft classes met in 1951

Number times per week	Group 1	Group 2	Group 3	Group 4	Total number reported	Total percent
1	0	3	5	4	12	10
2	3	6	9	5	23	20
3	2	8	4	2	16	14
4	0	3	2	1	6	5
5	4	16	21	9	54	47
6	0	0	0	1	1	1
Varies	0	0	1	3	4	3
No report	3	6	7	5	21	16

Length of Classes

Certain inconsistencies and omissions were noted in the data for the length of classes, but a sufficient number reported to give, in a general way, this picture. The results of the data are given in Tables 12, 13, 14, and 15, p. 38,39.

Throughout the country as a whole, the greatest response was tabulated in the group of 9 to 12-year olds. Only 11 centers, or 8

percent, did not report, whereas in the adult group, 50 percent or 65 communities did not report the length of the handicraft period. A small percentage of the communities reported the time schedule varies, and therefore was not considered suitable in the frequency rating.

The times apportioned varied from 30 minutes to 6 hours. The 6-hour-a-day craft program was reported in only one community where crafts were the major recreational activity.

A study of the table reveals that a 2-hour craft period for the adults is the most widely used, with 58 percent of the centers using this craft length. The 3-hour period in 18 percent of the cases was the next in frequency.

In the teen age group the 2-hour class period was also used the greatest number of times. The second most frequent time was one hour and 30 minutes in 18 percent of the communities.

One hour class periods were used in 33 percent of the centers for the group of 9 to 12-year-olds, and the 2-hour period in 28 percent of the communities.

The results show the same general trend in the 6 to 8-year-old group. Thirty-seven percent used the 1-hour period and 26 percent used the 2-hour period.

Meeting Places

In the nation-wide survey 64 percent of the communities reporting made use of the public school buildings for their craft work (see Table 16, p. 40, for more specific information).

The next most popular meeting place was the outdoor playground which constituted 61 percent. This was, in most cases, the public parks where there was the possibility of playground shelters; however, tables

Table 12. Length of classes for adults in the various community groupings

Time in Hours	Group 1	Group 2	Group 3	Group 4	Total reported	Percent reported
1	0	1	1	0	2	3
1.5	0	1	1	1	3	5
2	3	12	15	8	38	58
2.5	0	1	3	2	6	8
3	4	2	2	4	12	18
4	1	0	0	1	2	3
5	0	0	0	0	0	0
6	0	0	0	0	0	0
Varies	-	-	-	-	3	5
No report	-	-	-	-	65	50

Table 13. Length of classes for teens in the various community groupings

Time in Hours	Group 1	Group 2	Group 3	Group 4	Total reported	Percent reported
1	1	9	6	5	21	21
1.5	0	7	9	2	18	18
2	3	14	16	6	39	39
2.5	0	1	2	3	6	6
3	3	1	2	2	8	8
4	1	1	1	0	3	3
5	0	0	0	0	0	0
6	1	0	0	0	1	1
Varies	-	-	-	-	4	4
No report	-	-	-	-	31	24

shaded by trees served as the place of activity for many.

Another group of 42 percent met in special buildings, which included several possibilities for other recreation groups. One city reported the use of private homes for craft groups. This would

Table 14. Length of classes for 9 to 12-year-olds in the various community groupings

Time in Hours	Group 1	Group 2	Group 3	Group 4	Total reported	Percent reported
.5	0	2	2	0	4	3
1	4	15	14	7	40	33
1.5	0	6	9	6	21	18
2	3	13	14	4	34	28
2.5	0	2	2	2	6	5
3	2	2	1	1	6	5
4	1	0	0	1	2	2
5	0	1	0	1	2	2
6	1	0	0	0	1	1
Varies	-	-	-	-	4	3
No report	-	-	-	-	11	8

Table 15. Length of classes for 6 to 8-year-olds in the various community groupings

Time in Hours	Group 1	Group 2	Group 3	Group 4	Total reported	Percent reported
.5	0	4	5	0	9	8
1	4	17	11	10	42	37
1.5	0	5	8	3	16	14
2	3	11	12	4	30	26
2.5	0	0	2	2	4	3.5
3	2	2	1	1	6	5
4	0	0	0	0	0	0
5	0	1	0	1	2	2
6	1	0	0	0	1	1
Varies	-	-	-	-	4	3.5
No report	-	-	-	-	17	13

necessitate small groups. Others reported the use of municipal and office buildings, the Y. W. O. A. and Y. M. C. A., armories and parish halls.

Church facilities were used in only 10 percent of the communities reporting.

Many communities used two or more of the specified meeting places to accommodate their needs.

Table 16. Number and percent of communities conducting classes at schools, churches, special buildings, and playgrounds

Meeting places	Group 1		Group 2		Group 3		Group 4		Total percent
		%		%		%		%	
Schools	9	75	27	64	29	59	19	68	64
Churches	0	0	3	7	5	10	5	18	10
Special buildings	3	25	17	40	19	39	16	57	42
Playgrounds	7	58	27	64	29	59	17	61	61

The Handicraft Teachers

After the plans for a handicraft program have been formulated it is necessary for the directors to find instructors. In nearly every case the community depends on its own people to do the work. These teachers may be interested and capable college students, adults interested in the crafts, or teachers in the public schools. The college students and some adults are trained playground leaders and through their willingness they carry on with some types of craft work. Some of the instructors come from local craft shops where they specialize in particular phases of handicraft work and are generally considered experts in the crafts. Art teachers, elementary craft teachers, and industrial arts teachers from the public schools make up the remaining corps of instructors.

It is evident by Table 17, p. 41, that 57.3 percent of the handicraft instructors come from the classification of craft teachers. The other largest percentage—42.8 percent—comes from the playground leader group. The lowest percentage—24.5 percent—was industrial arts teachers.

Table 17. Teachers of handicrafts

Instructors	Group 1	Group 2	Group 3	Group 4	No Report	Number Reported	Percent Reported
Industrial arts teachers	3	10	11	8	99	32	24.5
Art teachers	1	10	16	12	92	39	30.0
Craft teachers	7	21	28	19	56	75	57.3
Experts in crafts	2	15	11	13	90	41	31.3
Playground leaders	5	19	20	12	75	56	42.8

Source of Handicraft Leaders

In the over-all craft program it was noted which people are leading the craft program in the various communities. It was revealed that any successful program must have trained leadership.

This is evident by Table 18, p. 42, which indicates that 61.1 percent of the leaders come from the classification of trained craftsmen. The general recreation director assumes this responsibility in more than half of the communities reporting. Some communities—37.4 percent—are using special efforts to make the craft successful. This group is using a pre-season workshop period, or weekly workshop classes, for their recreation workers. Only 31.3 percent of the communities carry on a craft program with the individual instructor doing his own planning.

Instructors

The instructors for the crafts program fall under two classifications: the one-center worker, and the traveling expert.

The one-center worker devotes his time to a certain group, whereby

Table 18. Craft programs conducted under the following headings:
general director, trained craftsman, individual, workshop
training

Source of leaders	Group 1	Group 2	Group 3	Group 4	No Report	Number Reported	Percent Reported
General director	9	22	24	13	63	68	51.9
Trained craftsman	3	21	34	22	51	80	61.1
Individual	5	16	14	6	90	41	31.3
Workshop training	4	15	21	9	82	49	37.4

he is able to determine the crafts most suitable to his particular group, and administer individual attention. His supplies and equipment may be kept in a permanent location, adding to the convenience and efficiency of his teaching. A one-center worker loses no time going from one center to another. The participants come to him.

On the other hand, a traveling expert may be better qualified in the field of crafts and thus be able to share his abilities with several craft centers, working on a schedule set up by the recreation department. He presents the methods of procedure on his visits to the craft centers, and if time does not permit the finishing of a project, it is then completed under the direction of the center worker; or on the next meeting with the expert. Thus, several centers may benefit from one expert. If a traveling expert were equipped with a mobile shop his role in the craft program would be greatly simplified and enriched.

Table 19, p. 43, shows a close margin, in most cases, of the two types of workers. The large communities seem to favor the traveling expert, while 36 percent of the extra large communities secure the services of both the one-center worker and the traveling expert.

Table 19. The role of the one-center worker and the traveling expert in the crafts program, with the percentage of each participating in accordance with the community groups listed

Com- munities	One- Center Worker	Travel- ing Expert	Both	No Report	Percent of One- Center	Percent of Expert	Percent of Both
Group 1	5	4	1	2	42	33	8
Group 2	14	14	12	2	33	33	29
Group 3	11	22	15	1	22	45	31
Group 4	9	8	10	1	32	29	36

Approximate Number of Persons Engaged in Handicrafts

Nearly 2,250,000 creative-minded people were estimated to be doing some form of handicraft work during the summer of 1951, in 131 representative communities.* This total is unquestionably conservative since the directors did not in every instance make a report, although they filled in other parts of the questionnaire.

The average number of persons so engaged in communities reporting was 7,894 in Group 1 (Table 20, p. 44). Figure 2, p. 46, reveals that 48.2 percent of the number were girls; 47.2 percent, boys; 2.6 percent, women; and 2 percent, men.

The average number of persons so involved in communities reporting was 4,946 of Group 2 (Table 21, p. 44). Those reporting 50 percent were girls; 47.3 percent, boys; 1.4 percent, women; and 1.3 percent, men, as shown by Figure 2, p. 46.

The average number of persons so involved in communities reporting in Group 3 was 7,922 (Table 22, p. 45). Figure 2, p. 46, shows again

* A conservative estimate of 2,200 municipalities throughout the United States supported recreational programs in 1951. This study represents about 6 percent of this estimate.

that girls lead with 51.1 percent; boys with 45 percent; women with 2.4 percent; and men with .8 percent.

The average number of persons so engaged in communities reporting in Group 4 was 55,252 (Table 23, p. 45). Figure 2, p. 46, reveals that

Table 20. Approximate number of persons engaged in handicrafts, 1951, communities of Group 1 (12 communities weighted)

Persons Engaged in Handicrafts	Percentage of Total Communities Reporting	Persons Reporting	Average per Community Reporting
Men	58.3	1144	163
Women	58.3	1399	200
Teen age boys	65	8977	1122
Teen age girls	75	9652	1072
9 to 12-year-old boys	65	17240	2155
9 to 12-year-old girls	65	18288	2286
6 to 8-year-old boys and girls	58.3	6269	896
Totals		62969	7894

Table 21. Approximate number of persons engaged in handicrafts, 1951, communities of Group 2 (42 communities weighted)

Persons Engaged in Handicrafts	Percentage of Total Communities Reporting	Persons Reporting	Average per Community Reporting
Men	28.6	2743	65
Women	30.9	2594	62
Teen age boys	54.7	28328	674
Teen age girls	57.1	31148	742
9 to 12-year-old boys	66.6	49274	1173
9 to 12-year-old girls	66.6	52486	1249
6 to 8-year-old boys and girls	57.1	40975	976
Totals		207528	4946

girls represent 49.1 percent of the participants; boys, 45.2 percent; women, 3.3 percent; and men, 2.4 percent.

Table 22. Approximate number of persons engaged in handicrafts, 1951, communities of Group 3 (49 communities weighted)

Persons Engaged in Handicrafts	Percentage of Total Communities Reporting	Persons Reporting	Average per Community Reporting
Men	28.6	3265	67
Women	32.7	9317	190
Teen age boys	46.9	39722	811
Teen age girls	48.9	45152	921
9 to 12-year-old boys	55.1	95879	1956
9 to 12-year-old girls	55.1	111144	2268
6 to 8-year-old boys and girls	51.0	83724	1709
Totals		388208	7922

Table 23. Approximate number of persons engaged in handicrafts, 1951, communities of Group 4 (28 communities weighted)

Persons Engaged in Handicrafts	Percentage of Total Communities Reporting	Persons Reporting	Average per Community Reporting
Men	42.8	36919	1318
Women	46.4	50483	1803
Teen age boys	67.8	240061	8573
Teen age girls	67.8	261938	9355
9 to 12-year-old boys	67.8	285408	10193
9 to 12-year-old girls	67.8	322663	11524
6 to 8-year-old boys and girls	67.8	347618	12486
Totals		1545090	55252

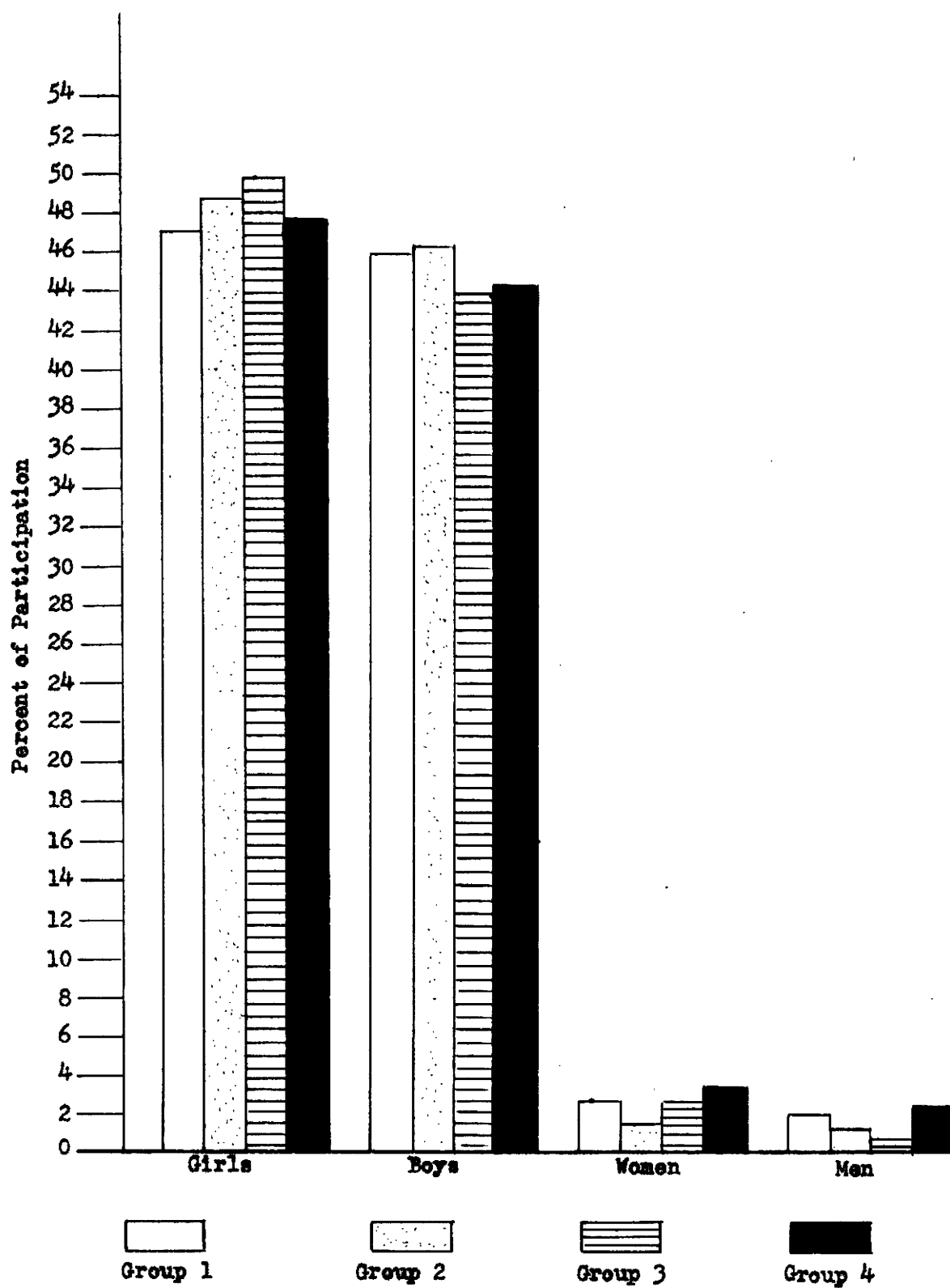


Figure 2. Percent of persons engaged in handicrafts in the communities reporting.

The Problem of Minimum and Maximum Sizes of Classes

The problem of minimum and maximum sizes of classes reveals that throughout the country there are great variations in the practices. In many cases it varies to almost unheard of sizes of groups with which to work. This may be due largely to the appeal of a certain craft, the intermittent weather conditions, and out-door facilities. It is important to note that these figures are not theoretical sizes but are the minimum and maximum sizes that were reported by various craft instructors. Some of the data reveal in Tables 24 and 25, p. 47 and 48, that the lowest minimum was one participant, and the highest was 65. The lowest and highest maximums were 10 and 150 participants, respectively. These figures were revealed from 42 percent of the communities reporting.

Table 24. Classification of minimum sizes of classes that participated in crafts in the various age groups of all the communities reporting

Minimum number	Adults	Per- cent	Teens	Per- cent	9 to 12 yr-olds	Per- cent	6 to 8 yr-olds	Per- cent
1	1	1.9	4	5.1	3	3.3	3	3.7
5	15	28.8	16	20.5	15	16.7	20	24.4
10	20	38.5	34	43.6	37	41.1	33	40.3
15	7	13.5	10	12.8	9	10.0	5	6.1
20	5	9.6	6	7.7	11	12.2	11	13.4
25	0	0	5	6.4	7	7.8	5	6.1
30	2	3.9	1	1.3	4	4.5	2	2.4
35	0	0	0	0	1	1.1	1	1.2
40	1	1.9	1	1.3	0	0	1	1.2
45	0	0	0	0	0	0	0	0
50	1	1.9	1	1.3	0	0	0	0
55	0	0	0	0	0	0	0	0
60	0	0	0	0	2	2.2	1	1.2
65	0	0	0	0	1	1.1	0	0

In all the groups 10 was the most common minimum size craft class; the adults, 38.5 percent; teen age group, 43.6 percent; the 9 to 12-year-olds, 41.1 percent; and the 6 to 8-year-olds, 40.3 percent.

The maximum size most frequently used for the adults was 20 in 23.1 percent of the cases, and 25 in 17.3 percent of the instances. With the teen age group 20 was also the size most frequently used, representing 28.1 percent of the groups reporting. For the 9 to 12-year-olds, 30 was the most frequent maximum size with 22 percent. The 6 to 8-year-olds reported 16.5 percent with a 40 maximum, and 20 next highest with 15.3 percent.

Table 25. Classification of maximum sizes of classes that participated in crafts in the various age groups of all the communities reporting

Maximum number	Adults	Per-cent	Teens	Per-cent	9 to 12 yr-olds	Per-cent	6 to 8 yr.-olds	Per-cent
10	3	5.8	7	9.0	1	1.1	5	5.9
15	6	11.5	4	5.1	7	7.7	7	8.2
20	12	23.1	22	28.2	10	11.0	13	15.3
25	9	17.3	10	12.8	14	15.3	12	14.1
30	8	15.4	10	12.8	20	22.0	12	14.1
35	3	5.8	5	6.4	8	8.8	8	9.4
40	4	7.7	6	7.7	13	14.3	14	16.5
45	1	1.9	2	2.6	1	1.1	1	1.2
50	0	0	5	6.4	6	6.6	8	9.4
55	0	0	1	1.3	1	1.1	0	0
60	1	1.9	3	3.8	4	4.4	1	1.2
65	2	3.9	1	1.3	1	1.1	1	1.2
70	0	0	1	1.3	3	3.3	0	0
75	1	1.9	0	0	0	0	1	1.2
100	1	1.9	0	0	1	1.1	0	0
150	1	1.9	1	1.3	1	1.1	2	2.3

Craft Activities Taught

In this phase the investigator was concerned only with eight major crafts; namely clay, graphic arts, leather, metal, needle craft, plastic, weaving, and woodwork.

Table 26 below points out, in the order named, clay, leather, wood, and metal are the major phases of craft mediums in the small community group. In the medium-sized community grouping this order is revealed: wood, weaving, leather, and clay. In Group 3--the large communities--they are ranked weaving, wood, leather, and clay. The fourth group--the extra large communities--give this order for the top rating crafts: leather, needle craft, clay, and wood. In the first three groups graphic arts was the least used, and in Group 4 it was crafts making use of plastics which was in the minority.

The study also revealed that clay, leather, and wood were three of the four top ranking crafts in each community grouping. The order, of course, was different in all four classifications.

Table 26. The eight major crafts and the number of communities reporting in each group and their percentages (131 communities weighted)

Craft	Group 1	Per- cent	Group 2	Per- cent	Group 3	Per- cent	Group 4	Per- cent
Clay	10	83	32	76	40	83	23	85
Graphic arts	0	0	15	36	12	25	18	67
Leather	10	83	33	78	42	88	24	89
Metal	9	75	23	55	33	69	20	74
Needle craft	7	58	28	66	35	73	23	85
Plastic	7	58	18	43	26	54	16	59
Weaving	9	75	33	78	43	91	21	78
Woodwork	10	83	36	86	42	88	22	81

Principal Source of Designs

There are several sources which afford ideas and projects necessary for a successful craft program. Special craft books are a valuable source for this material. Magazines in the same field lend a helping hand to instructors and students. Some projects are the original ideas of the maker while others may have a traditional background. The instructor accumulates, through experience and research, a wealth of ideas and materials which he has at his disposal to make a successful program.

Table 27 below confirms the belief that the instructor is the main source of ideas for project materials, rating 76.3 percent among the communities reporting. The student, himself, furnishes original ideas in 63.4 percent of the cases. Traditional crafts were disclosed in only 17.6 percent of all the communities.

Table 27. Sources of designs

Sources of material	Group 1	Group 2	Group 3	Group 4	No Report	Number Reported	Percent Reported
Books	5	20	25	16	65	66	50.4
Magazines	4	18	21	16	72	59	45.1
Instructor	7	33	37	23	31	100	76.3
Originality of maker	5	27	34	17	38	83	63.4
Tradition of region	2	6	10	5	108	23	17.6

Most Popular Recreational Craft

When the craft supervisor meets with the director to plan a handicraft program it is necessary to be prepared to outline the major activities for the season. In this planning session the craft medium which was most

popular with adults, teens, 9 to 12-year-olds, and 6 to 8-year-olds during the previous seasons should be considered. With this advanced information a craft program should be planned providing the crafts which met the popular demand of participants, as well as the financial aspect. This will create the desired interest and give the program a good beginning. Throughout the summer craft activities which fit into the budget should be used to the best advantage. The final craft project for the season should be outstanding. This makes all the participants satisfied over the summer's program, giving them a feeling that they have benefited materially.

The data in Table 28 below indicate that clay, in all its phases, was the most popular craft medium for adults, receiving almost one-third, or 30.4 percent, of the votes. Leather craft and woodwork tied for second with 19.6 percent each. The study also reveals that plastic was not checked in a single instance. The teens like wood best with 25 percent, and the weaving activity with 21.1 percent rated second preference.

Table 28. Most popular recreational craft in the various age groups

Craft	Adults	Per- cent	Teens	Per- cent	9 to 12 yr.-olds	Per- cent	6 to 8 yr.-olds	Per- cent
Clay	17	30.4	14	18.4	19	20.7	20	23.0
Graphic arts	6	10.7	2	2.6	7	7.6	29	33.3
Leather	11	19.6	12	15.9	12	13.0	1	1.1
Metal	3	5.4	6	7.9	1	1.1	2	2.3
Needle	7	12.5	3	3.9	3	3.3	3	3.5
Plastic	0	0	2	2.6	1	1.1	5	5.8
Weaving	1	1.8	16	21.1	30	32.5	19	21.8
Wood	11	19.6	19	25.0	19	20.7	7	8.1
Others	0	0	2	2.6	0	0	1	1.1

The 9 to 12-year-olds liked weaving best. Phases of graphic arts, with 33.3 percent, satisfied the 6 to 8-year-olds; clay was a second choice with 23 percent.

Who Pays for the Materials

The question of paying for craft materials has always been a problem. There are several items to take into consideration in an over-all craft program. First, in nearly all cases the adult pays for all of the materials, which makes the instructor keep a separate inventory for this group when he teaches the whole craft program in a community. Secondly, when working with all younger groups some items as nails, paint, shellac are usually free materials, and all other items have the minimum cost. Other programs for the younger boys and girls make the entire craft project materials free to the participant. Still others set a price on each craft item and allow every child a limit on materials given free of charge. Above this figure the participant pays for the supplies. This, through the course of the summer, would give all students equal opportunities to use materials furnished by the local funds.

Lastly, there is the condition where an effective and commendable craft program functions with materials that are gathered from local factories and industries that require no expense for the participant. Still others in this same bracket gathered materials from natural resources consisting of clay, weeds, seeds, and willows. Some brought materials from home consisting of cartons, scrap cloth, potatoes, old felt hats, wall paper, and other items of minor intrinsic value.

A study of Table 29, p. 53, reveals that many of the recreational centers combine these various items in their over-all programs. It is evident that only in 11.8 percent of the centers the participant pays

for all of the materials, whereas 26.8 percent of the craft students receive free materials from the sponsor.

The use of local free material and material partly paid by the student is equally weighted with 30.7 percent.

Table 29. Materials used are distributed and paid for by the numbers and percentages in all age groups as follows

How	Group 1	Per- cent	Group 2	Per- cent	Group 3	Per- cent	Group 4	Per- cent	Total Rept.	Total Percent
Partly paid by student	8	40	23	33.3	28	30.4	14	24.6	73	30.7
All paid by student	2	12	7	10.2	9	9.8	10	17.5	28	11.8
Furnished by sponsor	4	20	19	27.5	23	25.0	18	31.6	64	26.8
Local free materials	6	30	20	29.0	32	34.8	15	26.3	73	30.7

The data in Table 30, p. 54, indicate by a further breakdown of the percentages combinations of how the materials used are furnished. The largest combination of sources is noted in the aggregation of partly paid by students, and use of local free materials at 16.5 percent. The next largest percentage combination of 15.6 percent was materials furnished by the sponsor and the use of local free material.

Attributes of Success

Once a craft program is organized there are many factors involved which help to make it a success. The investigator, therefore, has compiled the various reasons for success, as listed by the communities in the survey.

Table 30. Number and percentage of how the materials were used and furnished in combinations

Combinations	No.	Percent
Partly paid by students	21	16.5
All paid by students	5	3.9
Furnished by sponsor	14	11.0
Local free materials	3	2.4
Partly paid by students and all paid by students	2	1.6
Partly paid by students and furnished by sponsor	7	5.5
Partly paid by students and local free materials	21	16.5
All paid by students and furnished by sponsor	5	3.9
All paid by students and local free materials	9	6.6
Furnished by sponsor and local free materials	20	15.6
Partly paid by students, furnished by sponsor, and local free material	12	9.4
Partly paid by students, all paid by students, and local free material	5	3.9
Partly paid by students, all paid by students, furnished by sponsor, and local free material	4	3.2
No report	3	2.3

Table 31, p. 55, reveals successful features of those reporting. The craft instructor was given credit for the program success in 27 cases, this being the largest number in any one group. Variety in crafts was attributed as the successful feature in 18 communities, and good leadership was listed by 16 centers. Good supervision and participant interest were rated high on the list. Free materials, offering simple projects

to the participants, and permitting only good finished products to be taken home, were reasons for success in several cases. Others credited their success to exhibits and awards, weekly workshops, good accommodations, and readiness of material. Publicity, public and participant interest, were also listed. The budget was reported as reason for success in only two instances. The opportunity for social and leisure activity were among the many reasons for a successful craft program.

Table 31. Reasons for the success of the craft programs

Reason	Number of times reason was checked
Good instructor	27
Variety	18
Good leadership	16
Good supervision	13
Participant interest	9
Social opportunities	5
Exhibits and awards	4
Good accommodations	4
Simple projects	4
Readiness of material	4
Leisure activity	3
Publicity	3
Weekly workshop	3
Public interest	3
Only good finished products taken home	2
Budget	2
Free materials	1

Specific Craft Problems

Nearly every craft program faces one or more problems with which it must cope and try to remedy. Some are common to many communities while others are confined to a few localities.

Table 32, p. 56, lists the principal problems of the communities

involved. The outstanding problem throughout the survey was inadequate facilities. Thirty-five of the communities listed this as their primary problem. Second to facilities was the matter of the budget which was listed as the main obstacle in 21 instances. Qualified instructors and good leadership tied for the third greatest problem with ten communities reporting in each case. The distribution of materials was a problem in

Table 32. Craft problems in the various communities and the number of occurrences

Craft problem	Number of times checked
Facilities	35
Budget	21
Good leadership	10
Qualified instructors	10
Distribution of materials	7
Not enough variety	6
Interest in crafts	4
Too much variety	3
Small children	3
Material costs for individuals	2
Training leaders	2
Limited personnel	2
Individual attention	2
Vacation interruptions	2
Uneven participation	2
Crafts for teens	1
Publicity	1
Wanting ready-cuts	1
Over-privileged children	1
Groups too large	1
Unfinished articles	1
Scattered areas	1
Quality of work	1
Weather	1

seven centers. Others which were not common to a large percent of the communities are possible problems which might develop or may be secondary

problems in many instances. Scattered areas would be a problem in large cities or county programs. Small children who require much individual attention present another problem. Over-privileged children who do not desire home-made projects when boughten products are plentiful in their homes are a contrast to the areas where poor, under-privileged children could not afford even the simplest supplies. In some localities the problem of too much variety in the craft projects was reported while others felt their programs were lacking in variety. Vacation interruptions, uneven participation, unfinished articles, quality of finished work, and the desire for ready-cut articles all presented a problem in one or more communities. Still others reported local interest in crafts was their problem, and lack of publicity added another to the list.

It was discovered that even though these problems exist, 75.5 percent of the communities reporting expressed the fact that they were overcoming them.

Crafts for Retired People

This survey has revealed to the investigator that an arts and crafts program for the retired people is not widely developed. Of the 131 communities reporting, 20 have specific clubs or craft programs for this age group. No crafts were reported for the retired people in 88 of the communities while the remaining 23 expressed the fact that these people were most welcome to participate in their general program.

Table 33, p. 58, reveals the findings in terms of the four community groups reporting.

Of the total number of communities reporting, 35 percent are providing crafts for their retired citizens. The most common club listed was the Golden Age Club, with the average age being 65 years. Crafts had a place

in their program. A few specific reports merit special recognition and would be worthwhile in other communities. In one city an afternoon club was organized among the older citizens to work in cooperation with the local Red Cross; while in another city toys were made for children's hospitals by a similar group. A special program was conducted in the interest of the shut-ins in one of the cities reporting; and another told of its "Past 50 Lounge" with arts and crafts a part of the regular program. An Old Timers' playground area was provided in connection with the general recreation program in another locality, while still others reported special organizations for this group with their own special leaders and instructors. One of the southern communities reported the interest and participation in their craft program by the retired winter visitors.

Table 33. The participation of retired people in the craft programs of the four community groupings

Communities	No Crafts	Participation in crafts	No report	Percent of Participation
Group 1	8	2	2	17
Group 2	29	12	1	29
Group 3	31	16	2	33
Group 4	13	13	2	46
Totals	81	43	7	33

Exhibitions of Craft Products

The value of exhibiting craft work done by the adults and children is extremely worthwhile as it gives the community and the parents an opportunity to see what these people are capable of doing. If an exhibit, especially locally, is to be a true showing of the crafts, it is

essential that all people be urged to make their projects available for display. The result will be a cross section of the work completed.

Another value is that it promotes interest among the non-participants. The exhibitions are held at state or county fairs, local community fairs, exhibits at the recreation centers, and in local store windows.

The material in Table 34 below seems to indicate that a little over one-third of the communities that participate had their exhibits at the recreation centers. Twenty-eight percent conducted the craft shows in the local communities.

Table 34. Number and percentage of participation of the community groupings in craft exhibits

Places of exhibition	Group 1	Per- cent	Group 2	Per- cent	Group 3	Per- cent	Group 4	Per- cent	Total rept.	Total percent
State fair	2	18.2	2	5	3	5.5	2	6.1	9	6.5
County fair	2	18.2	4	10	7	12.7	4	12.1	17	12.2
Community	3	27.3	10	25	12	21.8	15	45.4	40	28.8
Recreation center	3	27.3	14	35	24	43.6	10	30.3	51	36.7
Stores	1	9.0	10	25	9	16.4	2	6.1	22	15.8

Miscellaneous Data

The responses to the following items in the questionnaire were not sufficient to make a valid report.

First, an attempt was made to determine which practice of paying craft instructors was most common—weekly, bi-weekly, or monthly. The data indicated to the investigator that the weekly payment plan was

used most frequently and revealed \$45 as the average weekly salary. The monthly plan was almost as common and the salary was about \$197 per month. Inconsistencies occurred because some communities have volunteer instructors, some carry on their craft programs on an hourly basis, making the pay schedule by the hour, and a large number gave no report on this phase of the survey.

Secondly, two problems of a related nature--the number of working hours in a day, and the approximate number of working hours in a week--were investigated. These two problems were inconsistent. The partial data reveal that the average working day was about eight hours and that a working week represented 40 hours.

Lastly, the investigator was endeavoring to reveal how many women were teaching crafts as compared to men. The questionnaire came back in many cases reporting the entire recreational staff and other reporting the craft instructors only. Even with these inconsistencies, it seems to indicate that there are about three women to every man working in organized recreation programs.



Plate 7. Weaving craft developed into a large, useful project.



Plate 8. Youngsters working with paper craft.

PROGRAM OF WEBER COUNTY, UTAH

A Brief History

The census document of Weber County for 1850 reveals that craft work was very important and common with the early pioneers.

Bjorklund gives this information of early Weber County:

Of a total population of 1,141 specific mention is made that 200 of them were farmers, 24 were laborers, 20 were blacksmiths, 19 were carpenters, 10 were tailors, 8 were masons, 6 were school teachers; there were 5 each representing shoemakers, sailors, and merchants; 3 were saddlers, millwrights, and yeomen; 2 were wagoners, and there was one gardener, one clerk, one tanner and currier, one potter, one machinist, one engineer, one woodcarver, one dentist, one cabinetmaker, one soapmaker, one dairymaker, one wheelwright, one printer, one peddler, one bookbinder, one baker, one artist, one chairmaker, one tinner, one draper, one butcher, one soldier, one sailmaker, one stonecutter, and one saddle tree maker. Add to these the domestic arts of the women folk and we have a versatile array of craftsmen ready to care for the needs of the community.¹

The pioneer craft work met an economical community need, whereas today it must meet the leisure time need, as well as the innate desire to create.

The history of recreation in Weber County is written as follows:

Community recreation in Weber County, Utah, had been inaugurated at South Ogden, Washington Terrace housing project, Arsenal Villa housing project, and Roy, previous to 1949. The town boards in these communities raised funds through public solicitation and, with volunteer leadership, successful programs were developed.

Many civic-minded citizens throughout the state, with the support of the Parent Teachers' Association, helped to bring about legislation providing a state enabling act for recreation.

Citizens interested in a county-wide recreation program held meeting after meeting. Among these were Dorothy Thomas for

1. Bjorklund, op. cit., p. 13.

South Ogden, Mrs. Lynn Parker of Wilson, Gilbert Widdison from Hooper, and many others in the county too numerous to list in this report. These people assisted in obtaining organized recreation throughout Weber County.

Believing that recreation was as essential and just as important as many other phases of community life, the Weber County P.T.A. formed a Recreation Council and met with the Weber County Commissioners. Taking advantage of their legal right, the Weber County Commissioners appointed a five-man Recreation Board, two of whom were to be members of the Weber County Board of Education. Three-tenths of a mill was levied to provide funds for the Recreation Department.

In the spring of 1949 the Board appointed Ellis McAllister part-time director of the Weber County recreation program, Carl H. Tayler his assistant. It was felt that the program should begin on an experimental basis. This was an economical and wise step because, outside of church recreation programs, sports constituted recreation in Weber County. A balanced program was organized to include both cultural and physical phases of recreation.

In the spring of 1951 Carl H. Tayler was appointed Recreation Director to succeed Ellis McAllister.

Those who participate in the Weber County recreation program come from all walks of life. They are farmers, industrialists, and laborers. When farmers have profitable markets for their products, industry grows and develops, labor profits. These three great groups depend upon one another. The production of their wealth enriches our state and determines the standard of living for everyone in every walk of life.

To insure our growth, agriculture and industry must use the most up-to-date methods and modern equipment, operated by enthusiastic workmen working under a fine, clean management. These three groups need the understanding and respect of public officials, professional groups, churches, schools, playgrounds, the news agencies. If we have these things we can look to the brightest future we have ever known. We can raise the standard of living, fight to wipe out disease, straighten out our educational system, and provide for our general well-being. An adequate recreation program is an excellent medium through which these goals can be more easily realized. Recreation is an essential part of life and a matter of public concern. Recreation has, therefore, become an essential function of the local government, just as education, police, and fire protection have become functions of government. A richer, brighter, healthier, better-educated, happier country is ours by the path of wholesome, well-balanced recreation.

The general objective of the Weber County recreation program is to fill the recreational need of each community by offering to all age groups participation in various activities. It is not the intent of our department to duplicate efforts or run competition with any other agency now promoting recreation activities. It has been our desire to correlate our program, serve the people of each community whenever and wherever desired.¹

Handicrafts in Weber County

Weber County, Utah, with an approximate population of 83,000 (Group 3 in Table 1, p. 26) participated in a recreational handicraft program in the summer of 1951 based on the theme, "Have Fun in '51."

The review of the crafts involves all items in the questionnaire and is briefly written as follows:

Three tenths of a mil tax was levied on a county basis to provide funds for the recreational program. Some additional funds were raised by a municipal grant. This places Weber County in the municipal and county classification of the type of agencies and organizations from which assistance has been received. According to Table 3, p. 31, on sources of financial support, this places Weber County in a minority classification for financial aid to recreation. Only two other communities in the same grouping reported identical sources of financial support as Weber County, and a total of six communities in the entire survey.

An attendance report reveals that a total of nearly 4,000 youths and adults participated in handicrafts. Adults represented 280; teens 300; 9 to 12-year-olds, 1,400; and the 6 to 8-year-olds, 892 participants. Table 22, p. 45, indicates in communities of the same size as Weber County there was a better average in adult participation, but in all

1. Anonymous, Annual Report Weber County Recreation Department, Ogden, Utah, 1951.

other age groups attendance was less.

The handicraft instructors carried on the programs in schools, churches, special buildings, and playgrounds. Schools were used the most and to the best advantage. In this respect, according to Table 16, p. 40, the county was using schools in about the same proportion as revealed by the table.

Adult craft programs were carried on in the evening only with a two-hour work period. The teen agers met either afternoon or evenings with two-hour periods. The 9 to 12-year-olds and the 6 to 8-year-olds gathered in the morning or afternoon for approximately two-hour craft classes. This is the general trend as revealed in Tables 12, 13, 14, and 15 on p. 38 and 39.

The number of times a community had a craft program each week was determined by the amount of general recreational participation.

Eighteen communities represented the county in the program (Figure 3). Five communities participated in all phases of the program on a 5-day-per-week basis. Seven communities took part in all phases of the program on a one-day-per-week basis. Handicrafts and sports were supported in three communities and three communities had sports only. Four communities had no program of organized recreation.

Except for the 9 to 12-year-olds, the minimum and maximum sizes of classes were not out of proportion. In this case the variation was from 10 to 70. This is substantiated in Tables 24 and 25, p. 47 and 48, where the usual size is 10 to 30 for this group. In the adult group it ranged from 5 to 12 and the teens, 5 to 20. The minimum and maximum for the 6 to 8-year-olds was 10 to 30.

Weber County had an eight-week program which started about the

middle of June. Table 7, p. 34, has no information about beginning dates, but does reveal that Weber County's recreation program is somewhat shorter than the general policy.

The most popular craft with the adults and teen agers was plastic. This is in opposition to the general trend as revealed in Table 28, p. 51. The table shows plastic checked only twice for the teens, and not once for the adults. The 9 to 12-year-old group favored woodwork while the 6 to 8-year-old group preferred weaving.

The survey revealed that the common practice (Table 29, p. 53) was for students to partly pay for materials used and to make use of local free materials, but in Weber County all materials were furnished by the recreation department to the 9 to 12-year-old and 6 to 8-year old groups. In addition, the department and the instructors made use of some local free material.

Weber County crafters exhibited their summer projects at the community centers. Also, a display of crafts was made at the municipal building and the county high school, at the close of the season in August.

The instructors taught the craft programs with these primary purposes: Social and educational values were the leading objects—quite different from the data in Table 2, p. 29, which reveals leisure time activity first and educational and social values third and fourth, respectively. Those of lesser importance were leisure time activities and the projects made for a specific functional use by the makers.

The planning of the craft program and all that it entails was supervised by trained craftsmen. This was also the general practice as revealed in Table 18, p. 42. These craftsmen, in turn, conducted

weekly workshops to prepare the playground leaders to go to the respective groups and teach the outlined crafts during the week.

The crafts were taught by two industrial arts instructors and an art teacher, and five playground leaders. The designs and projects were planned and prepared by instructors. There was some originality of projects by the makers. The craft activities functioned with two traveling experts and six one-center workers.

The working schedule represented eight hours per day, five days a week, with a salary of \$52.50.

The investigator found that the personnel of craft specialists was the principal reason for the success of the handicraft program. This was also revealed in the data in Table 31, p. 55. A less important reason was given to the variety of well-chosen projects. The craft specialists reported the big problem of the handicraft program in the county was meeting the traveling schedule and the need for extra time with the groups. Crafts were so enthusiastically accepted that the periods of nearly two hours were too short.

Weber County has no program for retired people in handicrafts. Although there are older men and women working with crafts there is no participation, as such, in an exclusive group.

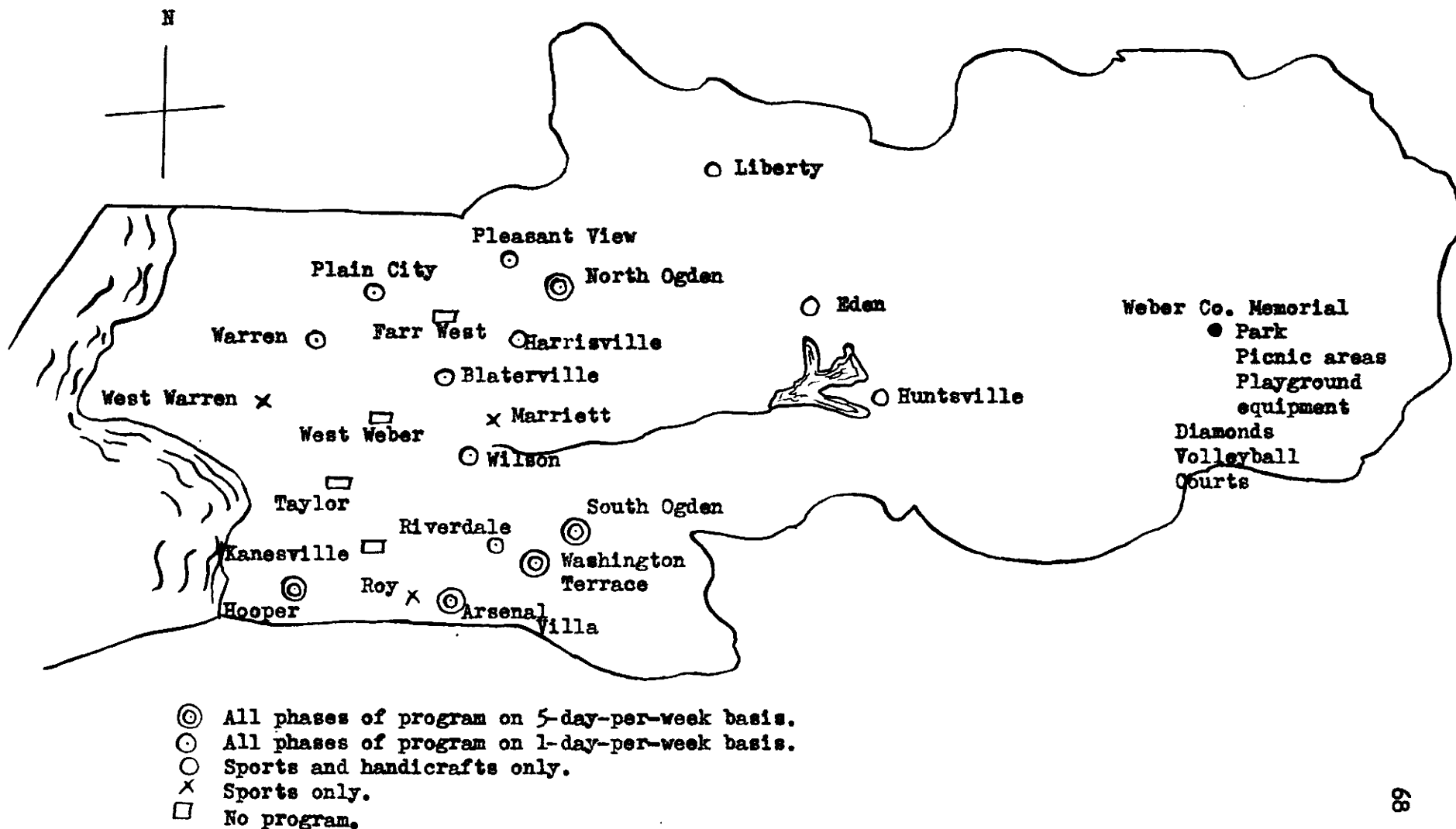


Figure 3. Map to show extent of participation in Weber County Recreation Program.



Plate 9. Picking up a few pointers in leather craft.



Plate 10. Clay modeling.

SUMMARY AND CONCLUSIONS

The material in the survey has been selected from the writings of recreational leaders who expressed the views and values of handicrafts in a summer recreation program, and from the data compiled from questionnaires.

The validity of the findings relies on the degree of accuracy of interpreting and answering the questionnaire by the directors of the recreational centers, and the analyses of the questionnaire by the investigator. In several cases directors wrote separate letters regarding the activities of their centers.

1. The study was based on 131 communities representing 46 states. New Hampshire and Rhode Island failed to contribute their returns in the survey. The questionnaire covered the field of handicrafts in the general recreation programs during the summer of 1951.

2. The outstanding purposes were leisure time activity, for the maker's own use, and educational. This makes the author realize that people are becoming more and more recreationally minded. One reason is because there is more and more free time, fewer working hours, and fewer home duties. People are looking for an activity to enrich life by way of skills and aptitudes. Everyone has a feeling of personal pride over his own hand-made articles which he enjoys "showing off" to his friends. People need to do things with their hands. Creative-minded, recreational crafts are the answer.

3. Since the beginning of recreation in 1885 there has been continuous advancement toward public support for recreation. The data reveal

that today few communities support the recreational program through private agencies. The swing from private to community support by some measures of local taxation shows that recreation is now in the hearts of most people. They are cooperating in the American way of doing their part and sharing the benefits through one or more of its many phases. The amounts of money needed to operate the programs are too large for private groups, although in many communities the program is supplemented by private resources.

4. The various community activities and feeling toward recreation are important factors for determining the length of summer craft programs. The study reveals that a ten-week program was most common, which indicates that these communities are well-organized, have good financial support, and know the need for an early start. The communities with ten or more weeks in their program must be aware of the fact that young people are by nature active. The best way to take care of this inward desire is to give them activities that are wholesome, organized, and under trained supervision and leadership. The program should start shortly after the termination of the regular public school year. Recreation helps absorb the child's desire and keeps him active, and in this way reduces delinquency. Therefore, a recreation program which almost covers the span of public school vacation is the recommended length.

5. The length of class periods varied from 30 minutes to six hours, but the adults and teens spent two hours at craft classes in most instances. The younger groups were scheduled with one-hour periods in the largest percent of communities. Many reported no definite class length, where participants could come and go as they pleased. If classes must have a specified length, the two-hour period would be the most satisfactory,

although the time devoted to crafts would be better if organized on a flexible basis. This would then meet the needs of the students and the variations of completion times for particular projects.

6. School buildings are utilized extensively throughout the nation as meeting places for craft recreation classes. Outdoor playgrounds served the purpose in nearly as many communities while special buildings were used in 42 percent of the communities reporting. The author believes this summation gives sufficient evidence that schools should be sponsoring summer craft programs on a recreational basis. The schools have the instructors and the facilities, the two most important items for a successful program. School districts could set up additional budgets at very little extra cost per tax payer. In another way schools would be doing a service for community citizenship. It should also be pointed out that communities are providing special buildings to take care of the needs of the additional leisure time of everyone. Recreational crafts are expanding and apparently will continue to do so for many years to come.

7. The teachers are chosen from trained playground leaders, industrial arts teachers, handicraft instructors, or willing adults who volunteer their service. In most cases handicraft instructors were hired to teach the crafts while specially-trained playground leaders were second in demand. The great number of problems involved with teaching a single craft multiplied by six or seven makes it a must to use trained instructors. Their experiences with the craft materials cannot be overlooked when directors are hiring instructors. These craft instructors do not work under ideal situations; therefore, it is important that they be well trained to cope with the situation well enough so personal development and accomplishments are recognized.

8. An approximate total of 2,250,000 persons were reported to be active in the handicraft program as revealed by the returns of the survey made by the investigator. Of this total the figures show that girls were most active and boys were second in the number of participants. The adults were a small percentage of the total number. The data show that crafts are recognized as an important phase of recreation. Handicrafts give the participant an opportunity to use his hands to show off his creative ability, broaden his concept and appreciation of hand-made beauty, and provide him with basic skills and techniques.

9. The minimum size most frequently reported was 10, but the extremes from 1 to 65 were also reported. The maximum class size varied with age of the group, decreasing in numbers with the older age groups. Adults and teen age groups disclosed from 20 to 30 maximum attendance in most cases while the younger participants reported from 20 to 40 as the class sizes. In extreme cases classes ranged in sizes up to 150 participants. These oversized groups—40 or more—are poorly conducted craft classes no matter how long or short the craft period. These large numbers are always found in the younger groups. The maximum figures of 150 are not common, but often happen when conducting crafts in large centers and during the beginning weeks of the program.

10. The most popular crafts listed in the questionnaire were clay, leather, and wood. Others not common to all the community groupings were metal, weaving, and needle work. Graphic arts and plastic crafts were not as common as the others but were still rated high among some communities. The adults seemed to favor clay throughout the survey. The teens rated highest in wood projects; the 9 to 12-year-olds preferred weaving and the 6 to 8-year-olds were most active in graphic arts.

Plastics were not prevalent in the survey, yet Weber County participants indicated it the most popular craft. Utah is one of the few states which has pioneered in the fabricating, molding, and carving of plastic projects. All of its brilliant colors and the newness of the material as a craft media has been responsible for this popularity.

11. In the adult age group the craft participants generally pay for their own materials. Most communities revealed a combination of ways in which materials were financed. The most frequent combination was the use of local free material and partly paid by students. Local free material was supplemented in other communities by the sponsor furnishing other materials.

12. The craft instructor received the most credit for successful programs in the largest number of communities. A variety of crafts, good supervision, and participant interest were also major reasons for success. There were many specific reasons for success, all of special benefit to other communities (refer to Table 31, p. 55).

13. The main obstacle in 35 of the communities was inadequate facilities. The budget presented a problem in 21 communities. Obtaining good leadership and qualified instructors were the primary problems for 10 localities in each case. Other communities had problems which were common to their particular population, climate, or social standing of their locality.

14. Crafts for retired people are not commonly organized through the nation. Only 20 communities reported specific craft clubs in the interest of these adults. Approximately the same number expressed the feeling that they were welcome in their general craft program.

The implications of these craft programs show that handicraft can

be a medium for enriching and broadening the field of industrial arts. People of all ages are interested in creating things. Now that crafts are recognized in recreation, the activity should be emphasized in all communities for all ages to profit by the opportunities offered during the summer.

PROPOSED PROGRAM FOR WEBER COUNTY

Since the summer of 1949, the beginning of Weber County Recreation programs, the craft activities have made noticeable improvements. The investigator realizes there is always need for betterment and makes the following recommendations. The proposed items are based on data from the study and personal convictions.

1. Financially the program is working on a stable basis. If present economic conditions continue, the mil levy is suggested to be increased to support the high standards of instruction, increased participation, and high cost of equipment and supplies.

2. The attendance report reveals small numbers of adults participating. It is proposed that adult craft classes be encouraged in each community center. Also, it is recommended that more craft activities be offered for the 6 to 8-year-olds. The attendance is low in this group, whereas it should more nearly equal the participation of the 9 to 12-year-olds.

3. The writer suggests that a closer cooperation with the schools be worked out. Craft instructors should be industrial arts and arts and crafts teachers in the various communities. These people are familiar with the facilities and are therefore more capable to work in these positions.

4. Additional instructors for crafts are recommended. This will split up the large classes of 70 or more. Classes over 30 are not advisable and the minimum size should not be less than 10 participants.

5. A ten-week program is suggested with the craft program beginning

the second week of summer vacation.

6. Continuation and improvement of the workshop program in handi-crafts is recommended. Craft communities should be provided with a craft cabinet which has a removable front to be used as a table. This cabinet should contain such items as scissors, rulers, crayons, pencils, erasers, hammers, nails, saws and blades, pliers, awl, paper punch, stapler, pins, tacks, scotch tape, rubber cement, glue, brushes, tempera paints, wood finishes, paper containers, sandpaper, steel wool, needles and thread, cloth, newspaper, paper, books, magazines, and designs.

7. There should be a depot for scraps where supplies may be stored, processed, and re-distributed.

8. A shop on wheels, providing the more isolated communities opportunities to use some of the common power tools, is advisable. The unit would be equipped with folding tables.

9. Lastly, it is recommended that plans should get under way for a community workshop that may be attended any day or evening. The "shop" should especially meet the needs of the retired people.

This study has revealed to the investigator these additional problems which suggest basis for further study: The relationship of recreation to physical education. Would recreation continue to be popular if the element of learning were emphasized? What place should the federal government take in the total recreational program? Why not a year-round recreation craft program? Trends in municipal recreation.

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APPENDIX A

UTAH STATE AGRICULTURAL COLLEGE

Logan

Industrial Education
Industrial Arts Department

January 1952

To Directors and Supervisors
of Recreation Programs

Gentlemen:

Under the direction of the Department of Industrial Education of the Utah State Agricultural College, a nation-wide study of the craft activities in summer recreation programs is being made. This study is concerned with the essentials of a good crafts program in the total recreational program of a given area, and how these essentials can be organized in operating the crafts program in Weber County, Utah.

In handicrafts we have an activity which can give much to the way of enriching life. A craft program for summer recreation builds skills and attitudes in large numbers of children with a view to making them happy now. It also arouses interest and develops abilities which serve these young people as they grow older.

How can I ever repay you for filling out the enclosed questionnaire and sending it promptly? Certainly, your conscientious responses will be a real contribution to a research of significance to our recreational handicrafts programs. And perhaps such a contribution itself is the greatest reward possible to a fellow recreation worker.

Again, my own personal gratitude! If ever I can reciprocate, be sure to let me know.

Sincerely yours,

(Signed) L. W. Glisman

Instr. Ind. Arts
Ogden High School
Ogden, Utah

Report submitted by _____ Position _____

City _____ County _____ State _____

Population _____

(Instructions—Either check (x) or fill in the blanks to the best of your ability. Then place in self-addressed and stamped envelop and mail as soon as possible.)

TYPES OF AGENCIES AND ORGANIZATIONS FROM WHICH ASSISTANCE HAS BEEN RECEIVED.

1. _____ Municipal
2. _____ Private
3. _____ State
4. _____ County
5. _____ Municipal and Private
6. _____ Municipal and State
7. _____ Municipal and County
8. _____ State and Private
9. _____ County and Private
10. _____ County and State
11. _____ Municipal, State and Private
12. _____ Municipal, County and State
13. _____ Municipal, County and Private
14. _____ County, State and Private
15. _____ Municipal, County, State and Private
16. _____ Unspecified
17. _____ Federal

MEETING PLACES

1. _____ Schools
2. _____ Churches
3. _____ Special Buildings
4. _____

PROGRAM CARRIED ON DURING:

Adults Teen Age 9-12 6-8

Morning _____

Afternoon _____

Evening _____

HOW LONG ARE THE PERIODS WITH EACH GROUP?

1. _____ Adults
2. _____ Teen agers
3. _____ 9-12 Year Olds
4. _____ 6-8 Year Olds

PERSONS ENGAGED IN HANDICRAFTS
(Total for 1951 Summer)

1. _____ Men
2. _____ Women
3. _____ Teen Age Boys
4. _____ Teen Age Girls
5. _____ Boys 9 to 12
6. _____ Girls 9 to 12
7. _____ 6 to 8 Year Olds

HOW MANY TIMES DO YOU MEET WITH THE SAME INDIVIDUALS EACH WEEK?

1. _____ Adults
2. _____ Teen Agers
3. _____ 9-12 Year Olds
4. _____ 6-8 Year Olds

WHAT ARE THE MINIMUM AND MAXIMUM SIZES OF YOUR GROUPS?

Min. Max.

ART AND CRAFT ACTIVITIES TAUGHT

1. _____ Clay modeling, ceramics
2. _____ Graphic arts
3. _____ Leather craft
4. _____ Metal craft
5. _____ Needle craft
6. _____ Plastic
7. _____ Weaving
8. _____ Woodwork

1. Adults _____
2. Teen Agers _____
3. 9-12 Year Olds _____
4. 6-8 Year Olds _____

HOW MANY WEEKS IN THE SUMMER PROGRAM?

1. _____ Weeks

MOST POPULAR CRAFT WITH:

1. _____ Adults
2. _____ Teen Ageds
3. _____ 9-12 Year Olds
4. _____ 6-8 Year Olds

MATERIALS USED ARE:

1. _____ Partly paid by student
2. _____ All paid by student
3. _____ Furnished by sponsor
4. _____ Make use of local free materials
5. _____

EXHIBITIONS OF HANDICRAFTS

1. _____ State Fair
2. _____ County Fair
3. _____ Community Fair
4. _____

PURPOSES FOR WHICH THE WORK HAS BEEN PROMOTED

1. _____ Makers own use
2. _____ Leisure time activities
3. _____ Sale of products (Economic)
4. _____ Social
5. _____ Educational
6. _____ Aesthetic
7. _____ Therapeutic

HOW IS YOUR OVER-ALL CRAFT PROGRAM TAKEN CARE OF?

1. _____ Under immediate supervision of the General Recreation Director.
2. _____ Have a trained craftsman to supervise.
3. _____ Each instructor on his own.
4. _____ Work shop period or periods for instructors.
5. _____

ARE YOU DOING ANYTHING FOR THE RETIRED PEOPLE?

YES _____ NO _____
WHAT? _____

WHO TEACHES YOUR CRAFT PROGRAMS?

1. _____ Industrial Art Teachers
2. _____ Art Teachers
3. _____ Craft Teachers
4. _____ Experts in the Craft (Professional People)
6. _____

PRINCIPAL SOURCES OF DESIGNS USED

1. _____ Books
2. _____ Magazines
3. _____ Instructors
4. _____ Originality of the maker
5. _____ Tradition in the region

NUMBER OF CRAFT INSTRUCTORS

1. _____ Men
2. _____ Women

IS YOUR CRAFT INSTRUCTOR A:

1. _____ One center worker
2. _____ Traveling expert
3. _____

SALARY FOR THE HANDICRAFTS TEACHER

		No. Working Hours
1. \$ _____	Monthly	_____
2. \$ _____	Bi-monthly	_____
3. \$ _____	Weekly	_____

A WORKING DAY REPRESENTS

1. _____ 6 Hours
2. _____ 8 Hours
3. _____ Hours

WHAT DO YOU FEEL IS MAKING YOUR CRAFT PROGRAM A SUCCESS?

WHAT IS YOUR BIGGEST PROBLEM?

ARE YOU OVERCOMING IT?

PIMA COUNTY RECREATION PROGRAM
Tower Room, Court House Building
Tucson, Arizona

January 31, 1952

Mr. L. W. Glismann
Instructor, Industrial Arts
Ogden High School
Ogden, Utah

Dear Mr. Glismann:

We received your questionnaire in the mail this morning, and shall be very happy to give the information requested thereon.

I note that this questionnaire asks for information concerning our arts and crafts program during the summer period only. I would like to add that we operate a year round craft program, but will confine this report to our summer period only. Our program is sponsored by the County and operates exclusively outside the city limits. None of our activities are conducted within the city limits.

We are instituting a new program in our community which we feel will be of great value to the handicapped. We are at the moment organizing what we term our home bound workshop program, designed to meet the needs of the physically handicapped living in our area. We hope to establish outlets that will make it a great deal easier for these people to dispose of saleable articles which they are capable of making.

If at some time in the future you should like additional information regarding this particular phase of our program, we shall be very happy to cooperate.

Sincerely yours,

(Signed) Gilbert Ray

Director
County Recreation Program

GR/cr

COUNTY OF LOS ANGELES
Department of Parks and Recreation
234 N. Main St.
Los Angeles 12, California
mu. 9211

February 9, 1952

Mr. L. W. Glismann
Instructor of Industrial Arts
Ogden High School
Ogden, Utah

Dear Mr. Glismann:

We are returning your questionnaire on summer craft activities, answered to the best of our ability.

We have had to answer as a department operating 46 parks in as many communities of the County and 153 schools in which the County of Los Angeles pay the salaries of Play Leaders and the schools, in most instances, furnish craft materials.

At this time we do not have one person supervising the program of the entire county, but each Director or Play Leader in an area conducts some type of program for the children, and in many where facilities will permit for the adults as well. We have one or two persons who may hold craft classes in more than one park.

Each community has a Park Committee made up of local residents who assist in the Park program by working closely with the Department and local Recreation Director and by sponsoring activities, by raising money to assist in the purchase of craft and special day supplies, etc.

If there are any specific questions you wish cleared, or any you wish answered, please feel free to write us and we will do our best to answer.

Yours very truly,

B. P. GRUENDYKE, DIRECTOR
DEPT. PARKS AND RECREATION

(Signed) Carl O. Gerhardy

Assistant Director

COG:gm

CITY OF PENSACOLA
FLORIDA
Recreation Department
City Hall—Phone 8-9661

February 20, 1952

Mr. L. W. Glismann
Ogden High School
Ogden, Utah

Dear Mr. Glismann:

Re your questionnaire on crafts:

Our crafts program at present is confined to our playgrounds and youth centers. We are a young department - seven years old in April - and have been going through a development period - staff, program, facilities, etc.

Crafts are definitely in our program to stay - enlarge and improve. Our playground supervisor lays out the projects and instructs the play-leaders. Later we hope to have a specialist on our staff working towards hobby shops, etc.

Yesterday, under the sponsorship of the General Extension Division of the State Universities and with Fred Winters, of the Florida Park Service as instructor, we started a five day (four hours each) training program in crafts using native material. Twenty-nine enrolled - all leaders - we propose to follow this with classes along the same line to others.

Mr. Winters, who is director of the Highlands Hammock State Park at Sebring, Florida, would like to be put on your mailing list. Mr. Winters is the craft specialist for the Florida Park Service and will conduct six training courses over the state similar to the one going on here now.

About the only observation I can make re our limited crafts program is that the boys are as interested as the girls. We have tied in our crafts program with our special events - Cowboy and Indian Day, etc.

Best wishes to you on your project.

Yours truly,

(Signed) Julian Olsen

Superintendent

JO/aw

CITY OF DURHAM
North Carolina

88

January 31, 1952

Mr. L. W. Glismann
Instructor Industrial Arts
Ogden High School
Ogden, Utah

Dear Mr. Glismann:

I am afraid we need some explanation with our questionnaire. Durham has had craft programs for the 26 years of our organized recreation program here. At present, we have active supervisors conducting the program at community buildings (4), playgrounds (18), day camp (2), and Golden Age Clubs (7).

Over a period of years we have learned to salvage as much material as possible. In a hosiery mill town, we get free looper clips, also tin and paper cartons, blocks and short boards from planing mills, and cast off leather from shoe factories. Much stock is prepared in our Recreation Department Shop, such as knitting frames, spatter boards, stock for bird houses, book ends, carving panels, etc. We abandoned the jewelry and shell projects as too expensive and also pottery and kiln set ups.

Winston-Salem, N. C. has perhaps the best craft program in our State, and I hope Mr. Loyd Hathaway will send you a good description of his organization.

Plastics and gimp projects are successful, but expensive.

If we can furnish you with any further information, do not hesitate to call on us. When your Survey is completed, may we have a copy?

Sincerely yours,

(Signed) C. R. Wood

Director of Recreation

CRW/pm
Enclosure

CITY OF NEWTON, MASSACHUSETTS
City Hall
Commonwealth Avenue and Walnut Street

Mr. L. W. Glismann
Instr. Ind. Arts
Ogden High School
Ogden, Utah

Dear Mr. Glismann:

We were very pleased to cooperate with you in filling out your questionnaire. We thought it was very well done.

May we trouble you to send us 2 copies in the enclosed envelope.

Sincerely yours,

(Signed) Ragna Hovgaard

Rec. Supervisor

JEFFERSON COUNTY PLAYGROUND AND RECREATION BOARD
Armory Building Jefferson County Louisville 2, Kentucky

February 1, 1952

Mr. L. W. Glismann
963 27th Street
Ogden, Utah

Dear Mr. Glismann:

I have filled out your questionnaire, but as usual the different questions that you ask to be answered do not fit in a great many cases the local program.

For instance our program is a county program operated outside the city limits of Louisville and is made up of some thirty centers. These centers and the program found in these centers is under the authority of local recreation committees which in turn is made up of representative citizens of that community.

Again our program is somewhat different from the usual set up in that we ask each committee to furnish 50% of the cost of the program that they request of our board. The board's 50% is usually made up of the cost of supervision or instruction of the groups found in the centers. Since the program in each center is controlled by local recreation committees you can readily understand why, in practically every situation, the activities would differ both in the content and in the way the cost is taken care of.

Our art and craft program is a very important part of our over all activities especially for the adults during the indoor season and for the youngsters during the outdoor season. Also, the art and craft activities are a very important part of our camping program. Again we have no set way in which all centers operate their program. It is entirely up to them how they operate their program, of course, within limits set up by the Jefferson County Playground and Recreation Board. In this way we get a tremendous amount of volunteer help which is of great assistance to our paid supervisory staff.

Our program is operated almost entirely in school buildings and on school grounds as the communities in Jefferson County outside of the city of Louisville are relatively small and the school building is usually the center of activities for the community.

Since we receive one half of our budget from the Jefferson County Board of Education we are allowed the use of school buildings without cost. The only expense being the pay for janitor service because of the extra hours involved.

Our program is a five day week program and only in two centers do we operate on Saturday and Sunday.

I think this simple explanation of some of the features of our Rural (County) program will help you to interpret the answers to your questionnaire.

You can repay me for the time spent on this questionnaire by sending me a summary of your findings.

Sincerely,

(Signed) Oakley Brown

Assistant Director

OB:st
encl.

APPENDIX B

SIOUX FALLS RECREATIONAL COUNCIL
Sioux Falls, South Dakota

Daily Playground Schedule - Summer 1951

HOURS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
12:30 to 1:00	Organization	Organization	Organization	Organization	Organization
1:00 to 2:00	Low Organized Games	Equipment Games	Low Organized Games	Equipment Games	Low Organized Games
2:00 to 2:30	Story-telling	Nature Activity	Prepare for show	Story-telling	Election of Playground Committee
2:30 to 3:30	Carry out as needed- 1. Team practice 2. Tournament Eliminations 3. Athletic contests 4. Home visitation by leader 5. Optional activities**			Carry out as needed- 1. Team practice 2. Tournament Eliminations 3. Athletic contests 4. Home visitation by leader 5. Optional activities**	
3:30 to 5:00	Handcraft*	Handcraft*	Handcraft*	Handcraft *	Handcraft*
5:00 to 6:45	Free Play & Lunch Hour	Free Play & Lunch Hour	Free Play & Lunch Hour	Free Play & Lunch Hour	Free Play & Lunch Hour
6:45 to 8:30	1. You will have 2 or 3 evenings to plan on which there is no show, tournament, softball, or volleyball game. 2. Plan good, live evening programs, using the following suggestions, or others of your own. <u>Publicize these evenings programs.</u> Suggestions - a. Parents' night b. Father-son softball or volleyball games		Playground Show- or on another night if a softball or volleyball game interferes. g. Sports night h. Girls softball will be scheduled on your field some nights. You may want to watch this.	c. Low-organized games d. Movies (see Thurston) e. Dramatics f. Short elimination tournaments	Inter-playground tournaments (see schedule)

*Shift with the 2:30 to 3:30 period if necessary to avoid special activities.

**Optional activities -

- | | |
|-------------------------------------|----------------------------|
| 1. Special needs of your playground | 4. Talks by guest speakers |
| 2. Dramatics | 5. Committee meetings |
| 3. Safety activities | |

Charges will be made for underlined crafts. See price list.

First Week June 4-8

Lumber Jackets
Spatter printing
Picture frames from jar covers

Sixth Week July 9-13

Cork Craft
Self-hardening clay
Decorative bottles
Pop sickle stick picture frames

Second Week June 11-15

Lustre Lace braiding
Block printing
Macaroni name pins
Wooden hot pad holder

Seventh Week July 16-20

Metal Craft
Paper belt making
Decorative button belts
Book ends

Third Week June 18-22

Coralite
Metal craft
Inner tube craft
Coolie hats

Eighth Week July 23-27

Lustro Lace
Waste baskets
Salt and pepper shakers

Fourth Week June 25-29

Belt Blox
Egg timers
Pressed wood tiles
Desk letter holder

Ninth Week July 30-August 3

Belt Blox
Cork bracelets and napkin rings
Clothes pin tie holders
Clothes pin towel holders

Fifth Week July 2-6

Braided Belts
Lustro Lace Braiding
Plaster Paris
Paper mache bowls

Tenth Week August 6-10

Plaster Paris
Choice of any of the above
handcrafts

Handcrafts good for any craft periods:

- | | | |
|--------------------|---------------------------------------|---------------------|
| 1. Clay modeling | 6. Cutting out pictures
or animals | 10. Jewel boxes |
| 2. Crayon coloring | 7. Drawing pictures | 11. Wood carving |
| 3. Posters | 8. Making paper articles | 12. Costume jewelry |
| 4. Invitations | 9. Paper masks | 13. Toothpick craft |
| 5. Booklet making | | 14. Kites |

HANDCRAFT PRICES - 1951

- Modeling Metal - 6¢ per 36 square inches or 6"x6".
(6 sq. in. for 1¢)
- Lumber Jacket - 30¢
- Belt Blocks - 1¢ each
- Lustro Lace - 2¢ per yard
- Lanyard Snaps - Plain - 2¢
Swivel - 3¢
- Braider Belt Strings - 5¢ per string
- Coralite - per package - 10¢
- Cork Ovals - A 4x6 inch - 6¢
B 7/8x7 1/4 - 7¢
C 5 7/8x8 3/4 - 9¢
D 6 3/4x10 1/8 - 12¢
- Cork Rounds - A 4 inch - 5¢
B 5 inch - 6¢
C 6 inch - 8¢
D 8 inch - 12¢
- Calendar Pads - 1¢ each
- Thermometers - 10¢ each
- Sheet cork - 1/16 inch - 6"x6" - 5¢
1/8 inch - 6"x6" - 10¢
- Clasp Pins - 4¢
- Felt - 6"x6" - 10¢
- Prestwood Squares - 8¢
- Wooden Filter Strips - 1¢ each (for metal name plates)
- Mounting Blocks - 5¢ each
- Belt Buckles - 10¢
- Fiber Bracelet cores - 2 3/4" diameter x 1" - 2¢
- Fiber Napkin Cores - 1 1/2" diameter x 1" - 2¢
- Egg Timers - 15¢ each
- Plaster Paris - 1¢ to 5¢ depending on the size of the article