KEEPING

Securing the apprenticeship. Types of contractual relationships. Benefits and liabilities for the master and apprentice. Types of payment or non-payment. Governmental regulations. Minimum wage. Studio rules and working relationships. Time and space. Periodic evaluations. Litigation. Academic programs in apprenticeship.

> *Beyond all question of old or new, the human hand is the ever present tool of human feeling.*
>
> —Soetsu Yanagi

Linda Gilbert

A Conversation

I was born and raised on Whidbey Island in the northwest corner of Washington state. I chose a good place to grow up in preparation for a career in tapestry weaving. On the island I was surrounded by a myriad of rich, earthy textures: craggy rocks, beaches laden with driftwood and sèalife, forests draped with mosses, lichens, and spider webs; and all about, the water reflecting the lights and shadows of the ever-changing weather.

I graduated from Washington State University, with a bachelor's degree in Fine Arts, and right after started teaching arts and crafts in Tacoma, Washington. After four years of teaching, I took an apprenticeship in Denmark to prepare myself for full time tapestry weaving.

In Denmark, I worked for eight months with Ann Mari Kornerup, one of that country's best-known tapestry weavers. She has executed commissions for tapestry weaving in many buildings throughout Denmark, including banks, offices, churches, and governmental buildings. There were three other Danish girls apprenticing at the time I was there. The schedule of work was from 8:30 AM to 4:30 PM, five days a week, with thirty minutes for lunch and fifteen minutes for afternoon tea.

Every few weeks, Ann Mari would bring in to the studio a little watercolor sketch she had worked up the night before for the next commissioned tapestry. While we would be threading the looms, she would work out on a wall covered with paper, armed with charcoal in one hand and a pencil in the other, developing the idea to life size. A few sheets of paper later, she would have the sketch where she wanted it, with colors chalked in as well. She would then have us select a small portion of the design to weave up as a sampler in any technique or yarn texture we thought appropriate, giving us a chance to experiment and create a little, as well as giving her a chance to see what effects were possible. Ann Mari would also do up a sample, and then decide from all which worked best. The big sketch would be left on the wall, and another made with black felt pen on a strong fabric-like paper that would be put under the weaving to help guide the work of the piece. Ann Mari would start weaving the piece herself, and then turn it over to one of us, indicating her preferred technique, color, and materials. She would leave a lot up to our own creativity, which made the piece more exciting to do, and much more of a learning experience.

Working in Ann Mari's studio was a team effort. Lots of hands were needed to thread and wind the warp onto the large looms, and to move the looms and tapestries around. Many different viewpoints concerning color, design, and choice of materials were encouraged. The big decisions were saved for lunch or tea. All of us in the studio exchanged ideas ranging from politics to weaving. Often, we

apprentices would bring in other projects we might be working on, to share and discuss. The flow of energy between us was very agreeable, and we all seemed to gain a lot from it.

There was always a variety of activities to be done in the studio, and every day was different. These activities included: winding yarns, taking looms down and putting others up, threading looms, transferring sketches, weaving, cleaning up on Fridays, making tea, repairing looms, experimenting, tying knots, and doing finishing work. We also visited other craftsmen's studios, and went to see textile exhibitions. Each day the variety of work created a different mood in the studio, which I loved. I also enjoyed the stream of visitors coming through the studio, including other tapestry weavers, craftsmen, students, and friends. All respected Ann Mari's working hours and would call ahead and arrange to come during tea or lunch break. Thus the traffic was kept down during work hours, and made for more interesting tea breaks.

Every day we would record how many hours we spent on what project. Ann Mari required accurate records on each piece completed, for pricing purposes and for later use. Each apprentice who worked on a piece logged into a big book the size of the piece, its cost, the time it took to make, materials used, techniques employed, the sketch, with fiber samples and general comments also noted. We also kept our own notebooks with similar information, for future use, including sketches of ideas to try later.

When I returned to the United States, I made the decision to focus full time on tapestry weaving, and opened a studio in Seattle, Washington. I started to get commissions, and as well, sold my tapestry weavings in galleries and shows. My first apprentice started off by helping me put my studio together. She organized and wound all my yarns, and then started work on a few simple pillows. Several weeks later I started with another apprentice, because of the increased volume of work. Since then I have received my sole income from weaving tapestries for banks, offices, restaurants, homes, galleries, and shops.

From the very beginning, I enjoyed working with apprentices. I could teach them to translate my ideas into what I wanted, learning in the process. In order to do this, I had to get a very clear mental image picture of the piece before starting. Then I would do a life-size sketch of the piece, indicating on the sketch the yarns, colors, and techniques that looked best together. All this was then communicated to the apprentice, along with the exact idea I was trying to communicate to the viewer via the piece. Once I had mentally created the piece, I was done with it. I was then ready for the apprentices to carry it out physically. This freed my time to start other pieces, or to experiment with other materials, or even to promote my work with clients.

In training my apprentices, I use many of the learning techniques developed by L. Ron Hubbard, philosopher and educator. One of my favorites is the "gradient" approach, where you simply take a few steps at a time and not overwhelm the person with everything there is

Linda Gilbert, tapestry weaver, with apprentice Noelle North

to know about weaving in two lessons. Weaving and many crafts are innately complicated if you don't peel it back in simple steps. You'll watch them slowly go into a spin. So when I teach, I stay away from big significant stages and break it into simple, comfortable steps. It goes much faster this way.

The first gradient is to get the apprentice being comfortable in the studio, and wear the newness off. The first few days, the apprentice gets familiar with the studio, including its people, the looms, and the materials used. I have them touch and move all the loom parts, as well as organize all the yarns, wind yarns, and do clean up. From the beginning I have them keep a notebook of all they have learned, especially the new type of weaving-related words and definitions, so that we begin to speak the same language. When the apprentice is comfortable with the studio, and the yarns, equipment, and the nomenclature, I find the next proper gradient for the person's ability. For example the progression might go like this: wind the warp onto a simple frame loom, then set up a more complicated floor loom; weave a simple pillow, then a more complicated one, adding a few new techniques; then a simple tapestry, picking up more confidence and competence all the time. After these things are mastered, the apprentice learns edgings, finishings, repairing, and gets into helping me install pieces for the client, and some of the business workings. The challenge for me as the Master Weaver is in aligning the apprentice's next gradient with the needs of the tapestry being worked on. If an apprentice gets confused, and starts flubbing, I know there is a skipped gradient, and we have to go back to where she was doing well, find the problem, and clear up the confusion. If an apprentice gets bored, the runway is too long, and more of a challenge needs to be put there.

When an apprentice is ready to learn a new technique for a piece, I will demonstrate it while all the other apprentices are watching. I then have each do it, and check them out. At times, I will have them teach each other a technique. Every few weeks I get together with each apprentice and we will discuss her areas of strengths and weaknesses, to make sure things are going smoothly. By applying these learning techniques, I can quickly train my apprentices to the point of being valuable to me in getting my work out fast. They like it too, and the time I invest in them keeps the quality and quantity of the work high!

Some time ago I wrote an Apprentice Agreement, in which I wrote down everything I could think of, including the purpose of the apprenticeship, the techniques they would be learning, my viewpoints on art and tapestry, schedules being kept, saving the chatting for the breaks, and exactly what the non monetary exchange was: I would teach them everything I knew about tapestry weaving, and in exchange they would work on my pieces. Having this written out in full was appreciated by the apprentices, because few really understood what the apprenticeship system was all about.

I have started recently to pay my past apprentices who have now worked up to (in Old World terms) "journeyman" status. This

provides them with supplemental income before they become a master. I am working on developing a checksheet, which will give some indication of the fulfillment of a proper balance between theory and practical experience. Words will be listed which they will have to know the meaning of, materials they will need will have to be identified, problems will have to be worked out in which they calculate size and amounts of materials used, techniques learned and checked on tapestry of their own from start to finish, and get and execute a commission successfully and entirely on their own. The checksheet will be plotted out on a gradient, with one skill building on another. After each step is mastered, I will sign it off on the checklist. Since each person is different, the checksheet will take as long as it takes to really master the skills.

Working with apprentices has made my career as a tapestry weaver a more happy and successful one. I enjoy working with them, and find the enthusiasm generated makes me more productive. With their help I get more tapestries produced, freeing me to work on new designs, or promoting future orders. With their help I am able to earn a living, and they are able to learn skills with which they also can earn more money. Working with apprentices is my favorite method of teaching. Through apprenticeships I have a one-to-one relationship with persons who are really serious about tapestry weaving.

Linda Gilbert is a tapestry weaver, and lives in Los Angeles, California.

On Apprenticeship

by Lolli Jacobsen

Introduction/Definition

With the renewed interest in crafts, America in the 1970s is also experiencing a return to apprenticeship as a viable form of education. While apprenticeships are on the rise in this country, few people have experience with them in the handcrafts, and for most of us the word *apprenticeship* brings to mind training which is carefully controlled by unions for such occupations as mechanics or machinists. The very roots of the word apprenticeship give us an idea of what apprenticeship is—the French *apprentissage* and the German *lehrzeit,* springing respectively from the stems *apprendre* and *lehren*—to learn and to teach. Paul Douglas, writing in 1921 *American Apprenticeship and Industrial Education* defines apprenticeship as essentially a combination of education and industry. It is a process of learning by doing, under which a minor is taught the art of a trade by one who is at the moment engaged in it; the minor paying either in whole or in part for this instruction by the work done on objects destined for the master's consumption or sale.

Denmark

Because of the European tradition of handcrafts, I went to Denmark and apprenticed first as a weaver and then as a fabric printer. Most textile studios in Denmark are affiliated with the Guild of Weavers and

Printers. The guild sets guidelines and terms of apprenticeship and offers apprentices structured instruction in certain subjects. The length of an apprenticeship is three years, and the compensation received is token. When I first apprenticed as a weaver, no money changed hands as I had had no previous experience. Seven years ago, as a second-year apprentice to fabric printers who had been in business thirty years, I received $1.50 a day. Since there is a lot of interaction between the various studios, I had occasion to observe how things worked elsewhere in Denmark. In one weaving studio, first year apprentices worked only on scarves and ties, and it wasn't until their third year that they go to work on wall hangings. Most studios were not as rigid as that one, but all seemed well organized, with a definite progression of tasks for the apprentice. All designs were done by the master craftsmen and all work done in the studios was their property.

The Mendocino Art Center Textile Apprenticeship Program

The apprenticeship program at the Mendocino Art Center, Mendocino, California, grew out of my experiences as an apprentice in Denmark and as a student finishing up my B.A. in Art at the University of Washington. I started teaching at the university as an undergraduate, and I became increasingly frustrated with the American educational system. It seemed a waste of my training to teach too many students not quite enough, all the time, over and over again from the beginning of each quarter. I also felt, however, that some things were better learned in the classroom, and that these things had been either obscure or missing from my apprenticeship experience.

Since September 1976, I have had the opportunity to attempt to bring together what I saw as some of the best aspects of both systems of education. Traditional apprenticeship, while intending to give a broad base, must concentrate on a limited range of approaches because economic survival depends on efficiency and production. Traditional schools offer a very broad base, but little, if any, practical experience. Numerous techniques are introduced without the kind of *doing* time that is needed to master any one of them; very little information leaks through about the realities of the marketplace, how to set up a studio, and how to make a living.

The Mendocino Art Center Textile Appprenticeship involves a three-year commitment on the part of participating students/apprentices: six hours a day, five days a week, for the nine months of the school year (mid-September through mid-June). The curriculum includes the basics of design, weaving (mostly on-loom, but some off-loom too), spinning, dyeing (both plant and chemical), and fabric printing. The learning process alternates between the traditional apprenticeship form of learning-by-doing (the making of samples and products), and the traditional school approach of structured classes. Some classes are offered in conjunction with the College of the Redwoods, and they are open to the public. The program is overseen by two full-time instructors. Noteworthy guest instructors further complement the program during the year by offering intense, short-term classes in their area of expertise.

The first year of the program is spent learning and developing pro-

ficiency. The second year, as the apprentice's work begins to reach a level of professional representation based on quality, consistency, and speed, those pieces sold through the program's marketing channels are credited in part to the apprentice in order to offset tuition in the following quarters. The third year is seen as a time for the creating of the traditional masterpiece, or an in-depth study which brings the apprentice closer to becoming a successful professional.

Because of our size and our dual nature as school and apprenticeship program, we are able to offer the student/apprentice some unique learning opportunities. We have established a production line of purses, backpacks, shawls, and *ruanas,* and have begun to develop garments and tapestries, not the least of which was a recent commission of the Grand Canyon, woven on a high warp tapestry loom built by the participants in the program.

Fall 1977 marked the publication of the first in a series of *Natural Dyebooks,* with recipes and directions as well as samples of various colors obtainable from barks and woods. The books have handprinted fabric covers and are handbound by students/apprentices. Our goods are represented in the *Goodfellow Catalog of Wonderful Things,*[1] and are available in our shop and in the Art Center Gallery. Our anticipated growth includes an expansion of our retail outlets throughout the country. The apprenticeship program won the first place schoolbooth award at the Northern California Handweavers' Conference in Vallejo, California, in 1977. We were also awarded an operational grant for 1977-1978 from the California Arts Council.

Some Things To Consider

The apprentice's aim is to learn as much as possible; the craftsman's aims are to produce as cheaply as possible and to keep up a good volume. These two ideas are generally antagonistic.

The craftsman with no previous experience rarely realizes that apprentices don't always speed up or increase their production. Apprentices rarely stay long enough to produce much for the craftsman, and often they cost more at first in terms of time spent training, disrupting the studio, and sometimes spoiling products. An apprentice with no previous experience is often unprepared for the inevitable repetitive and monotonous aspects of the trade/craft. When it works, however, there is the sense of sharing and passing on information for the craftsman, and a rare opportunity for the apprentice to learn and to experience what it's like to be doing his craft without investing financially in setting up a business.

Most apprenticeships seem to work best on a part-time basis. This gives the craftsman an opportunity to sort things out, design, administrate, and figure out the best use of the apprentice's time. It gives the apprentice time to work on his/her own projects and to digest the volumes of information that are often well hidden in the ordinary day's work. It also gives both parties a chance to hold another job if necessary, and the labor laws are less rigid about part-time help.

How many apprentices a craftsman can take on will depend upon the equipment, what kind of work will be done, and what kind of space

there is in which to do the work. Beyond those considerations is everyone's general person-tolerance level. It is rare to find a situation with more than three to five apprentices. With more than five apprentices you are more like a school or factory. How long the apprentice should stay is another consideration that will depend upon the people involved. Traditional apprenticeships in this country rarely last more than one year. I have found six months to be a comfortable minimum. It is important to arrive at an understanding (preferably written) about what each party expects from the other. Some of these things you work out as you go, but having thought about them makes it easier to deal with them, and frankly, you are leaving yourself wide open to legal hassles if you don't have a written contract.

There has long been a myth that artists cannot be business wise. We have seen that myth change in recent years, as craftsmen have begun to take themselves and their work more seriously and thus have become more professional. It would be safer still if the apprentice could be paid a minimum wage. However, a lot of craftsmen are so close to the survival line that even the thought of paying someone else is prohibitive. On the other hand, on some commission work there are funds set aside to pay assistants because of the scale or the time element. There may be room in the profit margin of a product to pay apprentices. Be sure to check with your local Employment Office.[2]

While industrial apprenticeship developed along the lines of wages and contracts and standards, no such thing happened in the handcrafts. We now find ourselves with no unions and no guilds set up for the purpose of helping us with the increasing need for guidelines. The National Endowment for the Arts has become aware of the increasing popularity of apprenticeships because of the overwhelming number of applications for their Master Apprenticeship Grants.[3] We need to focus attention on apprenticeship in academia, in the studio, as it relates to governmental regulations. All of us with an interest in apprenticeships are awaiting guidelines in these areas. In the meantime, apprenticeship still remains a marvelous way to teach or learn,if you believe in process and like working with people.

During the six-hour-a-day studio time, the apprentice works with a variety of approaches to textile materials and processes, including home-studio, as well as production techniques along with product development and pricing, finishing, displaying, marketing, and the keeping of notebooks and portfolios. The unique structure of this program allows the serious textile student a chance to experience many professional possibilities without the expense and risk of starting a business alone. Due to the cooperative nature of the program, each apprentice is intimately involved with all aspects of operating a professional studio. All major as well as mundane responsibilities are shared, including cleaning, maintaining, and repairing equipment; ordering supplies; bookkeeping; correspondence; and so forth. The teaching approach is based on a solid foundation in traditional techniques with the knowledge that mastery of these techniques is the key to contemporary creative work. Those who successfully complete the program are awarded a Certificate of Mastery

patterned in part after that offered by the Handweavers' Guild of America. Participants should come away with confidence and capability, prepared to assume a position in the world as professional craftspersons.

On Apprenticeship

The proceeds from the sale of work produced during the studio day go back into the program. There is a dual emphasis: that of mastering the skill to make particular products, and that of acquiring a sense of the process of developing products so that the apprentices will be able to do that for themselves when they are in the business world. Multiples are seen as a way to develop skills and discipline. Our choice in what products we will make is based on economic feasibility and educational merit. We will often put economy aside knowingly if the product provides an opportunity to try something new, or if we enjoy the process.

The process has been operating with from five to twelve apprentices at a time. We accept people at all levels of proficiency throughout the year, as openings are available. We look for people with a serious interest in textiles as a profession, people who want an in-depth learning opportunity. Because of the three-year commitment, we ask that all applicants spend a day working with us in the studio so that we can have a mutual interview.

As far as we know, the Mendocino Art Center Textile Apprenticeship is unique in this country in the textile field. There is, so far, no communication network for craftspersons and potential apprentices. Finding each other is currently one of the problems, as more and more Americans turn to apprenticeship as a viable means of learning and passing on skills.

Finding Each Other

Few craftsmen advertise. Many have never considered taking apprentices. Many don't feel they know enough. (If you are making some or all of your living from your work, you have something to share. Don't be afraid. Try it, but be sure that the apprentice has a fair idea of what you can and cannot teach.) Some people feel that having others work on their designs is somehow unethical, or that they design as they go and couldn't tell someone else what they intend. Still others are worried about training the future competition as well as risking their own special designs.

If you are looking, advertise—by word of mouth; through craftsmen you know; through guilds and professional groups; through classes, stores, shops, galleries, museums. Make an appointment for a mutual interview in the craftsman's workspace, since that is where you will be spending your time together. Remember, you don't (either of you) have to take just anyone who comes your way. This is a job like any other, even if no money changes hands, and what's more, you will be spending a good deal of your time with this other person, so you had better be certain that you are going to enjoy that time. The apprentice will want to see the craftsman's work—it's helpful if you've already seen it in shops or somewhere else—and the craftsman will want to see what the potential apprentice has done to date.

GUIDELINES FOR AN APPRENTICESHIP AGREEMENT

An Outline

WHO: Both parties, with names and signatures
WHERE: Address and possibly space considerations
WHAT: Attempt a definition—mutual—of what apprenticeship means
WHEN: Starting and ending dates, plus trial periods; days, hours, etc.

CONTENT/CURRICULUM:
- Type of work/study involved
- Progression or random format
- Products, techniques, attitudes/philosophy
- Studio operation responsibilities
- Some structured information exchange, or pure learning-by-demonstration and doing?

APPRENTICE'S RIGHTS:
- Actual space considerations
- Tools, equipment, materials
- Instruction on their own projects (studio time or their time)
- Encouragement of their individual style

CRAFTSMAN'S RIGHTS
- All of the above plus: expectations of production, deadlines, etc.

THE EXCHANGE/FINANCIAL ARRANGEMENT:
- Tuition, time-for-time, room and board, materials, products
- Pay: Minimum wage (or better?); hours, monthly; grand total
  - Overtime
  - Piecework
  - Percentage of sales, commissions only

DESIGN RESPONSIBILITIES:
- What if the apprentice copies your products for:
  - Gifts?
  - Sales?
  - When he's on his own?

LIABILITIES & SAFETY:
- Insurance, unemployment, safety precautions

TERMINATION

BEYOND APPRENTICESHIP:
- Apprentice setting himself up; his job future, placement, work in cooperatives

Footnotes

1. Weills, Christopher. *Goodfellow Catalogue of Wonderful Things: Traditional & Contemporary Crafts.* Berkeley, Ca: Berkeley Pub., 1977.

2. For the craftsman-turned-employer there are booklets on how to be an employer as well as forms to say that you really are an employer. The Employment Office will also assist you in figuring wages, federal and state employment taxes, and tax withholding on wages. Ask them about On-the-Job Training funds (up to half the wages you pay an apprentice may be reimbursed by the U.S. Government), available through CETA (Comprehensive Employment Training Act).
3. National Endowment for the Arts *Program Guide (Visual Arts)*, Master Apprenticeship Grant.

Lolli Jacobsen is a weaver associated with the Mendocino Art Center, in Mendocino, California.

Production Craft Curriculum

by Ruth Kelly Gaynes

Haywood Technical Institute is a state-funded, accredited, two-year community college located in the mountains of northwestern North Carolina. Of the 850 students attending the school, 55 are enrolled in the Production Crafts Department. The Production Crafts curriculum is a seven-quarter program which began in January 1977. The first graduates of this program received their certificate in 1978 at the end of the summer quarter. As in the other vocational programs in the school, students are trained in the skills they need to earn a living. In the same spirit that the other students receive training in nursing, horticulture, or sawmill operation, these students are taught design, production skills, and studio management in the areas of clay, fiber, metals (jewelry), and fine woodworking.

Students come from a wide range of backgrounds, but all students accepted to the program must have already developed a substantial interest in a particular craft medium. Each student must have the goal of becoming a production craftsman or a working professional in a related crafts field. Each prospective student is interviewed by the main instructor in his craft medium, and he is advised of the focus and intensity of the program.

At Haywood Technical Institute we offer a carefully planned curriculum to help the student develop skills in drawing, two-dimensional design, and use of color and texture, as well as the technical skills in his or her craft medium. Beyond the "what-to-do" and "how-to-do," we require that students take the following courses: "Business and Legalities for the Craftsman," "Marketing and Merchandising," "Crafts Photography" (which includes darkroom skills and the development of a professional portfolio), "Studio Planning" (in which the students visit working professional studios and develop specific proposals for their own studios), and "Internship" (in which they gain practical experience in a working craft environment).

During the first four quarters at Haywood Technical Institute, students are exposed to a wide variety of fine equipment and the best

selection of supplies and materials that can be obtained, and they are trained in the technical skills necessary to produce high quality craft items. The final three quarters of the program are devoted to the practice of these skills and to preparing the student to leave the facilities and set up his or her own business. There is considerable emphasis on careful evaluation of the student's own skills, interests, and financial ability as he makes his career plans. During the final two quarters, student involvement in real working situations is stressed: students must manufacture and sell their production items, and prepare and exhibit their work.

Very important to this plan for training professional craftsmen is the internship work which Haywood Technical Institute recommends that each student do during his sixth or seventh quarter. This work is described as "practical experience in the working operation of a crafts guild, crafts cooperative, museum, gallery, or production studio." The objectives of the course are for the student to: make a careful evaluation of his own career potentials and goals, select a facility which can provide useful experience toward reaching those goals, and arrange a contract for work which will give him skills not available through classroom experiences. It is felt that this opportunity to experience the day-to-day operation of a facility such as they propose to establish is critical to their eventual success in the crafts world.

The objective of the Production Crafts program at Haywood Technical Institute is to train successful production craftsmen. Toward that end we strive to provide the best facilities, instruction, and practical experience possible within the framework of a seven-quarter vocational program.

Apprenticeship has been a much abused form of education throughout history. The attempts to use this form in contemporary crafts education are no exception. The reassessment of goals and methods is urgently needed.

My own experiences, both past and current, lead me to conclude that for most craftsmen, an apprenticeship should only supplement a thorough academic training program. In an active production weaving studio it is not feasible to provide instruction on graphic design, color theory, or the basic business details of studio management. The apprentice may become a more skilled weaver, but he will not gain the skills necessary to become an independent craftsman.

What we are now finding at Haywood Technical Institute is that seven quarters of instruction and experience is still not enough training to assure the student's success as a production craftsman. The students here would greatly benefit by a formal apprenticeship period of eight to twelve months following graduation. What is needed is a structured program, preferably one with some financial support, which would encourage professional growth for both the master and apprentice craftsman. There needs to be careful pairing of apprentices and master craftsmen. A central clearinghouse,through which interested master craftsmen and prospective apprentices could exchange resumes and other documentation of their work and goals, could be established.

There need to be specific program guidelines. A contract could be

developed which would require a signed agreement to the terms of apprenticeship regarding: length of time covered; use of space, equipment, and materials; studio responsibilities of both parties; financial responsibilities of both parties; and conditions for termination of the apprenticeship.

There needs to be financial support for such a program. A national program for craft apprenticeships could be established. It could collect funds from both federal and private sources, for distribution to needy applicants who complied with the above-mentioned program guidelines.

It is my observation that most students emerging from a two-year intensive training program have skills, enthusiasm, and debts. It would be essential in most cases for some financial support to be available, in order for the apprentice to meet basic survival needs during the apprenticeship period. The student would need funds with which to buy materials and, in some cases, would need travel funds to enable him to get to the apprenticeship facility.

There needs to be a plan to monitor and evaluate apprenticeships while in progress, and to follow the careers of graduates of the apprenticeship programs. One function of a national program for craft apprenticeships could be to collect and evaluate such reports. These could provide valuable information for revision and improvements in the program.

The crafts revival in America has brought about the development of numerous sources of instruction in craft techniques—a proliferation of schools, workshops, and books. The trend today is toward a more professional approach in this type of instruction. There is a rapidly increasing demand for career-oriented programs in production crafts. For example, groups of citizens who have previously been considered unemployable, due to physical or emotional handicaps or due to being retired, could become successfully self-employed production craftsmen if programs of training and apprenticeship were developed. We have unlimited human resources and a tremendous market for their skills. Let us work together to develop outstanding American craftsmen.

Ruth Gaynes is a weaver, and presently lives in Hartford, Connecticut.

Alternative Programs in High School

by David & Dale Zheutlin Sachs

Work in the Alternative Programs in the high schools of New Rochelle, Mamaroneck, and Scarsdale, New York, during the past six years has led us to some of the following conclusions about, and understandings of, the concept of apprenticeships in the arts. These opinions are formulated on a fact that alternative education has always emphasized—that in order to learn about anything in this world, the classroom is a necessary but not sufficient option. Certainly students need rigorous training in the classroom, with highly skilled and competent teachers, but their newfound knowledge must be reality-tested in the real world. Consequently, students in the three alternative programs cited above are encouraged to

plan their schedules so that they include not only the basics, but also the opportunity to work with real artists who are coping with real pressures.

The needs of high school students are many, and they include such mundane concerns as learning how to budget their time, how to arrange for transportation, and how to balance their own needs against those of others. Apprenticeships serve not only to give our students an in-depth exposure to the world of the artist, but also to accentuate all these concerns and to make them more real and tangible than any classroom might hope to do. Students need to learn how to deal with other people effectively, and the pressures of an apprenticeship help to make that happen. It is also clearly apparent that by their senior year in high school many students have the emotional and physical need to be unfettered by the constraints of a classroom. They are beginning, for the first time, to realize that they may need to develop a profession for themselves that will give them not only financial remuneration, but also emotional gratification. They feel the need to be doing something worthwhile for themselves and for others, and to be both physically and mentally involved in what they are doing. It is in response to these needs that the arts apprenticeship within alternative education can play an important role.

There are many artists in the Westchester area, and some of our students have had the opportunity to work on a full-time or part-time basis with them. The variety of offerings for these internships includes not only the possibility of working for one artist in his or her studio, but also the possibility of working at a local crafts community which includes: papermaking, weaving, printmaking, ceramics, and blacksmithing. It has been our experience that these internships often play a unique role in the students' process of individuation. Students gain surrogate parents and sometimes even surrogate homes. In addition, they often discover an increased desire to learn more techniques and skills due to their sudden realization that there is an enormous difference between a painting class and being a painter, or between a ceramics class and being a potter.

Alternative education began in the late 1960s in direct response to students' needs to be more directly involved in their own education. Initially this was perceived to be a way of humanizing the classroom. In fact, there are approximately 2,000 alternative schools throughout the United States today. The ones with which we have been involved seem to attract students who want more out of their education than the high school can offer, both in terms of what goes on within the classroom and what might take place outside of it. Changing perceptions is an individual process which, once begun, often results in unexpected outcomes. A direct result of having changed the teaching process—the interactions of students and teachers, the time constraints of school, and sometimes the physical location of the school—has been that both teachers and students alike come to realize that the classroom is and should be everywhere.

Our programs attract students who certainly are interested in learning well such traditional skills as reading, writing, and arithmetic, but in addition find that their classes occur in the evening and therefore they have time during the day to participate also in apprenticeships. This is

due to the underlying philosophies of the programs, which frequently dictate that schedules as well as people should be flexible. We do *not* feel that apprenticeships should take the place of formal classroom instruction. Usually, prerequisites are best learned prior to the apprenticeship experience. In addition, we have found that students need to interact with their peers, and that sometimes an apprenticeship can be a lonely proposition. Consequently, it is our feeling that apprenticeships should not be an alternative to education. They are and should be an important addition. Perhaps the words of one of our students about her apprenticeship would serve to illustrate this point. "My work in ceramics in school is inseparable from my work with a professional potter. I have been working as an apprentice in all aspects of the ceramics process. From technical aspects such as uses and firings of kilns, different bodies of clay, and the chemistry of glazes to experiments in proportion, perspective, and craftsmanship, I have been part of an artist's experience in dealing with galleries, preparations for shows, and special exhibits. I have followed the events connected with crafts in New York, have talked to other artists, and have become familiar with new techniques. I have learned so much about what makes pieces functional or decorative, what makes them crack, and how much they sell for."

The most difficult barriers which confront us in apprenticeships and the feasibility for a National Program for Craft Apprenticeships seem to us at least to be directly related. The only real barrier we have found has been the fact that sometimes it is hard to find local people who are willing and able to have apprentices. Consequently, our students have sometimes had to look elsewhere. It is with this in mind that a National Program for Craft Apprentices could be extremely useful. If a student knew what area he or she were looking for, some form of centralized information sharing could facilitate his or her search. In addition, if those artists who were looking for apprentices could spell out clearly, in advance, what they were looking for and what they could offer, it might save everyone precious time. Not only could this be of benefit to students who are hoping to become apprentices, but it might also be of benefit to artists who are interested in having apprentices. One of our students is presently in Vermont, working with a potter. It would be our assumption that there might be students in Vermont who would be interested in working in Westchester. It is to these needs that a National Program for Craft Apprentices could address itself.

One final thought is that there are many students these days who are not quite sure that college is where they want to be immediately after high school. Yet often they still want to continue their education. Perhaps a National Program for Craft Apprentices could facilitate this process as well.

Apprenticeships in the arts have been extremely important for all of our students who have been fortunate enough to have had such experiences. It is our hope that a National Program for Craft Apprentices could greatly increase this option for many of our other students.

David and Dale Zheutlin Sachs teach high school in New Rochelle, New York.

Apprenticeship in Professional Crafts at Monmouth College, New Jersey

by Carolyn M. Bloomer

Overview

Monmouth College is a small, private, coeducational college on the Jersey Shore, with an enrollment of approximately 2,000 full-time undergraduate students. The art department consists of seven full-time and three part-time faculty members, and a student enrollment of approximately 100 undergraduate art and art education majors. The Art curriculum is a traditional studio-oriented course of study, with concentrations offered in painting, sculpture, and ceramics.

Prior to the Fall of 1978, the course called Crafts was not required in order to complete an art major, and except for Ceramics, crafts were taught only within the rather general context of two courses: Crafts I and Crafts II. Course enrollments were handicapped by a prevailing academic view that crafts were peripheral fields. Hence, only a small number of students even qualified for the apprenticeship program that was initially proposed. Students who wished to explore a craft further, particularly as a career possibility, had few available resources and little support from the art department.

In this context, Apprenticeship in Professional Crafts was proposed and accepted as an experimental program for the three-week Winter Intersession period in January 1978. Among the materials developed for the apprenticeship program were the following:

1. Initial course proposal submitted to the Intersession Committee
2. Criteria for selection of participating craftspeople
3. Criteria for grading
4. Promotional material sent to crafts professionals
5. Reply form for crafts professionals
6. Promotional material directed to students
7. Listings posted for students
8. Course orientation and notebook outline given to apprentices; copy was also given to craftspersons
9. Student newspaper story.

Approximately thirty craftspeople in the New Jersey area were sent promotional material with a personal cover letter. Forty percent replied; all replies were positive and encouraging. About two-thirds of the respondents were willing and able to participate.

Of six firmly interested students, two were counseled into an alternative Intersession course dealing with textile design and marketing. Two other students were matched with craftspeople, but they were not permitted by the college to use their scholarship aid for the Intersession course and therefore were unable to participate. Two students were placed, and they completed their apprenticeships with great success.

Results

As a trial balloon, the apprenticeship experiment was successful from

many angles:
1. For the students, the experience was mind blowing. They took part in the day-to-day realities of making a living with a craft; they were able to observe an individual and integrated lifestyle; they acquired new skills and techniques; they gained insights important to their future career choices; and they acquired information about business procedures and studio organization.
2. To the crafts professionals the apprenticeship gave a deep sense of satisfaction with contributing to the growth of a younger person, and the benefits of free labor proved to be considerable in both apprenticeships completed.
3. The image of crafts has gained respectability within the department, among both students and faculty.
4. The college has been able to use the apprenticeship program in publicity and public relations material.

Postscript
1. Contacts made in the course of developing a pool of placement situations turned up unexpected career possibilities in addition to crafts *per se,* for example, commercial graphics and gallery management.
2. More flexibility in the timing of placements throughout the calendar year would better meet the needs of schedules of craftspeople as well as students.
3. Monmouth's new Bachelor of Fine Arts curriculum now includes a crafts requirement, as does the revised Bachelor of Arts curriculum. This will enhance enrollment in crafts courses and increase the number of students qualified for, and interested in, apprenticeships within the near future.

In light of these factors, apprenticeship is being redesigned as Apprenticeship in Professional Arts and Crafts, and approval is being sought from the College Curriculum Committee to incorporate the course into the regular curriculum. This will enable the college to make placements in additional areas and to be more flexible in scheduling apprenticeship periods. It will also secure realistic career-oriented experiences and counseling as integral resources in the education of art majors.

Course Proposal, 1977-1978 Intersession
APPRENTICESHIP IN PROFESSIONAL CRAFTS
Proposer: Carolyn M. Bloomer, Assistant Professor of Art/
Art Education

Course Objectives:
1. The student will expand his/her knowledge and skill with the chosen craft in a studio setting.
2. The student will become aware of working methods and career potentials in the chosen craft field.
3. The student will experience the integration of craft production with an individual lifestyle.

Prerequisites:
The student must have a background of course work or a demonstrated equivalent in the basic techniques of the craft chosen.

Course Outline:

1. During the summer and fall, professional craftspeople in the area will be selected and interviewed for their willingness to participate in the program. (See "Selection of Participating Craftspeople" for criteria.)

2. Students will be matched with craftspeople on the basis of:
- *a.* Student's background of basic knowledge and skill in the craft chosen
- *b.* Relationship of the craftsperson's situation to the student's career interests and objectives
- *c.* Interpersonal factors relative to a productive working relationship

3. An initial orientation meeting involving all participants will clarify objective and desired outcomes held in common among the group, as well as promote discussion of the collective concerns of professional craftspeople.

4. Students and craftspersons will arrange their own working schedules on the basis of twenty-five hours per week. A total of seventy-five hours will be considered equivalent to a semester's laboratory work in a three-credit art studio course.

5. The Art Faculty Coordinator will make field visits: three or four visits during the apprenticeship period to each student and craftsperson. The purpose of these visits will be to:
- *a.* Monitor and evaluate the progress of the student
- *b.* Assist in building a productive working relationship between craftsperson and student
- *c.* Clarify objectives and goals in a continuing fashion
- *d.* Facilitate the solving of problems that may arise

6. The student will maintain both a journal and a notebook during the course of the apprenticeship and will submit these to the Art Faculty Coordinator at the end of Intersession. A final conference will be held between the student and the Art Professor. Required reading will include *The Craftsman's Survival Manual* by George and Nancy Wettlaufer (Englewood Cliffs, New Jersey, Prentice-Hall Inc., 1974).

7. A final conference will be held between the Art Professor and the craftsperson to assess the student's performance and to review and evaluate the apprenticeship experience.

Course Proposal, 1977-1978 Intersession

APPRENTICESHIP IN PROFESSIONAL CRAFTS

Proposer: Carolyn M. Bloomer, Assistant Professor of Art/
Art Education

SELECTION OF PARTICIPATING CRAFTSPEOPLE

Selection of participating craftspeople will be based on the following:

1. A record of ongoing professionalism in quality of work, as evidenced by:

a. A high level of continuous creative growth and development in work produced
b. The relation of the work to contemporary trends in the crafts field
c. A record of acceptance into professional juried exhibitions and/or invitational shows sponsored by museums and galleries; prizes and honors; jurying activity
d. Established sales through the studio, galleries, and/or retail outlets maintaining high standards in craft items
e. Length of time in the field (minimum of three years)
f. Educational background

2. A record as a responsible professional in the crafts field, as evidenced by:
a. Membership in professional crafts organizations
b. Active participation in professional crafts organizations
c. Participation in public relations activities enhancing the image of professional craftspeople (press, television appearances, lecture-demonstrations, and so forth)
d. Contributions to, appearances in, or work reviewed by professional publications
e. Teaching experience
f. A helping attitude toward young craftspeople

3. Commitment to making a full- or part-time living through crafts production, as evidenced by:
a. An established and continuously productive studio
b. An organized method of recordkeeping in relation to design and production methods, cost-accounting, tax status, insurance, and so forth.

Course Proposal, 1977-1978 Intersession
APPRENTICESHIP IN PROFESSIONAL CRAFTS
Proposer: Carolyn M. Bloomer, Assistant Professor of Art/Art Education

CRITERIA FOR GRADING

The student's grade for the course will be based on the following:

1. On-site observations made by the Art Faculty Coordinator. Three or four field visits will be made to each student during the apprenticeship period.

2. Student notebook

During the course of the apprenticeship, the student will collect the following information about methods used by the craftsperson to deal with the following career-related concerns:
a. A description of the studio set-up and organization, including types and uses of equipment and supplies and methods of production.
b. Use of various resources and publications in the field (books, periodicals, workshops, and so forth).
c. A description of recordkeeping systems: cost-accounting for production and sales; special income tax procedures; handling problems of insurance and financing; taking and filling orders.

d. A description of the sales methods used by the craftsperson, including their advantages and disadvantages. This includes the logistics of such things as entering shows and exhibitions, methods of display, use of retail outlets, promotion and advertising, and packing and shipping.
e. The resources and benefits of various professional organizations and contacts with other craftspeople.
f. Types of public relations, press, and publicity.

In relation to the notebook, the following will be assigned as required reading, to be completed either prior to the apprenticeship period or during the first week:

The Craftsman's Survival Manual, by George and Nancy Wettlaufer (Englewood Cliffs, New Jersey, Prentice-Hall Inc., 1974)

3. Student journal
An informal, ongoing, and free-wheeling visual/verbal diary of observations and activities during the apprenticeship.
4. Final conference with the student, having as its focus the student's self-evaluation of the experience.
5. Final conference with the craftsperson, having as its focus an evaluation of the student's performance.

Carolyn Bloomer teaches in the art education department of Monmouth College, West Long Branch, New Jersey.

Ceramic Apprenticeship Program in Berea College

by Walter Hyleck

The association of a liberal arts education and practical work skills had long been an established fact at Berea College, Berea, Kentucky, when the Ceramic Apprenticeship Program began in the fall of 1970. Soon after the college was founded, a program of student labor was implemented as a means of providing students with part of the money necessary to keep them in school, as well as providing a small community with a labor force for the many services necessary.

In 1970 the Student Craft Industries had been operating for fifty years. Although students were learning the essential trade skills needed to do everything from building fine furniture to doing laboratory tests in the hospital, the objective was industrial efficiency rather than development of crafts skills.

Within Berea's student labor program, all students are required to work ten to fifteen hours per week at a job of their choice. The Ceramic Apprenticeship Program is a composite of the student labor and the apprenticeship concepts. It offers fifteen student positions for each term, and six full-time summer positions to those students who have demonstrated their ability during the regular terms. These students are appren-

ticed to a staff of three potters: the director, the resident potter, and the graduate apprentice. The director of the program, although trained as a potter, is primarily a teacher and an administrator. The director has no production responsibility, but he is chiefly responsible for maintaining the philosophical direction of the program within the college organization. The resident potter assists the director in the day-to-day operation and guidance of apprentices, but he is chiefly involved with his own production. The resident is dependent upon his production for approximately eighty-five percent of his income. The graduate apprentice, too, is dependent upon individual production for income. In service to the program and as a guide for the student apprentices, the graduate assumes primary responsibility for kiln scheduling and kiln training. Due to the scale of the organization, there is a division of staff responsibility. This, however, is a structural division and does not prevent staff from giving assistance to apprentices as needed.

New apprentices are encouraged to join the program as early as possible in their college careers. Freshmen and sophomore apprentices are common. During their first term they must take a basic course in clay skills, which is specifically aimed at studio production. Outside class time is spent developing these skills, and labor time is spent applying them. At the end of the term the apprentice, the director, and the resident potter evaluate the apprentice's growth and attitude development. It is then determined whether or not all factors indicate a commitment to an apprenticeship. At the end of each successive fall term, a similar evaluation takes place to ascertain growth and specific areas in which the program might better assist the individual. Apprentices may leave the program at any time but while they remain, they must realize they have a shared responsibility in the growth of all potters working in the studio and in the overall success of the program.

The director and resident potter each pursue their own work, characterized by their personal styles and interpretations of formal elements. The program itself, however, has a collective aesthetic which is determined by the collaborative efforts of these two craftsmen. I am not convinced that this is the best solution, but for now it seems the most workable. The director and resident potter each provide object examples for specific functional problems. Apprentices are permitted to select either example as a copy-object for developing basic skills. The apprentice who has acquired these skills is encouraged to continue on and to present his own solution to the formal problem. This, along with the cross-teaching by the director and resident, gives what amounts to a collective aesthetic.

Berea College has its own retail, wholesale, and mail order outlets. With these outlets the program works toward one of its main objectives —self-sufficiency. Apprentices work through the entire experience of the craftsman, from selection of raw materials to bookkeeping and sales.

Thoughts on Berea's Ceramic Apprenticeship Program

The Ceramic Apprenticeship Program (CAP) considers the development of a sound attitude as basic to the continuing growth of a craftsman.

The CAP promotes the discipline essential to the production studio. This discipline is different from that of the academic studio, the factory, and in some cases the artist's studio.

The CAP assumes that the production craftsman is both an artist and a technician; a sentient creature and a practical businessperson. An apprenticeship education will take all of these areas into consideration.

The CAP assumes it is neither appropriate nor advantageous to expedite a craft education through the division of related jobs into categories of greater and lesser importance. All functions of the craftsman are important, and stereotypes of menial vs. creative are basically counterproductive.

The CAP is an institutionalized apprenticeship, so it has a structure far more cumbersome than the direct relationship between craftsman and apprentice.

Apprenticeship education is very costly in terms of both teaching and supervisory time. Since time is what schools have to spend on education, why are more schools not involved in apprenticeship education?

Walter Hyleck is a teacher at Berea College, Berea, Kentucky.

Apprenticeship Study in Visual Arts at the State University of New York, Purchase, New York

by Robert H. Gray

During the past 60 years, our society has learned to take crisis for granted and rush off to do something about it. In the process, we have become curiously adept at dividing any issue into its parts so that we might better analyze the pieces and more effectively hurry to a resolution. The result has been an unimagined advance in knowledge, but at the same time, this revolution in knowledge has changed the character and nature of our lives.

Today there is a new kind of crisis that defies analysis. The grave social and economic issues of our time are real enough, but what troubles us today is that we are somehow no longer real. In changing what we know, we have changed how we know. In altering knowledge, we have altered ourselves, revealing the crucial flaw at the heart of contemporary society—the realization that knowledge has somehow come loose from the system of distribution, and we can no longer distinguish between the authority of the mind and the power of the institution. As a result, there has probably never been a time when the general disillusionment has been as deep as it is today. Where there had been confidence and imagination there is now doubt and withdrawal; an inability to act, and most serious of all, to imagine.

There has never been a greater need for imagination, yet the current economic and social issues in our society are being used as an excuse to restrain the only human realizer—imagination. There has never been a greater need for creativity, but society has now made the artist into a collective representation—the model of creativity. In an age of management and systems, we have forgotten that the celebration of individuality through art cannot serve the function of reconciling the individual with social unity if creativity has been packaged to begin with. The consequences of the new crisis portend a grave future. Nowhere is this new impoverishment of the human condition more evident and far-reaching than in the academic community, and nowhere is the disillusionment any deeper than it is in the art school. Those of us attending this conference on apprenticeship in art refuse to accept these consequences, and we are seeking the opportunity to develop and share new alternatives.

For some of us here today, the art school seems to be the only ground upon which we can begin to test new alternatives. For others, the art school is the model of villainy—an agency that is *au courant* with the force; an institution with insatiable hunger, eager to ingest any and all aspects of the "out there" world that represent evolution hostile to institutional survival. I suggest that both are extravagant prescriptions. The fact is that we must each begin where we are, and we must begin now. We must begin by keeping in mind that the good and bad institution is a consequence and not a cause of the crisis. When two blacksmiths talk beside a forge in Kentucky, or when two painters talk in a studio at the Rhode Island School of Design, there are distinguishing initiations, reductive basics, and required beliefs. It is characteristic of the problem that institutionalization of a group, an inquiry, or even a single person occurs so rapidly today that any reacting premise soon becomes a contradiction. We now carry our institutions in our minds; they exist everywhere and for everyone whether we like their existence or not.

In this sense, we can see that many alternatives are already being tested or proposed. There is a tendency in each to suggest that education is somehow contained in the curriculum, which is to say that the game of chess is contained in the chess pieces. One point of view that is gaining a wide audience holds that we must return to the basics, which seems to mean reinstating the core curriculum. Some educators insist that education must be more pragmatic, which I believe means more connected to what is called the real world. There is also support for the notion that we should "de-school" society and equal enthusiasm for the plan to extend formal education throughout all the years of our lives. There is an element of truth in each of the many prescriptions available today; but none of them goes far enough, and each ends where it begins—a further abstraction within which experience remains separated into its parts so that the whole cannot be known. This conference is devoted to what may prove to be yet another abstraction—the concept of apprenticeship in art, education that was originally based upon someone undertaking something, literally, between the hands. Apprenticeship has now grown to mean any number of things. It can mean a return to ancestral purity in which a devotion to craft can provide an escape from the tensions in which creation is possible. It can mean entrance to gainful employment

which in itself can offer little more than the existing dilemmas of an empty livelihood. Hopefully, though, it will grow to mean an education that once again provides a relationship between the knower and the known—a shared relationship that is intimate with meaning and endowed with reason and dignity.

The Apprenticeship Program at Purchase

Here at Purchase we are attempting to develop an apprenticeship method of study in which students and artists work together as artists. Our purpose is to provide the atmosphere of conviction found in the artist's studio, but impossible to provide in a classroom. It is an atmosphere that is difficult to rationalize and standardize, and is dependent upon the authority of each artist who has come to make rather than profess. In this way, the student has the opportunity to work beside, observe, and learn from the whole experience—the artist at work.

The management and survival of apprenticeship study at Purchase is dependent upon our ability to obtain the commissions necessary to bring the artists to our studios and workshops. This has been a deliberate part of our planning in response to the fiscal uncertainties which threaten the future of any school. We have approached these problems with a positive attitude, and in doing so have discovered advantages rather than obstacles. It is in this overall sense that we say that the Apprenticeship Program is founded upon three assumptions:

1. That the best education for an art student must involve working with artists who come to the school to make art rather than profess art.

2. That most areas in an art program can function as a community in which all elements—the students, the arts, the schools, and society—gain greater benefits than otherwise possible.

3. That what we do and make in an art school has actual value and can produce income, which in turn can help to offset our expenses, while providing jobs for artists, and art and services throughout society.

Based upon these assumptions, and because the concept is new to us, we have developed the Apprenticeship Program as an addition to our traditional four-year program. It is a practicing workshop for professional artists and art students. The resulting new program has multiple goals:

1. *For students.* The regular program enriches the educational opportunities for those art students seeking a visual arts education through a traditional art curriculum, while the Apprenticeship Program aligns professional training in the visual arts with the authority of the artist in contemporary society.

2. *For artists.* The program creates a continuous source of jobs and income for artists. Further, it provides them with access to artistic facilities and technology for the creation, fabrication, and execution of their work.

3. *For society.* The program yields art and services for society as a whole.

4. *For the art school.* The program provides a new opportunity for financial stability (a significant part of the Apprenticeship Program is run on an income-producing basis) for the art school.

Methodology of the New Program

The new program provides three curricular options for the visual arts student. There is a traditional program of studio disciplines; a crafts workshop program and an Apprenticeship Program. The students at Purchase, therefore, have the opportunity to move through school at their own individual pace and find the level of artistic involvement that best suits them.

1. The Traditional Programs of Studio Disciplines

Within this option, the student is exposed to studio classroom work in the Visual Arts, plus strong liberal arts education at Purchase. We believe that the Liberal Arts Program has special significance for the artists today, for it provides an understanding of society and culture. In addition to visual arts and liberal arts studies, we offer unique opportunities to pursue special interarts programs between visual arts and the schools of music, theater, and dance at Purchase.

2. The Craft Workshop Program

The emphasis in the workshop program is on the technical skills needed to fabricate or execute artwork. This training increases our students' vocational potential, as well as preparing them for advanced professional work as apprentices. Students are required to demonstrate professional capability in these workshops before seeking admission into the Apprenticeship Program.

3. The Apprenticeship Program

While maintaining institutional continuity through a permanent faculty of artist-teachers, the Apprenticeship Program brings to the school practicing artists and professional technicians who work in university facilities on projects and commissions. Students have the opportunity of serving as assistants to the artists, or as members of design teams in the designers' offices. Commissions are executed here as part of the educational program by major artists and technicians, and students with demonstrated skill participate in executing these commissions. Students have both the opportunity of helping with the work of leading artists and of working with the artists in relation to the students' personal work.

Robert Gray is presently Dean of the Art School, University of California, Los Angeles, California.

Program in Artisanry, Boston University

by Neil Hoffman

Boston University's Program in Artisanry was established in January 1975 for the preparation of designers/craftsmen. The program of study is designed primarily to prepare craftsmen to become knowledgeable proprietors of their own small businesses. Intensive studio concentration, beginning in the first year of study, is at the core of the program. Major concentrations are offered in Ceramics (pottery), Metals (jewelry), raising and forging), Textiles (weaving, dyeing and printing, tapestry), and Wood (furniture), as well as in courses in musical stringed instruments. The degree curriculum has five major aspects: liberal arts (26%),

studio major (31%), art history (11%), studio and open electives (25%), and small business management (7%). Criteria for admission to the degree program include: academic background, Scholastic Aptitude Test (SAT) scores, recommendations, portfolio preparation, and where possible a personal interview. The portfolio (fifteen to twenty slides of current work) typically includes drawing and design examples; however, considerable strength in the studio major is expected.

In addition, the Program in Artisanry offers a Certificate of Mastery program, a nondegree option which is individually structured to the student's specific needs. Admission to this program is highly selective and is dependent solely upon a portfolio evaluation. The certificate program is built around intensive studio work, with the student taking additional courses, upon advisement—courses in aesthetics, design, drawing, art history, and small business management. Since the program is performance based, evaluation of the student's work is made every semester by a faculty committee. The purpose of this mastery review is to assist the student with the development of his or her goals as a craftsman, to recommend avenues for improvement, and to review the student's progress toward certification. Upon verification by the faculty advisors that the Certificate of Mastery candidate has completed all competency requirements, the student submits a proposal for a body of work to be executed in the subsequent two semesters. Once completed and approved by the mastery committee, the work is scheduled for final exhibition and jury. Three jurors selected from the nationwide professional craft community determine the awarding of the Certificate of Mastery.

The Program in Artisanry has met with remarkable success since its inception. In January 1975, 30 degree students enrolled within six weeks of the first public announcement of the program. This number has since jumped to 128 majors. The program has attracted top quality, mature students (average age, 23) with considerable prior craft experience and most with prior college education (77%). The average age of the Certificate of Mastery students is 28. Many of these students have degrees or other life experiences, for example, apprenticeships after graduating from high school. The students tend to have a clear sense of purpose, with most stating professionalism and business emphasis as the reason for attending Boston University. Both reasons reflect a belief that the ability for the Artisanry graduates to earn a livelihood depends not only on the high quality of their work, but also on their ability to make the transition from an educational environment to the business world. To this end, the faculty have been very carefully selected. All are professional craftsmen; however, special attention has been given to hiring those with experience as proprietors of their businesses. This practical experience is viewed as central to the purpose of the program. To further provide role models for the students, the majority of the faculty maintain their own studios adjacent to the major studios.

In addition to the business instruction that occurs as part of the studio experience, two courses in small business management are offered. These courses deal with principles of sound business management, particularly as they relate to self-employed craftsmen. They include the following topics: organization, taxation, insurance, produc-

tion, scheduling, pricing, marketing, accounting, and inventory. The courses emphasize a case-study approach, with the expectation that each student will prepare his/her own business plan. A third course, a seminar for seniors, investigates wholesale and retail outlets, galleries, supply houses, fairs and exhibitions, with special emphasis placed on the marketing and selling, pricing practices, contractual arrangements, and organizational structure particular to each. On-site pricing exercises and gallery visitations, as well as meetings with shop/gallery owners, lawyers, bankers, Small Business Administration representatives, and so forth, are central to the course. Each student is also expected to prepare a photographic portfolio and a resume.

Germane to the Program in Artisanry is the need to establish external apprenticeship, residency, or internship experiences as an integral part of the undergraduate curriculum, and to develop practical experiences for the graduates. As indicated previously, the program emphasizes small business management. However, the university setting tends to shelter students from some of the practical realities of studio operation. It is one thing to understand principles of cash flow; it can be quite another to establish work habits to complete a $2,000 tapestry on schedule, collect the fee, pay for the next shipment of materials, and so forth. The goal to prepare self-sustaining craftsmen is dependent upon the ability of the graduates to apply business concepts to the real life situation, and to obtain the necessary capital to establish businesses. Unlike other professionals, craftsmen have few opportunities for entry level positions where they can gain practical experience, nor do they have the income potential to justify high loans for start-up costs.

While exploring the role of apprenticeships in crafts education as a separate entity, it would seem most appropriate to investigate ways in which professional craftsmen and apprenticeships can interface with crafts programs in academia. These activities, with their unique characteristics, have the potential to be mutually supportive. Given clarity of purpose, definition of roles and responsibility, and proper administration, the development of a national program for craft apprenticeship is not only feasible, but also most desirable as an educational alternative supportive of existing professional craft schools in America.

Neil Hoffman is the Director of the Otis Institute of Art, Los Angeles, California.

Apprenticeships in Academic Institutions

by Arline M. Fisch

Until very recently, apprenticeship programs for people wishing artistic and technical training in the traditional craft media had virtually disappeared in this country. In their places, colleges and universities began to assume the role of educating the artist; as a result, a broad spectrum of training given by a more or less professionally involved staff is offered in a vast number of academic institutions. There are economic advantages to this system, since schools generally have funds

available for the support of professional artists who are willing to teach, as well as for the development of high cost workshop facilities. Schools also have the means to develop and administer an organized course of study which guarantees a basic level of accomplishment.

There are, unfortunately, several serious disadvantages to college level instruction for artists in all fields. Some of these disadvantages have become especially troublesome to the rapidly expanding craft media. For instance:

1. Only students who qualify academically are eligible for instruction.

2. Art students must diversify their programs to meet liberal arts and general college requirements, some of which may be totally irrelevant.

3. Serious concentration in a single area or material is not considered desirable in many undergraduate programs.

4. Graduate schools have almost become a necessary step in the pursuit of advanced training, which again requires academic qualification and irrelevant procedures.

5. The cost of training is borne entirely by the student, with little opportunity for partial self-support through work in the chosen discipline.

6. The only exposure to professional life is through teachers who are artists, rather than through extended contact with full-time artists who earn their living by studio production.

It is not realistic to suggest that academic institutions are going to abandon their well-established programs in favor of a totally different concept of arts education. It is increasingly apparent that a wide variety of alternative educational opportunities for training in the crafts are developing at the community level, in response to the expressed needs of students who are not degree oriented. Some of these alternative plans are modifications of the apprenticeship concept. An investigation into possible ways of expanding university curricula to include some type of in-studio experience might well produce significant innovations, especially for the next generation of craftspeople, whose source of earning potential will have shifted from teaching to production.

There will always be a large number of young people who will want to attend colleges and universities for the broad education they have to offer. These young people, however, do not necessarily wish to exclude or to postpone their creative and technical development until their academic studies are concluded. A combination of university training and workshop experience is certainly feasible, although it might more properly be termed *internship* rather than *apprenticeship*. By definition, an intern is "an advanced student gaining practical experience under supervision" (Webster), while an apprentice is a novice, "a person under the care of a skilled master for the purpose of learning a trade or profession" (Webster). Internships are generally arrangements in which already trained students are placed into functional situations for the purpose of acquiring specific information and skills which are best learned in actual practice. The intern system is most widely used by the medical profession, but it also exists in a number of other areas where specialized, on-the-job training is necessary, for example, in academic and arts administration, museum curatorial work, and in opera and theater com-

pany training. This system has great potential as a means for the development of artists, since it can provide direct experience with a role model, as well as practical training in all aspects of studio operation.

There are many difficulties to be overcome in the development of a viable internship program which is beneficial to all parties. The master craftsperson must be willing and able to instruct the student in all aspects of his work, but he must do this within the context of his regular studio production. Payment must be made to the master for his time and expertise in order to insure that his full participation will not damage his earning capacity. Most importantly, the master must be carefully selected; he must be instructed with regard to his responsibilities, and be subject to periodic evaluation. The academic institution must be responsible for the administration of the program, the selection of appropriate masters and students, and the essential supervision and evaluation. Ultimately, the institution may also have to contribute to the financial needs of the master. Students selected to participate in internship programs must understand prior to the start of the internship period, what is expected of them in terms of hours, responsibilities, and accomplishment. The optimum time needed for the internship experience must also be determined.

PLAN A Internship as a work/study course for academic credit; offered as an optional feature of a degree program.

This system is already in use at several undergraduate colleges, but in most cases is not supervised directly by a faculty member and has no specified program required of the master. The cost is borne entirely by the student, and there is rarely any remuneration to the master. This nonpayment to the master can cause financial hardship and result in a general lack of enthusiasm for participation in continuing internships.

In areas where sufficient workshop spaces are available (within reasonable proximity to the school), work/study courses could become a valuable addition to an academic program. Students placed in workshops could be supervised directly by a faculty person, who would also be responsible for holding weekly seminars with the entire intern group as a means of sharing experiences and problems. Such arrangements are quite common for students learning to be teachers; they must practice-teach in regular classroom situations in community schools. It is important that a reasonable honorarium be provided to the master by the academic institution, perhaps by offering a part-time lecture position that would be divided among the participating masters. It must also be clear, in advance of the actual work period, exactly what the student can expect to learn and to accomplish. Since this is primarily an instructional program, there would be no wages paid to the student except for any of the extra work he might be asked to do outside of the stated expectations. The student's progress during the work/study period should be evaluated jointly by the master and the faculty supervisor, in consultation with the student.

This plan is definitely a cooperative venture between master and school, with the school bearing the primary responsibility.

PLAN B Internship as an adjunct program of a pre- or post-graduate year of work at a standard wage.

Under this system, opportunities for internship would be researched by the academic institution and selected on the basis of quality and learning potential. The student would contract to work as an employee/trainee in the shop of a master; the location of the shop, in relation to the school, would have no significance. Working arrangements would be carefully outlined and defined in detail in the contract. Supervision would be provided by the academic institution in the form of periodic visitations by, and consultations of, a faculty member with both the master and the intern. Since wages are to be paid to the student in return for work produced in the shop, no other financial arrangements need to be made for the total work period. However, a briefing session would be conducted at the start of each program, at the invitation of the school and with the expenses covered by the school. A final evaluation report for each intern would be prepared by the faculty supervisor in consultation with the master and the student.

This plan is more of an in-depth exposure and learning experience, because it allows for a full-time commitment over a nine-month period. The student is fully immersed in the work of the master's studio and has ample opportunity to observe and participate in all aspects of the master's professional life. The master is able to benefit from the prior knowledge of the student, as well as from his increasing technical competence. There is less of a financial burden imposed on the master, since he actually employs the intern for specific work assignments, and the student is able to achieve minimal self-support throughout the internship period.

The academic institution becomes an active partner in the internship by providing support services from its own educational budget. These services include: selection of master craftspeople; selection and placement of interns; supervision of the contract and details of the specific arrangements; assistance to both master and intern in solving work problems; responsibility for maintenance of each contract through direct supervision; and periodic and final evaluation to satisfy academic requirements for degree programs. Academic credits for a degree would be agreed to in advance, and would be awarded following a final review of the work accomplished during the internship.

While many variations of the two plans discussed are possible, there are also other approaches to the concepts of internship and apprenticeship which can be taken that would allow for programs which could function entirely within the physical structure of the academic institution.

1. Establishment of an actual production studio operated for the benefit of the school. This would have the advantage of providing a controlled environment under the direct supervision of the academic faculty (for example, Berea College, Kentucky).

2. Provision for artists in residence using student assistants. This might be of maximum advantage to the artist in providing him with cost-free facilities and helpers. It would also give a greater number of students the opportunity to observe a master at work, while a few selected students would actually assist in the work (for example, State University of New York/Purchase, New York).

While these schemes go well beyond the usual academic, classroom type of education, they do not provide the broadening experience of real-life situations. These are almost always lacking in the academic environment, and it is this gap which needs filling through innovative internship programs.

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A Journeyman's Apprenticeship

by Malcolm Wright

Many craftspeople have encountered problems in taking on an apprentice. As a result they choose to work alone, leaving few opportunities open for potential apprentices.

I suggest that there are two main reasons for the problem. First, dedication, and second, money. Both reasons lead me to favor support for a journeyman's apprenticeship, rather than a beginning apprenticeship. True, most of us would prefer not to have to break habits the apprentice learned from others, but the beginning and intermediate student is more efficiently taught in a group, and the one-on-one effort involved in an apprenticeship is better spent on an advanced student. The advanced student has made the commitment to a craft, and may have some idea of the realities.

Presumably the advanced student will have developed an idea about the craft and will seek out a master whom he can respect. If so, as an apprentice he will be willing to learn a new way. The problem then is how to choose a master or an apprentice, or how to test that dedication and respect. Success or failure hinges on this choice. A two-to-ten-day trial period should provide the answer to both parties, if both sides probe deeply enough. An equal period apart after the trial period, to contemplate a year together, should make the answer very clear.

The second problem is money. The master/student relationship is not well understood in this country, but the employer/employee relationship is. If an atmosphere of personal exploration and learning is mixed with the employer/employee relationship, I believe a journeyman apprentice situation can be created. This situation would provide the apprentice with production experience not available in schools, with time to develop his own line or approach, and with the chance to try his own line in the marketplace or at local fairs.

It might work something like this:

For one year the apprentice is paid the minimum wage for 30 hrs/wk and is free to work on his own for 20 hrs/wk or roughly 6 days at 8 hrs/day. Many craftsmen object to paying an apprentice anything. However, he will not get rich at $2.50/hr. x 30 hrs x 50 wks, or $3,750. Rent, food, and transportation will not allow for any luxury, and if the apprentice can take pride in his contribution to the studio production, that is a plus. The apprentice would help in all chores in the studio and

would learn and then produce a production line designed by the master to his own standard and sold under the studio name. Obviously, for the first 3 months it is a losing operation; for the next 3-6 months it becomes a break-even situation, and in the last 3 months of a 9-12 month period, the master should make up for the earlier losses. The idea here is that as an employer you can easily say, "Throw it away, it is not up to standard." The employer is hurt financially to do this, but the employee's ego is preserved. (In a free exchange system, the apprentice's ego is injured when the master says it isn't good enough, but the master stands free.)

For the first 6 months the apprentice's 20 hours should be spent developing clay bodies, glazes, firing techniques, and most of all, forms to try in the market, with assistance and guidance from the master. This includes developing a balanced line, photographing the line, choosing and applying to fairs, developing display, pricing, and so forth. Then, for the next 3-6 months, the apprentice should try it out at the retail fairs, and develop and change it all to suit. The apprentice should pay all costs for materials consumed.

Under such a system, the master should come out about even financially. The apprentice produces his own wage, and the master receives chores in exchange for the learning experience. The master should be compensated in some way for setting up a new business and helping another craftsman on the way. The one-on-one time spent helping the apprentice should average about ½ hour a day, plus of course the normal conversation which is part of the working cycle.

If the apprentice shows signs that he feels he's being ripped off, the opposite is most likely true (the master is being ripped off), the working atmosphere will have deteriorated, and it is time to start over. If, however, after a year, both parties are happy, a new agreement can be worked out and a new kind of partnership can be formed.

In conclusion, I am concerned with the failure rate of New England craftsmen and-women. A large number of studios are set up each year, and a large number close down. The number of new studios which continue in business for more than one or two years is small. The question is "Why?" I would like to suggest that many of the failures have to do with inadequate preparation, little idea of what needs to be accomplished, and lack of standards against which to measure a product—not a lack of good design ideas. I think a sound system for apprentice training should fill the need for experience and produce new professionals. We all know there is lots of room for new quality producers.

Malcolm Wright is a potter. He lives in Marlboro, Vermont.

Apprenticeship and the Workplace

by Ronald Hayes Pearson

A craft production shop is a unique enterprise, dependent to a large degree on skilled labor. In the United States the skilled worker must be

trained on the premises, for there is virtually no pool of experienced persons upon which to draw. Applicants for training overwhelmingly come from the university system, and are likely to have had two to six years of craft education. These students are familiar with various techniques and processes, but very few are looking for long-term employment in someone else's shop. They need and seek an opportunity to gain—under knowledgeable supervision—practical work and production experience, and an insight into the realities of the workshop.

An increasing number of applicants are coming from the community in which the craftsman resides. These applicants will be unskilled for the job they seek, though educational background can vary tremendously. They will often be looking for a job with long-term employment potential and are quite likely to have had several years of general work experience. They will require a complete training program.

The first group—the university students—are, in fact, serving an internship to perfect and develop skills under the watchful eye of the master and to expand upon knowledge already acquired. The second group—those unskilled and untrained in the craft—need to learn from the beginning and are essentially serving an apprenticeship.

In each of these learning situations, the burden to the master, both in terms of his time and money, is considerable. A return upon this investment cannot be realized immediately.

In the production workshop, employees must be compensated at or above the minimum wage, as any form of apprenticeship is employment. The craftsman operates a profit-oriented business which means that each employed individual must be at, or eventually reach and surpass, an economic break-even point. This point is reached when in a given period a person's production in dollars equals the cost of the products produced in that period. Specifically, this means that wholesale product values balance the expenditures, which are: a) wages, b) wage-related costs, i.e. social security, workmen's compensation, unemployment insurance, c) worker benefits in medical and pension plans, d) material costs, e) overhead, f) commissions, and g) a percentage for profit.

These are the basic and realistic facts of training for employment. Yet there is another area of major proportion that can easily be overlooked, and that is the time involved in instruction and the student material and overhead costs. Time is the largest single investment of a training program—not only time given by the master, but also the considerable involvement of shop personnel who are receiving a salary from the business while performing the task of training the student. The student-to-teacher ratio can be impressive: always one-to-one, though sometimes one-to-four or six or eight.

Internship and apprenticeship represent a major investment for a production craftsman. They could easily be considered impractical, particularly if capital is not available to cover the initial training period, and if trainees do not stay on long enough to earn back the cost of their training for the business. There is a basic need for training programs both on behalf of the production workshop and the present educational system. Help is sometimes available through CETA funding for the employment

and training of unemployed persons. The National Endowment for the Arts offers a limited number of apprenticeship grants for talanted students. But the need to place interns and apprentices far exceeds the opportunities currently available.

The long range value of both internship and apprenticeship depends upon several factors: a) the caliber of the workshop, b) the quality of the training program, c) the expertise of the instructors, d) the length of the training program, and e) the attitude and ability of the recipient. There is no centralized list of workshops able and willing to take on trainees, no standards to judge the competency of instruction, no guidelines for content of the instructional program, and no method for evaluating results. It seems evident that these factors urgently need attention.

There have been about thirty-five inexperienced people who have come to work with us in the thirty years I have had a production metal workshop. The shortest time period was one day and the longest, ten years (we are still working together). The norm has been about two years, which is what I have asked an applicant to plan on as a minimum. (Now, however, I will raise that to three years.) Each person, after training, makes a total piece rather than doing just one operation, such as buffing. Thus it takes a person longer to reach a satisfactory level of quality production, but the finished work is better done and the shop atmosphere is much happier.

The people who have worked with us fall into two general categories: those with a university craft education—interns, and those with no prior interest or special knowledge of metal working—apprentices. The interns generally stay on for a shorter period of time, although two stayed about nine years, while each was building up a business of his own.

All the interns have sought practical workshop experience in preparation for careers as craftsmen or as teachers. Generalizations are not always true, but we have found more often than not that interns have a broad knowledge of metal, are secure in this knowledge, eager to learn—particularly the so-called "tricks of the trade," can problem-solve, and are alert, inquisitive and appreciative. They are also often quickly bored by repetitive work and slow to realize that this is one way to refine skills and to develop positive work habits and to attain high standards. Boredom can lead to impatience and a desire to move on before absorbing the full benefit of the experience. Those who stay long enough usually discover that at some point all seems to come together in a way that decidedly strengthens the individual.

The apprentices are quick and eager to learn, though the training period is necessarily longer and confidence-building may be necessary. The work is, for them, a new and unusual experience and as skills develop excitement builds. They produce exceptionally well, are not so easily bored, and are often willing to stay with the job. (A few have set up benches at home to do their own work. One plans to enter a craft school this fall, to expand on her knowledge.) For the craftsman located in a small community where there are limited employment opportunities, the hiring of area residents results in a strengthening of one's social and economic ties with that community. CETA funds, available to qualified training programs, provide for half the salary for as long as one year.

It is my opinion, based on our experience, that our needs are best served at this time by employing and training residents of our community, with CETA assistance. This is not necessarily the ideal solution. If aid, in one form or another, were available to us we would prefer to include university craft-educated students in our training program, for they do bring special knowledge and interest into the workshop.

Our training program at present is based on a forty-hour week and lasts six months, during which the apprentices (we take two at a time) are in a school situation and are not involved with shop production. In the second six months, apprentices are gradually brought into the production schedule by assisting others and attempting to do some of the less demanding pieces. There are nine people in the shop when we are at full strength. If two are apprentices then 22% of our work force is non-productive and 78% of the group is involved in training, in addition to regular assignments. This is a difficult situation for a small business to support, though not, I believe, unique among production workshops.

The record of cost of training and value of production in our workshop provides evidence of the problems faced by craftsmen who elect to train apprentices. It is a graphic picture of a training program which, while successful for the involved apprentices, was hardly self-supporting from a business point of view.

How many interns and apprentices can be absorbed into existing craft workshops? Can the number of places be increased by making more grants and funds available? Should universities consider internships an extended part of the educational process and therefore contract with individual craftsmen and with production workshops to reserve or create positions for their students? Should production facilities be established for the express purpose of creating positions for students? Can industry become involved in the education of craftsmen by taking interns and apprentices into their structure? Can the CETA programs be expanded to broaden their scope?

It is not realistic to expect opportunities for interns and apprentices to increase rapidly. The financial strain of providing training while paying a minimum wage is a heavy burden for the craftsman. The return on such investments is questionable, for many university interns will move on before earning back the cost of their training. This is a problem to be dealt with directly if workshop experiences are to be a part of a student's education. As suggested above, the universities and perhaps industry could take over a share of the financial load. Theoretically, an intern might also share in the cost of the training. Under the provisions of the Fair Labor Standards Act of 1937 however, a trainee engaged in making a product to be sold to the public is entitled to a minimum wage. If, under certain specified conditions for training, exceptions could be authorized by the Department of Labor, such action would quickly stimulate the flow of students through production shops. Adoption of any one, or combination, of the above would have a similar effect.

The production craftsman needs workers but no one trains workers. Universities are in the business of selling a product—their students—and craftsmen are among those who are asked to buy. But the product is not truly marketable because it is not effectively productive. So the crafts-

man is asked to finish the product at his expense and at his risk. Basic needs are not being met. The system, if there is one, is not working effectively. Is not the question of apprenticeship dependent upon a definition of the direction of the craft movement itself?

COST OF APPRENTICESHIP TRAINING/ WHOLESALE VALUE OF PRODUCTION

The records of two non-university apprentices were averaged to obtain the following record. These figures do not include costs for overhead and profit nor do they take into consideration the time involved by six people to instruct the two trainees.

Six month periods/two and one half years

		Costs	Production Value/Whol.	%*	CETA	Period: Loss/Gain	Total
I. September 1975-February 1976							
1. gross wage (2.30 per hr.)	2105.35						
2. medical insurance	255.05						
3. FICA (employer's share)	177.81						
4. unemployment insurance	78.68						
5. materials (approx.)	150.60	2796.89	none	0.00	984.40	-1812.49	-1812.40
II. March 1976-August 1976							
1. gross wage (2.30)	2025.81						
2. medical insurance	360.06						
3. FICA	121.50						
4. unemployment insurance	81.00						
5. materials	314.00	2902.37	3132.73	1.55		230.35	-1592.14
III. September 1976-February 1977							
1. gross wage (2.75/3.00)	3146.99						
2. medical insurance	328.21						
3. FICA	185.63						
4. unemployment insurance	86.47						
5. materials	568.00	4315.30	5682.13	1.81		1356.83	-215.31
IV. March 1977-August 1977							
1. gross wage (3.00)	2778.00						
2. medical insurance	332.64						
3. FICA	162.53						
4. unemployment insurance	106.77						
5. materials	513.00	3892.94	5129.00	1.85		1236.06	1020.76
V. September 1977-February 1978							
1. gross wage (3.00)	2407.70						
2. medical insurance	367.49						
3. FICA	141.39						
4. unemployment insurance	45.35						
5. materials	462.00	3423.93	4623.93	1.92		1199.20	2219.95

*production ÷ wage = %

Ronald Hayes Pearson is a metalsmith, and lives at Deer Isle, Maine.

The Craftsman and Litigation

by Simon Watts

For over ten years I have had a small woodworking shop in Putney, Vermont, where I design and make contemporary furniture. As I became known, I began to get requests from young people who wished to work in the shop as my apprentices. I took on one or two, and soon I found that they required so much of my time that it was not possible for me to pay them wages as I had been doing. I continued to get many unsolicited letters from would-be woodworkers, and I finally decided to take on one or two trainees on a regular basis, for nine months and charge a tuition. I tried to stagger the apprentice periods so that there was always one more experienced person who could help to instruct the newcomer. Later, I increased the training period to twelve months. There was no shortage of applicants; in fact, on the average, there were about fifty inquiries each year, which made me realize the scarcity of this kind of training and the tremendous hunger among young people for learning to use their hands.

In June 1974 two compliance officers from the Springfield office of the United States Department of Labor, Wage/Hour Division, walked into my shop and proceeded to investigate it. After a second visit, they announced that I was in violation of the Fair Labor Standards Act of 1938. They contended that according to their guidelines my students were in fact employees and were entitled to the minimum wage. They also claimed that I owed back wages to all the previous apprentices. Since this amounted to over thirteen thousand dollars, it came as something of a shock. I realized, belatedly, that I was in serious trouble which could very well be my ruin and that I could end up losing the shop, which was my sole livelihood.

I hired a local firm of lawyers who began looking into existing case laws and who arranged a conference in Boston with the Department of Labor's solicitor. The solicitor made it clear that his office had no particular interest in harassing craftsmen but if, in their opinion, an employer-employee relationship existed and the provisions of the Fair Labor Standards Act were not being followed, they had no choice but to force compliance. He also unofficially offered to drop proceedings if I would agree not to take on any more apprentices.

I felt by now that the matter had gone far beyond my own particular circumstances and that an issue of crucial importance had been raised: Were craftsmen to be free to take on trainees on some mutually agreeable basis, without interference or the threat of interference by the federal government? I decided to continue pursuing this issue in spite of being refused financial aid from the American Craft Council, to help defray my legal expenses. The solicitor agreed to send the matter to Washington, D.C., to be resolved, since there were so few precedents. My lawyers prepared a memorandum demonstrating that the apprentices did fit the definition of trainee as set out by the Department of Labor's guidelines. The following year, the federal government in Washington agreed with my lawyers' argument and the matter was dropped.

It was, however, only a partial victory. The Department of Labor

made it clear that their ruling applied only to my particular shop, under the circumstances then prevailing, and any craftsman with a single apprentice could find himself making an unwilling and expensive excursion into labor law. This cannot help but have a chilling effect on skilled craftsmen who might otherwise consider taking on a trainee. It is quite hard enough to make a reasonable living as a craftsman without tangling with the authorities.

I personally am convinced that a proper apprentice program is an excellent way to acquire most manual skills. I also think that government has a legitimate function in overseeing training facilities and making sure that people are not being exploited by unscrupulous employers who operate under the guise of offering training. I also believe that the Department of Labor's criteria, as used by their compliance officers in distinguishing between employees and trainees, is unnecessarily restrictive and goes far beyond the intentions of Congress in establishing their Fair Labor Standards Act of 1938.

I would like to end with a quote from Justice Hugo Black, who wrote the opinion for the Supreme Court in a case known to the trade as Walling v. Portland Terminal Co. Justice Black said:

> The definition "suffer or permit to work" was obviously not intended to stamp all persons as employees who, without any express or implied compensation agreement, might work for their own advantage on the premises of another. Otherwise, all students would be employees of the school or college they attended, and as such entitled to receive minimum wages. So also, such a construction would sweep under the Act each person who, without promise or expectation of compensation, but solely for his personal purpose or pleasure, worked in activities carried on by other persons either for their pleasure or profit. But there is no indication from the legislation now before us that Congress intended to outlaw such relationships as these...(the definitions of employ and employee) cannot be interpreted so as to make a person whose work serves only his own interest an employee of another person who gives him aid and instruction.
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> 330 U.S. 152 (1946)

This seems clear enough to me, and my conclusion is that the Department of Labor may not in fact have the statutory authority to regulate a voluntary arrangement between a craftsman and his student for their mutual benefit. If the Department of Labor does have the authority, then the guidelines for distinguishing between an employee and a trainee need to be revised or rewritten, or some exemption granted from the wage/hour provisions needs to be made for bona fide craftsmen with apprentices. If this cannot be done, then the congressional statutes should be amended.

It seems an absurd situation that the federal government, giving so much money away to foster the crafts with one hand should, with the other hand, be making difficulties for those of us who are committed to teaching our craft through the apprenticeship system. I think this is a crucial issue for the future of the crafts in America.

Simon Watts is a furniture designer and lives in Brattleboro, Vermont.

An Attorney Comments on the Watts Case

The essence of the problem which faced Mr. Watts in September, 1974, was the assertion by the United States Department of Labor, Wage and Hour Division, that Mr. Watts had employees who had not been paid the minimum hourly wage under the Fair Labor Standards Act of 1938. After an examination and a report by a filed officer, an assessment was made against Mr. Watts in the approximate amount of $12,000.00 for wages claimed to be owed to five persons working in his furniture shop for varying periods of time from June 1972 through June 1974. I am not exactly certain of the circumstances which led to the investigation, but I think generally the problem arose when one of his apprentices applied for a draft deferment, as a student. The draft board, investigating the situation, determined that the apprentice was paying a tuition, but working in the shop, and turned down the application for deferment on the basis that the apprentice was not a student at all, but an employee in the shop and went on to refer the matter to the Department of Labor for its investigation.

The precise claim was that the persons who worked in Mr. Watts' shop, actually producing pieces of furniture at some point in their activity, were employees and not exempt from the minimum wage provisions of the Fair Labor Standards Act as apprentices or learners. This conclusion was based upon the interpretation by the Department of Labor that the word employ means "to suffer or permit to work." The Department has a set of standard criteria which they apply to a situation to determine if a person is a trainee or student. These criteria are not taken from the statute, but are derived by the Department of Labor from their interpretation of the law surrounding the question and they apply them in such a manner that all of the items must be found in order for them to determine that a person is a trainee or student and not an employee under the Act. The criteria are enumerated as follows:

(1) the training, even though it includes actual operation of the facilities of the employer, is similar to that which would be given in a vocational school;
(2) the training is for the benefit of the trainees or students;
(3) the trainees or students do not displace regular employees, but work under their close observation;
(4) the employer that provides the training derives no immediate advantage from the activities of the trainees or students, and on occasion his operations may actually be impeded;
(5) the trainees or students are not necessarily entitled to a job at the conclusion of the training period; and
(6) the employer and the trainees or students understand that the trainees or students are not entitled to wages for the time spent in training.

The real nub of the problem was that, in fact, although Mr. Watts' apprentices were students or trainees in every sense of the word for all

real purposes, they did work on pieces of furniture which Mr. Watts would sell, from time to time. The important question, therefore, was whether or not Mr. Watts derived an immediate advantage from the activity of the apprentice. The Department of Labor felt that because he sold his furniture to the public, and some apprentice time was spent on that furniture, then he derived the benefit of having that work turned into the profit he made on the furniture. Therefore, he did not meet the requirements of the fourth criteria set forth above and his apprentices were employees.

In order to deal with this question, we turned to the existing case law on the subject and it appeared that at least one of the controlling cases was a United States Supreme Court case of *Walling* vs. *Portland Terminal Company,* 330 U.S. 148 (1947). The controlling factor which led the Supreme Court to find, in that case, that persons working for the railroad were trainees, and therefore exempt under the Act, was the issue of immediate benefit flowing to the railroad company.

In dealing with our case, we demonstrated through conferences and through the filing of memoranda with the Regional Solicitor's Office of the Department of Labor that in the case of Mr. Watts, the facts were such that Mr. Watts derived no immediate benefit from the work performed by the apprentices. In other words, the case was dealt with on the basis of specific facts and we were able to substantiate the fact that although his apprentices performed work on pieces of furniture which he sold, because of the hours of instruction, because of the responsibilities he undertook to teach and otherwise supervise the learning process of his apprentices, basically, that the net effect of the work performed by the apprentices gave him no real advantage. In other words, if he did not have his apprentices, and applied his time, instead, to turning out pieces of furniture, he would have the ability to make more money than he does when that certain portion of his time is diverted into teaching and working with his apprentices.

From this contact with the Solicitor's Office, certain things are clear. One is that simply because the apprentices paid an actual tuition in order to work in Mr. Watts' shop did not necessarily prevent them from being employees and entitled to minimum wage under the Act. In order to be exempt from the Act, any person involved in a craft with apprentices would have to substantially support all six of the criteria which the Department of Labor uses and which we set forth above. To summarize Mr. Watts' case, we could clearly demonstrate to the Department of Labor that the training could be considered similar to training received in a vocational school (this seems to me a relatively unimportant aspect), that the training is for the benefit of the apprentice, that the apprentices do not displace regular employees (Mr. Watts' shop is relatively small and he could not have any kind of staff of employees and also have room for apprentices, in any case), that although furniture worked on by apprentices was sold, the net effect of profit and loss by reason of the apprentices' activities was not a real gain to Mr. Watts, and on certain occasions, Mr. Watts' operations could certainly be said to have been impeded by the activity of the apprentices, it was always clear in every

case that the apprentices coming to Mr. Watts were not entitled to employment after the training period (again, the size of his shop also dictated the turnover in order to allow space for new apprentices) and, finally, it was always understood between all of his apprentices that they were not employed for a wage, or entitled thereto.

The agreement letter by which the Department of Labor found no employment relationship between Mr. Watts and his apprentices also made it clear that in the event an apprentice did stay beyond the agreed training period, and worked in the shop, they would be employees and Mr. Watts would incur a liability for wages to them under the Act.

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from a letter written
to Michael Scott, February 8, 1977