
NURTURING

Working the apprenticeship. Education and training programs. Social, cultural, technical, and spiritual enrichment. Reward system. Warning of trouble signals. Personal discipline. Cloning. Peer group relationships. Journals. Psychological testing and encouragement. Role development in traditional crafts. Industrial apprenticeship. Growth and the individual.

The training of the potter is a process limited only by the span of his life.
—Michael Cardew

Ronald Pearson

A Conversation

There was an old schooner which had sunk in the harbor of Rockport, Massachusetts. My father bought it, raised it, and turned it into an art school. He was an artist, a teacher, and a writer, and had an independent life style which appealed to me. There were always things going on when I was a kid.

Before World War II I went to the University of Wisconsin and majored in political science. During the war I was in the merchant marine. When I returned I attended the School for American Craftsmen at Alfred University, New York, where I worked with Phil Morton and Charlie Reese in the metal department. Then I set up a shop at Alfred and started making and marketing a line of spun bronze holloware.

In 1952 John Prip, Tage Frid, Frans Wildenhain, and I started a retail shop in Rochester, New York, called Shop One. At this time Jack Prip and I were partners. Working with Jack Prip was the second part of my education. He is a fourth generation silversmith. His father had a large business in Denmark, and Jack apprenticed at the age of fourteen. During the seven years of training he came to know more about working metal than did most people in this country. While Jack and I were partners we took on our first apprentice, a student at the Rochester Institute of Technology.

I didn't really have any experience employing people until I got to Rochester, because when I began my metalworking business I did it all by myself, seven days a week, ten to twelve hours a day. But later I thought: I have to get some more help. Then I rationalized: Well, if I had someone else working here I could do more business, and that would free me to do other things. Soon there were three or four people in the shop.

I have never wanted my shop to be a factory. I always thought of it as simply an over-grown one-man shop. I never even called my people apprentices; we simply employed them. In Rochester, all the people we employed had some background in schools, and came to us with a basic knowledge of soldering, working with metal, and so forth. Schools, however, don't really train students for production, so there was still a lot to teach our people when they came to us. One of the problems that arose when students from school came into our shop concerned the quality of the work they did, which tended to be poor. Students are notoriously slow workers, sometimes taking a whole semester to complete a single piece. That practice doesn't work in a production shop. Therefore when the student in our shop tried to speed up, he started cutting corners and getting sloppy. Pieces had to be rejected or reworked.

As a result I started keeping production records in Rochester for everyone in the shop. At the end of each week we totaled up what

each person had produced and compared that amount with the salary received. Each person was privy to this record; it was our form of indirect pressure to stimulate production. We have kept such records for years. If someone is having a hard time and says he can't work any faster, we talk about it and usually things work out. That is part of the learning process.

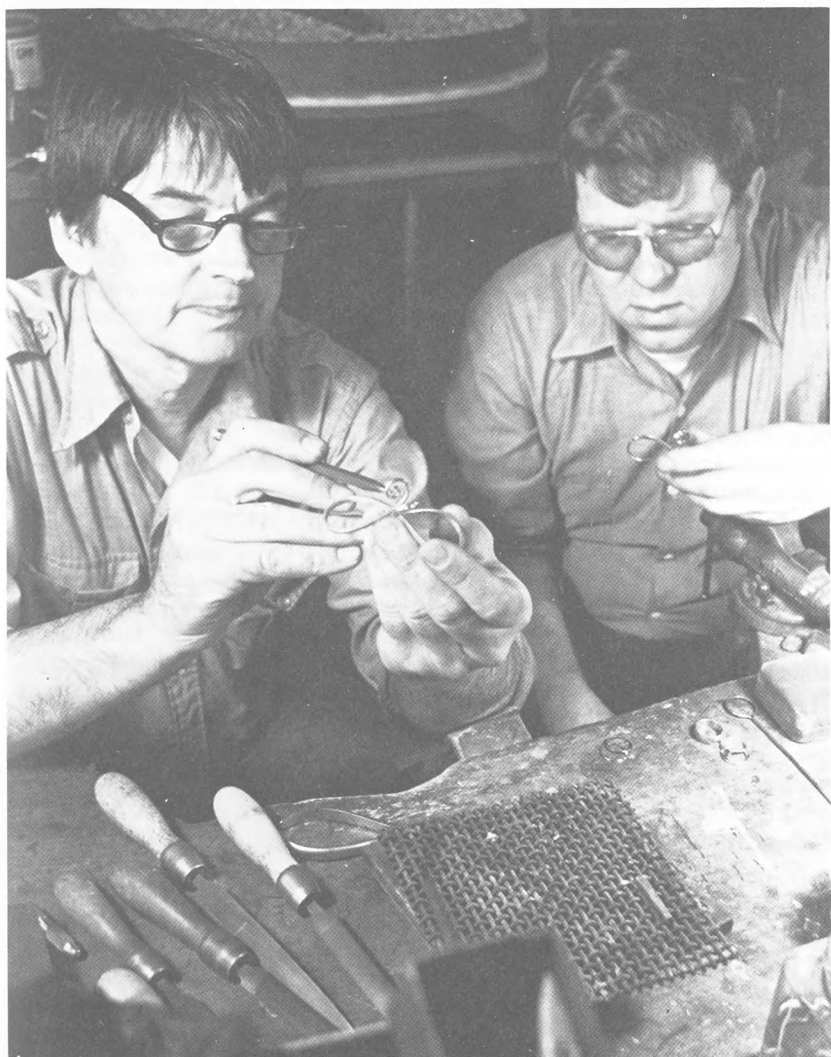
In 1971 I moved to Deer Isle, Maine, and bought a little farm overlooking the ocean. It had an old house and a big barn with an ell that was perfect for the shop. Larry Merritt and Doug Legenhausen came with me from Rochester to rebuild the shop and to get things going again. We made thirteen trips with the truck to get everyone up here.

In Maine I started looking at apprenticeship, training, and employment in a different way from before. In the winter on Deer Isle, housing is hard to get and unemployment is between twelve and seventeen percent. It seemed to me advantageous, therefore, to attempt to train local people to work in the shop. If we could work with people who already had roots here it would be better for us all. One of the disadvantages I felt of working with academically trained people was that just about the time you get them broken in they want to start their own shops, or go into teaching.

In order to develop a craft training program, we talked with state of Maine officials administering programs through the Comprehensive Employment Training Act (CETA), and eventually secured funding. (CETA programs are designed to train people who do not already have developed skills.) For the first six months of this program the trainees put in a forty hour week, and are considered simply to be in school in our shop. I am the head instructor, and I make a point of involving every employee in the shop in the teaching. If we have six or eight people in our shop, then the trainees have six or eight instructors. Some of the people in the shop are excellent teachers; others are not comfortable teaching.

We have had many local people as trainees. These have included Karen Robins and Susie Coombs, both of whose families have been established in Deer Isle for a long time. Another trainee is Steve Brown, formerly of Portland, Maine, who is still with us. Working with local people has been very successful.

As the number of people in the workshop increased, I gave considerable attention to the interviewing process, which is done by three people on the staff. I have learned to pay close attention to the references the trainee provides, and to follow up on them. A prime consideration is how we feel the applicant will get along as a personality in the shop. Because the shop is small, informal, and relaxed, it is important to avoid tensions or problems that might arise from personality clashes. And when we get to the point of seriously considering the person, I suggest to him that I am not looking just for another worker but that I would hope he will enjoy working with metal, find it fun, and perhaps eventually want to do it on his own. We then narrow down the number of candidates and make our



Ronald Pearson, metalsmith, with apprentice Larry Merritt

selection. We ask them for a commitment to stay a minimum of three years.

Under the CETA program, formal training lasts for only six months. During that time the trainee gets a bit more than minimum wage, with CETA paying half the wage. The trainee also gets additional benefits, such as hospitalization. At the end of the training period a final decision on permanent employment is made, at which time the trainee gets a ten percent salary increase (a CETA requirement).

Larry Merritt came to work with me in 1966 when he was in his late twenties. We have been working together for the last fourteen

years. He is very mechanically minded, and can do just about anything in the shop. When I moved to Maine, I decided it was time to divide responsibilities in the shop, and Larry was the natural choice for a shop manager. Mary Garfield is the administrator and runs the business end of the shop. I cannot imagine the business existing without these two wonderful and talented people as part of it.

I think the subject of apprenticeship is sometimes confusing because young people who want apprenticeship talk about it as if it were a school situation. What they are actually looking for is additional practical education. On the other hand, the master craftsman has the practical need to get his own work done, and does not often have, furthermore, the financial resources for instruction that a school does.

I do, however, recommend that a young person first go to school to be trained in a craft. Working in a shop can then be an excellent supplement to such a training. Part of the reason for the recent increased interest in apprenticeship is because students have become desperate for more practical experience in the field. The burden now has fallen on those of us who have chosen to have apprentices. I believe, however, that if schools want selected workshops to take and train some of their students they will have to accept a larger share of the responsibility. This might be done through grants or some form of financial payment to the craftsman.

All in all, I would like to see the development of a strong apprenticeship program in this country, based on a high standard of training to be rigidly adhered to by those who provide the instruction. Such a program, if successful, would contribute immensely to the continued growth of the crafts in the United States.

Ronald Pearson is a craftsman in metal, and lives in Deer Isle, Maine.

Apprenticeship at a Traditional Pottery in North Carolina

by Nancy Sweezy

To understand apprenticeship at Jugtown Pottery in Seagrove, North Carolina, the ideals upon which the Pottery was founded must be understood. Jugtown Pottery is a craft pottery involving, at the present time, five families and eight individuals. Started in the 1920s, Jugtown Pottery combined the vigor, spontaneity, and strength of the old potting tradition of the immediate Seagrove area—a potting tradition which goes back two centuries in time; a tradition with a classical love for excellence of form. The isolated Seagrove area was late in being touched by the industrial age, but changes eventually came about which questioned and threatened the old ways. The old potteries ceased making salt glazed stoneware in groundhog kilns and began making a new decorative line of ware that was fired in oil-burning, upright kilns at lower temperatures.

The Busbee family, who founded Jugtown, was determined to preserve the old ways of making pots—with the old forms still intact, although somewhat refined. A sophisticated market existed for this kind of ware because of the nostalgia connected with it, even though the price of the ware was high. By the time the second owner of Jugtown had died, a remarkable type of folkware had come out of early Jugtown, and the Pottery had been financially stable for some time.

In the second Jugtown era—that period from 1968 to the present—the Pottery was bought by County Roads, Inc., a nonprofit organization of which I was a member. It was perceived by us that to continue to survive, the Jugtown Pottery had to be put on a sound business footing. It was also felt that we could make changes which would enable us to make more pottery—for example, using electric wheels instead of kickwheels—without compromising the quality of the work. We arranged ourselves into a cooperating, self-disciplining work group, keeping in mind the need for efficiency as well as the need for spontaneity and joy in work. Keeping a balance between those two requirements is the long-term obligation of the group, although it puts us under a strain in the present inflationary economy.

The ware we produce at Jugtown Pottery is functional and, while within the old cultural idiom, has our personal, present-day stamp upon it. We make new clays and glazes and add pottery forms or change and drop other pottery forms but this is always done within the Jugtown idiom. Visitors to the Jugtown Pottery find and enjoy the flavor of another way of life and time in our log cabins with their earthen floors. Our trade in pottery now includes a wide range of customers. Jugtown is an anomaly: it is a bearer of tradition, as well as a successful although small, twentieth century nonprofit business. We are not reproducing early American ware; we are making pots for today's society with its requirements and tastes. We evolve and make use of contemporary technology as we need it, but we are not caught in the cult of incessant innovation. We admire the pottery of the past and have no desire to cut ourselves off from it. We stand with one foot in tradition and one foot outside of tradition.

Apprentices to the Jugtown Pottery enter this physical and philosophical arena when they come to work with us. We choose the apprentices, and they choose us, after initial correspondence and a working visit of two or three days. The apprentices work with us six days a week over many months, absorbing our ideas and developing their skills in pottery. There is a soaking period, during which the apprentices pick up the interlocking rhythms of production and then develop their own rhythms of work on the wheel. Most of the young people who come to us come from an environment which is directed by others, and they must learn therefore to take hold of and direct their lives. At first, they tend to be confused by the complexities of overlapping production cycles (we work with five clay bodies, at three temperature ranges, in six kilns burned with two different fuels), and by the unspoken but tacit understandings which have developed among the permanent work force. Since four of the eight potters do the turning (the remainder of the work is semispecialized), apprentices are constantly learning from a number of persons,

which no doubt adds to their initial confusion. However, the apprentices must suffer through this and become sensitized to the nonverbal aspects of the relationships between people in the Pottery, if they are going to be in tune with this kind of craft work.

Apprentices participate in every aspect of the Pottery: digging and preparing clay, decorating and glazing pots, loading kilns, selling, taking school children on tours through the Pottery, keeping up the grounds and garden, and running errands. Apprentices live in separate buildings at the Pottery. Formerly, they paid their own living costs when necessary, but now we cover their living expenses, although we pay no wages. Some of the apprentices reach a level of expertise in turning ware, and thus we can sell a selection of their pots; they are paid for those.

The duration of the apprenticeship fluctuates with the needs of both the apprentice and the Pottery. The original requirement—that the apprentice stay for four months—was found to be too short a time, and the duration is now from one to two years. During this period, there is ample time to develop wheel skills. Even more important, there is time to grasp the totality of what it means to run a production pottery. Our arrangement with the apprentice is a loose one, but it seems to work, unless we misjudge a personality as to how he or she will fit in with the people who work here and with our lifestyle. We recognize that there have been some drawbacks to our system with apprentices. Because we at the Jugtown Pottery are a closely knit work force of eight people who are financially dependent upon getting the pots out steadily and efficiently, some complete experiences have been denied the apprentices. They have helped to glaze the ware, and to load and fire the kilns, but until now they have not been given sole responsibility for these jobs. We expect to start a three part apprenticeship program soon which will correct this situation.

The impetus for the new program comes from a former apprentice at the Jugtown Pottery who had graduated in ceramics from a university before coming to us and had subsequently worked for two potteries elsewhere, but still without feeling enough confidence in his ability to set up his own pottery. A new part of our apprenticeship program was thus initiated by him and is being incorporated into the total program. The first period of the apprenticeship (the shortest period) is to be spent observing and questioning, while helping in all areas of the Pottery. In the second period, the apprentice will be working within the Jugtown Pottery production schedule of turning ware, glazing, and so forth, and will undertake an attached study program (if not previously taken) connected with mineral and glaze chemistry, glaze formulation, and kiln building; the apprentice will use books on the subjects or study through the available academic classes nearby. The third period of the apprenticeship will be used to develop the apprentice's own clay bodies, pottery forms, glaze formulae, and knowledge of firing procedure, as well as have consultations on design and technique. Between the second and third periods of the apprenticeship, we feel it would be desirable for the apprentice to go off and work in a different pottery; to experience other methods of pottery making and be exposed to other philosophies.

There are different levels through which an apprentice can learn and grow. Technique and skills in pottery making make up the first critical

level and are center stage in the day-to-day activities. This first level is necessary in order to arrive at a discovery of other levels which, on the whole, make up the sense of what constitutes good pottery. This sense is often elusive, slowly perceived, and complex; and the search for it takes the apprentice into arenas different from those such as the task of pulling up a clay wall of a pot, or applying a glaze. This sense includes, among other things, becoming fluent in knowing the intrinsic properties of clay. *Knowing* comes to the apprentice through the passage of time, as well as through concentration in the work and an attitude of openness toward new experiences. Although knowledge of their chemical makeup is fairly intellectual, the use of glazes, for instance, requires the development of an intuitive approach to decoration and color. Intuitive use of the fire in the kiln helps weld the clay and the glaze. The apprentice must learn to understand the natural limits imposed by the fire on ceramic material and, through that understanding, work into a deeper relationship with the materials. The key to this knowledge is the realization of the importance of work rhythms and cycles, not just for the purpose of getting pots done, but also for identifying and fitting your own work pace into the larger rhythms of studio production.

These are perceptions that draw the apprentice closer to the elusive sense he seeks to understand in pottery. It is helpful, in attempting to acquire these perceptions, to make many pots and to carefully observe other pottery-making processes, as well as to read extensively, discuss actively, and seek the critical judgments of knowledgeable people. All of this activity goes on with incredible regularity at a pottery.

A really good pot has a life of its own, the quality of which cannot come exclusively from intellectual knowledge or skill. Unless the pot has this life quality, it will remain merely a container instead of becoming a vessel. An apprenticeship can begin to catch that sense which puts life into the pot, that sense which will be developed by the mature potter ever after. From the tempered skills and deepened perceptions achieved through apprenticeship, self-expression will flow. In the last analysis, the apprentice must conduct the search inside himself.

Craftspeople are fortunate because work and life flow together. This is a time of fragmentation and alienation in our society. Part of our social responsibility, however, is to increase the quality of our lives and to enable others to do the same. We at Jugtown Pottery feel a responsibility to pass along our knowledge to younger people. In a circle, we are giving what we were once given. Through an apprenticeship system we hope we pass on more than knowledge of a craft. We would welcome the opportunity to work toward the development of a program that would open doors for the many who seek, in crafts, their life's work.

Nancy Sweezy is a potter, and has been associated with the Jugtown Pottery at Seagrove, North Carolina for many years.

Apprenticeship: The Master's Degree

by Gerry Williams

Alejandro de la Cruz is a master craftsman and cabinet-maker. His shop in New Hampshire is filled with the careful litter of work in progress. Originally from Spain, he has had a vigorous furniture-making business in this country for the last 26 years. David Lamb, a local boy who lives only a half a mile up the road, was his most recent apprentice. David became fascinated with cabinet-making while watching de la Cruz work, and asked if he could work with him. He was sixteen at the time. For the next three years he worked in the master's shop, mainly after school and on weekends. His first lesson was sharpening tools. Next he learned how to plane wood, then to make different types of wood joints. Eventually he was making simple furniture, and finally tables and desks. As the apprentice, he did not work on the master's furniture. Alejandro de la Cruz considered the teaching a free gift to David, and there was no payment on either side. David is now specializing in furniture-making in college.

This arrangement might be called a traditional apprenticeship. It is characterized by the apprentice being accepted at an early age, for a long time period, enjoying a close personal relationship with the master, and no money exchanging hands.

Betty Feves is a ceramic sculptor from eastern Oregon. In 1977 her apprentice was Doug Kalgler, who had already been working as an independent potter a year out of college. He wished to receive further professional experience. He heard she was looking for an apprentice and sought her out. From the first expectations were clearly laid out, and the arrangement was as follows: the apprentice helped with all basic studio work, including clay-making, moving equipment and sculptures, firing the kiln, etc. He did not work on Betty Feves' own pieces, but could make his own pots on the premises and sell them elsewhere to help support himself. Self-motivation was considered vital. The apprentice lived and boarded with the master's family, and no money changed hands.

This is a type of apprenticeship in which basic studio labor is exchanged for the opportunity to work with the master. No money is paid the apprentice (though sometimes the apprentice pays the master).

Harriet and Michael Cohen live in western Massachusetts and are vigorous production potters. A recent apprentice of theirs was Steve Phifer, for whom the Cohens received a National Endowment for the Arts Apprenticeship Grant. Under the terms of the grant, \$225 per month was given Steve by the Cohens. (Previous apprentices have received a lesser stipend per month for expenses.) Steve lived in town and came to work four days a week. As apprentice, his duties were: clay preparation, slab rolling and making certain objects from slabs, very limited throwing and tooling, glazing and glaze testing, stacking kilns, and packing and shipping. He was exposed to the full rhythm of the studio life, from design conception to selling. Friday morning was reserved for a Master Lesson.

This is the most common type of apprenticeship, one in which the apprentice plays an active role in basic studio production, and receives a living stipend or wage.

The accepted definition of apprenticeship is training in an art, trade or craft under a legal agreement defining the relationship between the master and the apprentice, as well as the duration and conditions of their relationship.

Throughout history, and until only very recently, the most usual way for knowledge to be communicated was through some form of apprenticeship: the one who does not know (the apprentice) watches the one who does know (the master); he imitates the master until he knows what the master knows.

Apprenticeship is an ancient legacy. The Laws of Hammurabi of Babylon, in the eighteenth century B.C., required that artisans teach their craft to their young sons. Records from Greece of the fifth century B.C. contain contracts that paid high premiums to those having apprentices in sculpture and painting.

In more recent times, there were the remarkable Guilds of medieval Europe, in their prime during the fifteenth and sixteenth centuries. They were concerned not only with guarding their own special privileges and monopolies but with obligations defining the training of craftsmen as well as the protection of the consumer. They took responsibility for assuring the skill and capability of each newcomer to the Guild. Tools and methods of work were carefully prescribed. The ratio of master craftsmen to apprentices and journeymen was strictly controlled. In London the ratio at one time was one to one, indicating a level highly conducive to creative work. At the completion of his work period, an apprentice could sometimes be accepted as a master by producing a "masterpiece," although sometimes it was necessary to go through a probationary period as a journeyman (from the French word *journée*, meaning a day's trip). Other institutions were also under the influence of the Guilds. Universities of medieval times gave what was called a "master's degree," and religious orders insisted as well on a "novitiate."

Apprenticeship, as a form of professional initiation and training, began to diminish in the transition that occurred between the traditional and the newly rising industrial society. The industrial revolution altered attitudes toward training. Machines were creating a large need for unskilled workers, and there was a diminished interest in apprenticeship training.

Craftsmen nevertheless have remained an essential part of the industrial society. In Europe especially, training the industrial craftsman in special skills has been undertaken by government sponsorship. In West Germany, for instance, there is a distinction between skilled trades, semi-skilled trades, and handicrafts. Trades are grouped under local chambers of industry, and handicrafts under local chambers of handicrafts. Under this plan, the apprentice is registered with the local chamber. He keeps a workbook which is inspected from time to time, and regular tests determine his progress.

In the United States there is a strongly defined line between industrial crafts and hand crafts. Our government has given the major share of its attention to industrial crafts and to their training and regulation. In 1934 the General Committee on Apprenticeship was created, and in 1937 the National Apprenticeship Act was adopted. The Bureau of Appren-

ticeship and Training was formed shortly after. Today we have a strongly entrenched apprenticeship system in trade unions and industry. Apprentices are paid from the start of their training, with the wage scale rising according to pre-defined advancement periods.

Meanwhile, back at the handcraft movement, not much is going on. There are a few apprenticeships here and there, and with the encouragement of the Tiffany Foundation and the National Endowment for the Arts there are several more. Nobody seems terribly concerned; there is certainly no National Act on our behalf.

One reason for this is that our craft training is now done within a school environment instead of within the workshop environment. Since the revivalist movement in England in the late nineteenth century, crafts have steadily drifted into the orbit of higher education. They are now firmly entrenched in colleges and universities. Crafts have become "studio" oriented—that is, "study" oriented. Curricula, teachers and books now control our training. American craftsmen are intellectuals, says Rose Slivka; we don't have to look far behind the door of any exhibition to see that she's right. The intellectualization of the crafts and their passionate affair with Arts have been a salient fact in the craft movement of the last one hundred years.

Any apprenticeship must be responsive to its society and times. We are not in Europe or Asia, nor back in the sixteenth century. We are twentieth century, post-industrial, pre-solar America. We are pre-packaged, sterilized and computerized. Let us sing, therefore, of megalopoli, MacDonald's, credit cards and Captain Marvel. We are on oligarchy of corporations. Time, money and power are the raw elements that make up our society, and like it or not they have to be taken into consideration.

There are many arrangements between master and apprentice. They reflect the infinite variety of needs of working craftsmen, and the desire of the apprentice to be where the action is.

Generally speaking apprenticeship falls within three categories:

The No Money Plan: The apprentice does basic chores in exchange for practical experience, teaching, or shop privileges.

Money to the Master Plan: The apprentice pays the master and learns through participating in production.

Money to the Apprentice Plan: The apprentice is paid a stipend or wage, or gets a grant, and in effect is an employee in a production workshop.

Most apprentices in America are paid. But whether the pay is forty dollars a month or two hundred, complications for the master begin here. When one pays someone, one becomes an employer and must assume full responsibilities thereof by complying with government regulations. This includes payment of Social Security, Workman's Compensation and unemployment insurance, as well as taking out withholding taxes, etc.

The U.S. Department of Labor defines the term employee as follows: "Generally, the relationship of an employer and employee exists when the person for whom services are performed has the right to control and direct the individual who performs the services. An employee is subject to the will and control of the employer not only as to what shall be

done but how it shall be done." The Department of Labor also explains that it doesn't matter if you call the person partner, salesman, agent, or independent contractor; if the relationship meets the above definition then it is an employer-employee relationship, and all obligations imposed by labor and tax laws apply.

Now, most masters have met this challenge squarely. But government regulations are a serious point of apprehension for many craftsmen. And with some justification: they do not like being circumscribed by the law. Many, furthermore, run their operations close to the bone when it comes to money, and "unnecessary" costs of unemployment insurance, withholding tax, etc., become oppressive.

There is always the need for scrutiny against abuse, for some masters apparently believe, with William Blake, that a lion is made up of many devoured lambs. But there have been several lawsuits in which the master has been brought to court by apprentices either for not conforming to the minimum wage law, or else engaging in involuntary and unconstitutional servitude. The result has been to have craftsmen say they wouldn't touch an apprentice with a ten-foot pole.

A tentative, but quasi-legal, resolution to these conflicts has lain in the attempt to rule when the master is acting as teacher and when as employer. If no money is given the apprentice, says the law, if the apprentice does not work on saleable items for the master, and if the apprentice uses his own tools, then apprenticeship is considered educational and safe from litigation. (In reality, this set of circumstances seldom occurs.)

It's unfair, really, to subject those of us who have one-to-one relationships as master and apprentice to laws which grew out of the early 1900s and the need for pressing social and industrial reform. If, in general, the handcraft apprenticeship is considered "educational," then the law should be made to say so. It is in this gray area of unclarified definitions that the government could well perform a service. It should do so soon. Because as it stands now, for every one master craftsman to whom the National Endowment for the Arts so admirably grants an apprenticeship, there are perhaps a dozen others scared off from trying the same thing on their own.

I often think that the wish to be an apprentice in America is a secret urge towards self-destruction. I call it the "Icarus complex," from a desire to fly closer to the sun. It appears a romantic thing to do, but actually is a way fraught with hazards.

The measurement of a "good" apprenticeship is a difficult task at best. It seems to me, however, it should have simple goals: to provide the master with help in the workshop; to train the apprentice in professional practices and behavior. Sacrifice, patience, and maturity are necessary from both master and apprentice, for apprenticeship is truly the birth of a new craftsman.

In reality the apprenticeship is often a hit or miss affair. No serious assessment of the prospective apprentice's character and potential value takes place; expectations are not clearly laid out in advance; and emotional, psychological and sexual problems often get in the way. Some apprenticeships are good, most are just satisfactory, a few are disasters.

In truth, there is a profound ignorance of proper procedures and goals of apprenticeships. I find a veil has often been drawn over people's experiences, and what has been written on the subject could easily fit on the head of a pin. Furthermore, those studies already done by NCECA, ACC and NEA have not truly come to grips with the basic problems relating to interactions in apprenticeships.

I propose, therefore, that a serious effort now be made to research apprenticeship by testing and observing the physical and psychological interaction that occurs between master and apprentice. I advocate the establishment of a controlled experiment called the Apprenticeship Testing Experiment. It should be undertaken by a responsible institution with trained personnel and be properly funded.

The guide for this experiment is a method of psychological observation called the Critical Incident Procedure, which makes use of the observation that certain things are good or effective behavior, and certain things are bad or non-effective behavior. The plan that follows draws in part on the work done by Dr. William Adams at Case Western Reserve University School of Medicine in Cleveland, Ohio.

The scenario for such testing might be as follows:

Six masters and their apprentices will be selected and invited to participate. A team of observers and advisors will also be selected beforehand. This experiment could take place either in a studio-like environment to simulate the natural work-place, or actually be done in the craftsmen's studios.

During the first week of observation, the masters will take turns re-enacting their own workshop routine and interacting with their apprentices on familiar tasks. During the second half of that week, they will be asked to work on a new design problem, with the same apprentices. Observations will be made.

The second week will see the master at work, but this time with a completely new and unfamiliar apprentice. They will both be observed under the same conditions as before.

The third and fourth weeks will be an assessment period. All observations will be reviewed, digested and codified, and observers will write a report that will become a preliminary manual. This will be sent to the participating masters for further observations and/or additions during, say, a six-month period.

The up-dated manual will then be edited and printed. (The manual could be in a loose-leaf form and could absorb textual additions during successive years.) Such a manual would be made available to potential masters seeking smooth, workable relationships with prospective apprentices. It could also be useful to those who presently have, or have had, apprentices.

An action plan beyond testing would involve a workshop/clinic, to provide short-term training experience for masters. (This is already being done in Europe.) In the last analysis, I believe it is the master on whose maturity and skill the success of the apprenticeship rests. It's easy to blame the apprentice when something goes wrong; but it's the master who should know how to cope. A clinic, therefore, could provide advice and guidance for working masters on such concerns as duration of ap-

prenticeship, effective working procedures, work load, craft media differences, insurance, taxes, contract writing, and extra-workshop activities. It could also act to resuscitate failing apprenticeships.

In discussing how to make an apprenticeship more effective I find there are two factors that often cause friction in the workshop: psychological incompatibility of the master and apprentice, and failure on the part of the master to allow the apprentice to grow.

It seems reasonable to suggest that psychological incompatibility need not start in the first place if an awareness is arrived at regarding basic personality differences. There are psychological tests to predict personality factors that can interfere with dynamic master-apprentice relationship; e.g., the Minnesota Multiphasic Personality Inventory (MMPI), and the Rorschach tests. David A. Kolb and Ronald Fry have also done experimental personality learning style testing at the Sloan School of MIT, Boston, MA.

Through such testing the master might be able to determine, for instance, the general preference of a prospective apprentice for a certain learning style. A teaching style matched to a learning style would be inherently stronger and tend to avoid conflicts. (On the other hand, opposing styles might result in a new dynamic.) Such testing could be learned and administered, and might be included in the manual, and be part of the on-going clinic.

An equally serious problem is that of the exploitation of the apprentice. One might say this is caused by the inability of the master to take into account the apprentice's felt needs and goals. If an apprenticeship is not only an employment but a learning experience as well, it is the master's responsibility to see that the apprentice is not merely a carbon copy of himself but has available energy for becoming a wholly developed person in his own right.

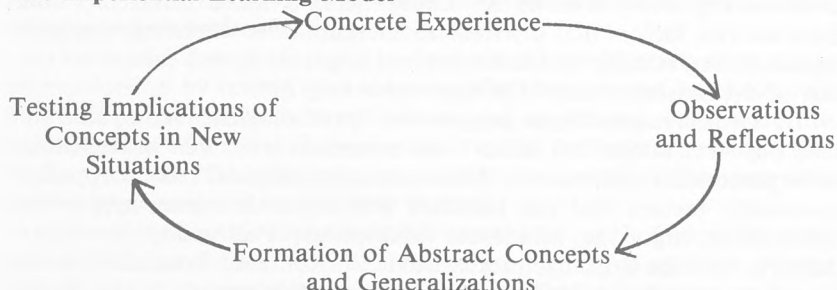
It is useful in this context to look at the work done by experimenters in the field of group dynamics and educational psychology, whose perspective is generated by the insights of Freud and psychotherapy. From the studies of Kurt Lewin (an early experimenter in group dynamics) and his associates has come a research method which I believe has great value for craftsmen.

The underlying premise of the Experiential Learning Model, as it is called, comes from the observation that learning, change and growth are best facilitated by an integrated process that begins with (1) here-and-now experience, followed by (2) collection of data and observations about that experience. The data are then (3) analyzed, and the conclusions of this analysis are fed back to the participants in the experience for their use in the (4) modification of their behavior and choice of new experiences.

Of central importance here is the idea that learning is by its very nature a tension and conflict-filled process. New knowledge and skills are achieved through confrontation among the four perspectives in the Experiential Learning Model. The learner, if he is to be effective, needs four different kinds of abilities. As one goes through the process of learning one moves from actor to observer, and from specific involve-

ment to general analytic detachment. Man, in fact, is continually testing his concepts in experience, and modifying them as a result of his observations. All learning is re-learning, all education is re-education.

The Experiential Learning Model



Translated into meaning for the craftsman, the Experiential Learning Model might be used in the studio as follows: 1. Concrete Experience: the master demonstrates how to make a teapot, then the apprentice makes the teapot, with the master present. 2. Observations and Reflections: the apprentice verbally reconstructs the methods with which the teapot was thrown and assembled. 3. Formation of Abstract Concepts and Generalizations: the apprentice, with the help of the master, discusses ways in which the teapot can be improved or varied. 4. Testing Concepts in New Situations: the apprentice constructs new teapots using the improvements or variations. And finally back again to Concrete Experience. The apprentice has now made a teapot which comes out of his own concepts and experiences, based on that of the master's. And the cycle begins again.

Actually, one might call it a learning helix, as the apprentice's experience spirals around the central core of the master's knowledge. It is a method which can contribute significantly to the independent growth of the apprentice. In addition, the dynamic set in motion can form the basis of a new creativity which neither could realize alone.

If the only purpose of the apprenticeship is to get the floor swept, it is dead before it starts. But if, instead, it can be seen as a living, growing relationship, with its own place in the creative environment, then it will have served its purpose.

In the final analysis, an apprenticeship must be measured by intrinsic values. Apprenticeship is truly the development of a conscience. It is training to say, This is right, and, This is wrong. It furnishes a continuity for all that is worthwhile throughout the ages, and can carry us forward into an age of enlightenment.

In conclusion I have the following thoughts and recommendations:

Crafts are a sleeping giant in America. Their impact is just now being understood. We need to look with new eyes at old teaching methods. The concept of apprenticeship can begin to make sense on many levels.

Apprenticeship can be a viable alternative training method for professional life. In an America where quantity is favored over quality, and a certain desperation exists in academic graduate departments, appren-

ticeship, with its emphasis on one-to-one relationships and the development of standards in craftsmanship and excellence, is sorely needed.

I personally favor an apprenticeship that is basically a learning experience that exchanges master instruction for useful studio work and production, with time for independent work and study, and, for my needs, that lasts not less than a year.

I recommend that experimental testing be conducted on apprenticeship, and that a training center for masters be established. America has any number of potential apprentices—what it needs are more masters who can teach.

Government should re-define regulations for craft apprenticeship in terms of an educational training. Apprenticeship should be encouraged, not discouraged.

I want the universities to give back what was ours to start with: the Master's Degree.

Gerry Williams is a potter, and lives in Dunbarton, New Hampshire.

Apprenticeship: Working Space

by Charles Counts

As a result of their experiences in the duration and aftermath of World War II, Americans began to explore a new attitude toward work, and whole life patterns began to change. The conventional view of the American dream (life, liberty, and the pursuit of happiness) turned slightly from a materialistic quest to a redefinition of human values. Art departments in colleges and universities accepted the returning GI with his Bill of Rights, including education and the arts. In the craft specialties of ceramics, metals, and fibers, thousands acquired a new determination and sense of free individual and artistic expression through materials and processes. A historical concept of good design was transformed into a steadily growing crafts movement, which began to parallel all the other art forms and diverse disciplines that were nurtured by our American educational system.

In the southern mountains where I grew up, I observed drastic changes among the last remnants of pioneer craftsmen. My Berea College education heightened this observation, but ten earlier years of growing up in Oak Ridge, Tennessee—the famed Manhattan project—promoted a certain realization of the impact which technology was having on a natural world. The handcrafts seemed a paradox amidst it all. Defining the human values of the arts and crafts became a religious quest. A working studio became a holy place for self-expression. The opportunity to be involved with WORK seemed thrilling. One was “in charge” and responsible for circumstances. It was, for me, a struggle and a Hope.

History must be written and viewed with some perspective. Those of us who work daily with our hands are often equally concerned with issues and values. I propose that we list, as tentative examples, the important events, institutions, and individuals (other than art makers) who have

conceptualized our cause and have ushered it forward to the present time: the School for American Craftsmen, Alfred University (the predecessor of the School for American Craftsmen), Black Mountain College, Berea College, Penland, Haystack, California College of Arts and Crafts, University of Southern California, University of California, Los Angeles, Idylwild, Arrowmont; the pre-National Endowment for the Arts (NEA) years, and the post-NEA years; the period of the Smithsonian before the Renwick Gallery; our collective effort to forge some public policy for American craftsmen; the emergence of a new hierarchical personality entitled "crafts administrator;" the growth of new national craft organizations, (including Handweavers Guild of America, Society of North American Goldsmiths, and so forth); state arts councils' programs; craftsmen-in-the-schools; and so forth.

What we need to address ourselves to now is the role of the individual craft-making unit (a unit like that of a typical American family). Despite enormous popularity in the whole crafts continuum, the craft-making unit is facing a very serious problem of economic survival.

Plutarch once said, "No one ever wetted clay and expected that there would be bricks by chance and fortune." Just so, the potential craftsman does not enter his career field expecting the path to be easy. In fact, twenty-five years ago the general consensus was that no one could earn a livelihood as an honest craftsman without compromising his artistic integrity by negotiating with life in the business area. In fact, there was an attitude among art educators that business was "dirty." Earning money could destroy artistic and personal integrity.

I was a curious college student during those days and wanted to learn everything about anything that made people work; yet I challenged the need to work so hard mixing clay in a super-clean art building, and then worrying about the consequences of tracking clay dust through corridors to art history and the library. I listened to theory about art, design, and life, and I learned for certain that the supreme misfortune is theory outstripping performance. Today, evolved, I am a strong believer in a liberal arts background for every craftsman. Continuous learning in the liberal arts tradition will keep us human; otherwise, routine makes robots of us.

In the quest for developing master skills (as in Master's degree rather than master craftsman), I was frustrated by a seeming lack of clear purpose in art training and education. Graduate instructors challenged my arts-and-crafts notions and my social consciousness, and urged me to become an Artist and/or Art Teacher. Yet I had stubborn sense of purpose and felt that being a designer-craftsman was my life's goal. The arbitrary split between words seems terribly boring to many people, but to me it has always been exceptionally important. When visiting scholars came to campus (e.g., Marguerite Wildenhain, Charles Eames, Buckminster Fuller), I regained hope in my "naive values" and appreciation for some of my philosophical roots once again. In my dreams, I imagine that I was once a German pot maker—that I have directly sensed the precious preciseness of the Pennsylvania Dutch works and humbly bowed under the admonitions of Gotfried Aust to his apprentices at the Salem pottery in the Wachovia settlement.

I have (especially, earlier) seemed to slight some of my teachers. Some were understanding and inspiring, warming my ideals with encouragement about a sense of quality and beauty. In their classes I often couldn't see the clear horizons. I am very grateful now. My college and university education had prepared me to be an artist and teacher with my B.A. and M.A. degrees but I felt angry inside, and cheated. I wanted to be as good on the wheel as Walter Lee Cornelieson and Bill Gordy. Bernard Leach's *A Potter's Book*¹ had given me hope vicariously, as does reading a chapter from *Ecclesiastes* or the whole of Thoreau's *Walden*; but I simply did not have my idealism in tune with my fingertips. I was terribly frustrated.

Life's road took me to California to work with Marguerite Wildenhain at her Pond Farm Workshop. Truthfully, she was more devastating in her analysis of my pottery and my life-concepts than any other critic I have had, but she did it with such thoroughness, dynamic force, and logic that I could accept her as my master.

I spent five years developing my own work space (and independence) at Beaver Ridge, on five acres halfway between Knoxville, Tennessee, and Oak Ridge, Tennessee. During this interim, my wife Rubynelle and I proved for ourselves that pottery making could be an important way of life—that we could survive economically; and beyond that mere subsistence we could continue to grow humanly and contribute to a larger community. Having been born amidst eastern Kentucky poverty, the gaining of economic independence was an important goal. We now look back on that dream with some perspective.

After the Beaver Ridge years, and perhaps because of the inner confidence achieved through the struggle, we developed a new attitude. When we moved to the Lookout Mountain plateau near Rising Fawn, Georgia, we began (without a deliberate plan) a new experiment in apprentice-type training. During the social turmoil of the 1960s, numerous young people came to us yearning for "real" learning/workshop opportunities. We took some of them on, into the family, almost in a guild concept of apprenticeship, but influenced by the era's enlightenment, independence, and antiestablishmentarianism.

In addition, for the past ten years I have operated a short summer course, enrolling students who vow they want to learn the craft so well that they can earn a livelihood with it.

From the summer school experience evolved the idea of a two-year internship at Rising Fawn, with a new person coming on each year to provide interaction and team spirit. I had read Abraham Maslow's *Eupsychian Management*² and was keen on experimenting with alternate learning techniques combined with occupational skills. Everyone who knows, and has talked with, one of the now numerous Rising Fawn alumni realizes that we have had some extremely good results as well as bad results. I am still learning to formulate a plan—learning from each individual experience. We do, however, have a sense of form, and the Rising Fawn Pottery is one with a distinctive style. A training manual entitled *Pottery Workshop*³ is an outgrowth of these last twenty years of plain, hard work.

I have tried to stay open to learning and change in a world that has

lost many of the values I believe people should have. Craftworkers live to actualize history and create beauty. My own economic existence has teetered perilously close to bankruptcy almost every month, but I have never yet failed to find a way to stay solvent (barely) and to do all the things I feel I must do.

Through it all, I have been concerned about quality and the essence of art. The splits that occur in academic life disturb me. "Something" is lost; but Robert Pirsing provides some soothing evaluation of my concern in his book *Zen And The Art Of Motorcycle Maintenance*.

Persons tend to think and feel exclusively in one mode or the other and in doing so tend to misunderstand and underestimate what the other mode is all about. But no one is willing to give up the truth as he sees it, and as far as I know, no one now living has any reconciliation of these truths or modes. There is no point at which these visions of reality are unified. And so in recent times we have seen a huge split develop between a classic culture and a romantic counterculture—two worlds growing alienated and hateful toward each other with everyone wondering if it will always be this way, a house divided against itself. No one wants it really—despite what his antagonists in the other dimension might think.⁴

The mountaintop (where I live) is a poetic configuration and it is as embarrassing to live on one as to live in the proverbial glass house. It is not rocks we throw "off" but rather each other, never achieving the goal.

I see clearly now why so much of my effort has been lost, and here I list a few conclusions, not in order of importance, but in order just to communicate them:

1. I am not a Master; I believe that in Democratic America, any guru is apt to be phony. I do try to work hard myself, to be a responsible citizen, but my working is sometimes unseen thinking, or traveling, or visiting a sick friend.

2. The Apprentice is an unknown quantity. It is very difficult for me to pay the minimum wage to a younger learner who most often thinks he knows more about art and design than do I, his employer.

3. I believe that on-the-job learning is important, but also that there must be a clear commitment from both parties—employer and employee, master and apprentice, or teacher and learner. Two years is a minimum amount of time for learning what I have to teach. (Mr. Meaders reminded me that "yes, he felt pottery was important for young people but he reckoned they'd have to be paid to learn."⁵

4. The four seasons are important in the mountains where I work. A learner must experience all phases, the peaks and the depressions, as nature's bounty and hard discipline interact with rich and lean sales. Sometimes there are no visitors, sometimes there are too many. The visual impact, however, is our source of design, and together we must work through all the parts of time. "Man cannot know the year complete unless he knows winter. First principles are involved; the truth of cause and effect is written across every winter day and over every winter hilltop." (Hall Borland.)

5. In our times few young people know what they really want. A

sense of commitment is yet too much of an alien value for the talented young to make. For a pottery business to succeed, there must be future planning ahead. Materials must be ordered, the whole workshop must flow through a steady course. Exhibits must be scheduled, deadlines met. It is a continuous learning process to really care about big ideas and little details.

6. Living/working conditions make the relationship almost as serious as a marriage contract, but the intimacies involved are not always as warm and thrilling. The actions require a lot of floor sweeping and clay mixing, and kiln tending, as well as too-much-in-the-wayness.

7. Standards as to what really is true, good, and beautiful are diverse. At Rising Fawn I believe I have given too much freedom in some respects, yet not enough freedom in other respects. We still make mugs, bowls, casseroles, pitchers—but so do thousands of other potters. Competition is quite keen now; our pots have to be better, the prices have to be right. People buy these anonymous beauties, while wishing they could pay the higher price for a personally signed, one-of-a-kind object.

8. There do need to be some federal guidelines for apprenticeship in the crafts. I hope, however, that when guidelines are formulated, there will be enough room in them to allow for individual differences like mine.

9. No government-funded apprenticeship that is not supported by an already established workshop with already established standards is genuine. When grants are given, some mechanism ought to be created so that another workshop operating as a free enterprise is not put to a disadvantage.

10. I agree with Robert Frost that the freedom artists seek is not freedom through politics, but freedom over their materials; it is a freedom they can scarcely obtain, but are forever searching for—once achieving it, nothing else will quite do.

It is the first day of spring as I write. I've returned from the Winter Park Art Festival in Florida where I saw the works of 300 reasonably good artists, designers, and craftsmen. Across the street, away from the sounds of the rock and roll band, was a tiny museum housing the "lost" Tiffany Treasures—the best works of the late Louis Comfort Tiffany. I met Hugh McKean, who told me a lot about Tiffany, separating man from myth, as the truth always does. Perhaps the first great, distinctively American artist-designer-craftsman, Louis Comfort Tiffany was born amid great wealth and into a time of a great surge of progress. Tiffany felt a social responsibility to provide beauty for all the common people. McKean said: "The best way to describe Tiffany's education would be: there is none to describe. He had to make do with travel, reading, trial, and error. His commitment to beauty seems to have been an integral part of his nature."

Each of us has his own natural scenario to act out throughout his life. America is now in a unique period of change. Aleksandr Solzhenitsyn writes about reconciliation: "No, don't! Don't dig up the past! Dwell on the past and you'll lose an eye." But the quotation with its proverbial reference continues: "Forget the past and you'll lose both eyes."⁶

A mystical force shapes us: Which is the potter, which is the clay?

Who is the Master, who is the Apprentice? We, the first people in time to have seen a portrait of our terrestrial sphere, now know (as Margaret Mead, Erik Erikson, and others have reminded us), that we have as much to learn from the young as "they" have to learn from us. "They" are the Apprentices; long live the dialogue! Bring on the minimum wage, but keep the spiritual continuity as strong as the gross national product, which is the Jeffersonian quest for our 1978 onward striving toward human civilization.

Footnotes

1. Leach, Bernard. *A Potter's Book*. London: Faber and Faber, 1948.
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3. Counts, Charles, *Pottery Workshop*. New York: MacMillan Publishing Co., 1973.
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5. Halldin, A.G. *Common Clay, Indiana Revisions*. A.G. Halldin, 1977 pp. 27ff.
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Charles Counts is a potter, writer, and teacher who lives in Rising Fawn, Georgia.

New Dimensions for Training Creative Craftsmen

by Otto Dingeldein

An apprenticeship program must concern itself with methods for selecting applicants, masters, and curriculum as well as a method of instruction. It must also determine contract terms, consider legal questions, calculate financial remuneration to both master and trainee, and issue certificates of successful completion of the training period. For all this, an "authority" needs to be established. This can best be done through an interested organization. Research in each one of the aforementioned concerns will be necessary.

The Bureau of Apprenticeship Training of the Department of Labor has published the result of an investigation in 1973 by Myron Roomkin of the Graduate School of Business, University of Chicago, which is entitled "Improving Apprenticeships." In it the author suggests a survey of attitude and adequate vocational preparation of the applicant be made before he is allowed to enter apprenticeship. Problems noted include dissatisfaction with study habits, high cost of training, disciplinary problems stemming from poor social adjustments, and inadequate learning abilities of the applicant. Roomkin states:

While apprenticeships have been the focus of many a research venture, compared with the level of research activities that characterizes other modes of skill and knowledge acquisition, blue collar education in general—and apprenticeship training in particular—has been underexplored.

The research conducted must take into consideration that man is a biological, psychological, and spiritual being. It must concern itself with the whole nature of man in order to bring understanding to the problems of training. It must also take into consideration the physical, economic, and cultural environments and how a person will function within these—a rather complex task because, generally, inquiries in research are directed by specialists in particular fields. A united effort, therefore, is needed to seek a consensus on methods and priorities.

In 1944, craft education in the United States was revived. In the European countries, apprenticeships still follow, to a certain degree, the tradition of the old guilds and, more recently, of apprentice training at vocational schools. Here and abroad, there is freedom of expression; anyone can proclaim himself a craftsman regardless of his training, experience, or integrity.

The United States is a heterogeneous society. This is due to the various ethnic roots, the historic developments of economic and industrial concentration, and the vastness of the land upon which only a few centers of cultural excellence have sprouted—centers isolated by distance from the majority of the people. The affluence throughout this society and the predesigned obsolescence built into most products have stimulated the Gross National Product. Instant availability of goods, services, and communications, and even the instant relief from pain, have their decided impact on the expectations of the people, on their lifestyles, and on their educational values. Presently, at Harvard, an ambitious program to restructure the curriculum is underway. They have begun to realize that a student's taste alone cannot determine his needs. Many opinions and evaluations have been offered by concerned scholars. I will assume that most people are familiar with these core issues.

The National Endowment for the Arts has sponsored limited assistance to studio craftsmen to accept apprentices. A preliminary report on this was published in *Craft Connection*.¹

One consultant stated that the ultimate value of an apprenticeship is the exposure to a noted master's depth of philosophy. This was felt to far outweigh the transmission of technical information. This ultimate value is most accessible to a mature, skilled apprentice.

Another worthwhile insight can be found in an article by Amartille Isamu Noguchi describing his apprenticeship with Brancusi, in Paris.²

He (Brancusi) was insistent on the right way to handle each tool for the job and material, and on the respect to be accorded to each. Brancusi was always striving after perfection that could only be had through his own hard labor. The way things were made was important, the difficulty of making, the limits imposed by the medium to which his concepts in turn must fit.

The trainee must become aware of the no choice, choice syndrome.

The freedom to create comes from the control of even the smallest detail; the mastery of motor sensory skills, technological and cultural knowledge, and aesthetic sensibility all provide the vehicle. Manual skills, intellectual acumen, and the creative spirit cannot be taught nor manipulated. They must be caught.

The trainee must be motivated from within to want to receive a satisfactory training. Motivation springs from curiosity, the force from which all intelligent effort derives. It is necessary to become aware of opportunities that lead away from the conventional. Through them the craftsman will experience the mysterious materialization of the idea.

There are many challenges left in the media and the technology. Much can still be discovered or rediscovered. There are challenges galore to pit your wit against the nature of things. We have not as yet arrived at the last frontier. A trainee learning about these challenges can find out about his own potential and discover directions in which to work. He will then pay attention more eagerly to the instruction and work processes, but he will also have desires for a broader study program. For this, a good reading list must be offered.

In reading Jerome S. Bruner's *Toward a Theory of Instruction*,³ the reader is made aware of the difference between a curriculum guide that is reasoned by observation and that which is influenced by the experience of doing! The need is to combine both views—that of the old pro on the production line and that of the scholar.

Both here and abroad, the tendency to encourage preparatory training prior to entering into work programs is growing. The emphasis is on having a valuable first experience.

In Copenhagen, at the School for Goldsmiths and Silversmiths, the student has to take a thirteen-week foundation course that could be termed a probationary period. He has to follow the written and drawn instructions within a definite period of time; he has no choice of his own. I can see advantages in this procedure. There is a built-in performance expectancy and a competitive peer pressure, and there is an additional benefit for the trainee. He will acquire a feeling for basic aesthetics through piercing the metal, filing, bending, and then joining the metal. Light changes will occur which will influence the appearance of his work-piece. He will discover that he must corroborate on exactness according to the concepts and expect excellence from his efforts. This method differs from the manner of assignments at most schools which leave the details and time of each assignment to the discretion of the individual student.

The recruiting methods used by many organizations, including the military, may serve in selecting a trainee. The scout must know the physical and mental requirements for the job. Through a simple test using flash cards, the Marine Corps determines the reason a recruit joins up. This test is followed by a language comprehension test. After satisfactorily completing these two tests, the recruit will take a vocational examination. (The evaluation of the rejections in these cases reveals a great deal.)

The master must have the gift to inspire his trainee. This necessitates

compassion and understanding of the trainee's needs. The master must be a well-educated man, have broad knowledge and disciplined skills which he can use resourcefully to produce; he must maintain appropriate production means and be knowledgeable of sound management and marketing principles. The wise master knows that with his teaching he will increase the depth of his own acumen. A successful apprenticeship program requires, therefore, the establishment of guidelines for training production masters as well.

Effective training systems (those designed to achieve depth in a relatively short period of time) have included the military crash-training programs for learning the Japanese language during World War II, and the training of the astronauts to learn automatic responses to flight conditions. *The Art of Learning*, by Walter Pitkin,⁴ is a good primer for training programs. There are many other good sources that relate to production economy and the temper of our times.

I believe the trainee must be made aware

That with the acquisition of skill and knowledge he is subject to change in outlook, habits, and manner of doing things.

That he must adjust his attitudes accordingly because they will determine the speed of his progress.

That he must see relationships and thus gain a feel of the production processes.

That the design possibilities of the pieces are determined by the interaction of form, texture, and color changes.

That each media has a peculiarity of its own. (I refer to it as personality.)

That each tool has its own mystique which must be discovered.

That production is the interaction of media, tool, and body with his will.

That his body kinetics must adjust to the production requirements.

That the timing of the process is most important to gain proficiency, but that it is also important to have knowledge of cost.

That keeping a daily diary is a must to log his progress.

That the function can be for utility or just for enjoyment.

That, for successful marketing, the pieces need to be in visual and spatial scale, and affordable for the market the craftsman hopes to serve.

Footnotes

1. *Craft Connection*, Vol. II, No. 1, 1976.

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Otto Dingeldein was educated in Germany, and is a metal worker presently living in Cape Girardeau, Missouri.

Apprenticeship and the Workplace

by Harold Helwig

In considering apprenticeship in the workplace, we are dealing with the following definitions:

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| ap•pren•tice <i>N</i> | 1. A person who works for another in order to learn a trade.
2. Historically, a person legally bound through indenture to a master craftsman in order to learn a trade. 3. A learner; a novice; a type of beginner in learning anything. |
| ap•pren•tice•ship <i>N</i> | denoting condition, character, office, skill. |
| work•place | studio, workshop, shop, home; where work (exertion or effort directed to produce or accomplish something) takes place. |

In my mind there are four kinds of participants in apprenticeship in the workplace:

1. Master, who is always a learner
2. Learner, who is beginning to see
3. Material/Process, from which one learns
4. Product, a remnant of learning

These four are subject to the same weaknesses: character, ego, wants, desires, and memory. All four participants want and fight for survival, and all four work hard at surviving better than any of the others.

The four participants are engaged in symbiotic exchange, and for all to survive they must work together. The symbiotic exchange occurs for various lengths of time, in four general arenas: the Fantasy (-land) known as the university, the other three levels exist only as stigmas to be used and abused, as the need arises. In the Ideal, all four are accepted and used as foils against each other in order to strengthen their own positions. In the Real, all four are equal. In the Salable, equality is invented, but at a price.

Both the participants and the arenas can fall to the attacks of corruption. Corruption wears the mask of many faces, and attacks the weakness of ego, the awareness of wants, the touch of desire, and the aloneness of being with money, sex, power, and sin (religion).

Enter Philosophy, the keystone, otherwise known as love (pure, not blind). Without this single, simple element, there is nothing to which to apprentice. This is the goal, the value, the life of existence itself. This is the reason the Master, the Learner, the Material/Process, and the Product can become one.

Workability is responsibility with understanding. It does not lie in gifts, grants, tithes, gossip or one-upmanship. Workability is the responsive action within agreed-upon philosophical bounds from which the basic and fundamental relationships are drawn. Workability is straight communication—exchange and interchange of truth and trust.

The Goals are set and reset so that they are always just beyond reach.

Termination of apprenticeship is agreed upon prior to commitment, or after a complete breakdown of the philosophical agreement.

Compensation: the Master compensates the Learner, and the Learner compensates the Master; each compensates each other. Compensation—something given or received as an equivalent for services—should be kept in terms of known and agreed upon rates of exchange. These rates of exchange are established prior to the commitment, and remain constant throughout the commitment. Compensation must be in terms of real goods, not in terms of sex, servitude, blind loyalty, or political influence.

In terms of money, there are several choices: (1.) the Learner pays the Master until the Learner can pay himself; (2.) the Master pays the Learner until the Learner can pay the Master; (3.) the Master and the Learner simply pay each other; or (4.) the Master and the Learner enter into an employer/employee relationship, which at best is an entrapment-apprenticeship.

The Product, if any, is handled as a product, with time-cost analysis, objective opinion, subjective criticism, and functions as part of the whole. Agreement is reached by the parties involved as to whether or not the objects will be continued and made available, altered, or destroyed.

In the Workplace, each participant has his own space. Each day is met with conversation, then work, then more conversation. Records, diaries, sketchbooks, and so forth, are kept as a matter of routine procedure.

In the apprenticeship, the commitment of the Master to the Learner is not one of molding one self into the model of the other self, but of seeding one self to survive philosophically in the world—to equal, and, if possible, to surpass the achievements of the Master. The same is true for the Learner: he or she does not learn to copy—he or she learns to carry on the reality of life and love as Material/Process and Product; all is not to be lost, but to be gained and allowed.

I believe apprenticeship is a viable alternative to formal education. Apprenticeship should start at about age fourteen. The difficult barriers to surmount in apprenticeship are the formal educational system, unions, parents, and society-at-large.

I feel that guidelines and support for a national program in craft apprenticeship is feasible, but the support agency should not be the United States government. The government has enough of a burden, and, although sensitive to culture, has never placed culture at or even near the top of its real concerns. Support for such a national program should come more appropriately from Industry. It is industry that has the money, the materials, and the understanding to see the advantages of the trained professional craftsperson. The government, like the Church, suffers from too much myth to be a viable leader. Industry, on the whole, wants to communicate with people more than the government does, although it suffers from isolation. Without the crafts, industry would not have had its start, and it respects its roots more than you

would think. Industry wants to solve problems; government only wants to talk about them. Have we been knocking on the wrong door?

Harold Helwig is an enamelist and lives in Newport, Kentucky.

A Woodworking Apprenticeship

by Wendell Castle

A short description of my physical plant and what we do should preface my comments about apprenticeship.

We have, basically, a one-of-a-kind studio: we have four full-time employees who make just over one hundred pieces of sculpture or furniture each year. I employ two master cabinetmakers, one master woodcarver, and one assistant (an apprentice). I do all the design work. We have about four thousand square feet of studio space equipped with modern woodworking machinery.

I have had four grants sponsoring apprenticeships: three are National Endowment for the Arts grants, and one is a Louis Comfort Tiffany grant. Frankly, these programs are not sufficient for woodworking. To my knowledge, they do not work for anyone except fulltime teachers who just want summer or part-time help.

First of all, the apprentice should be someone not already in a formal program. He should be someone who needs this method of training. An apprenticeship should last for four years. The program should concentrate on training skilled technicians, which are in great demand. My opinion is based upon the undeniable fact that not all woodworkers possess design talents. Design is, after all, just that—talent. It is an inexplicable gift, one which has nothing to do with industriousness or virtue. The simple truth is that there are many superb woodworkers who have very little talent for designs as such. While they possess enormous gifts in woodworking, theirs is not a visualizing capacity.

What gives this situation some poignancy is the fact that the capacity to design is a given talent, and it cannot be taught. What we are dealing with is more a quirk in the genes than either intelligence or will; and while it is certainly possible to improve whatever design capacities one has been given—through instruction and practice—the basic knack simply cannot be imparted at an apprenticeship level.

For many years, while a professor at the School for American Craftsmen, Rochester Institute of Technology, Rochester, New York, I worked under something of a delusion that design capabilities could be taught. The result was a number of extremely frustrated students, who otherwise were exceptionally skilled in the field. Unfortunately, most woodworking students tend to feel that the design aspect of the woodworking task is an integral part of that process; that if a craftsman fails here, he fails in all aspects of his work.

This judgment may be open to question. Certainly in the field of music the performer is not expected to be proficient in all areas of the musical arts, as, for example, a composer is not necessarily a gifted in-

strumentalist. A comparable attitude to what prevails in the woodworking field would demand that a performer not only play music, but compose it too, and perhaps build the instrument besides. Without doubt there were a few in the history of music who were thus gifted. Paganini was a virtuoso violinist; Bach a skilled organist; Rachmaninoff a brilliant pianist. All were superb composers as well; but these are exceptions rather than the rule. Most performing musicians leave the task of composing to others, and vice versa.

Perhaps a similar criteria should be applied more widely today in the field of woodworking. The craftsman who excels in woodworking technique would not necessarily fail to forego the study of design, just as a musical performer would study harmony and theory and counterpoint and composition. The source of his design, however, would come either through collaborative efforts, or through the application of extant designs. Each woodworker must decide for himself or herself the extent of this talent. Such evaluation may have its painful moments, but the overall results will more than offset the anguish which comes of self-delusion. The ancient dictum, "Know thyself," applies to woodworkers as much as to anyone else.

I have found the new apprentice to have somewhat limited skills the first year. Most of his activities have to be directed, and time is spent on explaining and demonstrating. I believe in paying this person a wage that will permit him to live above the poverty level. I have paid \$3.00 an hour (for the first year a National Endowment for the Arts grant will not even cover half of this cost). I think this training should continue for four years, with the apprentice receiving increases in wages as his knowledge and skills improve. He should also receive benefits.

If the apprentice is interested in art and shows a talent, he should be encouraged to go to art school, and not to enter into an apprenticeship.

The workshop environment is the ideal place to learn to be a woodworker because what is happening there is the real world.

Wendell Castle is a furniture designer. He lives in Scottsville, New York.

Should the University Administer a Craft Apprenticeship Program?

by George Kokis

Apprentice. What does the word mean to us today, in the world of post-industrial technology? There is no common definition held among craftspeople—at least, not that I can discern. Who can we turn to for clarification then? There is no guild to guide us—to nurture the initiates, to control passage through the ranks, to protect craftsmen from the time they enter the guild until they go to the grave. We have autonomy now, and we value it despite the problems our freedom presents. With the dissolution of the guilds, forced by the burgeoning industrial powers, came a new, ambiguous status for the artist and the craftsman. Cut adrift from the mainstream of society, we are trying now to regain social

equilibrium; and we must do it, each of us, alone. I suppose we like it that way—some of us—deciding for ourselves what our relationship with the world will be. We can choose to go it alone or to work in consort—on many scales. One historic area of cooperation is the relationship between the experienced craftsman and the aspiring novice; the craftsman needs sensitive assistance and the novice needs experience with the processes.

I'm not sure just what the rebirth of interest in apprenticeship portends. It is clear that a need for it is widely felt among the young and aspiring crafts students. It seems to be a need for some established craftsmen, too. Who can tell how many there are who are interested or whether the number of possible apprentice positions could even begin to accommodate the number of aspirants? Whatever the answers to these and other questions that should be asked about apprenticeships in today's world, I hold the opinion that the need is clear and that by meeting it we all might be well served. While we need a new working definition of the term *apprentice*—one suitable for our contemporary culture—I can't but feel that the potential of the concept for good influence on the world of work is considerable. I don't imagine that it could make the popular opinion of work any less agreeable than it already is. It could revive the sense of pride and concern for quality that has always been a part of the work experience for craftsfolk. Making an impression like this on the widely held view of work as a necessary evil would be a boon indeed. Too many people are victimized by the work/play dichotomy that deals its double dose of boredom; workers are bored with their work and bored with their play because neither satisfies them. There is vocation and there is vacation and neither requires a full commitment because each separates and compartmentalizes our expectations and aspirations. People learn to live in parts, shutting down fundamental needs for periods of time while believing perfectly compatible purposes to be incompatible.

Such an attitude is in sharp contrast to the work/play experience of craftsfolk, who find freedom in work rather than from work. While for centuries the general trend has been toward laborsaving practices, the crafts have demonstrated a continued preference for labor-loving practices. It is now generally accepted that the rewards for work are not the work itself, but the payment for the work. The work itself doesn't matter, as long as payment is forthcoming. Work undertaken in this way may truly be the equivalent of a curse. In contrast, a craft is a kind of work performed by choice, and is not the labor of necessity. It has always had that character to it, and it has been one of man's noblest ways of integrating mind and body, purpose and nonpurpose, work and play. In a world where most of us are now employed in recordkeeping (keeping track of each other at increasingly longer distances), it would seem vital to value the kind of knowledge that flows through the hands. This is an experience that we must keep before us if we're not to be swept away in a cerebral, electro-technological storm.

The way of the craftsman serves the individual and society in a manner that transcends the mundane matters of employment, profit, and quality consumer goods. The craftsman may or may not find recognition or worldly success, but the opportunity to seek inner mastery of self through a craft, is an important one. Spiritual freedom, transformation,

and transcendence of the ego is a life path sustained by the rigorous demands of a craft discipline. A society is fundamentally well served by people so engaged, and it benefits from the material result of their mode of working. The greatest contribution of craftsmen appear in time; the arts have always been the principal fields of invention. In time, the idle curiosity becomes the giant dynamo that powers a city.

So I say yes to the arts, yes to the crafts and to whatever will help them persevere, yes to apprenticeships in whatever form seems good and workable in the twentieth century. Since I work in a university, I have considered the feasibility of an apprenticeship program in that context. I must interrupt my own chorus of yesses with a nay! I would not like to see such a program in a university.

A column in the newspaper I read this morning reminded me of something the late Senator Wayne Morse used to say, "Let me control the procedures, and I can control the substance." Exactly right. That comment illustrates one important reason why I wouldn't want an apprenticeship program in the university. I still hope that the trade school system that so pervades the university today may abate. Certainly I would not contribute to the training of sensibilities that is so common now. There are some kinds of programs in some schools where the regulation of procedures is acceptable, and where the subsequent control of substance is a hazard open to risk. If that is understood by the faculty and students, and is consistent with the declared aims of the institution, it all would seem clear and purposeful. However, the university is not that kind of school; what I would want to be able to expect is that university-sponsored programs be faithful to the special nature of the opportunity they represent, that is, the opportunity to discover purposes and generate substance through personal synthesis of what is found, and from what each student brings to the seeking.

I bring a generalist's bias to my university assignment. I would not favor students fixing too early on a single vision, or becoming overly concerned with application before they have even found their material. As procedures can control substance, they control vision. People need time and space to first formulate their own vision, then go on to procedures—to invent them, assimilate them, even embrace the most common if they support the vision. I do not denigrate procedures and techniques. I do see a difference in those that aid in finding and revealing, and those fixed procedures and techniques popularly taught that are only concerned with the skillful reproduction of banal definitions. It is a question of timing. In time, the emphasis shifts from attention to the processes of discovery and revelation to a strong need to manifest and make real. This is the natural unfolding of purpose that reflects the tendency to find and share. In maturity, these twin purposes become a whole and powerful force—the synthesis of the means and the ends.

The making of finished objects for a commission or other acceptable purposes is a specialized aspect of the arts, and it is pressed too earnestly on the novice. While the exercise of skills and stretching of capabilities that object-production yields is good in many ways, it is not necessary or desirable to suggest that it is the only goal worthy of study. That would be the same as saying that every use of language by an in-

dividual interested in words should result in a publishable form. There are important functional uses for a language that do not necessarily find their way into utilitarian form. I use the metaphor of language because it corresponds closely to the form—language of the plastic arts. My own position is that the language of the arts will never be complete, that it will always remain open-ended. Discoveries that find their way into the language are not the exclusive property of the expert. I have seen again and again the beginner who can pay attention and locate the prize (although he seldom knows what to do with it). The creative locus may often be as lost to the experienced craftsman as it is undiscovered by the inexperienced beginner. Replacing the organic development of creative processes in individuals, with the tutored final solutions of the academy, has never worked. The plastic language of form remains primitive, untamed, and continually surprising.

Of course, some people do not like surprises and might perceive what I call a language as chaotic noise, but I love the Babel sound. I can find no real need for a universal standard, and I can't imagine a more dangerous or more dull situation in the arts than systematizing its processes. The standardization of a language and pressure for its proper use constitute the most powerful structure culture can devise to guide, constrain, and direct human functions. To turn pottery making, or any craft, into a standardized ritual channeled into safely acceptable molds would throttle creativity and eventually dry up the well. Those who lack the discipline to prepare themselves can only feverishly draw off the top of the well, exploiting the public and themselves through production of an attractive cliché.

Schools like formulas because formulas enable them to plan in an orderly manner. If this requirement for systematic order supersedes idiosyncratic requirements, it makes the school inherently unfit for creative study—the more orderly and standardized, the more unfit. There is a term for a kind of illness that is induced by the physician-iatrogenic—that seems to describe much of schooling. Students come for treatment and the cure produces a narcotic effect worse than the ignorance they sought to end. They are taught to overvalue the packaged solution and to lose their creative autonomy. When they run out of answers and worse, when they run out of questions, the only solution is to get more schooling.

No, I would not like to see the university operate an apprenticeship program. Not if it meant shaping it into a unified program and coordinating it across-the-board. To do so would be to turn our backs on the strong craft tradition of diversity that has been maintained through centuries. The more universal the system becomes, the fewer the alternatives that will be available, and the loss of individual creative autonomy can only arrest human cultural development.

I think we should be cautious, because universities are hungry. Enrollments are declining and the attending drop in budgets is causing schools to look for new programs to fill the coffers. The need to sustain itself is instinctual to any organism and has already forced the university to become active in the community. The community outside has largely been ignored until now, but suddenly it has grown attractive as a fresh field for cultivation. New community-responsive programs are always

described in high sounding phrases of principle and justice, but history and the timing of the open door with economic necessity make me skeptical. Taken case-by-case, some programs are exactly as they say they are, but others are monopolistic, self-serving certifiers of proper learning—making sure their control of education is secure and financially rewarding. I expect some universities would love to administer an apprenticeship program; for the greater glory of the crafts, to distribute whatever subsidies might be provided, and to service the community through the talents of some of its many experts. The further decline of educational alternatives would not bother them at all. It's a competitive world.

Well, I'm pretty hard on my employer, you say—biting the hand that feeds me. That's true, and a little later I will chew on the hand a bit; but it's like saying what must be said in conscience to a wayward sister whom you love. First I want to describe her in her maturity and natural beauty, and tell why I love her. Likewise, I want to describe my vision of the purposes of the arts in the university.

I can focus this vision into one sharp, essential bit of light—an intense white light of amazing power. This bit of light is what we humans call *PLAY*. Mark Twain defined play as being any activity with great meaning but little purpose. What an elegant and succinct understanding! By others play has been called the most formative element in human culture, and yet play is the direct opposite of seriousness. Play is called nonserious because its associated purposes follow at a distance. It is ultimately the most purposeful activity of all because the eventual purposes of play are infinite. It is a paradox! What seems a trifle is most serious; what is thought serious and important is transitory.

Play begins in the realm of make-believe, where finding precedes making. The uneasy relationship between art programs and schools is always in a delicate state of disequilibrium because the expressive function of art has its sources in the deep irrational levels of the individual. We have a healthy need for dialogue with our irrational side that is basic to our life instincts. Play is a fundamental way of effecting that dialogue, a way in which we can yield ourselves to other realities, to the unforeseen purposes of subjective play—our real work. M.C. Richards calls the discoveries of play apparent accidents that are really organic principles looking for a soft spot to sprout in.¹

Now the essence of play, as any child knows, is in the willingness to dare, to risk, to bear uncertainty, to endure tension—and to do this willingly, voluntarily. You cannot require this, and if it is faked there is only the imitation of the condition. Culture arises in the forms of play, and you can't imitate that process and find true purposes. True purposes are latent by-products that blossom sooner or later but after genesis, as we add to the ritual our own brand of abandon.

Law, commerce, craft, poetry, science—all are rooted in play. How wonderful it is that our society encourages our creativity and provides institutional support. How wise! These forms of creative ecstasy will eventually bear purposes that will sustain us in our maturity and age. We call this human process on such a grand scale *The University*. Among its houses there is one where we teach ourselves how to wed the spirit of play with the duration and materiality of the plastic arts. It is in this rite of

passage that we begin our evolution from the innocence of the child to the grace of the adventurer.

The adventurer is the mature player, possessing the ability to dare, risk, bear uncertainty, and endure tension. Such an aptitude still lacks the productive logic that work is measured by. That is why adventuring is not popular with nonadventurers, and is resented. It is usually perceived only in its recreational form. That is thought to be its proper form and is a thing a person does after the "pound of flesh" has been given. True adventuring is hardly mere recreation. It is, like play, a fundamental human need. As Lewis Mumford reminds us:² man alone dared to use fire, to court danger, to discipline his fears. Our mythologies tell us how the classic adventurers stole fire—the fire of culture—to light the dark and extend the outer boundaries. We still need to invent our own personal myth—to seek, to struggle, to bring back the tale, to bring some of the dark into the light. In order to survive such journeys there are many skills to learn, and chief among these are the internal ones—the self-knowing, the self-overcoming—that will aid in disciplining our own fears. This is why the magnificence lies in the going, not just in the getting there. The preparation and the journey itself are indispensable aspects of journeying that define it as adventure. To visualize a goal and have it quickly available are other kinds of things entirely. To go adventuring is to draw on our creative capacities—to place ourselves in exceptional situations where we are not sure just how to function, where we might overcome our fear of not knowing how to proceed correctly.

More and more I am bored by the limited view of the craftsman as a sedentary, placid character redeemed by labor. This militant domesticity drains much of the spirit from the values hidden in work/play and replaces its sacred functions with only one measure: will society understand craft? will society accept craft? To have this single concern invade every level of consciousness is to poison the well. Turning university art programs into trade schools where pragmatic purposes direct vision is like expecting a lover, at the moment of conception, to worry over and discreetly plan what occupation the eventual offspring will have. I'd call that insensitive. We are often called upon to put our capacities into the service of a concept or important purpose formed by others. It is good to be able to respond and contribute, and we must learn how to do that, but I'm talking about reserving a part of our attention for those purely personal needs that arise in our own subjective worlds. This is not selfishness; by apprehending and acquiescing to those needs we develop our power to anticipate, to initiate form, to reveal our strength in authorship. The old aphorism of Ovid comes to mind: "Nothing is so useful to man as those arts which have no utility."³

It is more important than ever to be able to speculate, contemplate, and celebrate freedom in work. We must maintain the legitimate role of struggle in human affairs, to see that growth is born in struggle. This is not the struggle of artificially forced impositions, but is the self-imposed struggle to locate meanings and values. These self-imposed struggles are not the only ones that count in our lives, but they are the ones we are independently accountable for—they are our strivings. The deep unbidden struggles common to life find all of us, but none dare presume

to design another's portion. We are responsible for ourselves. We work/play, not to save ourselves trouble but to be able to face trouble in our strength. No, the sedentary, tamed craftsman, purveyor of comfortable virtues, doesn't interest me. Rather than domesticate the power, I would stir it to full flower. I prefer the craftsman in another form—the warrior, the craftsman as adventurer.

Of course, I subscribe to those notions that see the first principle of art to be vitality, which is the Dionysian virtue. The second principle is beauty, which is Apollonian. I understand that in our culture those principles are now reversed. Although my view is a minority one, I would rehabilitate the irrational side of our nature because it offers free access to the primary processes that are, more and more, shut off to us by our acceptance of the rational realities as the only existing ones.

Accordingly, I embrace inductive methods as well as deductive ones. More important than the accumulation of skills, techniques, procedures, and processes is the reductive eradication of blocks. It is by clearance that substance may be met. While acknowledging the importance of perception and memory, I praise the imagination and imaging ability we possess to picture in our minds what is not present to our senses or in our history. Imagination, and the kind of advanced imagination we call fantasy, is too inefficient for some, but I see that as a peculiarity of their vision and hope they may want to see further. The human compulsion to order everything is ultimately thwarted in the arts, and that is as it should be. Art is the chance to experience disorder with pathology absent. It retains its sacred character only so long as it remains the disturber of the peace. The Aristotelian concentration now prevalent that turns all craft into mere fabricating competence and guarantees communication is the wake of the marauding masculine aspect—imposing, ordering, achieving. I look for the reemerging feminine aspect in every human being to reestablish the holistic balance between creativity and mastery—to once again breathe spirit into our form.

This is some curriculum, isn't it? Not very specific. Specific pre-organized curriculum isn't all that important. It is indispensable only to those who use schooling as a means to get people to accept society. The purpose of education is to help people discover how to create or re-create curricula; where vision is known to be a personal inclination rather than the necessary prescription of the social lens. True education would awaken in the learner his or her own intuitive, creative initiative. That is the role the university must play. If a culture encourages invention and discovery, they become inevitable and the university serves as culture's instrument of encouragement. If encouragement is lacking, invention and discovery are inevitable anyway; such is the human spirit. For a long time, however, we will pay for the hindrances we allowed to be placed in the hearts and minds of our fellows. We in the arts and crafts are especially responsible because we are the privileged.

I've drawn a picture of the purposes of the arts in the university as I understand them to be and that I would like the university to honor—a vision of my allegorical sister with shining virtues. Now for the chewing; I must describe her as she is, painted with advertisements and promises as she goes a-whoring, enticing those who will abuse her without and

within. The university is ridden with definitions, categories, and abstractions. The arts, in order to be included, must accept the definition that education means being taught. Too few remember or even imagine that it could mean finding. The proclivity for categorizing has allowed the university to find acceptable the conventional distinction between fine and applied arts—one totally aesthetic, the other totally utilitarian. Some kinds of schools may certify these conventions for their own purposes; universities need not. Just as alchemy was secularized by changing it to chemistry, so art is secularized by changing it to mere technique, and calling it crafts. Fine arts, that invention of Renaissance Europe, made to insure status for the artist—distinct from the craftsman and equal to the philosopher—remains the perennial mystery guest on campus.

Creative processes are basic to all forms of work. Processes born in subjective acts are decoded and reported in words and other rational forms acceptable to rational purposes. In the arts, however, the reports are often in such ambiguous form that they make the rationally, over-developed person nervous. Results may not fit the established categorical order. The closest observers can come to the process is in recognizing the objectification of the process. Art is understood and admired by many only in proportion to the degree of skill evident in its making; the technical means is taken as the end. The overt manifestation of the process—the artifact or object—is seen as quantifiable proof that creation has occurred. Substance is expected and appreciated only in the guise of form. First metaphor, then poetry, is lost in this way. Many teachers of art have learned from their student days to expect art to conform to the quantified values of schools.

Quantified values go hand-in-hand with values common to other contemporary production plants in commerce and industry—limited access, high costs, addictive and consumerism—needs induced but never satisfied. More and more the modern university sees its main function as recordkeeping. With its attention to duty so firmly fixed, it rushes headlong toward becoming the classic bureaucracy; originating nothing, its main function is to conserve and pass on history. The walls of the new academy grow higher daily, suppressing authenticity in feeling and intuition, standardizing values and perceptions; the regimentation of creative thought is its unwitting goal. Motivation is suspect and disconcerting. The requirement for rational safety makes systematic stimulation a much safer bet than the sporadic sprouting of personal motivation, which can't be predicted or controlled. Schools control the need by identifying its source as their special province; they dole out satisfaction in small portions and certify mastery on their own terms. Conformity is required for survival, the conformists becoming the dependable producers and consumers of the technological society. The reins are held tight; the degrading system is a constant caution against daring. It is deemed more important to maintain order by propounding orthodoxy than to risk dissent and individual initiative by provoking exploration. I should add that my use of the term university is inclusive, taking in administrators, faculty, and students. Too often the thing stopping students is students.

Edward Carpenter, in his book *Oh What a Blow that Phantom Gave Me*, describes the economic success that has come to the modern Canadian Eskimos through the marketing of their art. He points out that these now-common stone carvings and prints do not constitute an indigenous but ancient art newly discovered. This work is the direct result of the teachings of a representative of the Canadian Handicraft Guild. The work bears little or no resemblance to traditional Eskimo art, but does indeed show resemblance to the teacher's own output, which the Eskimos saw in 1949 for the first time. Mr. Carpenter writes:

Most of these carvings are massive, heavy and fragile, designed to be set in place and viewed by strangers. The traditional role of art is gone: object has replaced act. Traditional perspective is gone: stability and single perspective have replaced mobility and multiple perspective. Traditional notions of discovery and revealing are gone: asked by the Queen how he decided what to carve, an Eskimo replied that he consulted Mr. Houston because he had no desire to produce anything unsalable.⁴

So, full credit goes to the government representative for creating a new art that brings financial assistance to needy Eskimos, that supplies Western art connoisseurs, justifies certain government agencies, and appeals to Canadian nationalism. Let us not pretend, however, that repressed talent has been liberated or that such art is traditional or even Eskimo. I see this same thing happening to people in the university and in other schools. Talent is not liberated but channeled, taught skills very often destroying what real talent people had. The dominant culture assumes that competence is facility in the standard dialect. The work is seldom personal, seldom creative. It is art, in the orthodox, nationalized and depersonalized, culture-wrecking sense Carpenter describes. What gain there is may produce currency, but the cost is enormous and not reclaimable.

Some might say, Eskimos are dispensable in our modern world and so are artists. They should be happy anybody paid them any attention at all, and if they have to survive by adopting the values of supply and demand, that is too bad.

Of course, that line of thinking will prevail as long as people want to see the qualities of the primitive and the creative as being peculiar to certain people and not inherently human. As we learn to acknowledge these gifts as our own, however, we will become less complacent about cutting ourselves off from those functions that motivate and heal us. The university could lead in this reawakening, but look at it. We hardly encourage adventuring. We lead tours and suppose we are adventuring. School turns adventurers into heroes, heroes who reproduce old trophies which go directly to museums for viewing—from the birthing bed to the funeral parlor, no living in between. At the other extreme, the invention of the avant-garde is old and worn—another form of planned obsolescence. In between these two extremes—too-conscious orthodoxy and self-conscious originality—there is, however, plenty of room for those inherently creative modes of knowing (possessed by everyone) to thrive and add richness to our lives. The university is eminently suited to this enterprise if it can remain faithful to its charter. What is needed are teachers

who prefer to be warriors rather than to become heroes, whose moments of daring and risk are not over or lived exclusively in the privacy of their studios, who bring that spirit fully into their lives and into their relationships with fellow students of life. The artist, like all other specialists, will have to be introduced to other ways of being human.

Well, I've obviously ruled the university out of the apprenticeship business in my own thinking. Such a program placed in my university would be a distortion and a public disservice. Nor would it be appropriate in the real university, due to what I've described as basic incompatibilities in purposes. However, while my notions of the purposes of the university are greatly influenced by my understanding of the great value of play in human affairs, I am equally guided by a companion of play named diversity. My reluctance to entertain the idea of an apprenticeship program in a university is a personal view. While, naturally, I think my view correct, I could be wrong. If other schools or even other universities deem it appropriate to administer a program, I would watch with interest. I can find no more reason to standardize beliefs in institutional purpose than I can find to standardize other belief systems. I hope we try everything. I would hope the community would turn its full attention and lend its resources to an appraisal of the problem. We must try different kinds of solutions, consider the various points of view with good will and a degree of reserved judgment.

My own vote, at this point, would be to have independent craftsmen self-administer the program. Because certain conditions are particular to every case, I would suggest that this be done on a contractual basis, agreed to by all parties and guided by recommendations of a governmental agency of appropriate scale. I would risk the occasional abuse or misinterpretation of guidelines, if the alternative was an agency or institution acting as a kind of artificial power plant monitoring energy flow from source (craftsman) to consumer (apprentice). As in other cases, the intrusion of the middleman may do more for the preservation of the corporate system than it does for the individual.

There are some aspects of the apprentice question that further disturb me. We seem to be living in a time when adolescence is extended almost indefinitely. What effect does this have on the expectations of the young regarding an apprenticing relationship? Is it possible for those strenuously building an ego to temporarily put it aside? To be *in service*? Since being a craftsman today is often a matter of personal declaration, what evidence of maturity is reasonable to expect on the craftsman's part?

What I have offered here is a personal opinion. Though personal, I cannot claim much of it to be original. It is only the synthesis which is mine. I would like to acknowledge some of the many artists and writers who have sustained and tested my intuitions: Ivan Illich, Jose Arguelles, Jerzy Grotowski, Lewis Mumford, M.C. Richards, Nikos Kazantzakis, Paul Zweig. They have taught me this: We must most frequently proceed by acting prudently and rationally, asking ourselves "What will I do?" There are also times and spaces or should be, when we act first, boldly, instinctively, and wonderingly. Afterward, we reflect and ask "What

have I done?" We grow as we are instructed by these two questions. One of them is not enough.

Footnotes

1. Richard, M.C. *Centering*. Middletown, Conn.: Wesleyan Univ. Press, 1969.
2. Mumford, Lewis. *Technics and Human Development*. Vol. I. *The Myth of the Machine*. N.Y.: Harcourt, Brace, Jovanovich, Inc., 1962, p. 124.
3. Ovid. *Ex Porto*. Bk i Epis. 5, 1.53. A.D. 13.
4. Carpenter, Edmund. *Oh, What A Blow That Phantom Gave Me*. N.Y.: Bantam, 1972.

George Kokis teaches art at the University of Oregon, Eugene, Oregon.

