

AMATEUR ARTIST-CRAFTSMEN;
A DESCRIPTION OF HAND-WORK
ACTIVITIES AND QUALITY OF LIFE

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ABSTRACT

AMATEUR ARTIST-CRAFTSMEN: A DESCRIPTION
OF HAND-WORK ACTIVITIES AND
QUALITY OF LIFE

By

Sandra Jean Evers

The focus of this exploratory study was the amateur engaged in a creative art-making process. The general objective was to extend the empirically based knowledge about the creative art-making process beyond that of students and specialists. More specific objectives were to identify practicing amateur artist-craftsmen in a general population of adults, to obtain information about their art-making activities, and to compare their assessments of life quality to other adults who were not involved in arts or crafts.

The art-making process was defined as the imparting of form and integration to a material or combination of materials which results in a tangible object. Amateur status was based on the absence of training or education and of intent of earning income by the practice of a specific kind of art-making activity. Two assumptions were that hand-work activities have the capacity to be creative

experiences and therefore can be meaningfully examined from that perspective, and that products of hand-work activities are expressions of the producer's aesthetic standards or taste.

Common hand-work activities such as knitting, crocheting, wood-working, and quilting served as examples of the art-making process. The characteristics of their practice were described on the basis of components abstracted from a generalized art-making process. The belief that special benefits accrue to people involved in the creative art-making process was examined by comparing respondents who qualified as amateur artist-craftsmen to those who did not so qualify on five measures of assessed quality of life.

Sixty-two residents of two rural townships in the Upper Peninsula of Michigan constituted the sample. About half the respondents were older than 55, had completed eight or less years of schooling, and were employed. The median income was \$8,000 but over 25% had incomes below \$4,000. Thirty-three respondents regularly engaged in some kind of hand-work activity as a pastime. Only seven of the 23 men were in the amateur artist-craftsman category.

Three scales and a series of 36 open-ended questions made up the interview schedule which was administered to the respondents in their homes by a

team of five interviewers. Basic descriptive statistics were calculated on the art-making activities. The combined constraints of the size of the sample, the wide range of the answers, and the diversity of hand-work activities prohibited the testing of relationships among the descriptive data. The analysis of variance test was used for the quality of life measures.

Data about the practice of hand-work activities were organized around 17 components of the art-making process each of which contained three to five categories of variability. The components included the topics of tools, equipment, raw materials, time investment, number and kinds of objects made, source of ideas, technical resources, tendency to innovate, and disposal of products. Examination of the descriptive data indicated four factors central to the practice of hand-work activities. They were sex of the respondent, social context of the activities, resources of the setting or community, and degree of involvement by the amateur artist-craftsmen.

During the study a typology of amateur artist-craftsmen and a taxonomic scheme of the components of the art-making process were developed for use in future research. Seventeen components abstracted from a generalized art-making process were organized on the two dimensions of kind of information obtained and segments of the process. The information dimension was composed

of objective, subjective, and normative information. The process dimension was composed of input, process, and output components.

Five directional relationships were hypothesized regarding the three measures of quality of life. Amateur artist-craftsmen were hypothesized to differ from other respondents by (1) having higher assessments of perceived overall quality of life, (2) placing more importance on the beauty in their world, (3) placing more importance on their use of spare time, (4) having lower satisfaction with the beauty in their world, and (5) having higher satisfaction with their use of spare time. Only the first hypothesis was supported. The directional differences between the means for the two groups on the last four hypotheses corresponded to the directional relationships hypothesized. Alternate interpretations of the measures of the importance and satisfaction with beauty and with use of spare time rendered the results unclear and inconclusive. A combination of socio-economic characteristics was an alternate explanation for the higher assessment of perceived overall quality of life by the amateur artist-craftsman group.

This exploratory study provided basic information about the regular practice of hand-work activities by amateurs from the perspective of a creative art-making process. If aesthetic education pertains not only to

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the appreciation of the professional arts, but also to the extension of aesthetic qualities into daily experience, an understanding of where and how those qualities exist in the lives of most adults is necessary and desirable.

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CHAPTER I

INTRODUCTION

As twentieth century Americans we hold certain beliefs about the benefits of creativity, leisure, and aesthetics. Creativity is not only regarded as one of the most important human abilities, it is frequently characterized as the trait which distinguishes humans from other animals. An increase in creative behavior by scientists, artists, students, and many others would be generally hailed as an uncontestable social good. Creativity is associated with mental and emotional health. A creative person is seen as adaptable, a problem-solver, an independent thinker, and a generally capable person. In many respects the contemporary image of the creative person is an intellectualized version of the "rugged individualist."

When the standard of creative behavior is extended to the total adult population, a bias becomes evident. Consider the incongruity of a creative clerk, bus driver, or drill-press operator. Such images pose a threat to the order of community life. Though all adults are

believed to have the capacity to behave creatively and to have a right to enjoy its benefits, for people such as the bus driver, creative behavior must not occur within their occupational roles. The only option for most people to act creatively in a highly industrialized society is in their nonworking or spare-time activities.

The shortened work week has increased the hours of spare time people have and, thereby, increased their opportunities to behave creatively. Facilities for leisure activities (particularly sports activities) and technical courses have been provided through community and state government auspices. Some social critics, however, doubt the average person's ability to put spare time to good use for himself and society. They wonder if guidance in a broader sense should be provided for the use of spare time. Do people have enough opportunities and the right kinds of opportunities for a healthy expression of their creative abilities? What kinds of expression have positive social impact and should be encouraged? In brief, how can Americans better utilize their opportunities for creative leisure activity? Concern about such issues was important enough for leisure to be the theme of the 1963 AFL-CIO national convention.

The aesthetic quality of life is a component of the general concept of quality of life. The aesthetic quality of twentieth century urban life is generally

regarded as inadequate and an assault on all human senses. Experts sensitive to the disharmony of modern life see part of the cause as a lack of concern by the citizenry. Would such attitudes be changed by more aesthetic education? If so, what kind of aesthetic education would provide the necessary insights for a greater sensitivity to public choices?

Aesthetic education involves the contrasting roles of creator/artist and audience/appreciator. Within these categories some educators regard aesthetics as an opportunity to lift one's sensibilities from the drudgery and routine of everyday living, while others see relevance in aesthetics interpreted in terms of daily living and mundane choices. The latter believe that aesthetic education must be related to the daily life experiences of ordinary people in order for the aesthetic quality of life to improve. Home economists have traditionally held this viewpoint.

Public programs supporting the arts reflect the contrasting roles of creator and appreciator. Most of these programs emphasize professional artists and performers in the creator roles with the general public in the role of appreciator. The kinds of activities supported are representative of the traditional definition of the arts which derived from an aristocratic heritage. Even the popularity of folk art originated in the private

interests of fine artists. Recently support has been extended to minority artists and performers. Our ethnic heritage emphasized in the bicentennial activities has also been influential in ameliorating the narrow focus of public support of the arts.

The cultural explosion of the 1950s witnessed not only the involvement of the university-educated middle class as audience and appreciators of the fine and performing arts. Growth also occurred on the part of the general public in the role of the creator either as artist or performer, and like the professional artists, the involvement of the amateurs extended beyond the traditional fine art forms.

The amateur arts (i.e. creative and aesthetic behavior involving the production of concrete objects by nonprofessionals) encompass a great diversity of kinds of activity, as well as levels of complexity. For the category of painting the range extends from the traditional procedures to "paint by number." Given the contrast between the volume of art and craft materials sold and course enrollments, most of these activities occur outside the direct influence of aesthetic education programs.

Who are the people engaged in amateur art activities? What are their unique characteristics? Do the characteristics of the amateur artist parallel those of

the creative professional? Are the amateur artist's concerns in the act of production the same as those of the professional? How does the amateur artist differ from the nonartist of similar background and situation? These are the questions this study sought to answer.

The study was necessarily exploratory in character. The amateur artist or craftsman was the focus of the study. The characteristics and activities of amateur artist-craftsmen were compared directly and indirectly with two contrasting categories of people: (1) friends, neighbors, and fellow citizens who were not artists or craftsmen, and (2) professional artists and craftsmen. The research strategy was to plot the characteristics of the amateur artist-craftsman group in relation to the two other groups which provided significant contrast and thereby to obtain preliminary data about amateur artist-craftsmen to use in future research.

Objectives

The general objective was to extend the empirically based knowledge about the creator in the aesthetic mode beyond that of students and specialists to the general population of adults. Toward that end two specific objectives were:

1. To describe the activities of amateur artist-craftsmen in relation to the creative art-making process

including characteristics of raw materials, techniques, skills, products, and audience,

2. To compare amateur artist-craftsmen to other respondents on perceived overall quality of life and the importance of and the satisfaction with specific life concerns.

Assumptions

1. People are able to assess specific aspects of their lives and rank them in importance and satisfaction.

2. People are able to make assessments of their total life experiences.

3. Hand-work activities have the capacity to be creative experiences and therefore can be meaningfully examined from that perspective.

4. Products of hand-work activities are expressions of the producer's aesthetic standards or taste.

The first two assumptions were necessary because the validity and the reliability of the three scales used in the study were not tested. Because assumptions three and four were unusual for a study of aesthetic behavior, it was necessary to make them explicit. The following rationale for the third and fourth assumptions elaborates on these distinctions.

Rationale for Assumptions of
Creativity in the Aesthetic
Mode

Creativity. The concept of creativity to be employed here is one which recognizes degrees of creativity not in the usual sense of the creative and the uncreative, but from the objective to the subjective. For society a creative event is validated by the ramifications of the outcome. If an outcome has broad ramifications for a large number of people, the experience is labelled creative. The great scientific discoveries are examples of socially significant objectively creative events. Some events are creative in a narrower sense because they are recognized as significant by a group of specialists concerned with particular problems.

An outcome which has ramifications in the narrowest sense, i.e. only to the one involved, is not generally labelled as creative except by a few experts such as educators and psychologists interested in the phenomenon of creativity. Such events are subjectively creative, though the researchers rarely make that distinction explicit. Additionally discussions of subjective creativity almost always pertain to children.

Subjective creativity is judged by different canons: it can occur when a person combines things in ways that are individual to him, when he does not simply imitate, but regroups given stimuli or data by means of his own thoughts or actions, irrespective of the effect his creation has on others. We cannot, for instance, deny the epithet "creative" to the five year-old who with all his might and enthusiasm has

given us an image of the world as he sees it, littered with square cows and peopled with round-bellied, neckless mums and dads. When he has, out of his own powers, made this vision of the world his own he has been--subjectively--creative, even if thousands of others have acted similarly. (Lytton, 1972, p. 3)

The experience and the outcome of even the subjectively creative event have indirect social ramifications as they feed information back into the experience of the individual and eventually lead to other creative events and outcomes of perhaps broader social importance. Such are the social benefits of the investment in education for creativity. Also the importance of creativity at any age is apparent because it is an investment in the maturation of the self and has simultaneous potential for social good. Any event which is objectively creative is also subjectively creative for the person involved.

The self-initiating and self-perpetuating character of the amateur creator who acts without formal support systems and presumably few informal support systems is a source of social benefits largely independent of investment of public resources. That such behavior may never have very broad ramifications and may even be a personal waste is certainly possible. At the professional level this possibility is represented by the caricature of the mad scientist or inventor; notice the absence of a clearly parallel image for the artist.

Creative experiences can be differentiated by the degree of passivity or activity of the creator role. The act of appreciation by an audience is a classic example of the passive creator role. Such experiences involve insights, perceptions, cognitions, and emotions to reach new insights and understandings to qualify them as creative events.

A creative experience making an aesthetic object is the act of an artist. It is the most active of creative experiences especially in the plastic arts where the additional component of perceptual-motor or kinesthetic ability is paramount to outcomes and satisfactions. Both the creative experience and the aesthetic experience are considered peak experiences in western society.

Aesthetics. The phrase "beauty is in the eyes of the beholder" is often the rationale of the uninitiated or the ignorant to justify aesthetic choices. The aesthetician may also use the rationale but with a deeper meaning which the beholder needs the special spectacles of education to understand. This aesthetically relative statement is conceptually parallel to the concept of subjective creativity.

An aesthetician is a specialist whose business is the understanding, explanation, and extension of socially sanctified aesthetic standards. The middle ground between the sanctified standards and what is

generally regarded by art experts to be the absence of standards is the area of taste. Recently structuring of the middle ground is beginning to emerge from the literature. Lynes (1949) who was an early observer proposed the concepts "lowbrow," "middlebrow," and "highbrow." Toffler (1964) described the post World War II extension of the highbrow tastes which were traditionally associated with an intellectual and wealthy elite, to the university-educated middle class. His observations, however, were about the audience role and the performing arts. Gans (1974), also writing about the performing arts and the mass media, suggested a framework of many taste subcultures which are associated with levels of income, education, and sometimes, ethnicity.

Different taste cultures and taste publics exist because of the diversity of and disagreement about aesthetic standards and values. For example, while there may be agreement about the desirability of visual order in art, there is disagreement about how order is to be defined, and what constitutes order and disorder in art. (p. 68)

From this viewpoint concepts of the beautiful are socio-cultural phenomena any one of which is equally valid within the subcultural unit. This does not mean that the classic tradition of aesthetics is to be dismissed. Gans believed that a comparison of the taste cultures unrelated to their taste publics would show the so-called higher culture to be more informative and comprehensive than lower taste cultures and, therefore, better. But

such a judgment is not to be regarded as a justification for the public support of only high culture, nor for the denial and denigration of various taste cultures. Gans believed "that a good life can be lived at all levels of taste, and that the overall taste level of a society is not as significant a criterion for the goodness of that society as the welfare of its members" (p. 130).

As the foregoing discussion revealed, creativity and aesthetics are value laden concepts associated with social class and educational experience. By definition the production of art is the creative activity of the trained artist. By such unstated assumptions the population of art events and art objects is usually defined. An attempt was made within this study to refrain from judgments of the quality of respondents' activities and outcomes. Hence the assumptions in this study of adult creativity and art experiences were in direct contrast to the traditional approach to the study of art and craft activities.

Limitation

The respondents in this study were a subsample of a random sample drawn in 1956 in two rural townships of Ontonagon County, Michigan. All of the respondents had aged 20 years; many had died. Despite these unusual

circumstances the sample still qualified as random with attrition primarily due to the death of the subjects.

The cut-over area of the Great Lakes states, of which Ontonagon County is part, can be demonstrated by demographic, social, and economic data to resemble the Southern Appalachian region. To the degree that the two regions are alike the subsample is representative of older adults who live in rural areas that are isolated from metropolitan centers and not in the mainstream of American culture.

Definition of Terms

Amateur artist-craftsman.--The word "amateur" has three facets of meaning. They include: (1) level of training, (2) level of ability, and (3) presence or absence of intent to earn income by a given means. For purposes of this study amateur artist-craftsman meant a person engaged in a hand-work activity without specialized training for it and without the intent of earning a living by its practice.

Hand-work activities.--Any one of a large variety of activities in which materials are manipulated and reshaped primarily by human hands and/or by hand tools to produce a tangible, durable object as an outcome. Examples of common hand-work activities are

listed on page 138 of Appendix A. Activities specifically rejected for purposes of this study were cooking, gardening, and sewing.

Cooking and gardening were excluded because they represent fundamentally different though related kinds of activities and because the tangible object/outcomes are intended to be consumed in relatively short periods of time.

Sewing was excluded because of the investigator's conviction that it was so widely practiced that it would dominate the study, thereby obliterating the wide variety of activities more closely associated with the concept of crafts.

Regular pastime.--The activities investigated in this study were those where the practitioner had accumulated experience and had exhibited sustained interest in a particular hand-work activity. Since the study was exploratory the length of experience and demonstrated interest could not be prejudged by the researcher. A research strategy of allowing the respondent to interpret "regular pastime" served two purposes: (1) the phrase would indicate to the respondent that idiosyncratic, exploratory, and/or novelty behavior with materials was not the subject under consideration; (2) data would be obtained on the range of meaning for the phrase by respondents which could be used in future studies.

Quality of life.--The expressed degree of satisfaction or dissatisfaction with one's life as a whole (Andrews & Withey, 1976a).

Life concerns.--Aspects of life which are closely related to basic human needs and to common concepts about which standards of the "good" life are formulated. The list of 21 life concerns included in this study contains both domains and criteria.

Andrews and Withey did not specify which of the 21 life concerns were domains and which were criteria. They only gave examples. Bubolz and Evers reviewed the sources from which the list was developed and on that basis divided the life concerns into criteria and domains.

Domain.--A thing, an activity, a person, or a role. Together domains constitute a list of social institutions created to meet people's needs and aspirations (Andrews & Withey, 1976a, p. 18).

List of domains

Natural environment
Work
Health
Religion
Clothing
Home
Family life
Sleep
Food
Friendship
Spare time
National government
Transportation

Criterion.--A value, standard, aspiration, or goal. These are ways of judging what the domains of life afford (Andrews & Withey, 1976a, pp. 18-19).

List of criteria

Accomplishment
Beauty
Fun and enjoyment
Independence (freedom)
Safety
Financial security
Interesting life
Developing self

Importance.--The level of importance the respondent places on particular domains and criteria in his life experience.

Satisfaction.--The degree of satisfaction or dissatisfaction with how well a domain has been met, and how well a criterion has been realized in the respondent's life experience.

Research Questions and Hypotheses

Three general research questions were based on the two specific objectives of the study. Five specific hypotheses were related to the second research question. Because this was an exploratory study the research questions and the hypotheses did not derive from previous findings reported in the literature but were logical extensions of common beliefs about artists and the nature of the art-making experience.

General Research Question 1:

What are the characteristics of materials, techniques, knowledge and skill resources, products, and audience related to the hand-work activities of the amateur artist-craftsman?

General Research Question 2:

Do amateur artist-craftsmen differ from other respondents in the two townships on the perceived overall quality of life and on the importance of and the satisfaction with the domain and criterion pertinent to hand-work activities?

Hypothesis 1:

Amateur artist-craftsmen indicate greater satisfaction with their perceived overall quality of life than other respondents in the two townships.

Hypothesis 2:

Amateur artist-craftsmen assign greater importance to the beauty and attractiveness in their world than other respondents in the two townships.

Hypothesis 3:

Amateur artist-craftsmen assign greater importance to the way they spend their spare time, their non-working activities, than other respondents in the two townships.

Hypothesis 4:

Amateur artist-craftsmen indicate less satisfaction with the beauty and attractiveness of their world than other respondents in the two townships.

Hypothesis 5:

Amateur artist-craftsmen indicate greater satisfaction with the way they spend their spare time, their non-working activities, than other respondents in the two townships.

General Research Question 3:

Will the assessed levels of importance and degrees of satisfaction on all the remaining life concerns differ for the amateur artist-craftsmen from the other respondents in the two townships in such a way as to suggest a pattern characteristic of that special interest group?

Conceptual Framework

The Art-Making Process

The major focus of this study was the amateur engaged in an art-making process. The art-making process is the imparting of form and integration to a material or combination of materials which results in a tangible object. An important aspect of the interaction among the person in the creator role, the materials, and the tools is the creative aspect when something unique evolves. Hand-work is one general category of art-making processes which focuses on the production of individual objects by low to moderately mechanized means.

The process is actually a complex series of events or stages which occur at varying rates over time and which are interactive with each other and the setting. To simplify matters for purposes of discussion the series of events in the process will be telescoped to be regarded as a one-stage process.

To initiate an art-making process the person in the creator role exercises conscious control over the general choices of object to be made, the raw or basic

materials from which it will be made, the tools, the techniques to be used, and the standards applicable during the process and to the final object. During the process many more choices are made often at a low level of consciousness.

The following is a list of common and self-evident components of art-making processes. Some pertain more to the initiation of the process; others pertain to the end products. For any specific process, such as quilt-making or sculpting, specific components may vary in their significance for a successful conclusion of that process. In some instances two components blend into one. An example of such a situation exists in furniture refurbishing where a wood stain fits equally well into the categories of raw materials, or tools and equipment. Despite such drawbacks the list of components is helpful in organizing information across various art-making processes.

Components of the art-making process.

Length of experience

Training

Amount of time spent in the activity

Technical knowledge

Skill level

Tools and equipment

Raw materials

Setting for the activity

Concepts and expectations of the process

Concepts and expectations of the end-products

Tendency to innovate, experiment, and explore

Technical resources available

Sources of ideas and inspiration

Audience for the process

Audience for the end-products

Disposal of end-products

Relationship to peers, i.e. people who share
interest in and experience with the activity

The outcomes of any process include a unique object, and the less obvious but equally important experiential qualities of new skill levels, new insights, and new questions.

An example of the process. If the activities of a potter were fitted into the above categories the event of focus would be the making of a single item such as a bowl. The raw material would be the clay. The general technique could be "throwing" as opposed to slab or coil construction. A more specific technique would be "centering" i.e. placing the clay at the center of the wheel. The tools would be the potter's wheel, water, a sponge, a stylus perhaps, and of course, the potter's hands.

The socio-cultural aspects are expressed by such questions as the following. Are thrown bowls a common or unique item in this society? What are the attitudes, expectations, and judgments of the witnesses both to the object and the experience? Do the customers or users expect a bowl to be cheap, easily replaceable and a certain shape for a common food preparation task? Finally, how does the potter approach the event? Does he set out to throw one bowl in a series of a thousand identical bowls or to throw a unique item, however subtly that uniqueness might be manifested?

For purposes of this study the complexities of the art-making process were reduced to a group of essential or fundamental components, to be regarded as variables, which could be easily reported by the respondents.

Assessment of Life Qualities

Do the characteristics of the amateur artist-craftsman parallel those of the professional? How does the amateur artist-craftsman differ from the nonartist of similar background and situation? Measures of the importance of values, the satisfactions of needs and the assessed overall quality of a life provided an opportunity for some insights into such questions.

The measures. As part of the subjective social indicators movement in the social sciences, Andrews and

Withey (1974b) developed a model of life qualities as a strategy to sample perceived well-being or ill-being of people over time. The model included only affective evaluations and indicated nothing about prior cognitive processes. Well-being indicators were acknowledged to occur at various levels of specificity. Those at more general levels were presumed to have been generated from and, therefore, to relate to more specific levels.

Andrews and Withey (1974b) concentrated on the development of a single, global measure of perceived life quality as representative of numerous more specific measures of various aspects of life called "life concerns."

For a study of family life and community satisfaction, Bubolz incorporated aspects of Cantril's Self-Anchoring Striving Scale (1965) with the Andrews and Withey model. Emphasis was placed on the development of intermediate level indicators. Measures of the importance of and the satisfaction with various life concerns were developed on the proposition that people's perception of their overall quality of life is a function not only of combined satisfactions but the importance assigned to the areas for which satisfaction is expressed (Bubolz, 1975, p. 9).

The content. Andrews and Withey compiled a list of 123 life concerns by a strategy of (1) reviewing previous surveys of people's concerns, (2) structured

pilot interviews, (3) consulting published lists of values, and (4) consulting lists of national and international agencies concerned with social indicators (1974b). Using several statistical mapping techniques, most life concerns grouped by strength of association into seven to 12 clusters representing major areas of life experience which were positioned various distances from the self. From the list of 123 life concerns, Bubolz selected 21 on the basis of (1) their influence on the global measure, (2) their pertinence to the self, the family, and the near environment, and (3) their correspondence to the project objectives regarding family life and community satisfaction.

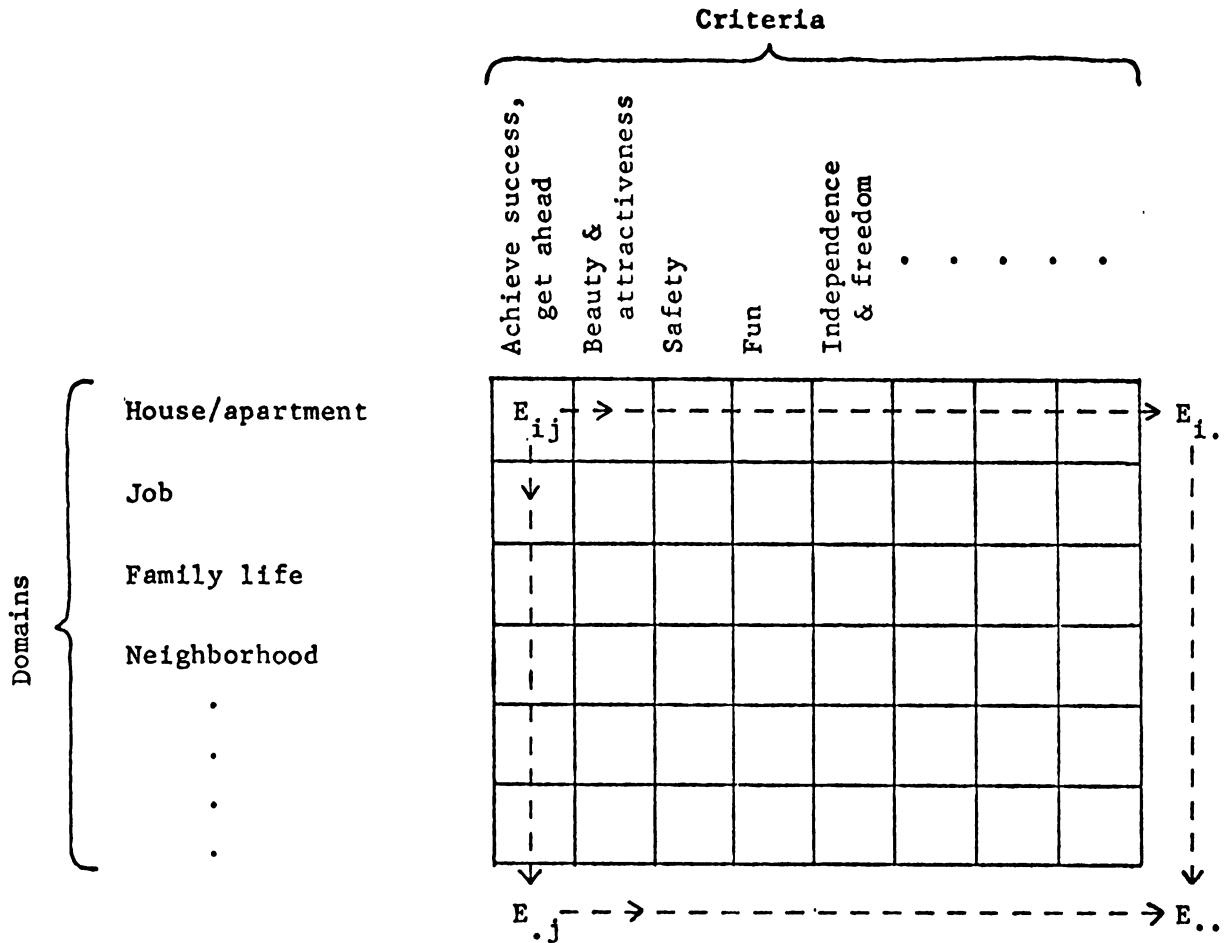
Both lists of life concerns were further subdivided into domains and criteria. Domains are things, activities, people, and roles. Examples of domains are marriage, a job, and recreation. A list of domains is suggestive of a taxonomy of social institutions created to meet people's needs and aspirations. Domains are sometimes referred to directly as needs. Examples of criteria are: accomplishment, fun, and beauty. "Criteria are values, standards, aspirations, goals and--in general--ways of judging what the domains of life afford" (Andrews & Withey, 1976a, pp. 18-19). Sometimes criteria are referred to directly as values. Such concepts probably vary somewhat in what they mean to different

people but the major differences are likely to be less of meaning and more on how much of these attributes they want and in relation to what domains they want them (Andrews & Withey, 1976a, p. 19).

Andrews and Withey did not specify which of the 123 life concerns were domains and which were criteria. They only gave examples of each. Bubolz and Evers reviewed the sources from which Andrews and Withey developed the list of life concerns and on that basis divided the list into criteria and domains.

Both groups of researchers related the concept of human needs closely to the concept of values. Bubolz cited Rokeach's (1973) definition of values (cognitive representations of individual and social needs) as expressive of that relationship. Andrews and Withey presented criteria, i.e. values, as the standards by which many of the domains, i.e. needs, are evaluated. Maslow's (1954) hierarchy of needs provided the underlying theoretical framework for the human needs section of the model.

The model. By placing the domains and criteria on intersecting dimensions a matrix was formed which provided the framework in which a person's actual evaluations of well-being were hypothesized to occur (see Figure 1, page 24). The model focused on three levels: the global, the level of each life concern separately, and the third level represented by each cell of the



E_{ij} = Affective evaluative response to a particular domain with respect to a particular criterion.

$E_{i.}$ = General affective evaluative response to a domain (across criteria).

$E_{.j}$ = General affective evaluative response to a criterion (across domains).

$E_{..}$ = General affective evaluative response to life-as-a-whole--i.e., perceived quality of life.

SOURCE: Andrews & Withey, 1974a, Exhibit 1.

Figure 1. Two-dimensional conceptual model with examples of possible domains and criteria.

matrix where a domain and a criterion intersected. In hypothesizing how evaluations combined across domains the matrix was treated as a statistical table with no assumptions made concerning the necessary rules of combination or that every cell even contained a relevant evaluation. The same rationale applied across the criteria and for the global evaluations.

The model, of course, is no more than a representation of a set of hypotheses about the types of thoughts people may have when they evaluate their well-being and how these different thoughts may function with respect to one another. Nevertheless, . . . the model can be used to generate a large number of empirically correct predictions, which suggests that the model itself may be in reasonably close accord with reality. (Andrews & Withey, 1976a, p. 23)

Creative and aesthetic subsets. Andrews and Withey acknowledged that the model invited speculation beyond their investigation and analyses. Among the alternatives they recognized was a dimensional expansion of the model to incorporate evaluations at a still more specific level than any of those presented. People are likely to evaluate their lives at any of several levels of concern including those more specific than the domains and criteria used by Andrews and Withey. In principle each could be sub-divided ad infinitum. Such sub-concerns could represent a domain-by-criterion entry analogous to a corner in the matrix.

The domain of spare time activities and the criterion of beauty are the life concerns conceptually most appropriate for such an extension of the model to creative activities in the aesthetic mode. Hand-work activities done as a regular pastime are a subset of spare time activities. Beauty is the general value category under which the aesthetic aspects of hand-work activities would be subsumed. Hand-work activities involving aesthetic decisions are a subsection of the cell where the life concerns of beauty and spare time activities intersect, and as such, they are components of the global measure of well-being.

Statement of the Problem

The focus of this exploratory study was the amateur engaged in a creative art-making process. The art-making process was defined as the imparting of form and integration to a material or combination of materials which results in a tangible object. Amateur status was based on the absence of training or education, and of intent of earning income by the practice of a specific kind of art-making process. Common hand-work activities served as examples of the art-making process and the characteristics of their practice were described on the basis of components abstracted from a generalized art-making process. The belief that special benefits accrue to people involved in the creative art-making process

was examined by comparing respondents who qualified as amateur artist-craftsmen to those who did not so quality on assessments of life quality. By those two strategies preliminary data were obtained about the practice of creative art-making activities and the related benefits in an attempt to understand the creator role in the arts for all adults and its relation to other life experiences.

CHAPTER II

REVIEW OF LITERATURE

This chapter is organized into two sections. The first pertains to the characteristics and activities of amateur artist-craftsmen as stated in Research Question 1. The second section pertains to Research Questions 2 and 3 concerning assessments of life quality.

Section I

A search of the literature inclusive of the disciplinary areas of art in cultural anthropology and sociology, the social-psychological study of leisure, art education, folklore, and home economics over a 20-year period disclosed less than 24 titles in any way related to the topics of amateur artists, craftsmen, and the art-making process. Based on the search it was concluded that very little research of any kind had been done on any aspect of creative behavior in the aesthetic mode or on persons engaged in such activities.

Given this situation the literature reviewed in chapter II represents articles and reports most closely

related to the major topics of the study. If in several cases the relationship is tenuous, it is indicative of the state of the literature. In this section the art-making process and descriptions of artists and craftsmen are reviewed.

The Art-Making Process

Truzzi (1974) recognized the need for an evaluatively neutral set of theoretical and taxonomic categories to examine the art experience. His model focused on the roles of producer, product, and audience, each of which was bridged by a mediator role. Examples of mediators were art teachers, museum curators, and art dealers.

Gardner (1973) suggested a circular model of the artistic process with four components of artist, performer, critic, and audience. The artist and performer components were considered one component in the visual arts. All components intersected in the center of the model where the work of art was positioned. Neither of the above models focused on the art-making process but encompassed the total art subsystem including the making, appreciating, and criticizing processes.

Description of Artists and Craftsmen

Anthropological studies of particular kinds of artist-craftsmen in specific societies, while not focused on the art-making process, provide rich descriptive

information about the artists, their materials, techniques, and standards. Studies of potters (Bunzel, 1929; Marriott, 1948) and basket weavers (O'Neale, 1932) represent parallel kinds of activities to those of the amateur artist-craftsmen. They are outside the traditional fine art studies, but are also different from amateur artist-craftsmen because they are income earning situations. A case study of Southern Appalachian chairmakers (Jones, 1970) is a similar parallel within the American society to amateur artist-craftsmen. All of the above studies are based on two concepts of folk art.¹ In order to include the activities and products of amateur artist-craftsmen in the category of folk arts a fourth variation in the concept of folk art would be necessary.

The Minnesota Agricultural Experiment Station was the sponsor of a 1959 survey of rural artists who participated in the Farm and Home Week Rural Art Show (Taylor, 1959). Respondents were female (73%), housewives (60%), with higher than average incomes, and an average age of 50. Almost 20% were age 65 or older.

¹The anthropological use of the term "folk" is based on Redfield's folk-urban continuum. Cultures as diverse as those of Mexico and central Africa can be considered as folk. The study by Jones is based on folklorist studies in departments of literature. The two approaches, anthropological and literary, share some common base from the European studies of folk life. Art historians use the term synonymously with "primitive." Artists without training or education in the arts are folk artists.

Almost half had some college experience. Thirty-four percent indicated their interest in art to be a hobby or leisure time activity. The definition of artist for the study seemed to be confined to painting, sculpting, and graphics.

The World of the Makers (Lucie-Smith, 1975) is a series of informal, grouped, case studies of English master craftsmen and craftswomen. Lucie-Smith addressed his admitted "fan letter" to the growing adult audience of appreciators of professional crafts in an attempt to establish some foundation account of the craftsmen's experience. He described the work environments, the socio-cultural setting, the philosophies, and the art-making processes of potters, weavers, jewelers, and others. He observed that despite their unique occupations, they were middle class in other aspects of life style.

In summary, scholarly literature on amateur artist-craftsmen, given a broad interpretation of the phrase, is nonexistent. Even the literature in the related areas of the fine arts and the semi-professional artist-craftsmen is scarce. Models of the art-making process at the macro and micro levels are just beginning to be presented. Anthropological studies of particular artist-craftsmen in non-Western societies are currently the richest sources of information.

Section II

Quality of life assessment is a prominent topic at this time in the social sciences. In contrast to section I, the problem herein was to select from a large number of articles those materials relevant to the topic so that the chapter reflected the focus and emphasis of the study. A brief overview of the quality of life movement is given to put the topic in perspective, then the research pertaining to the measures used in this study are reviewed.

Quality of Life Indicators

Since the mid 1960s an international group of social scientists have been developing measures generally referred to as social indicators. The impetus for social indicators development came from government agencies, social planners, and scientists who recognized a need for some measure of social well-being to parallel the group of commonly used economic indicators. More specifically social indicators are expected to be useful (1) to measure social change, (2) to evaluate the effectiveness of public programs, (3) to assist in establishing policies, and (4) to establish basic information about individual and group well-being and thereby improve social reporting and prediction (Land & Spilerman, 1975).

The movement is divided into two schools: those committed to objective indicators and those committed to

subjective indicators. Objective indicators are relatively easily quantifiable data from which conclusions about individual and group well-being can be drawn. The number and characteristics of community health facilities is an objective indicator. The List of Social Concerns (OECD, 1973) is a publication associated with objective indicators.

Subjective indicators are also known as perceptual indicators and are concerned with attitudes and feelings of individual well-being.

Well-being is broadly conceived to mean the "level" of life quality--i.e. the extent to which pleasure and satisfaction characterize human existence and the extent to which people can avoid the various miseries which are potentially the lot of each of us.

Relatively little is scientifically known about such broadly conceived well-being--either in the makeup of its constituent parts, or in the conditions and influence which tend to bring it about. (Andrews, F., 1974, p. 2)

Some scientists believe the best approach would be to include both objective and subjective indicators which complement each other's inadequacies and would together provide more complete indications of national and social well-being.

A major task within the subjective or perceptual indicators movement is to develop a single global measure of well-being which would parallel the gross national product. The requirements for such a measure are that it be inclusive of all important aspects of

life yet sensitive to changes in the assessment of those aspects, and that it be concise and simple to administer.

Two separate projects at the Institute for Social Research, University of Michigan, have undertaken the development of a global perceptual measure of individual well-being. The strategy of both groups was to collect data about a large number of specific measures to compare with the proposed single global measure. The first group (Campbell, Converse, & Rodgers, 1975) worked with alternative formats measuring satisfactions, frustrations, and aspirations on 12 basic content areas of life. The second group (Andrews, F., 1974; Andrews & Withey, 1974a, 1974b, 1976a, 1976b) began with about 800 items of life concern based on past surveys, edited that list to 123 items which were measured in a basic format and compared to a single global measure.

Both groups found that people were able to make global assessments about their lives, that the assessments were relatively stable over time where lives were identified by alternative measures as unchanged, and were reflective of change in situations where lives had changed. Furthermore those aspects of life most closely related to the self were most influential of the global measures.

The Life Concerns of Spare
Time and Beauty

One of the 12 aspects of life investigated in the Campbell, et al. study was "nonworking" activities. Questions in this area included the kinds of clubs and organizations to which people belonged, an open-ended question about pleasurable nonworking activities, and a measure of degree of satisfaction with "the ways you spend your spare time" (p. 542). The latter was found to be highly correlated with the global measure.

The Andrews and Withey project divided the life concerns into domains which were similar to needs, and criteria which were similar to values. These included the domain of "use of spare time, your non-working activities" and the criteria of "beauty and attractiveness of your world." In the statistical mapping of the domains a correlation of .53 was found between "time spent and things done with friends" and "use of spare time, your non-working activities" (1974b, exhibit 3).

Some social psychologists interested in leisure and use of discretionary time have conducted surveys of leisure activities, using categories roughly equivalent to arts and crafts, and handicraft activities (McKechnie, 1974). Many studies of leisure activity are specifically concerned with resources and public policy for outdoor activities such as camping and sports. Kelly (1974)

investigated the social context and meaning of a wide range of leisure activities among adults in a Western community. Leisure activities were related to periods in the family life cycle. About half of the respondents had begun their activities as children.

The criterion of "beauty" ranked low on both importance and satisfaction measures across all samples in the Andrews and Withey project. Furthermore it was not associated with any conceptual clustering in the results of the statistical mapping.

Surveys of values across major population groups in the United States consistently indicate that beauty is not ranked very high. In fact it is usually near the bottom of the list of values (Rokeach, 1974; Yankelevich, 1972). In the most recent survey by Rokeach there was a significant increase in the ranking of beauty between 1968 and 1971. The increase was attributed to an increase in environmental awareness and concern rather than related to the arts. The conceptualization of the value "beauty" in many value measures places it in association with the natural environment, the fine arts, or both (Kluckhohn & Strodtbeck, 1961).

Artists, and therefore, amateur artists, are not found among the studies providing value profiles of specific groups. Apparently it is such a solid assumption

that professional artists place a high value on aesthetics
that to ask the question would be to ask the obvious.

CHAPTER III

METHODOLOGY

This chapter includes information about the setting of the study, the sample, instrumentation, data collection, and analysis procedures.

The Setting

The setting of the study was Ontonagon County, bordering Lake Superior in the Upper Peninsula of Michigan. It is a geographically isolated area. According to the 1970 census the county has no urban centers. The largest settlement, the county seat, has a population of 2,432. The land is marginally agricultural and includes state and national forests, a few lakes, and the Porcupine Mountains.

Since its settlement in the early 1800s the economic base has been agriculture, lumber, and copper. The last two have contributed to the series of economic boom and bust cycles which characterize the region. The first mining activity since post World War I began in the early 1950s and drastically reduced operation in

the mid 1970s (after the completion of the field work for this study). Agriculture, primarily family dairy farms, declined rapidly in the 1960s until fewer than 100 commercial farms exist in the county. Mining, woods-work, pulp-production, and public and retail services were the major employers at the time of the study.

relevant
to study

The area has been characterized by large out-migrations as people have moved to industrial jobs. The 1970 census showed a small net out-migration, with the total population of the county 10,548 (U.S. Bureau of Census, 1970). A high proportion of the residents are descendants of Finnish settlers. Tourism has drawn a few new people to the area, others have come seeking a completely rural life-style.

The people are deeply attached to the land and the region which they call "God's country." They idealize the rural, outdoor life and the family farm. About 25 to 30% of the older residents have never been outside the upper Michigan and Wisconsin area.

The Sample

For a 1956 study of nonmigrants a random sample of one-quarter of the households was drawn from McMillan and Greenland townships of Ontonagon County in the Michigan Upper Peninsula (Eicher, 1956). In 1975, 65 of the original 168 household units including 54 of the original respondents (heads of households or spouses)



were still present in the two townships. They were reinterviewed as a subsample for a longitudinal study of the quality of life and community satisfaction. Three respondents were dropped from the group of usable second interviews because they did not meet the requirements for this study. Those requirements were:

(1) amateur status in relation to the practice of hand-work activities, (2) responses about only one kind of hand-work activity, and (3) the exclusion of the activities of gardening, cooking, and sewing. Sixty-two respondents constitute the sample for this study.

Sample Description

The sample was dichotomized on the basis of those respondents who claimed to regularly engage in hand-work activities as a pastime (referred to as amateur artist-craftsmen) and those who did not (referred to as other respondents). The amateur artist-craftsmen were compared to other members of the two communities on basic demographic characteristics summarized in Tables 1 through 6.

The number of respondents was relatively equally divided between the two subsamples. The number of respondents of each sex, however, was divided disproportionately between the subsamples. Thirty-seven percent of the 62 respondents were male in the total sample

Table 1
Sex of Respondents

Sex	Amateur Artist-Craftsmen Freq. (%)	Other Respondents Freq. (%)	Totals Freq. (%)
Males	7(21)	16(55)	23(37)
Females	26(79)	13(45)	39(63)
Totals	33(100)	29(100)	62(100)

Table 2
Age Distribution

Age Categories	Amateur Artist-Craftsmen Freq. (%)	Other Respondents Freq. (%)	Totals Freq. (%)
Under 54 years	10(30)	6(21)	16(26)
55 to 64 years	15(45)	13(45)	28(45)
65 to 75 years	6(18)	8(28)	14(23)
76 years and over	2(6)	2(7)	4(6)
Totals	33(99)	29(101)	62(100)

Table 3
Years of Schooling

Years of Schooling Completed	Amateur Artist-Craftsmen Freq. (%)	Other Respondents Freq. (%)	Totals Freq. (%)
Under seven years	5 (15)	5 (17)	10 (16)
Eight years	12 (36)	9 (31)	21 (34)
Nine to ten years	4 (12)	10 (34)	14 (23)
Twelve years	11 (33)	4 (14)	15 (24)
Over twelve years	1 (3)	1 (3)	2 (3)
Totals	33 (99)	29 (99)	62 (100)

Table 4
Employment Status

Employment Status	Amateur Artist-Craftsmen Freq. (%)	Other Respondents Freq. (%)	Totals Freq. (%)
Employed full or part time	20 (61)	14 (48)	34 (55)
Retired or disabled	13 (39)	15 (52)	28 (45)
Totals	33 (100)	29 (100)	62 (100)

Table 5
Income Levels^a

Income	Amateur Artist-Craftsmen Freq. (%)	Other Respondents Freq. (%)	Totals Freq. (%)
Under \$3999	10 (32)	7 (27)	17 (30)
\$4000 to \$7999	8 (26)	10 (38)	18 (32)
\$8000 to \$11999	8 (26)	7 (27)	15 (26)
\$12000 and over	5 (16)	2 (8)	7 (12)
Totals	31 (100)	26 (100)	57 (100)

^aMissing data for five respondents

Table 6
Marital Status

Marital Status	Amateur Artist-Craftsmen Freq. (%)	Other Respondents Freq. (%)	Totals Freq. (%)
Married	28 (85)	23 (79)	51 (82)
Widowed, divorced, or single	5 (15)	6 (21)	11 (18)
Totals	33 (100)	29 (100)	62 (100)

but only seven or 21% of the amateur artist-craftsmen were males. The group of other respondents was more equally divided on the basis of sex.

The age range for the total sample was 39 to 85 years. About one-quarter of the sample was 65 or older and about one-half the sample was between 55 and 64 years of age. All of the respondents were white.

The amateur artist-craftsmen contained two subgroups with regard to education. One-third completed high school and almost another third stopped after the eighth grade. The other respondents were more evenly distributed on the characteristic of years of schooling.

A slightly higher proportion of amateur artist-craftsmen than other respondents were employed. This was reflected in their higher income levels summarized in Table 5. However, the amateur artist-craftsmen again showed diversity with more respondents also at the lowest income level than the subsample composed of other respondents in the two townships.

The median income for the sample was \$8,000, with a range up to \$18,000, however, over one-quarter of the sample had incomes below \$4,000.

A slightly higher proportion of the amateur artist-craftsmen were married than other respondents in the two townships.

The Instruments

The interview schedule consisted of 133 questions, primarily of an open-ended form with three scales interspersed among them. Each of the three scales will be discussed and that will be followed by a discussion of the questions pertaining to hand-work activities (see Appendix A for a copy of the interview schedule).

Perceived Overall Quality of Life (POQL)

This scale, which consists of one question to be asked twice with at least an eight-minute interval, was developed by Andrews and Withey (1974a) to assess a person's affective response to his life as a whole. When tested on several large national samples the question (referred to as Life #3) had "at least moderate reliability" and other global measures tended to correlate as well as or better with Life #3 than they did with any other such measure (p. 12).

The question and choice of answers were printed on a card which was presented to the respondent and the interviewer entered the response on a duplicate form in the interview schedule. The two questions were separated by approximately 45 minutes to an hour in the interview schedule.

Self-Anchoring Ladder of Importance (SALI)

This scale, which was developed by Bubolz based on the work of Cantril, obtained rankings of the importance placed on a list of 21 life concerns. The life concerns represented both value and need concepts. The respondent was asked to think of what was most important and least important to him and then was shown a card depicting a five-step ladder. The top rung was labeled "very high importance" and numbered five; the bottom rung was labeled "no importance at all" and numbered one. Next the respondent was asked to name what he would put at the top of the ladder and the response was recorded by the interviewer on the schedule. He was then given another card on which the 21 life concerns were listed. The respondent was asked to place the life concerns on the ladder at the level of importance he wanted to assign to them. Because any one of the life concerns could be placed on any rung of the ladder, this was not a forced choice ranking (Bubolz, 1975).

Self-Anchoring Ladder of Satisfaction (SALS)

This scale consisted of brief statements about the same 21 life concerns on the SALI scale and were listed in the same order. The respondent was presented with a card depicting a seven-step ladder, on which the top rung represented the best possible life he could

think of, and the bottom rung a life in which he was very dissatisfied. The words used to describe each step were the same as those in the POQL measure. Next he was asked to indicate his degree of satisfaction with each of the items on the list of concerns. Responses were recorded in the schedule by the interviewer.

The life concerns were stated in the SALS scale in the same way as they were in the Andrews and Withey instrument. In the SALI scale the phrasing was abbreviated to be more appropriate for the assessment of importance (Bubolz, 1975).

Hand-Work Done as a Regular Pastime

This series of open-ended questions was developed by the investigator to identify the amateur artist-craftsmen from the other respondents and to elicit information about their hand-work activities based on the components of the art-making process (see chapter I). Because of the potential wide diversity of the activities, ranging from rug weaving and painting to fish-lure tying and wood carving, the questions had to be broadly worded.

The sample was dichotomized on the information obtained through questions one to three. This approach was used because the respondents were unlikely to classify themselves as amateur artist-craftsmen.

The checklist of activities was designed to suggest to the respondents the broad category of activities pertinent to the study rather than to obtain information about specific activities. The checklist was divided into activities commonly associated with each sex plus a third list of a neutral character. These were used in paired sections according to the sex of the respondent. This was believed to be necessary because an elderly man might react negatively to being asked if he did needlework, as might an elderly woman respond to an inquiry about welding.

If the respondent admitted to no hand-work activities of any kind, the interviewer was directed to questions 31 through 35 for information on possible past activities and related attitudes.

Questions 4 through 30 elicited information about the essential objective variables of the art-making process including time, tools and equipment, materials, experience, technical problems, work situation, resource people and materials, completed objects and audience. Questions 26 and 27 focused on the innovative or conventional character of each respondent's art-making process.

Data Collection, Processing, and Analysis

Data Collection

The data were collected by personal interviews conducted in the respondents' homes by a team of five interviewers. The interviews were scheduled over a two- and one-half week period in the spring of 1975 and the individual interviews ranged in length from one to four hours. Eleven people were interviewed by the researcher.

Four respondents identified by members of the interview team as particularly involved in their hand-work activities and who were representative of diverse activities were interviewed again in greater detail by this researcher. That information represents a series of four mini-case studies.

Data Processing

Codes for the open-ended questions were developed for the range as well as the content of the responses. After the data were transferred to computer cards computations were made using the 6.0 version of the Statistical Package for Social Sciences (Nie et al., 1975) on the Control Data Corporation 6500 model computer.

Analytic Procedures

In an exploratory study such as this, data analysis is primarily for descriptive purposes and for insights for future studies rather than for prediction.

Therefore, a conservative approach to the selection of statistical tests is not necessary and was not taken. Analysis of variance was used where its application could be demonstrated to be appropriate.

The variables related to the art-making process were all nominal therefore one-way frequency distributions and cross tabulations were calculated for descriptive information.

One-way analysis of variance was used for the dependent variable of POQL with the independent variables of sex and amateur artist-craftsmen status. The assumptions for the analysis of variance test are: (1) independence of observations, (2) continuous measures, (3) normality, and (4) homogeneity of variance. The fulfillment of the third and fourth assumptions is discussed below.

Though the POQL scale is an ordinal measure, Andrews and Withey treated it as an interval measure on the basis of preliminary analysis of their data. A comparison of a subset of relationships indicated "the order of gammas correlated .95 with the order of the Pearson r 's" (Andrews & Withey, 1974b, p. 8). In addition an examination of the intervals between the composite means on the four formats of the POQL under consideration, Circles, Faces, Ladder, and Delight-Terrible scales, indicated the intervals between the five least positive

categories were all approximately equal and the interval between "mostly satisfied" and "pleased" plus the interval between "pleased" and "delighted" were somewhat short. The latter, between "pleased" and "delighted," was only about half the size of the others. Andrews and Withey concluded that the respondents tended to use the three most promising formats (including the two formats used in this study) in approximately the same way regardless of what was being evaluated, and that most of the categories of the Delighted-Terrible scale seemed to be separated by roughly one-step intervals on the other comparison scales. The exceptions to this were the most positive categories where the separation was somewhat less (1976b, pp. 8-9). With these qualifications in mind the scales of POQL plus SALI and SALS were treated as interval data.

Though the statistic is considered robust for the assumption of normality, an examination of the mean, median and skewness gives some indication of the degree to which the measure meets that assumption. On the POQL the mean is 2.917, the median is 2.908, and the curve is skewed a $-.117$.

Regarding the fourth assumption, homogeneity of variance, Levine's Test of the Equality of Dispersion (Andrews, M., 1975) was made. The null hypothesis of no difference between the groups must not be rejected

in order for the assumption of homogeneity of variance between groups to be fulfilled. The results in Table 7 indicated the assumption was acceptable for the independent variables of amateur artist-craftsmen status and sex.

Table 7

Levine's Test of Equality of Dispersion
Dependent Variable--POQL
Independent Variables--Amateur Artist-
Craftsman Status and Sex

Factor	F-Statistic	Level of Probability	Decision
Amateur Artist- Craftsman Status	.0290	.8653	Do not reject
Sex	.0590	.8089	Do not reject

Two life concerns most pertinent to the hand-work activities of amateur artist-craftsmen were beauty and use of spare time. Differences between the two subsamples on the mean SALI and SALS rankings, treated as scores, for the life concerns of beauty and use of spare time were examined by one-way analysis of variance. The comparison of the four formats for the POQL (Andrews & Withey, 1976b) provided the rationale for the items from the SALI and SALS measures, which are ladder formats, to be treated as scores rather than rankings.

The mean, median, and skewness of each of the two life concerns on each of the two measures for the total sample are summarized in Table 8.

Table 8

Mean, Median, and Skewness for Beauty and Use of Spare Time as Measured on SALI and SALS for Total Sample

Life Concern	Mean	Median	Skewness
SALI: Beauty	3.672	3.738	-.663
SALI: Use of Spare Time	3.386	3.421	-.301
SALS: Beauty	5.298	5.275	.146
SALS: Use of Spare Time	5.298	5.381	-.698

To examine the remainder of the SALI and SALS items by the status of amateur artist-craftsman for a pattern among the needs and values or both as suggestions of a life style would require the use of complex statistical procedures. The character of the measures in relation to the sophistication of the model does not merit such an investigation at this time. As an alternative the means and standard deviations of the SALI and SALS items will be presented for descriptive purposes in chapter V.

CHAPTER IV
DESCRIPTION OF THE HAND-WORK
ACTIVITIES

The data pertaining to the first research question are reported in this chapter.

General Research Question 1:

What are the characteristics of materials, techniques, knowledge and skill resources, products, and audience related to the hand-work activities of the amateur artist-craftsmen?

The first and largest section describes each of the ten activities of the amateur artist-craftsmen. These are summarized across the subsample in the second section. The third section describes the past hand-work activities of other respondents in the sample. In the fourth section four amateur artist-craftsmen are described in greater detail.

Part 1

Description of the Practice of Each
Hand-Work Activity

Table 9 summarizes the hand-work activities and the number of amateur artist-craftsmen practicing each activity. They are listed in the sequence in which they are described.

Table 9

Frequency of Amateur Artist-Craftsmen
By the Kind of Hand-Work Practiced

Kind of Hand-Work Activity	Frequency N=33
Knitting	8
Crocheting	6
Wood-working	5
Painting	3
Rag Rug Weaving	3
Furniture Refurbishing	2
Quilting	2
Embroidering	1
Fish Lure and Fly Making	2
Taxidermy	1

The Knitters

The eight female knitters were the largest group involved in a single activity and were the most homogeneous group on other characteristics. Two had been taught to knit as children by their mothers. The others had knitted from 15 to 30 years. No one had learned

recently. Two ladies were self-taught with the aid of books, one had learned in 4-H, the rest had been taught by friends and relatives.

The knitters had the broadest range of experience with other kinds of hand-work activities. Three respondents only knitted, but four respondents had experience with from six to eight other kinds of hand-work activities, most of which were related to textiles.

Because some did not like to handle yarn in warm weather and were involved in outdoor activities during the summer, knitting was restricted to the winter season. Their time investment varied from a few hours each evening (four respondents) to a few hours per week. Of all the respondents, the knitters most regularly engaged in their chosen activity.

Four knitters estimated their investment in tools to be from \$6 to \$15. Their use and preference for kinds of yarn are summarized below.

Table 10
Yarn Use and Preference of Knitters

Kind of Yarn	Frequencies ^a	
	of Use	of Preference
Wool	3	4
Wool and Orlon Blend	1	0
Orlon Acrylic	5	0
Other Synthetics	3	1

^aUnequal Ns because of missing data and multiple responses.

Those who favored wool were aware of its body, its greater warmth, and felt it "worked up" better. Furthermore they were not put off by the special care requirements of wool. Those who used synthetics mentioned the ease of maintenance, especially for children's garments, but they did not say they preferred synthetics.

Most purchased yarn from retailers in the village and in adjacent communities. Knitters who preferred wool were more likely to purchase yarn by mail-orders and from shops in distant communities. One woman recognized that the local supply was limited to synthetics.

Three respondents took their knitting along on visits, the rest knitted alone. Half the respondents consulted other knitters when encountering technical problems, the rest solved their problems alone. Magazines were the most common source of ideas, but one lady "just made things up." The innovations ranged from changing the scale of a garment by using bigger needles and bulkier yarn to adding decorative details. Five claimed never to innovate.

The number of items produced in a year (including paired items) ranged from less than six to 100. Most knitted between one and two dozen items. The kinds of items knitted included the conventional garments and throws.

Two respondents had sold knitted articles. One had provided demonstration items to the local variety store. Both knitted items upon request by family and friends who frequently selected the yarn themselves. All gave knitted articles as gifts. Knitters more than any other group used their skill to provide relatives, particularly children and grandchildren, with hand-made items. All knitters except one had been asked to teach someone else. The knitter who had not been asked had a repertoire of two basic patterns for mittens and booties which she varied in size and color.

The Crocheters

Six women crocheted. Two had begun in the past three years; one had crocheted for 25 years; and the rest had crocheted since childhood. Two mothers had been instructors but several sisters had assumed that role also. One respondent taught herself with the aid of a book. Three crocheters had experience with three other kinds of hand-work activities and the rest had experience with from seven to ten other kinds of hand-work activities. Crocheting was a winter activity. Three respondents crocheted three and four hours per day; two others crocheted an hour or less.

They had invested \$5 or less in tools, except for one respondent who had a complete set of knitting and crocheting tools. Their responses to questions about

yarns suggests that they were not sensitive to different kinds of synthetics. Their use and preferences among yarns were as follows:

Table 11
Yarn Use and Preference of Crocheters

Kind of Yarn	Frequencies ^a	
	of Use	of Preference
Wool	2	0
Orlon	2	3
Other Synthetics	2	2
Cotton	1	0

^aUnequal Ns because of missing data and multiple responses.

Several times preferences were expressed in terms of dissatisfaction with the alternative, for example, some liked synthetics because wool was difficult to care for. The three who acknowledged difficulty in obtaining yarn, however, purchased from local retailers along with the others.

Four crocheters belonged to sewing clubs which met monthly or bimonthly; they also crocheted at home alone. About half admitted to encountering technical problems and would go to friends and relatives for assistance. Several solved their problems alone. As one put it, "I just keep ripping and trying."

Friends and magazines were the sources for their ideas of things to make. One respondent who had been taught to make granny squares (a basic structural unit in crocheting) by a friend, worked many variations on this module in different kinds of items and variations on the same item. All crocheters reported innovations. One experimented with old yarn on her basic scuff (slipper) pattern. Another "just got ideas" and had discovered that the more ideas one attempted to work out, the more ideas one got.

Most respondents crocheted several kinds of items. The range was from four to six. One respondent, however, specialized in scuffs. Another specialized each year in a particular item; this year it was tams, last year it was plastic rugs. The number of items produced per year (including paired items) varied from three to 12. The respondents who specialized in one kind of item per year made about 50 such items which suggests the adoption of a mass-production mode of working. Two respondents regularly sold crocheted items to friends, another sold one item through the gift shop when she was hospitalized. All used crocheting as a means to make gifts, and all had been asked to teach others.

The Wood-Workers

The wood-workers group was composed of one woman and four men. One respondent had engaged in wood-working

since childhood, two began about 20 years ago and the remaining two had taken it up within the past two years. Three were self-taught; two, including the woman, had been taught by their fathers.

The amount of time they spent in this activity was related to specific projects. Two identified only remodeling projects, and the rest did remodeling plus made a variety of small objects such as picnic benches, bird houses, picture frames, and other items. The wood-workers' experience with other kinds of hand-work activities was limited. Another activity was identified only twice and it always involved wood.

As a group, they had the most money invested in tools. Three had invested \$100 to \$400, the rest had invested \$1,000 or more. Since this was a lumbering region, they had no trouble getting materials. Lumber was purchased, and some was salvaged from mill sites. Several wood-workers had their own timber cut and dressed. They used pine, oak, and cedar. Their preferences were two each for pine and oak, and one for cedar.

When technical problems were encountered one sought the assistance of friends; one used a book; and the other two preferred to work things out alone. All of the men worked alone, the woman worked with her husband. Their sources for ideas included magazines,

catalogs, friends, and their own imaginations. One respondent owned and used a carpenter's encyclopedia as his major resource. Everyone except the woman claimed to innovate. They identified "short-cuts" as their innovations which may refer to economy of materials or easier technical procedures.

The number of items made per year varied from six to 20. Several respondents could not generalize, but then several had remodeling projects in mind. The kinds of items made were conventional except for the respondent who made sauna buckets. Two had sold items. None used even the smallest items they made as gifts, though it was apparent that the items became part of household possessions. One respondent with several sons had obviously shared his knowledge with them but none of the wood-workers admitted to instructing someone or even having been asked to do so.

The Painters

This category combined a woman with four years experience in oil painting and two others with a year or less experience "painting fabric" (this is a process using tube applicators to color in pictures printed on fabric). Taxonomically they represent the same category, experientially they do not. The oil painter had taken community classes in painting, the other two had learned at demonstration parties. One had, herself, become a

demonstrator. In the winter the fabric painters spent from two to eight hours a day at this activity. The oil painter also painted more in the winter than summer but would not generalize about hours.

The oil painter had invested about \$100 in brushes and paints; the fabric painter-demonstrator estimated her investment to be \$1,000. The oil painter preferred to use oil paints but knew about other media. The fabric painters purchased fabric and paints in pre-packaged kits and individually. They had no material preferences and selected supplies from mail-order catalogs. The oil painter purchased her supplies from a stationery store in a regional city.

The oil painter worked alone but belonged to a self-help group. That group and her own books were resources to solve technical problems. She painted landscapes and some still lifes. Her ideas came from magazines and personal photographs. Her technique of applying paint had evolved with experience and she regarded it as innovative.

The fabric painters did not encounter technical difficulties. Their ideas came from friends and the catalog. The painter-demonstrator worked in front of and with audiences, but given the amount of time she claimed to spend in this activity (eight hours per day) she probably also worked alone. The other fabric

painter sometimes worked alone and sometimes with her family. The painter-demonstrator regarded the mixing of new color combinations as innovative behavior.

The oil painter completed about six paintings per year. She had given some away and people had offered to buy others. She served as a resource person to others in the self-help group.

The fabric painters used their items as gifts too, but had not sold any. Outputs varied from several hundred for the painter-demonstrator, to a dozen items for the other respondent. The kinds of items painted were conventional household linens and wall hangings. Garments were not mentioned. The painter-demonstrator had introduced many women in the community to fabric painting. Four other respondents specifically mentioned this activity as something they had recently tried. The other fabric painter had shown her husband and children how to do it. One had experience with 11 other kinds of activities and the other had experienced three kinds.

The Rag Rug Weavers

Three women made up this group. Two had woven between 35 and 45 years, the other for less than five years. The experienced weavers claimed they were self-taught. The other weaver had been taught by her mother-in-law. The experienced weavers made rugs in the summer but prepared weft rags all year around and sometimes

were assisted in this task by their husbands. They each wove from two to three hours per day.

One respondent had purchased her loom, the others were given theirs. Their response to a query about tool costs were statements about the recent increase in the price of warp yarn which they obtained by mail orders. Friends and relatives provided old garments and discards appropriate for use in rugs. These included cottons, wools, synthetics, blends, nylon stockings, bread wrappers, and plastic trash bags. Responses to a question about preferred materials focused on the finished products, i.e. "cotton chenille and wool both make pretty rugs," and the process of weaving, i.e. "wool is too dusty and hot to work with in the summer." The experienced weavers claimed they did not mix fiber contents within a rug, though this was probably compromised regarding summer cotton blends.

Two had never encountered technical problems they could not solve, the other did not respond. Only one mentioned magazines as a source of ideas. One weaver claimed no innovations, one developed new patterns, and the last claimed both design and technical innovations. All three worked alone.

The actual amount produced in a year varied. One wove as little as three rugs a year, the other wove 950 yards in a season. Both experienced weavers had



maximum outputs of which they were proud. Last year they wove 12 to 40 rugs. The least experienced weaver would not generalize about output.

All three weavers had sold their rugs, used them in their homes, and given them to friends and family. Sales were informally initiated when they had more rugs than they needed and other community members would offer to buy. Tourists occasionally heard about them and stopped to buy. The respondent who sold the most rugs had been asked to teach others. Two had experiences with six and seven other kinds of hand-work activities; one had tried nothing besides rug weaving.

The Furniture Refurbishers

One woman recovered upholstered furniture in her home. She had been doing it for three years but had known how to do it since 1951 when she had observed fellow workers in a Grand Rapids factory. Another woman refinished wood furniture and had done so for 13 years. Both worked too irregularly to generalize about hours, though the wood refinisher worked primarily in the winter. Both required no special materials and would not estimate the cost of tools. One to six projects were completed each year.

The respondent who recovered upholstered furniture worked on other people's furniture. Often they would supply the fabric. She worked at her own pace

and that was part of the bargain. She was paid for her work but did not comment on rate of pay. She did not innovate but organized each project on the basis of the pattern and sequence of the old fabric application. She had been asked to teach a community class but felt her instructional skills were not adequate for the task. She had not tried any other kind of hand-work.

The furniture refinisher was self-taught. She refinished her own furniture and furniture of family members. People gave her old pieces and others she reclaimed from discards. She had used antique kits but discontinued using them because the finish chipped. Her ideas came from friends and magazines. She worked alone and claimed no innovations. She had experience with six other kinds of hand-work activities.

The Quilters

Two women made patchwork quilts. One had done it most of her life, having been taught by her mother. The other had taken it up about five years ago through fund-raising activities at church. One respondent quilted primarily in the summer, the other, a farmer's wife, alternated quilting with summer farm chores. Neither generalized about the amount of time spent quilting. Both had tried one or two other kinds of hand-work activities.

Both used sewing machines and hand-stitching and did not mention quilting frames. Both preferred cotton fabrics but the most experienced respondent also liked wool. She said the threads and knots held better on wool. In the past she had used feedsacks and currently found 100% cotton difficult to buy. The responses of the other quilter indicate she was unfamiliar with the specific differences between cotton and synthetic fabrics. She also felt dependent on friends and family for fabric scraps for piece work because her children were boys. She was using fabric from her mother's clothing to piece a baby quilt for her granddaughter.

Both worked alone, but one also worked with her church group. The experienced quilter rarely encountered problems she could not solve, when that did happen she "phoned around." The other was dependent upon the church group and a neighbor who had also been identified by various respondents as an exceptional quilter. The quilters' ideas came from family members and magazines. Though both described technical features in response to the question on innovations the experienced quilter denied ever doing things in a new way.

The Embroiderer

One woman had irregularly engaged in embroidering as a pastime since a neighbor introduced her to the activity as a teenager. Less than 12 hours a month

were spent embroidering. She completed about seven items a year. These were usually luncheon cloths and pillow-cases which were purchased from the variety store in the county seat. She preferred linen but it was difficult to find. Technical problems were never encountered. Though she claimed never to innovate, she also said she embroidered pre-stamped and blank items. She made up her own ideas or modified designs from pictures. She usually worked alone but had taught her daughter to embroider. The completed items were used as gifts or donated to the church bazaar. The other hand-work activities she had tried included knitting, crewel work, and number painting.

Fish Lure and Fly Makers

Two male respondents made their own fish lures and flies. Both men had been doing this for 20 to 25 years. They worked seasonally about one hour or less per month. They copied manufactured items from catalogs and magazines. Both considered themselves to be self-taught, though occasionally one consulted friends for advice. Neither encountered technical problems which he could not solve. The fly maker had no preferences among materials or involvement with specialized tools. The maker of fish lures scavenged scrap materials to construct his lures and used car enamel for color. One made about 24 items a year, the other would not generalize.

In response to questions about innovations one identified the selection and combination of materials and colors as innovative opportunities. The maker of fish lures expressed a functional approach when he described testing a lure's action in the water and modifying its structure to enhance particular kinds of action. Both worked alone. Though one had a teenage son neither mentioned sharing his activities with anyone. The maker of fish lures had experience with three other crafts involving metals, the other only tied flies.

The Taxidermist

This respondent had pursued an interest in taxidermy since childhood. He had taken a correspondence course on the subject and continued to rely on lesson books and catalogs from the major supplier for ideas and technical assistance. His estimated investment in tools and equipment was \$50. That included forms, artificial eyes, and acids. He had no preferences among materials, and never encountered unsolvable technical problems.

This activity was pursued year around though he spent less than a day a month on it. Two to three items were completed each year and included the heads of mammals and complete bodies of birds. The heads were sometimes given as gifts. He had never sold an item. His innovations were improvements in commercial forms and a special technique for skinning carcasses. He

had experience with one other kind of hand-work activity. The taxidermist was teaching his son the craft.

Part 2

Summary of the Practice of Hand-Work Activities

This summary of the hand-work activities is organized around the topics of sex of respondent, experience and hours invested, tools and materials, characteristics of the process, and other hand-work experience. Tables 12 to 14 summarize the data by frequencies and percentages.

Sex of Respondents

The kind of activity practiced was related to the sex of the respondent. Women were concentrated in the textile-related activities and men in the wood-working and sports-related activities. The exception to this was one woman who did wood-work.

Experience and Hours Invested

Twenty percent had practiced this activity since childhood. Twenty-three percent had taken up the activity in the last 25 years and 21% had begun in the last five years. The remainder of the subsample had begun in years intermediate to the three groups.

Twenty-two engaged in their hand-work activities seasonally. When the hours reported for participation

Table 12
Affirmative Responses to Questions About the Art-Making
Process

Questions ^a	Yes Responses	
	Frequencies N=33	% (100)
1. Do you always work <u>alone</u> ?	26	(79)
2. Is this a <u>seasonal</u> activity?	23	(70)
3. Are special tools or equipment needed to do this?	23	(70)
4. Are the materials difficult to get?	9	(27)
5. Do you prefer to work with certain <u>materials</u> ?	24	(73)
6. Do you ever encounter technical problems you cannot solve?	15	(45)
7. Do you ever make things in a new way?	21	(64)
8. Have any of the items ever been <u>sold</u> ?	11	(33)
9. Do you give away the items you have made as gifts?	29	(88)
10. Has anyone ever asked you to teach them?	23	(70)
11. Do you belong to a <u>club</u> for doing this activity?	6	(18)

^aFor complete statement of questions see the instrument in Appendix A.

Table 13
 Characteristics of the Art-Making Process

Characteristics	Frequencies N=33	% (100)
Way in Which Hand-Work Activity was Learned		
Self-taught	5	(15)
Assisted by written instructions	5	(15)
Informally taught by friend or relative	17	(52)
Semi-formal instruction	6	(18)
Kinds of Sources for Materials		
Local retailers or nearby towns	19	(58)
Friends, relatives, neighbors	3	(9)
From nature, their own land	5	(15)
Salvaged or scavenged materials	2	(6)
Other	3	(9)
Sources of Help for Technical Problems		
Friends, relatives or neighbors	10	(30)
Written instructions	4	(12)
Club	2	(6)
Solved problems alone	5	(15)
Sources of Ideas for Things to Make		
Friends, relatives or neighbors	6	(18)
Magazines, catalogs, and books	15	(45)
Respondent's imagination	7	(21)
Other	4	(12)

Table 14

Characteristics Related to the Art-Making Process

Characteristics	Frequencies N=33	% (100)
Amount of Money Invested in Tools		
Nothing	1	(3)
Less than \$100	15	(45)
\$100 to \$1500	5	(15)
Number of Hours Per Month Doing Hand-Work Activities		
12 or less	12	(36)
About 25 (3-4/day)	10	(30)
50 to several 100	4	(12)
Too uneven to generalize	2	(6)
Number of Items Made in a Year		
6 or less	14	(42)
7 to 12	7	(21)
13 to 24	5	(15)
Over 3 dozen	5	(15)
Could not generalize	2	(6)
Number of Different Kinds of Items Made by the Same Activity		
1	8	(24)
2	8	(24)
3	3	(9)
4	4	(12)
5 or more	9	(27)
Number of Different Kinds of Hand-Work Activities Experienced		
1	9	(27)
2 to 4	11	(33)
5 or more	13	(39)
Number of Years Experience Doing This Activity		
Young adulthood or before	11	(33)
Between 15 and 40 years	12	(36)
Within the last 5 years	10	(30)

in these activities were averaged over the total 12 months, 41% of the amateur artist-craftsmen engaged in their activity 12 hours or less per month, and 38% spent about 25 hours per month doing these activities. This included a commonly volunteered answer of "three to four hours a day."

Twenty-one percent had been instructed in their activity by a parent or grandparent. Fifteen percent had taught themselves, and 15% had done so with the aid of written instructions. Only 11% had experienced any training of a semi-formal nature such as correspondence courses, adult classes, and job-related learning.

Tools and Materials

Thirty percent claimed they needed no special tools for their pastime, though two-thirds of the activities listed have special tools associated with them. The amount of money invested in tools was estimated by the respondents to range from nothing to \$1,500. Seven people had less than \$5 invested in tools, three had from \$100 to \$1,500. Men invested more money than women.

Twenty-five out of 35 respondents expressed a preference for specific kinds of materials. Twenty-three people indicated no difficulty in getting materials in general. It is not known how many encountered difficulty in obtaining the kind of materials they preferred.

Characteristics of the Process

Twenty-six respondents usually worked alone, six belonged to informal groups who gathered to socialize and carry on their hand-work. All such groups were among women.

The amateur artist-craftsmen were questioned about technical problems encountered and solved. Almost half admitted encountering technical problems. If they needed assistance in such matters, they usually went to friends, however, many preferred to work the problems out unassisted.

When asked if they ever explored the limits of their kind of hand-work activity by doing things in a new way, 64% said they did. Most of their ideas about the kinds of objects to make came from magazines, catalogs, or books. The next most common source of ideas was their own imaginations, and then relatives and friends.

Items Produced

The number of objects produced in a year varied considerably when the activities were as diverse as reupholstering furniture and tying fish lures. The range was from two to several hundred, but it would be incorrect to assume that the smaller the object the more objects were produced. The number of items produced in a year was related to the size of the items, the diversity

of the items made and the amount of time invested in the activity. A furniture refinisher working on a small but complex piece of furniture may have an output equal to a knitter working on a large coverlet made up of many standardized units. Table 15 summarizes the number of items made by kinds of hand-work activities.

Table 15

Number of Items Made in a Year by Kind of Activity

Amateur Artist-Craftsmen		Number of Items	
Activities	N=33	Mean	Range
Knitters	8	24	5 - 75
Crocheters	6	13	2 - 50
Wood-Workers	5	12	1 - 23
Other Textile Activities	6	13.4	1 - 45
Painters	3	9	6 - 12
Sports-Related Activities	3	7.5	3 - 12
Furniture Refurbishers	2	3.5	2 - 5

Twenty-one amateur artist-craftsmen made 12 or less items per year; four made between 45 and 75 items.

The number of different kinds of items made ranged from one to six. Sixteen respondents repeatedly made the same article while ten respondents made more than five different kinds of items.

Thirty-five percent of the respondents had sold an object or objects they had made. Usually someone had seen the item and offered to buy it. Some respondents

made items by special request for family and friends. Such customers often selected and purchased the materials to be used. A few sold to retail outlets.

Most respondents kept the items they made or gave them as gifts to friends and relatives. Frequently production was planned in relation to holidays and birthdays. Several women mentioned church bazaars as a means of disposing of items.

The hand-work activities discussed above are summarized over the above characteristics by the factors of sex, length of practice and kind of hand-work activity in Tables B-1 through B-6 in Appendix B.

Other Hand-Work Experiences

Though the hand-work activities summarized herein were those the respondents themselves identified as their major pastime, they volunteered accounts of experiences with additional kinds of hand-work activities. Most respondents had experience with at least three different kinds of activities (see Table 16). The range was 27% with one activity to 6% with 11 activities.

Thirty-six different kinds of activities were identified by the respondents including that which they currently practiced. Knitting and crocheting were the most popular activities among amateur artist-craftsmen, followed by quilting. Women identified 29 different kinds of activities, men identified 12 kinds. Men's

Table 16

Number of Different Kinds of Hand-Work Activities
Experienced by Sex of Amateur Artist-Craftsmen

Number of Activities	Males	Females
One	1	8
Two	2	0
Three	3	3
Four	1	3
Five	0	1
Six to Nine	0	11

Table 17

Common Hand-Work Activities Attempted or Practiced
by Amateur Artist-Craftsmen in the Past

No. of People	Activity	No. of People	Activity
	TEXTILE RELATED		METAL RELATED
6	Crewel work	1	Car customizing
16	Crocheting	1	Electronic kits
3	Embroidery	1	Metal working
2	Hair pin lace	1	Welding
4	Hooked rugs		PAPER RELATED
19	Knitting	5	Decoupage
3	Stuffed toys	1	Elevation kits
1	Needle-point	1	Magazine dolls
12	Quilting	1	Paper maché
2	Tatting		ANIMAL RELATED
9	Weaving	1	Leather tooling
	WOOD RELATED	1	Taxidermy
2	Cabinetry	2	Fish lure and fly tying
5	Picture framing		MINERAL RELATED
11	Furniture refinish- ing	1	Rock hunting and polishing
4	Wood-turning		PLASTIC RELATED
	CERAMIC RELATED		Construction of decorative center pieces
1	Figurine painting	1	
1	Making pottery		
1	Plaster casting		

activities were associated with the raw materials of wood, metal, and stone, or were sports related. Women's activities though concentrated in textiles (13 different activities) were broader in scope including clay, plastics, plaster, wood, leather, and various manufactured materials.

Part 3

The Past Hand-Work Experiences of Other Respondents in the Two Townships

The remainder of the sample, though not currently engaged in hand-work activities, were not a homogeneous group in regard to those experiences. Of the 13 women and 16 men who did not practice hand-work activities as a regular pastime, three women and 12 men had never done so.

Among the 14 who had practiced hand-work activities in the past, seven had experience with one activity, six with two, and one woman listed five different activities. Fewer men than women had experience with hand-work activities and the experience of the men who had done it was very limited.

Table 18

Number of Different Kinds of Hand-Work Activities Experienced by Sex of the Other Respondents

Number of Activities	Males	Females
One	2	5
Two	2	4
Three	0	0
Four	0	0
Five	0	1

The activities of the men included: carving handles (presumably for tools), making snowshoes and gunstocks, carpentry, plus rock polishing and furniture refinishing. Embroidering was the most common activity among the women (seven respondents) followed by knitting (four), crocheting (three), and one each of quilting, stuffed toys, rug weaving, and rug hooking.

Reasons for discontinuing these activities included poor health or disability, loss of interest, and lack of time due to house work, farm chores, and community work. One woman concluded that it was "silly to embroider pillowcases and stuff, they just wear out."

Seven respondents (four females, three males) wanted to resume some kind of hand-work in the future; others no longer were interested in it. Several looked forward to taking up hand-work activities upon retirement, when their health improved, or to add variety to their lives.

Part 4

Description of Four Amateur Artist-Craftsmen Types

In this study respondents classified themselves as "regular practitioners of hand-work activities." From data previously reported it is evident that "regular" was widely interpreted. More objective evidence of regularity of involvement was recorded on two

dimensions: (1) number of years experience, and (2) frequency of doing an activity within any given month. The range for the first was from less than a year to a lifetime. The range for the second was from less than an hour to over 100 hours a month. These two dimensions are one way, however grossly, to document the degree of an amateur's involvement in his chosen activity.

Another more subjective approach was taken to the degree of amateur artist-craftsmen's involvement in their activities. Interviewers were asked to identify to the investigator respondents who were particularly noteworthy for their total enthusiasm or commitment to their activity, or for any other aspect expressive of a high level of involvement. Four respondents were identified by the interviewers during the course of field work as people who were pursuing their hand-work activities more intensely than others.

The investigator revisited those individuals to question them at length about the art-making process as it pertained to their activity, their motivations, and the technical and aesthetic standards to which they adhered. The data from the second interviews of the four amateur artist-craftsmen are summarized below.

The Rag Rug Weaver

The rug weaver was a farm wife in her 70s and of Finnish descent. In the early 1920s she took up

residence on the 120-acre farm about five miles from one of the villages. In 1949 her husband, a part-time farmer and railroad worker, was disabled. At that time their eight children ranged in age from eight to 27 years. Farming was curtailed and the family lived on a disability pension. Their household income was one of the lowest in the sample.

Her mother also wove rugs but she was not allowed to touch her mother's loom. She began weaving on a neighbor's loom to furnish her home. Later, after her house had been remodeled, she bought a loom made by a local man. Thirty years ago her investment for the loom and several auxiliary pieces of equipment was \$75.

At the time of the interview the loom was housed in a shed in back of the house and was inaccessible due to the snow. Its existence was evident in the house with many rugs in use on the floor (over wall-to-wall carpeting and room-sized rugs), new rugs stacked on a side table, and boxes of rag weft strips in the side room.

Previously the loom had been in the house, but it produced so much lint that it was moved to a summer kitchen. There the windows could be opened for cross ventilation. Recent problems with asthma and pneumonia made the weaver cautious about her lungs and hesitant to expose herself to the lint produced when weaving.

She wove in the summer two to three hours a day. She pointed out that beating was hard work. Three rugs of 1 1/2 yards each were considered a day's work. Her peak production was 300 yards in one summer.

She described the loom as having a single harness, with space for additional harnesses, one peddle, and an overhead beater. Metal heddles had been substituted for the original string heddles which kept breaking. She was proud of the metal reed which was a big improvement compared to her mother's loom. Fabric 40 inches wide could be woven on it. Over the years the warp and fabric beams had cracked and were banded with metal strips by a local repairman.

Her supplies included warp yarn and fabric for weft strips. She purchased warp yarn by mail from a company in Ohio where her mother had traded. She could not recall any label information except the brand name. People gave her old garments and bedspreads appropriate for rugs. The only time she purchased weft materials was when she needed a bright, heavy fabric to accent the other weft stripes in a dark rug and when she used brown plastic trash bags as a ground for the yellow bread wrappers she had collected.

The fabrics were grouped by the weaver according to their fiber content. Knitted synthetics, so plentiful in garments, were not evident in her rugs. There were

many flannels and broad cloths, and she claimed to use sweaters occasionally. The functional reason for separating the fiber contents were the care restrictions for wool and cotton. Design reasons will be discussed later.

The weaver cut fabrics into strips of varying width according to weight. The standard weft strip when beaten into place was $\frac{3}{8}$ inch to $\frac{5}{16}$ inch wide. To join the strips of weft she overlapped the ends, folded the side edges in twice, and ran a lateral curve of machine stitching over the area. This was done in close sequence through a series of joints to save machine thread. The machine threads were later clipped between splices and the entire length of completed weft was rolled into balls for storage.

The weaver identified the characteristics of a good rug as: even selvage edges, bound ends which lay flat and did not curl, and a firmly woven body. By those standards she wove rugs of good quality.

In order to achieve the flat ends, the first and last few inches of weft tabby were not beaten as tightly as the body of the rug. Also they were fanned out slightly along the selvage edges. The end fabric was folded over twice to enclose the raw warp ends, and was held in place by zigzag machine stitches. Since the zigzag was irregular, the direction changes appeared

to have been done by hand. Occasionally she finished the warp edges with a series of single knots and a two-inch fringe.

The completed rugs were 27 to 28 inches wide and 1 1/2 to 2 yards long. That width was convenient for customers who use the rugs through doorways and also for laundering in home washers and dryers.

Warp yarns appeared to be set to eight yarns per inch and the threading was a plain weave. She grouped the warp colors into 1 1/2 inch stripes. Colors of the warp yarn both coordinated and contrasted with weft strips.

Dark colors, often wools, were combined in a rug; light colors and summer cottons were combined. The prints created a pastel effect when beaten into place. Most of her rugs were either a marbelized design or striped. Her concept of a good-looking, striped rug was six to eight inches of background followed by a contrasting stripe 1 to 1 1/2 inches wide then alternated with a few throws of background. She considered broader stripes too bold and to be typical of a weaver of Polish nationality. She used to weave solid colored rugs but they were a greater risk in harmonizing with customers' color schemes.

A rug of pale blues, greys, and greens was highlighted with a stripe of another cool hue of intermediate

brilliance. A similar harmony was worked out in warm colors. For dark rugs brilliant red was used. In the rugs the stripes became narrow accents sometimes running the full width of the carpet, sometimes falling short or extending 1 1/2 widths. These were spaced at 8 to 10 inches. She believed this brightened the effect of dark rugs.

The technical innovation of which she was proud was a means of making the tedious job of threading the loom more efficient and less exhausting by a particular positioning of the reed to the heddles.

Some of her innovations were in response to customer requests. She recently used grey plastic bailing twine combined with various bright warp stripes for a customer who had a problem with sandy dirt tracking into the house. A wealthy Detroit matron wanted carpeting for a stairway with a series of wedge-shaped steps. The order was woven in sections and pieced together. That was 10 or 15 years ago and a Christmas card still testified to the matron's satisfaction.

This weaver was sensitive to customer needs and had worked out additional generalizations about their tastes. Pale rugs were more appropriate for bedrooms, except boys' rooms which needed dark rugs. Color tended to be seasonal, cool for summer and warm for winter.

She made no effort to sell the rugs. People, including tourists, "just heard about them." She sold as many as she cared to make. A 1 1/2 yard cotton rug was marked \$2.55. This was considered by her to be a short rug. Given her earlier statements the rug represented about 1 1/2 hours of actual weaving time. Warp yarn, loom maintenance, preparation of the loom, preparation of the rag weft strips, and finishing details were probably not included in the calculation of the weaver's prices.

In the past she arranged with a furniture store in a regional city to sell rugs, primarily for the Christmas season. This began when she attempted and successfully arranged a trade for furniture.

Other hand-work activities included knitting morning slippers, crocheting afghans, and recently painting on fabric. The morning slippers were gifts. She modified the pattern for a friend with a special foot problem. A zigzag patterned afghan kit of three colors was enlarged by adding a fourth color which, in the interviewer's judgment, also improved the total color harmony of the afghan. On her current project, a crocheted baby blanket, the fan stitch was structurally weak so she modified it. "You have to use your head" was her comment. This statement appeared to characterize her attitude toward all of her activities.

This weaver was very thrifty. Wool fabric scraps were sent to a commercial shredder and made into batting. She sent along old blankets or sheets as a foundation fabric. Later these were enclosed between pieces of new fabric which she tied at intervals to make comforters.

She was willing to discuss her weaving with other rug weavers in the community, but felt there was little reciprocity. The regional Home Extension agent said the road on which the weaver lived was known for its rug weavers.

This weaver's history indicates that rug weaving was a means of supplementing family income rather than a pastime. When directly questioned she wouldn't agree that it could be called her "work." Since she now weaves as much or as little as she chooses, it may also be regarded as a pastime.

The Knitter-Crocheter

This respondent enjoyed both knitting and crocheting and pursued them equally but decided to focus on knitting for the purpose of the interview. She was a long-term resident of one village and was recently widowed. She knitted two to three hours in the evening during the winter. Summers were for gardening. She pursued this activity for 20 years since teaching herself with the aid of a book.

She had an almost complete set of needles and hooks but could not estimate their total cost. She knitted all kinds of fibers but preferred wool for its warmth and appearance. Yarns, which she considered to be easily accessible, were purchased locally and by mail.

In the three months prior to the interview she has completed nine items of various sizes. She estimated her annual output to be from 12 to 24 items ranging from garments, to throws, and toys. She knitted anything for which there were directions. She was adamant about following directions and claimed never to innovate. When technical problems were encountered, however, she worked them out alone.

Many of the items were made as gifts for family and friends, but her skill and industry were known in the community and people requested her to make things. Often they provided the yarn. She had selected yarns for afghans to coordinate with customers' decor and taste and they were always satisfied. When she was asked how she charged for her services in these situations she revealed her quandary. A clerk in Houghton told her to charge three times the cost of the yarn, but the respondent recognized that would be too expensive for local people. She had not kept track of the actual time involved in making something because knitting was really sandwiched among the other activities of her day. She

acknowledged that she would probably be surprised to know how much time she actually spent knitting. However, knitting made the time pass and that was what she wanted.

The knitter-crocheter defined a well-made article as firm bodied with even stitches. Good blocking was also important. She blocked items both before and after assembly but preferred the latter.

Her major interest seemed to be in the manipulation of colors. Recent projects included several afghans of granny squares to use up scrap yarn of various fibers. She planned to care for the afghans as if they were all wool fiber rather than an assortment of synthetics, wool, and blends. Red, black, and white were used as backgrounds and acted as unifying colors with the granny squares. Given the variety of colors and area sizes of the project her goal was a balanced effect which she achieved in the judgment of the interviewer.

Because of her dependence on directions she invested in many pattern books which she was willing to trade among other knitters. Others were not so willing to share, however. She had unsuccessfully attempted to teach another woman how to knit. An elderly companion who was also a prolific knitter and crocheter appeared to be a role model for this respondent.

The Wood-Worker

The wood-worker was part of a small community of second and third generation family farmers in an area about five miles from one village. Except for armed service in World War II and a few youthful years traveling around the nation, his life has been contained by the 165-acre dairy farm. Since retirement he fed a few cattle, took care of the household, did odd jobs, and pursued his interest in wood-working for an occasional supplement to his income. The family income was below the median income of all respondents.

Along one wall of a farm shed was a work bench and his tools which included a table saw, router, sander, band saw and sabre saw. All were electrically powered. He estimated his investment to be about "\$1,500 at today's prices." When pressed to do so, he indicated that he worked two to three hours a day except when he had something else to do such as going to town. When he was particularly intrigued with a wood-working problem he worked longer periods of time.

The objects he made included: checkerboards which doubled as cutting boards (or the reverse, he was light-heartedly willing to consider them either or both), trays for his wife's wheelchair, picture frames, a lamp shade, signs, and his current interest--sauna buckets. The lumber, primarily in plank form, had been salvaged

from his job at the lumber mill. During the interview he identified birch, ash, pine, and redwood as woods he had worked with, but expressed preference for none.

This wood-worker seemed to be motivated by problems and problem-solving. Acquaintances would tell him of unusual wooden items they had seen and he would try to figure out how to make such items. When he encountered a problem he could not solve, he said he left it alone for a while and the answer would come to him.

At the time of the interview he was trying to construct an all wood sauna bucket (a 12-sided bucket). A willow bow hoop had not held the pieces together so he temporarily resorted to metal bands as hoops, but they cut into the wet wood and he was seeking a better solution. When he resolved these problems he expected to produce buckets to sell as in the past he made and sold signs.

This wood-worker seemed to prefer working with geometric qualities both in construction and in pattern. The checkerboards were made of contrasting kinds of wood glued into solid blocks and cross-cut to reveal the contrasting wood grains and colors in the checkerboard pattern. A beveled molding attached to the edges completed the boards.

In response to a question about finishes applied to the wood he identified a brand name which sounded like a synthetic oil product. He was not interested in

discussing finishes and could not remember the kind of finish used on several of the items. Some had been left with a bright glossy surface, others, he acknowledged, had been rubbed to a satin surface. The finishes seemed to have been applied without consideration for the intended use of the objects. This wood-worker believed that the different kinds of wood could be tactilely distinguished even when the wood was sealed in a hard finish.

During the interview, he brought out a small book or pamphlet published by Delta Company in 1937, titled, "Getting the Most Out of Your Circular Saw and Joiner." It contained directions for projects of different levels of complexity. He turned to the last page and said that he really would have achieved a lot when he could do the project described therein. It was a problem in cutting and fitting together unusual geometric parts into a three-dimensional form.

When he worked at the lumber mill his job was that of trimmer and grader. In that position a person is responsible for deciding the pattern of cut for each log to maximize the lumber produced. His particular pursuits in wood-working reflected an elaboration of that work.

The Painter

Last year the oil painter retired after 31 years teaching elementary school. She traced her interest in

art to her own third grade experience with miniature reproductions of masterpieces. In her bachelor's program she had two craft-oriented art classes in painting. She had painted for pleasure for four years and said she considered herself to have little talent.

She worked in oil media on canvas board and other commercially prepared surfaces. She had tried water-colors and was going to try acrylics, but felt one had to work too fast in those media. The paintings displayed in her house ranged in size from 8 by 11 inches to 12 by 14 inches. The completed paintings were not shellacked or given any other surface protection.

She painted primarily landscapes plus a few still lifes. Magazines and personal photographs provided ideas and compositional arrangements on which to base her paintings. Once the painting was underway, the composition was not modified.

Her work procedure was to sketch in the scene and then begin to apply paint. She found sketching frustrating because she could not produce the effects she wanted. At times she worked directly with the palette knife and considered her use of paint to be heavy. She described herself as a methodical person which suggests that she probably was a deliberate and reflective painter who reworked the surface.

Several other members of the community painted and they gathered to discuss and critique their work. A teacher, described by the respondent as an accomplished painter, seemed to be the focus of the group. The oil painter relied on the group for ideas and technical assistance. She also owned books on the subject of painting.

The painter's income, before retirement, was one of the highest in the sample. She liked to travel, and being of Finnish descent, had been to Finland and other European countries where she visited galleries and museums. She would like to travel more. She stated that it was important in life to keep the mind occupied and the hands busy. Toward that end she also did needlework, crocheting, figurine painting, and in the summer, gardening.

Summary of the Four Amateur Artist-Craftsmen

The four amateur artist-craftsmen described in detail above illustrate four different modes of working regardless of the particular type of activity practiced.

The wood-worker enjoyed puzzles: both their resolution and presentation, i.e. "making checkerboard cutting boards." Wood happened to be the material with which he was familiar. If his work was compared with the work of other wood-workers, in the judgment of the interviewer, it would not be notable for emphasizing the



visual and tactile qualities inherent in wood. His large investment in power tools, particularly in contrast to his modest income and property, suggests that the possession and use of the tools was itself a source of pleasure and satisfaction. Many more men in the sample owned power tools than those in the amateur artist-craftsmen subsample. Electrically powered woodworking tools seem to be prestige possessions in the region.

The knitter-crocheter needed to make the day pass. She was not willing to take risks in knitting and probably not in crocheting either. Directions were necessary before she undertook any project. People could depend on her not to change things for them. Her opportunities for exploration were limited to the manipulation of color wherein she was competent, in the judgment of the interviewer. Even when using up scraps of various colors and kinds of yarn, she did not venture into any structural experiments, but chose a series of modules to direct her procedure.

The painter represents the clearest example of an avocation which was deliberately chosen rather than one taken up by happenstance. She was more self-conscious of her actions in regard to the social setting than the other respondents. She also had the most education. She painted only for her own satisfaction. This was a

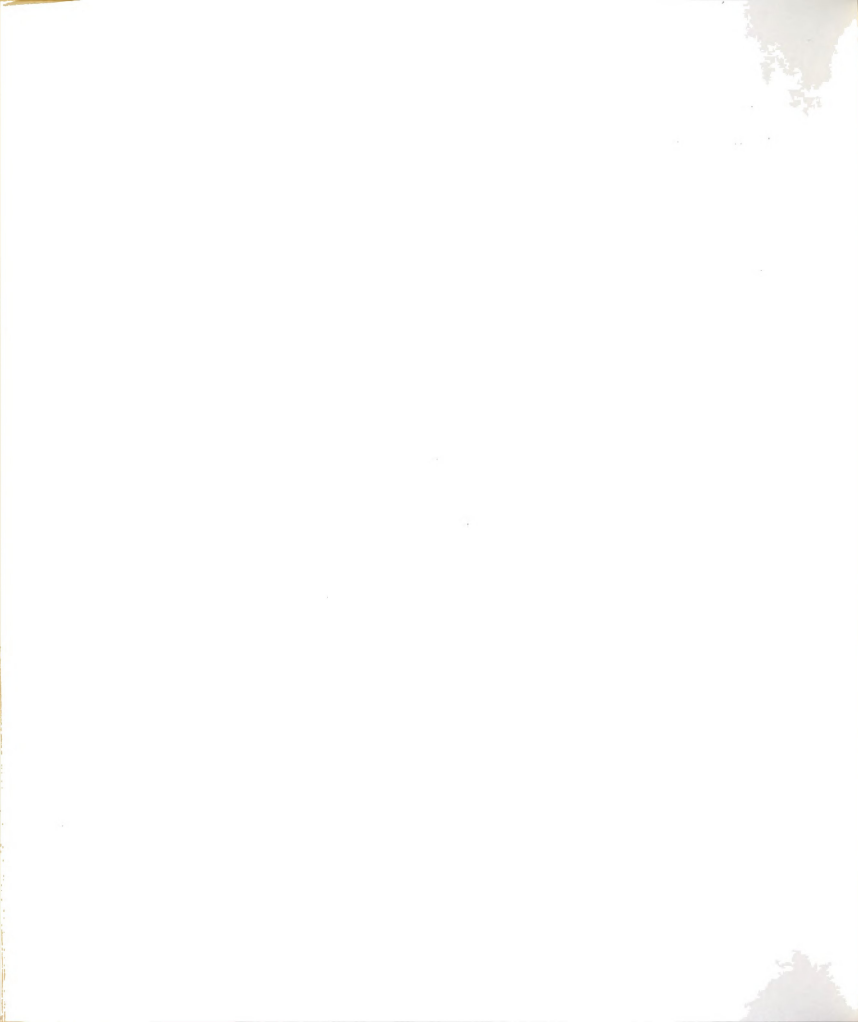
situation where the activity was pursued for self-development. By focusing on landscape and still life painting, and by using oils on small canvases, by using color and perspective realistically the painter set boundaries for herself in regard to the infinite potential of painting.

The rug weaver is the most complex example in part because of her long experience with the activity and the mixture of motives over those years. To review: her mother refused to let her weave, she began to weave to cover the bare floors of her home, she relied upon weaving to supplement a disability pension, she found that not only neighbors but furniture retailers and tourists would buy her rugs, now she is relatively secure with a large family to cushion her limited resources. She is, however, exceptionally thrifty. Though weaving is more constrained by materials and tools than other activities, she had worked out technical and aesthetic standards which characterized her rugs.

In summary the detailed description of four amateur artist-craftsmen suggested the possibility of a typology based on kinds of motivation and kinds of satisfactions within the experience. Other types could be extracted from a cross-section of hand-work practitioners if the data were more detailed. Two more types discernible from the data about the rest of the amateur

artist-craftsmen were: (1) a person who seeks novelty in hand-work activities and takes up one after another with no long-term interest in any, and (2) a person who will not admit to such activities, perhaps because of a work ethic, but who engages in them when a reason consonant with the work ethic can be found.

The use of a case study approach rather than a survey elicited information about technical and aesthetic standards which might otherwise have been ignored (or worse, have been regarded as nonexistent). If information about technical and aesthetic standards across many practitioners of several kinds of hand-work activities was obtained within-group and across-groups comparisons could be made. By such strategies the informal aesthetic standards of the general public would be accessible to investigation.



CHAPTER V

QUALITY OF LIFE FINDINGS

The data reported in this chapter include the five hypotheses under the second research question plus the third research question. They are reported in the same sequence in which they were presented.

General Research Question 2:

Do amateur artist-craftsmen differ from other respondents in the two townships on the perceived overall quality of life and on the importance of and the satisfaction with the domain and criterion pertinent to hand-work activities?

Hypothesis 1:

Amateur artist-craftsmen indicate greater satisfaction with their perceived overall quality of life than other respondents in the two townships.

The F-statistic indicated support for the hypothesized difference between amateur artist-craftsmen and other respondents on the POQL. The amateur artist-craftsmen were more satisfied with their overall quality of life than other respondents in the two townships (Table 20).



Table 19

Summary of Results for One-Way ANOVAs for Differences in
POQL by the Factors of Amateur Artist-Craftsman
Status and Sex^a

Factor	Between Group Mean Squares	Within Group Mean Squares	F-Statistic (Probability)
Amateur Artist- Craftsman Status	1.9582	.4246	4.6122 (.0179) ^b
Sex	.5998	.4480	1.3388 (.1260)

^a1 and 58 df

^bSignificant level: $p < .05$ (one-tailed)

Table 20

Mean and Standard Deviation of the POQL by Amateur
Artist-Craftsmen and Other Respondents

Subsample	Mean ^a	Standard Deviation
Amateur Artist-Craftsmen	2.7419	.6692
Other Respondents	3.1034	.6692

^aThe lower number is the higher rating.

A post hoc comparison of differences in the POQL rating by sex of respondent was made because of the large proportion of female respondents in the amateur artist-craftsmen group. No difference was found on the POQL rating on the basis of sex of respondent.

The four hypothesized differences in the rankings, treated as scores, of the SALI and SALS on the life concerns of beauty and use of spare time are reported in Table 21.

Hypothesis 2:

Amateur artist-craftsmen assign greater importance to the beauty and attractiveness in their world than other respondents in the two townships.

Hypothesis 3:

Amateur artist-craftsmen assign greater importance to the way they spend their spare time, their non-working activities, than other respondents in the two townships.

Hypothesis 4:

Amateur artist-craftsmen indicate less satisfaction with the beauty and attractiveness of their world than other respondents in the two townships.

Hypothesis 5:

Amateur artist-craftsmen indicate greater satisfaction with the way they spend their spare time, their nonworking activities, than other respondents in the two townships.

None of the hypotheses regarding the SALI and SALS scores were supported. There were no differences

Table 21

Summary of Results for One-Way ANOVAs for Differences in the Rankings of SALI and SALS Life Concerns: Beauty and Use of Spare Time by Amateur Artist-Craftsman Status

Measure of Life Concerns	Mean	Standard Deviation	F Value	l-T Prob. ^a	N ^b	DF
Importance of Beauty						
Amateur Artist-Craftsmen	3.6774	1.077	1.16	.353	31	56
Other Respondents	3.6667	1.000			27	
Importance of Use of Spare Time						
Amateur Artist-Craftsmen	3.3871	1.202	1.63	.107	31	55
Other Respondents	3.3846	.941			26	
Satisfaction with Beauty						
Amateur Artist-Craftsmen	5.2258	.956	1.03	.473	31	55
Other Respondents	5.3846	.941			26	
Satisfaction with Use of Spare Time						
Amateur Artist-Craftsmen	5.4194	1.177	1.48	.160	31	55
Other Respondents	5.1538	.967			26	

^aSignificant level: $p < .05$ (one-tailed).

^bUnequal N because of missing data.

between the amateur artist-craftsmen and other respondents on the importance of beauty and use of spare time and on satisfaction with beauty and use of spare time. All of the directional differences between the paired means corresponded to the directional differences hypothesized.

General Research Question 3:

Will the assessed levels of importance and degrees of satisfaction on all the remaining life concerns differ for the amateur artist-craftsmen from the other respondents in the two townships in such a way as to suggest a pattern characteristic of that special interest group?

The means and standard deviations for the life concerns on the measures of importance (SALI) and satisfaction (SALS) are reported in order from highest to lowest mean for each of the subsamples in Tables 22 and 23. No pattern or configuration among the life concerns for each subsample was readily apparent. Andrews and Withey pursued a similar idea in regard to demographic variables and also found no distinctive patterns in their samples (1976b, p. 37).

The several highest and lowest ranked life concerns on both the SALI and SALS measures were more similar between the two subsamples than they were different. Within the ten intermediately ranked life concerns, numbers four through 15, there were neither similarities nor differences to note on the SALI and SALS across the

Table 22

SALI Scores of Amateur Artist-Craftsmen Compared to Other Respondents in the Two Townships (Ranked by Mean Rating)

Amateur Artist-Craftsmen				Other Respondents			
No.	Life Concern	Mean	S.D.	No.	Life Concern	Mean	S.D.
1	Family Life	4.8065	.4016	1	Family Life	4.7308	.7243
2	Health	4.6452	.6082	2	Health	4.7037	.5417
3	Safety	4.2258	.7169	3	Job	4.4000	.7071
4	Residence	4.1935	.7924	4	Safety	4.3214	.7228
5	Financial Security	4.1290	.8462	5	Residence	4.2963	.7240
6	Natural Environment	4.1000	.8847	6	Accomplishment	4.2400	.8307
7	Friendship	4.0968	1.0118	7	Independence	4.2000	.9574
8	Job	3.9355	1.0626	8	Financial Security	4.1852	.7357
9	Religion	3.8710	1.3100	9	National Government	4.1200	1.1662
10	Accomplishment	3.8065	.9099	10	Religion	4.0370	1.1923
11	Independence	3.8065	1.1667	11	Interesting Life	4.0000	.8485
12	National Government	3.7419	1.1823	12	Sleep	4.0000	.9199
13	Food	3.7097	.9379	13	Transportation	4.0000	1.0000
14	Interesting Life	3.7097	.9727	14	Food	3.9615	.9157
15	Transportation	3.7097	1.2164	15	Natural Environment	3.9200	.9539
16	Beauty	3.6774	1.0766	16	Friendship	3.8846	.7656
17	Fun and Enjoyment	3.6129	.9193	17	Beauty	3.6667	1.0000
18	Sleep	3.6129	1.0544	18	Self-Development	3.6667	.9168
19	Spare Time	3.3871	1.2021	19	Spare Time	3.3846	.9414
20	Self-Development	3.2903	1.2164	20	Fun and Enjoyment	3.3462	1.0933
21	Clothing	2.9032	.9076	21	Clothing	3.1200	.8327

Table 23

SALS Scores of Amateur Artist-Craftsmen Compared to Other Respondents in the Two Townships (Ranked by Mean Rating)

Amateur Artist-Craftsmen					Other Respondents				
No.	Life Concern	Mean	S.D.	No.	Life Concern	Mean	S.D.		
1	Family Life	6.1935	.8725	1	Family Life	5.9231	.9767		
2	Food	5.8065	.7924	2	Religion	5.6800	1.0296		
3	Religion	5.7097	.9379	3	Safety	5.4615	.8593		
4	Job	5.6333	1.0662	4	Food	5.4231	.9021		
5	Sleep	5.6129	1.2564	5	Beauty	5.3846	.9414		
6	Independence	5.5806	1.1482	6	Natural Environment	5.3704	1.2136		
7	Accomplishment	5.5161	.8112	7	Job	5.3600	.9950		
8	Safety	5.4839	1.0915	8	Friendship	5.3077	.9282		
9	Clothing	5.4839	.8112	9	Sleep	5.2692	1.1852		
10	Residence	5.4839	1.0466	10	Accomplishment	5.1538	.9672		
11	Friendship	5.4516	.9946	11	Residence	5.1538	1.0466		
12	Spare Time	5.4194	1.0286	12	Spare Time	5.1538	.9672		
13	Transportation	5.2903	.8638	13	Transportation	5.1154	.8638		
14	Beauty	5.2258	.9560	14	Independence	5.0769	1.3243		
15	Natural Environment	5.1290	1.1472	15	Clothing	5.0000	1.2000		
16	Health	5.0968	1.2208	16	Fun and Enjoyment	4.9615	.9157		
17	Fun and Enjoyment	5.0968	1.0118	17	Interesting Life	4.8077	1.1321		
18	Interesting Life	5.0645	.9978	18	Health	4.7692	1.3056		
19	Self-Development	4.7097	1.0390	19	Self-Development	4.6000	.7638		
20	Financial Security	4.6774	1.1941	20	Financial Security	4.4615	1.2722		
21	National Government	3.5161	1.4803	21	National Government	3.8846	1.2752		

subsamples. The exception was the life concern of "use of spare time" which was ranked 12th by both groups on the SALS.

The range of the mean scores over the 21 life concerns was greater for the amateur artist-craftsmen than for the other respondents on both SALI and SALS measures. This suggests that the assessments of importance and the feelings of satisfaction encompassed more variation among the amateur artist-craftsmen than among the other respondents.

When the subsamples were compared across the 21 life concerns as to which had the greater standard deviation for specific life concerns, the two groups were similar on the SALS measure. On the SALI measure, however, the amateur artist-craftsman group had four times as many greater standard deviations per life concern than the other respondents.

While no obvious pattern of life concerns occurred between the subsamples, the amateur artist-craftsmen did show greater variation on rankings of importance of life concerns and to a somewhat lesser degree on the rankings of satisfaction with life concerns than did the other respondents. From these comparisons the amateur artist-craftsmen appeared to be the least homogeneous of the two groups.

In summary, the hypothesis of a difference between the two subsamples on POQL was supported and the hypotheses on the specific life concerns were not supported but did show the direction of the relationships hypothesized. An examination of the means and standard deviations on the SALI and SALS measures between the two subsamples indicated no obvious clusters or pattern among the life concerns on which to characterize either group. The amateur artist-craftsmen group showed more variation in means and standard deviations than the other respondents on both measures and therefore was concluded to be the least homogeneous of the two groups.



CHAPTER VI

DISCUSSION OF METHODOLOGY AND FINDINGS

Because this was an exploratory study and all but one of the measures were used for the first time, the methodology as well as the findings of the study are discussed. The chapter is organized according to the two objectives of describing hand-work activities and comparing the quality of life assessments between the amateur artist-craftsmen and other respondents. First the methodology and then the findings are discussed within each section.

Measures of Hand-Work Activities

Format and Structure of the Questions

Questions 4 through 30 (page 138, Appendix A) were written to elicit information covering the 17 components of hand-work activities. Because of the wide range of kinds of activities likely to be reported in a general population, the questions were broadly worded. The kinds of activities that were described and the



range of answers given on each component concerning the art-making process demonstrated the appropriateness of that approach.

The respondents were able to answer the questions about their specific hand-work activities despite the broad wording. Some confusion occurred regarding the distinction between tools and equipment and raw materials. Weavers referred to yarn as equipment rather than materials.

Questions one through three (Section O of the interview schedule), which listed common hand-work activities by sex-stereotyped and neutral categories, were designed to identify the amateur artist-craftsmen in the sample and elicit any unique hand-work activities being practiced. The procedure worked for the identification of the subsample, but the checklist of hand-work examples was not completed in the same manner by all field workers. The data on experience of hand-work activities other than the one currently practiced must be regarded as incomplete and volunteered information.

The last question in Section O was an attempt to obtain some preliminary information about the concept of hand skills in the minds of the general public. The data were not usable. Many, among those who did respond, simply reiterated the class of activities which had just been discussed. The placement of the

question at the end of the long interview schedule probably contributed to its inadequacy. The problem remains, however, that these kinds of activities are difficult to label without including or excluding activities not pertinent to the purpose of the study. The absence of a clear and convenient label makes discussion and communication about the activities awkward.

Taxonomic Scheme for the Components of the Art-Making Process

During the coding, summarizing, and analyzing of the data about the hand-work activities two dimensions became apparent on which the description could be more cogently organized. Constraints of the research project had precluded the possibility of observing the amateur artist-craftsmen while engaged in their various activities, so information was collected on the circumstances which surrounded those events. These could be organized by circumstances preceding the art-making event, those which are outcomes, and those which give some information about the on-going process. The three categories have been formalized into input components, output components, and process components.

The second dimension refers to the source and kind of information which is obtainable about art-making activities. The first category along this dimension is that which is easily observable and therefore can be



corroborated. This is objective information. Subjective information is the experiential data from each person in the creator role. Accumulation of this kind of data will eventually allow distinctions to be made between shared versus idiosyncratic experiences in the creator role. Normative information refers to the socio-cultural overlay of the two preceding categories. These include the attitudes, standards, and norms which are the context of all components.

The taxonomic scheme does not exhaust all possible components of the art-making process. Others could be added and some of those present could be regrouped. The scheme is a conceptual tool useful in the selection of components and the postulation of relationships among components pertaining to particular topics and questions. For example, a study of the use of resources would probably focus on a different group of components than a study of socialization for a category of behavior. Studies could be confined to one subset of either of the two dimensions. Whatever group or relationship of components is selected, the taxonomic scheme will be useful in maintaining the perspective of the whole to its parts.

Two variables which did not fit into the scheme are: available technical resources, and relationship to peers. Their common element is an environmental factor within which the art-making activities occur.

The taxonomic scheme is presented below in outline form. Components on which data were collected in this study are marked with asterisks.

TAXONOMIC SCHEME OF THE COMPONENTS OF THE ART-MAKING PROCESS

I. Objective information

A. Input components

- *Length of experience
- *Training and education
- Amount of money invested in:
 - *a. Tools and equipment
 - b. Raw materials
- *Sources of ideas and inspiration
- Technical knowledge level
- *Tools and equipment
- *Kinds of raw materials
- Skill level

B. Process components

- *Amount of time spent in the activity
- Setting in which the activity occurs
- *Audience to the process
- Use of kinesthetic skills
- Use of technical knowledge
- Use of tools and equipment

C. Output components

- *Kinds of objects produced
- *Number of objects produced
- *Disposal of objects produced
- Buyers and appreciators of objects produced
- New levels of kinesthetic skills



II. Subjective information

A. Input components

*Preferences for raw materials

Preferences for tools and equipment

Idiosyncratic concepts and expectations for:

a. The process

b. The objects produced

Character of inspirational ideas

B. Process components

Malleability of raw materials

*Tendency to innovate, explore, and experiment

C. Output components

New technical insights

Meaning and value assigned to objects produced

Revised idiosyncratic concepts and expectations of:

a. The process

b. The objects produced

III. Normative information

A. Input components

Attitudes and standards about the specific class of:

a. Processes

b. The objects produced

B. Process components

Reaction of audience to the process observed

C. Output components

Meaning and value assigned to class of objects produced

Revised attitudes and standards about the specific class of:

a. Processes

b. Objects produced



A Typology of Amateur Artist-Craftsmen

A typology was suggested in the detailed description of the four amateur artist-craftsmen. Each represented a different type based on motivation and/or satisfaction which was unrelated to the activity which they practiced. Two additional types were discernible among the remainder of the amateur artist-craftsmen group. With a larger sample and a more flexible opportunity to combine a survey and a case study approach the typology could be enlarged. Not only would that require more detailed data on each respondent, but would also require a skilled in-depth interviewer familiar with the literature on motivation and on personality types.

Findings About Hand-Work Activities

The 17 components of the art-making process, each of which had three to five categories, resulted in 153 units of information about the hand-work activities of amateur artist-craftsmen. That information is summarized in Tables 12 to 14 in chapter IV, and organized according to the factors of sex of respondent, length of experience, and kind of hand-work activity in Tables 1 to 6, Appendix B. In this section the findings are discussed in relationship to general aspects of the socio-cultural setting.

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The factor of sex of respondent could not be statistically tested across the descriptive variables on the hand-work activities because both the subsample and the number of males in the amateur artist-craftsmen group were too small. A review of the findings, however, clearly indicates sex to be an important factor.

The kind of hand-work practiced was related to sex. Men engaged in wood-working and sports-related activities; women concentrated in textile-related activities. Women had a broader range of experience with other hand-work activities than men.

The men invested more money in tools and equipment, however, the wood-working activities in which they were engaged are likely to involve expensive power hand tools. Men were more likely to claim to innovate or change their work processes than women. Among the women, crocheters were more likely to admit to innovations than knitters. Given the characteristics of this sample, it is unclear whether acknowledgment of innovative or experimental behavior is related to sex of respondents or kinds of hand-work activities practiced.

The hand-work activities of the women were embedded in the social activities of daily life whereas the men more often worked alone, did not teach others, did not seek others for technical assistance, and did not give their products as gifts.

Examination of the data on the factors of kinds of hand-work activities and length of experience yielded no distinctive patterns. The range of variation for each factor, seven categories of activities and three categories representing a life span in experience, combined with the small sample probably contributed to the inconclusive results. Nevertheless these two factors are logical ones to pursue but some method needs to be used to control the range of responses on both factors. Criteria could be used for restricting the degree of variation during the sampling process. That would mean some form of purposive sampling procedure. Despite the restriction or elimination of statistical tests such procedures require, the benefits likely to be derived would surpass the costs at this stage of the research.

The hand-work activities were begun by the respondents throughout the life cycle. The manner in which they were learned showed great variability. Twenty percent began the activities during their childhood years and 21% were instructed in their activities by parents or grandparents. Many more were instructed at various times during their lives by other close relatives. The 20% who began their activities in childhood contrast with the finding that about half the adults had done so in the Western community studied by Kelly (1974). Only 11% had received any instruction in adult education or



extension classes, correspondence courses, or job-related training. Sixty-five percent had not sold any of their products which means they gave away their extraneous items to family and friends. When these findings are related it is apparent that the practice of hand-work activities plus the skills and technical knowledge associated with their practice are transmitted through family and friendship networks. These findings suggest a process of socialization for leisure activities within the family.

Data on the practice of hand-work activities related to use, preferences, and sources of materials, investment in tools, sources of ideas and inspiration, tendency to innovate, and use of technical assistance did not reveal any patterns except those already identified by sex of respondent. Given the isolated rural setting in which the study took place and the limited community resources, it is not surprising that the respondents were dependent, and thereby acquiescent, of the materials available in local stores. Dependence on printed materials for ideas and reliance upon their own resourcefulness to solve technical problems also follows from the characteristics of the setting. Similar research carried out in an urban or suburban setting may yield contrasting results on these variables.



Measures of Quality of Life

The second objective of the study was to compare amateur artist-craftsmen to other adults on perceived overall life quality, and the importance of and the satisfaction with specific life concerns. One scale of perceived overall quality of life and two scales of a ladder format measuring the importance and satisfaction of the life concerns of beauty and use of spare time were used. There were no problems in the administration of the three scales which could be directly attributed to their design. Only a few of the older respondents had difficulty with the complexity of the scales.

Previous studies have found close associations between satisfaction with use of spare time and both global and specific measures of life concerns. Campbell, Converse, and Rogers (1975) found their measure of satisfaction with use of spare time had a high correspondence with the overall assessment of life quality even though the former was preceded by several questions about leisure time pleasures and frustrations. The questions seem to have been construed by respondents as a residual category of life exclusive of work or employment. Thereafter the researchers employed an alternative measure of spare time use in their analysis.

In mapping the life domains, Andrews and Withey (1974b, exhibit 3) found a correlation of .53 between

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"time spent and things done with friends" and "use of spare time." This suggests a slightly different interpretation on the part of the respondents which places spare time use in proximity to friends and visiting.

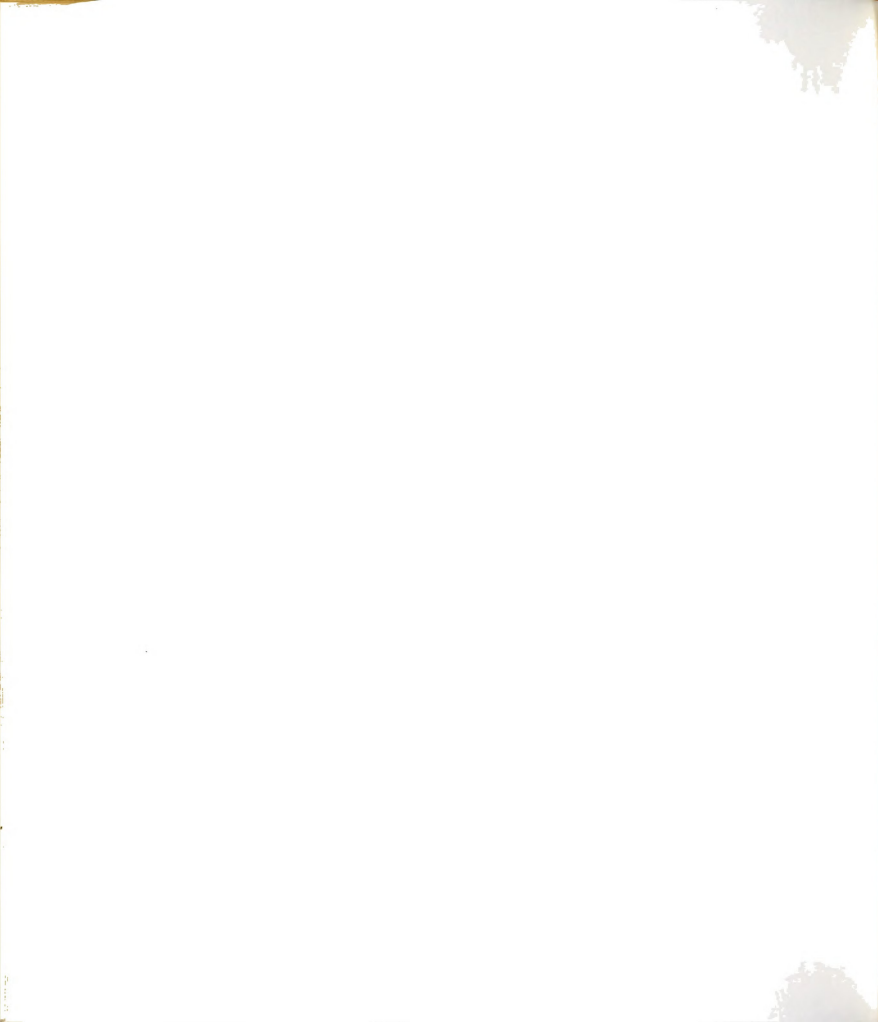
The wording in the two studies and this study are slightly different. Campbell, Converse, and Rogers inquired into satisfaction with "the way you spend your spare time" while this study used the wording of Andrews and Withey, i.e. "the way you spend your spare time, your non-working activities." Whether the difference in the wording prevented the question from becoming the residual category referred to by Campbell, Converse and Rogers cannot be ascertained within this study.

This sample, however, was dichotomized on the basis of the practice of particular kinds of avocational or spare time activities. What the other respondents in the sample did in their spare time is unknown, except that the region provided good opportunities for hunting and fishing. Because the subsample of amateur artist-craftsmen was under-represented in the category of men, the POQL rating was examined by the factor of sex and no difference was found.

A comparison of other demographic characteristics of the two subsamples did not suggest any other factor on which the two differed which might have accounted for the POQL rating difference. The sample size was too small for statistical tests of any additional differences.

Though the qualifications on the measures of POQL and satisfaction with use of spare time and the absence of information about the spare time activities of other respondents in the sample restricted conclusions which were drawn, the manner in which the sample was dichotomized raises some interesting possibilities. Campbell, Converse, and Rogers reasoned that the measure of satisfaction with use of spare time resembled the more global measure of overall life satisfaction. The other possibility exists that the global measure reflects primarily areas of life pertinent to self and over which the individual has the greatest discretion.

The value of beauty has consistently ranked low in most surveys. In a recent survey by Rokeach, however, the ranking of beauty increased. This was attributed to an increased concern for the natural environment (1974). A comparison of the means of the life concerns for both subsamples on the SALI (Table 19) showed beauty and the natural environment had been similarly ranked and were close to each other in the sequence for other community members. By contrast for the amateur artist-craftsmen the rankings of beauty and the natural environment were separated by nine other life concerns and beauty was ranked the lower of the two. This is the opposite of what would be logically expected from people engaged in activities which by definition are concerned with beauty.



A comparison of the means of the life concerns for both subsamples on the SALS (Table 20) showed beauty and the natural environment had been similarly ranked within each subsample and the amateur artist-craftsmen indicated a lower satisfaction with both life concerns. Herein also lie problems of the interpretation of the questions.

The SALI measure of the life concern was "condition of the natural environment" and for the SALS the phrase was more specific: "the condition of the natural environment, the air, land and water in this area." In both instances there is little opportunity for alternative interpretations.

"The amount of beauty and attractiveness of your world" could mean macro components such as the natural and/or man-made environments. It could mean the micro aspects of the immediate environment such as the resident interiors or clothing. It could even mean one's associates. Furthermore, the phrase implies rather than specifically focuses on the visual and could be interpreted in regard to other senses. Given the alternative interpretations possible for the respondent, the measure was possibly too abstract in relationship to the specific factor of amateur arts and crafts activities.

Findings on Quality of Life

When the amateur artist-craftsmen group was compared to other adults on assessed qualities of life,

inconsistent differences were found. The amateur artist-craftsmen were more satisfied with their overall quality of life than were other adults. In a post hoc comparison of the POQL rating no difference was found on the basis of the sex of the respondents.

The four hypothesized differences in the rankings, treated as scores, of the SALI and SALS on the life concerns of beauty and use of spare time were not supported. The direction of the differences evident from the data did correspond to the directions stated in the four hypotheses.

An examination of the means and standard deviations on the SALI and SALS measures between the two subsamples indicated no obvious clusters of life concerns on which either group could be characterized. The amateur artist-craftsman group, however, showed more variation in the means and standard deviations than the other respondents and was concluded to be the less homogeneous of the two groups.

Possible alternate interpretations of the measures by the respondents, the contrast on the level of abstraction between the quality of life measures and the measures of hand-work activities, plus the absence of information about the spare time activities of the other respondents in the sample restricted the conclusions which could be drawn from the study.



CHAPTER VII

SUMMARY AND IMPLICATIONS

In this chapter the study is summarized and implications for future research are discussed.

Summary

The focus of this exploratory study was the amateur engaged in a creative art-making process. The general objective was to extend the empirically based knowledge about the creator role in the aesthetic mode beyond that of students and specialists to the general population of adults. Two more specific objectives were to describe the activities of amateur artist-craftsmen in relation to the creative art-making process including characteristics of raw materials, techniques, skills, products, and audience, and to compare amateur artist-craftsmen to other adults on perceived overall life quality, and the importance of and the satisfaction with specific life concerns.

The art-making process was defined as the imparting of form and integration to a material or combination



of materials which results in a tangible object. Amateur status was based on the absence of training or education, and of intent to earn income by the practice of a specific kind of art-making process. Common hand-work activities such as knitting, crocheting, wood-working, and quilting served as examples of the art-making process. It was assumed that hand-work activities have the capacity to be creative experiences and therefore can be meaningfully examined from that perspective, and that products of hand-work activities are expressions of the producer's aesthetic standards or taste. Characteristics about the practice of hand-work activities were described on the basis of 17 components abstracted for a generalized art-making process.

The belief that special benefits accrue to people involved in the creative art-making process was examined by comparing respondents who qualified as amateur artist-craftsmen with those who did not so qualify on one global quality of life assessment and four other quality of life assessments specific to the practice of hand-work activities as a regular pastime.

Data were collected by a team of five field workers who interviewed respondents in their homes. Sixty-three heads of households or their spouses residing in two rural townships of Ontonagon County in the Upper Peninsula of Michigan constituted the sample.

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Thirty-seven percent were male. About half of the sample were over 55 years of age, had eight or less years of schooling, and were employed full or part time. The median income was \$8,000, but over 25% had incomes below \$4,000.

The interview schedule was composed of three scales and a series of questions about the practice of hand-work activities. The Perceived Overall Quality of Life scale, which consisted of one question repeated twice during the interview, was developed by Andrews and Withey (1974a) to assess a person's affective response to his life as a whole. The Self-Anchoring Ladder of Importance and the Self-Anchoring Ladder of Satisfaction, which were developed by Bubolz (1975) based on the work of Cantril and Andrews and Withey, obtained rankings of the importance and the satisfaction for a list of 21 life concerns. The life concerns consisted of 13 domains, i.e. needs, and eight criteria, i.e. values. The 36 open-ended questions which completed the interview schedule were designed by the investigator to accomplish three tasks. The tasks were to identify the amateur artist-craftsmen in the sample, to obtain information about their hand-work activities, and to find out the non-practitioners' past experiences and attitudes regarding hand-work activities.

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The interviews were conducted in the spring of 1975. The investigator completed 11 of the 63 usable interviews. Four amateur artist-craftsmen identified by the field workers as intensely involved in their hand-work activities were reinterviewed by the investigator for more extensive information about their experiences plus their technical and aesthetic standards. Those were reported as four mini-case studies.

Descriptive statistics were calculated for characteristics of hand-work activities. The small sample size, the diversity of activities practiced, and the wide range of answers for each characteristic prohibited tests of relationships among the descriptive data. The analysis of variance test was used to compare the amateur artist-craftsman group with the other respondents on the five assessments of life quality.

Two conceptual tools evolved during the research process which will be helpful in future studies. A typology of artist-craftsmen unrelated to the kind of activity practiced and based on motivation and satisfaction emerged from the four mini-case studies.

A taxonomic scheme was developed by arranging the components abstracted from a generalized art-making process on two dimensions. Subsections of the process representing input components, process components, and output components were placed along one dimension. The



other dimension classified the kinds of information obtained into objective, subjective, and normative. The scheme is a tool useful in the selection of components and in the formulation of relationships among components pertaining to particular topics and research questions.

The data about the practice of hand-work activities were summarized by the factors of kind of activity practiced, sex of respondents, and length of experience with the activity. Two other factors which emerged central to the practice of hand-work activities were the social context of the activities, and the community or regional resources.

The kind of hand-work practiced was related to the sex of the respondent. Men engaged in wood-working and sports-related activities; women concentrated in textile-related activities. Women had a broader range of experience with other hand-work activities than men.

The hand-work activities of the women were embedded in the social activities of daily life whereas the men more often worked alone, did not teach others, did not seek others for technical assistance, and did not give their products away as gifts. The disproportionate number of men in the amateur artist-craftsman group contributed to their apparent lack of variety in the practice of hand-work activities.

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Examination of the data on the factors of kind of activity and length of experience yielded no distinctive patterns. The range of variation for each factor combined with the small sample probably contributed to the inconclusive results. Nevertheless those two factors are the logical ones to pursue in future research.

Findings related to the learning, the continuity of practice, technical resource people, and the disposal of objects produced indicated that the practice of hand-work activities was involved in family and friendship networks. These findings suggest a process of socialization for leisure activities within the family.

Data about the use of raw materials, tools and equipment, and sources of ideas did not reveal any patterns except those already identified as related to sex. Similar research carried out in an urban or suburban setting where more resources and alternatives are available may yield contrasting results on these variables.

Five directional hypotheses identified differences between the two subsamples on the perceived overall quality of life, the importance of beauty and use of spare time, and the satisfaction with beauty and use of spare time. An analysis of variance test of the differences between the two subsamples indicated that amateur artist-craftsmen assessed their perceived overall quality of life higher than the other respondents in the two

townships. The two groups did not differ on assessed importance of beauty, assessed importance of use of spare time, assessed satisfaction with beauty, and assessed satisfaction with use of spare time.

Possible alternate interpretations of the measures by the respondents, the contrast in the levels of abstraction between the quality of life measures and the measures of hand-work activities, plus the absence of information about the spare time activities of the other respondents restricted the conclusions which could be drawn for those measures.

An examination of the means and standard deviations on the SALI and SALS measures over the list of 21 life concerns between the two subsamples indicated no obvious cluster of life concerns on which either group could be characterized. The amateur artist-craftsmen showed more variation in the means and standard deviations than the other respondents and were concluded to be the less homogeneous of the two groups.

Implications for the Study of Amateur Art and Craft Activities

The introduction to this study began by calling attention to perceptual biases about who can and should be creative in an active and aesthetically oriented manner, and then went on to discuss the need for aesthetic education for the good of individuals and society.

These are the same points on which the study must conclude. The conceptual distance between aesthetic education for creative activity and appreciation in the arts and the common hand-work activities of a group of older people residing in an isolated rural county is large with very little empirical information and primarily intuitive understanding to bridge the gap.

If individual and community aesthetic choices are to be meaningful, and their ramifications understood by more than a minority of the population who have been exposed to aesthetic education in their adult years, it will be necessary to go beyond traditional ideas. That means the concept of creativity must be extended beyond that of the objectively creative, and beyond the creativity of experts and professionals to encompass creatively meaningful events in the lives of all adults. The broadening of the concept and standards of aesthetics will be even more difficult but it is just as necessary.

Too often in the past most of the people, particularly those who did not participate in the cultural explosion of 1950s, have been told they were ignorant in aesthetic matters and that their judgments lacked taste. This has been a dysfunctional approach to aesthetic education which was dispiriting to the so-called ignorant who might be interested and ego inflating to those who believed they were among the few who understood.

Ideas have been changing. Gans (1974) has written about cultural pluralism and introduced the concepts of taste publics and taste cultures. The research of Jones (1970) has documented one example of a folk art within an example of a taste public, i.e. Southern Appalachia. This study is another exploratory investigation of the creative and aesthetic activities of the untutored.

In the design of formal or informal programs of aesthetic education a pedagogically sound strategy would be to begin instruction at the point where understanding ends. The problem has been that most educators do not know where that point is for large segments of the population. The messages have been poorly designed for the receiving templates. Research of the kind reported in this study can begin to provide the information needed to redesign aesthetic education programs. In addition information about the diversity of our society is obtained which is itself desirable to enhance individual and social understanding.



APPENDICES



APPENDIX A

INSTRUMENTS

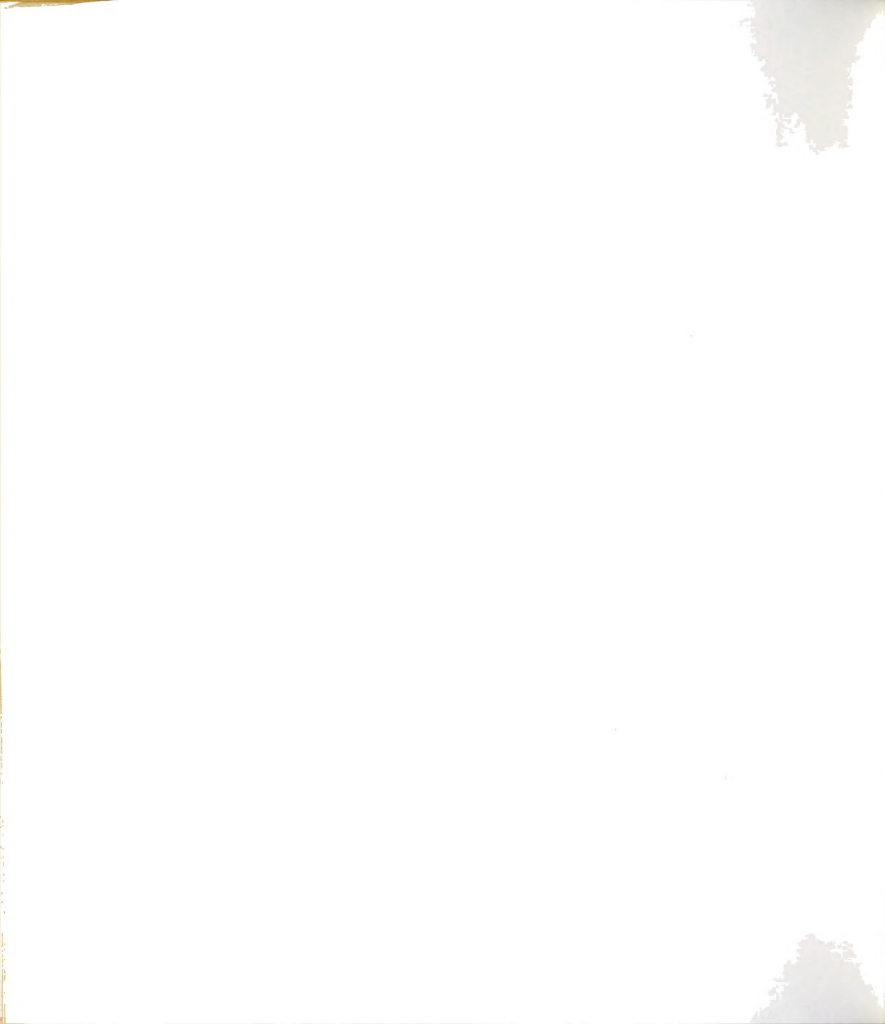
What number best describes how you feel about your life as a whole?

1	2	3	4	5	6	7
Delighted	Pleased	Mostly satisfied	Mixed, about equally satisfied and dissatisfied	Mostly Dis- satisfied	Unhappy	Terrible

☐ A = Neutral (neither satisfied nor dissatisfied)

☐ B = I never thought about it

☐ C = Does not apply to me



G. QUESTIONS AND INSTRUCTIONS FOR SALI (Interviewer instructions are in parentheses. Use cards #2 and #3.)

ALL OF US HAVE AN IDEA OF WHAT WE THINK IS IMPORTANT IN LIFE. TAKE A FEW MOMENTS TO THINK ABOUT WHAT IS IMPORTANT TO YOU. (Let respondent think for a minute or so.) HERE IS A PICTURE OF A LADDER. (Hand SALI scale card to respondent.) LET'S SAY THE TOP OF THIS LADDER REPRESENTS THE THINGS YOU THINK ARE VERY IMPORTANT IN YOUR LIFE--THE THINGS YOU CONSIDER "MUSTS" OR ESSENTIALS. (Point to top.) LET'S SAY THE BOTTOM REPRESENTS THINGS YOU THINK ARE NOT IMPORTANT AT ALL--THINGS THAT DO NOT MATTER TO YOU; THINGS THAT ARE NOT NECESSARY. (Point to bottom.) THE STEPS IN BETWEEN REPRESENT VARIOUS DEGREES OF IMPORTANCE. (Run finger from top to bottom.) THERE ARE FIVE STEPS. (Read the name of each step, starting with the top.)

WOULD YOU TELL ME SOME THINGS YOU THINK YOU WOULD PUT AT THE TOP OF THE LADDER--THE THINGS OF VERY HIGH IMPORTANCE TO YOU--WHAT YOU CONSIDER "MUSTS." (Write down on Step 5 the things respondent name. If respondent names items that are on list of concerns, draw a line through those items. After he/she has named some and stopped, ask:) ARE THERE ANY OTHER THINGS YOU WOULD PUT AT THE TOP?

HERE IS A LIST OF THINGS WHICH ARE PART OF LIFE FOR MOST PEOPLE. (Hand SALI Concerns card to respondent.) LET'S READ THEM OVER. (Read aloud.) ARE THERE FOUR OR FIVE THINGS ON THIS LIST WHICH YOU WOULD PUT AT THE TOP--ON STEP 5? THINGS THAT ARE OF VERY HIGH IMPORTANCE TO YOU? WOULD YOU TELL ME WHAT THEY ARE? (Give respondent time to go over items on card; as respondent names or points out items, put a "5" in the blanks preceding those items. If respondent has already named some of the items, allow them to repeat those items if they so desire.

ARE THERE ANY THINGS ON THIS LIST THAT YOU WOULD PUT AT THE BOTTOM, ON STEP 1? THINGS OF NO IMPORTANCE TO YOU? (If respondent names some, put a "1" in those blanks.) NOW, WOULD YOU TELL ME ON WHAT STEPS BETWEEN 5 AND 1 YOU WOULD PUT THE REST OF THE ITEMS? YOU MAY PUT SEVERAL ITEMS ON ONE STEP IF YOU WISH. (Then go over remaining items; as you come to each item, ask:) HOW IMPORTANT IS _____? ON WHICH STEP WOULD YOU PUT IT? (Repeat for each item. Write number of step named or pointed out in blank preceding each item.

LIFE CONCERNS

5	very high importance
4	(pretty) high importance
3	some importance
2	little importance
1	no importance at all

- A Safety
 B Condition of the natural environment
 C Accomplishing something
 D Work - either a job or work at home
 E Your own health and physical condition
 F Fun and enjoyment
 G Religion
 H Clothing
 I The place you live - house or apartment
 J Financial security
 K Beauty and attractiveness of your world
 L Family life
 M Sleep
 N Food
 O Having an interesting day-to-day life
 P Independence (freedom)
 Q The things you do and the times you have with your friends
 R The way you spend your spare time -- your non-working activities
 S What our National Government is doing
 T Developing yourself and broadening your life
 U Car or other transportation

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N. QUESTIONS AND INSTRUCTIONS FOR SALS (Interviewer instructions are in parentheses. Use Cards #6 and #7.)

MOST OF US ARE MORE SATISFIED WITH SOME PARTS OF OUR LIFE THAN OTHERS. THIS LADDER REPRESENTS HOW SATISFIED WE ARE WITH LIFE. (Hand SALS card to respondent.) THINK OF THE TOP AS REPRESENTING THE BEST POSSIBLE LIFE YOU CAN THINK OF--WHERE YOU FEEL YOU ARE VERY SATISFIED. THINK OF THE BOTTOM AS REPRESENTING A LIFE IN WHICH YOU ARE VERY DISSATISFIED. THE STEPS IN BETWEEN REPRESENT VARIOUS DEGREES OF SATISFACTION. THERE ARE SEVEN STEPS.

(Read the names for each step, starting with the top.)

I WOULD LIKE TO HAVE YOU TELL ME HOW SATISFIED YOU ARE WITH EACH ITEM ON THIS LIST. (Hand SALS concerns card to respondent.) FOR EXAMPLE, IF YOU ARE VERY SATISFIED WITH IT, PUT IT AT THE TOP. IF YOU ARE VERY DISSATISFIED, PUT IT AT THE BOTTOM. YOU CAN PUT SEVERAL THINGS ON ONE STEP, AND YOU DO NOT NEED TO HAVE SOMETHING ON EVERY STEP. (Go over each item on the Concerns list; as you come to each item, ask:) HOW SATISFIED ARE YOU WITH _____? ON WHAT STEP WOULD YOU PUT IT? (Repeat for each item. Write the number of the step named or pointed out, in the blank preceding each item. After completing list, look back at respondent's SALS and see if there are items on Step 5 which have not been on the Concerns list. Phrasing appropriately, ask for each thing named:) HOW SATISFIED ARE YOU WITH _____? ON WHAT STEP WOULD YOU PUT IT? (Write the item on the appropriate step of the ladder.)

(NOTE: If respondent says the item doesn't apply, write NA in the blank preceding the item.)



LIFE CONCERNS

7	delighted
6	pleased
5	mostly satisfied
4	mixed - about equally satisfied & dissatisfied
3	mostly dissatisfied
2	unhappy
1	terrible

- A Your safety
 B The condition of the natural environment, the air, land and water in this area
 C What you are accomplishing in your life
 D Your job
 E Your own health and physical condition
 F The amount of fun and enjoyment you have
 G Your religious faith
 H Clothing - having the kind you want and need
 I Your house/apartment
 J How secure you are financially
 K The amount of beauty and attractiveness in your world
 L Your own family life - your wife/husband, your marriage, your children
 M The sleep you get
 N Food - having the kind and amount you want and need
 O How interesting your day-to-day life is
 P Your independence or freedom - the chance to do what you want to do
 Q The things you do and the times you have with your friends
 R The way you spend your spare time, your non-working activities
 S What our national government is doing
 T The extent to which you are developing and broadening your life
 U The way you can get around to work, school, shopping, etc.

0. HAND-WORK DONE IN SPARE TIME

Now I would like to ask you some questions about the hand-work you might do for relaxation and pleasure.

1. Do you presently do any of the following things as a regular pastime? (NOTE: Read the two sex-appropriate columns and check the affirmative answers.)

ALL RESPONDENTS

Refinishing furniture
 Rock polishing
 Painting pictures
 Weaving
 Decoupage
 Enamelling
 Hooking rugs
 Caning chairs
 Picture framing
 Making pottery

MEN ONLY

Carving
 Metal working
 Electronic kits
 Wood-turning
 Welding
 Cabinetry
 Customizing cars
 Leather tooling
 Copper tooling

WOMEN ONLY

Knitting
 Crocheting
 Sewel work
 Making stuffed toys
 Needlepoint
 Elevation kits
 Figurine painting
 Patchwork quilting
 China painting
 Paper mache dolls

2. Do you regularly make anything else with your hands as a pastime that isn't mentioned on my list?
 Yes ___ No ___ NA ___ DK ___ (IF NO for 1 & 2, skip to question 31)
3. (IF YES) Would you tell me and describe what you do? (PROBE: Get a description of the activity by alternating questions about process and materials until you can visualize it. Skip to Question 30 if inappropriate activity is given.)

4. (IF SEVERAL ANSWERS ARE GIVEN) Of all the activities you have identified, which do you like to do the most?

a. _____ 4.5 How many hours per month do you spend in this activity?

5. Do you work on these things all year around? _____ OR seasonally? _____ Comments: _____

Now I would like to ask you some questions in more detail about _____

(insert 4.a - "I liked most to do")

6. How long have you been doing this? _____

7. Do you need special tools or equipment to do this? Yes ___ No ___ DK ___ NA ___

8. (IF YES) About how much money do you have invested in tools or equipment? _____

9. What kinds of materials do you use? (PROBE: If a kit, what materials are included?) _____



(NOTE: Continue to refer to the name of the respondent's hand-work as you ask the questions.)

10. Do you especially like to work with certain materials? Yes__ No__ DK__ NA__
11. (IF YES) What are those materials and why do you like them? _____
12. Where do you get the materials? (PROBE: local store, mail order, friends, nature) _____
13. Are the materials (kits) difficult to get? Yes__ No__ DK__ NA__ Comments: _____
14. What (other) kinds of objects do you make? _____
15. About how many items do you usually make in one year? _____
16. Do you ever come up against a technical problem that you can't solve? Yes__ No__ DK__ NA__
17. (IF YES) Where or who do you go to for help when this happens? _____
18. Have any of the items you have made ever been sold? Yes__ No__ DK__ NA__
19. (IF YES) How did that come about? _____
20. Do you ever give away the items that you have made? Yes__ No__ DK__ NA__
21. What else do you do with the items that you have made in this manner? _____
22. How did you learn how to do this? (PROBES: instructed, self-taught, kit, book) _____
23. (IF INSTRUCTED) Who taught you? (PROBE: Friend, aunt, teacher) _____
24. Has anyone ever asked you to teach them? Yes__ No__ DK__ NA__ (IF YES) Who? _____
(probe as question 23)
25. Where do you get the ideas for the things you make? (PROBE: magazines, TV, fairs, friends) _____
26. Do you ever change the way you make things, make them in a new way, or not follow the directions?
Yes__ No__ DK__ NA__
27. (IF YES) How do you usually change it? _____



28. Do you always work alone? Yes___ No___ DK___ NA___ Comments: _____
29. Do you belong to a club or group for doing this kind of work? Yes___ No___ DK___ NA___
30. (IF YES) Would you name or describe it? _____
- (NOTE: Skip to question 36)
31. In the past did you ever make things or have a hobby of this kind? (NOTE: Assist - Such as the list I read to you.) Yes___ No___ DK___ NA___
- (IF NO, go to question 36)
32. (IF YES) What kinds of things did you do? (PROBE: Get a description of activity by alternating questions about process and materials until you can visualize the activity.) _____
33. Why did you stop? _____
34. Would you like to take it up again or begin a similar kind of activity? Yes___ No___ DK___ NA___
35. Why/Why not? _____
36. Now I would like you to list the kinds of things that come to your mind as examples of hand skills: _____



APPENDIX B

**SUMMARY OF THE PRACTICE OF HAND-WORK ACTIVITIES
BY THE FACTORS OF SEX, LENGTH OF EXPERIENCE
AND KIND OF ACTIVITY**

APPENDIX B

SUMMARY OF THE PRACTICE OF HAND-WORK ACTIVITIES BY THE FACTORS OF SEX, LENGTH OF EXPERIENCE AND KIND OF ACTIVITY

Table B-1

Affirmative Responses to Questions About the Art-Making
Process by Sex of Respondent

Questions ^a	Yes Responses		
	Males N=7	Females N=26	Totals N=33
1. Do you always work alone?	7	19	26
2. Is this a seasonal activity?	2	21	23
3. Are special tools or equipment needed to do this?	6	17	23
4. Are the materials difficult to get?	2	7	9
5. Do you prefer to work with certain materials?	5	19	24
6. Do you ever encounter technical problems you cannot solve?	2	13	15
7. Do you ever make things in a new way?	7	14	21
8. Have any of the items ever been sold?	2	9	11
9. Do you give away as gifts the items you have made?	6	23	29
10. Has anyone ever asked you to teach them?	2	21	23
11. Do you belong to a club for doing this activity?	0	6	6

^aFor complete statement of questions see the instrument in Appendix A.

Table B-2

Characteristics of the Art-Making Process by Sex of
Respondent

Characteristics	Males N=7	Females N=26	Totals N=33
Way in Which Hand-Work Activity Was Learned			
Self-taught	3	2	5
Assisted by written instructions	2	3	5
Informally taught by friend or relative	1	16	17
Semi-formal instruction	1	5	6
Kinds of Sources for Materials			
Local retailers or nearby towns	0	19	19
Friends, relatives, neighbors	0	3	3
From nature, their own land	5	0	5
Salvaged or scavenged materials	1	1	2
Other	0	3	3
Sources of Help for Technical Problems			
Friends, relatives, neighbors	1	9	10
Written instructions	2	2	4
Club	0	2	2
Solved problems alone	1	4	5
Sources of Ideas for Things to Make			
Friends, relatives, neighbors	0	6	6
Magazines, catalogs, and books	4	11	15
Respondent's imagination	1	6	7
Other	2	2	4



Table B-2 (Continued)

Characteristics	Males N=7	Females N=26	Totals N=33
Amount of Money Invested in Tools			
Nothing	0	1	1
Less than \$100	2	13	15
\$100 to \$1500	4	1	5
Number of Hours Per Month Doing Hand-Work Activities			
12 or less	5	7	12
About 25 (3-4/day)	0	10	10
50 to several 100	1	3	4
Too uneven to generalize	1	1	2
Number of Items Made in a Year			
6 or less	2	12	14
7 to 12	1	6	7
13 to 24	3	2	5
Over 3 dozen	0	5	5
Could not generalize	1	1	2
Number of Different Kinds of Items Made by the Same Activity			
1	2	6	8
2	1	7	8
3	1	2	3
4	0	4	4
5 or more	3	6	9
Number of Different Kinds of Hand-Work Activities Experienced			
1	2	7	9
2 to 4	5	6	11
5 or more	0	13	13
Number of Years Experience Doing This Activity			
Young adulthood or before	2	9	11
Between 15 and 40 years	4	8	12
Within the last 5 years	1	9	10



Table B-3

Affirmative Responses to Questions About the Art-Making
Process by Length of Experience

Questions ^a	Yes Responses			Totals
	Young Adulthood or Before	Between Fifteen and Forty Years	Within the Last Five Years	
	N = 11	12	10	33
1. Do you always work alone?	8	10	8	26
2. Is this a seasonal activity?	7	10	6	23
3. Are special tools or equipment needed to do this?	8	9	6	23
4. Are the materials difficult to get?	4	2	3	9
5. Do you prefer to work with certain materials?	9	10	5	24
6. Do you ever encounter technical problems you cannot solve?	4	6	5	15
7. Do you ever make things in a new way?	7	8	6	21
8. Have any of the items ever been sold?	3	6	2	11
9. Do you give away as gifts the items you have made?	11	10	8	29
10. Has anyone ever asked you to teach them?	9	7	7	23
11. Do you belong to a club for doing this activity?	3	1	2	6

^aFor complete statement of questions see the instrument in Appendix A.

Table B-4

Characteristics of the Art-Making Process by
Length of Experience

Characteristics	Young Adulthood or Before	Between Fifteen and Forty Years	Within the Last Five Years	Totals
N =	11	12	10	33
Way in Which Hand-Work Activity Was Learned				
Self-taught	1	3	1	5
Assisted by written instructions	1	4	0	5
Informally taught by friend or relative	7	5	5	17
Semi-formal instruction	2	0	4	6
Kinds of Sources for Materials				
Local retailers or nearby towns	7	6	6	19
Friends, relatives, neighbors	1	1	1	3
From nature, their own land	1	1	1	3
Salvaged or scavenged materials	0	2	0	2
Other	1	0	2	3
Sources of Help for Technical Problems				
Friends, relatives, neighbors	3	4	3	10
Written instructions	2	1	1	4
Club	1	1	0	2
Solved problems alone	1	3	1	5
Sources of Ideas for Things To Make				
Friends, relatives, neighbors	3	2	1	6
Magazines, catalogs, books	5	5	5	15
Respondent's imagination	2	3	2	7
Other	1	2	1	4



Table B-4 (Continued)

Characteristics	N =	Young Adulthood 11 or Before	Between Fifteen 12 and Forty Years	Within the Last 10 Five Years	Totals 33
Amount of Money Invested in Tools					
Nothing		1	0	0	1
Less than \$100		5	6	4	15
\$100 to \$1500		1	2	2	5
Number of Hours Per Month Doing Hand-Work Activities					
12 or less		4	5	3	12
About 25 (3-4/day)		5	4	1	10
50 to several 100		1	2	1	4
Too uneven to generalize		0	1	1	2
Number of Items Made in a Year					
6 or less		3	4	7	14
7 to 12		6	0	1	7
13 to 24		0	5	0	5
Over 3 dozen		2	2	1	5
Could not generalize		0	1	1	2
Number of Different Kinds of Items Made by the Same Activity					
1		3	3	2	8
2		2	2	4	8
3		0	2	1	3
4		2	1	1	4
5 or more		4	4	1	9
Number of Different Kinds of Hand-Work Activities Experienced					
1		1	4	4	9
2 to 4		4	3	4	11
5 or more		6	5	2	13

Table B-5

Affirmative Responses to Questions About the Art-Making
Process by Kind of Hand-Work Activity

		Yes Responses							
Questions ^a		Knitters	Crocheters	Wood-Workers	Painters	Furniture Refurbishers	Textile-Related Activities	Sports-Related Activities	Totals
N =		8	6	5	3	2	6	3	33
1.	Do you always work alone?	6	3	4	2	2	6	3	26
2.	Is this a seasonal activity?	8	5	0	2	1	5	2	23
3.	Are special tools or equipment needed to do this?	6	5	4	2	0	4	2	23
4.	Are the materials difficult to get?	1	3	0	1	1	1	2	9
5.	Do you prefer to work with certain materials?	7	6	4	1	2	3	1	24
6.	Do you ever encounter technical problems you cannot solve?	5	4	3	1	1	1	0	15
7.	Do you ever make things in a new way?	3	6	4	2	0	3	3	21
8.	Have any of the items ever been sold?	2	3	2	0	1	3	0	11
9.	Do you give away as gifts the items you have made?	7	6	4	3	1	6	2	29
10.	Has anyone ever asked you to teach them?	7	6	0	3	1	4	2	23
11.	Do you belong to a club for doing this activity?	0	4	0	1	0	1	0	6

^aFor complete statement of questions see the instrument in Appendix A.

Table B-6

Characteristics of the Art-Making Process by Kind of
Hand-Work Activity

Characteristics	Knitters	Crocheters	Wood-Workers	Painters	Furniture Refurbishers	Textile-Related Activities	Sports-Related Activities	Totals
N =	8	6	5	3	2	6	3	33
Way in Which Hand-Work Activity Was Learned								
Self-taught	0	0	1	0	0	2	2	5
Assisted by written instructions	2	0	2	0	1	0	0	5
Informally taught by friend or relative	5	6	2	0	0	4	0	17
Semi-formal instruction	1	0	0	3	1	0	1	6
Kinds of Sources for Materials								
Local retailers or nearby towns	8	5	1	1	1	3	0	19
Friends, relatives, neigh- bors	0	0	0	0	0	3	0	3
From nature, their own land	0	0	4	0	0	0	1	5
Salvaged or scavenged materials	0	0	0	0	1	0	1	2
Other	0	1	0	2	0	0	0	3
Sources of Help for Technical Problems								
Friends, relatives, neigh- bors	4	1	2	0	1	2	0	10
Written instructions	1	0	1	1	0	0	1	4
Club	0	2	0	0	0	0	0	2
Solved problems alone	3	1	0	0	0	0	1	5

Table B-6 (Continued)

Characteristics	N =	Knitters 8	Crocheters 6	Wood-Workers 5	Painters 3	Furniture Refurbishers 2	Textile-Related Activities 6	Sports-Related Activities 3	Totals 33
Sources of Ideas for Things to Make									
Friends, relatives, neighbors		0	3	0	1	1	1	0	6
Magazines, catalogs, and books		6	1	3	2	0	1	2	15
Respondent's imagination		1	1	1	0	0	4	0	7
Other		1	1	1	0	0	0	1	4
Amount of Money Invested in Tools									
Nothing		0	0	0	0	0	1	0	1
Less than \$100		4	5	1	1	0	2	2	15
\$100 to \$1500		0	0	4	1	0	0	0	5
Number of Hours Per Month Doing Hand-Work Activities									
12 or less		3	2	2	0	0	2	3	12
About 25 (3-4/day)		3	3	0	1	1	2	0	10
50 to several 100		2	0	1	1	0	1	0	4
Too uneven to generalize		0	0	1	0	1	0	0	2
Number of Items Made in a Year									
6 or less		2	4	2	1	2	2	1	14
7 to 12		2	1	1	1	0	2	0	7
13 to 24		2	0	2	0	0	0	1	5
Over 3 dozen		2	1	0	1	0	1	0	5
Could not generalize		0	0	0	0	0	1	1	2

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Table B-6 (Continued)

Characteristics	Knitters	Crocheters	Wood-Workers	Painters	Furniture Refurbishers	Textile-Related Activities	Sports-Related Activities	Totals
N =	8	6	5	3	2	6	3	33
Number of Different Kinds of Items Made by the Same Activity								
1	0	1	1	0	0	4	2	8
2	2	0	1	2	1	2	0	8
3	1	1	1	0	0	0	0	3
4	2	2	0	0	0	0	0	4
5 or more	3	2	2	0	1	0	1	9
Number of Different Kinds of Hand-Work Activities Experienced								
1	3	1	2	0	1	1	1	9
2 to 4	0	2	3	1	0	3	2	11
5 or more	5	3	0	2	1	2	0	13
Number of Years Experience Doing This Activity								
Young adulthood or before	3	3	1	0	0	3	1	11
Between 15 and 40 years	5	1	2	0	1	1	2	12
Within the last 5 years	0	2	2	3	1	2	0	10



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