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ABSTRACT

"Migrations" is a multi-ethnic, interdisciplinary approach to the exploration of ethnic heritage. Designed by the Teacher Center, Inc. (New Haven, Connecticut), the project is conceived on the principle that ethnic heritage can be a source of pride and unity for all members of a community. It provides an active link between the ethnicity of the community and that of its schools. A primary focus of "Migrations" is on celebrating, through folk arts and oral history, those attitudes and experiences which are basic and vital to the lives of all people. All aspects of the project revolve around a museum housing a collection of folk art objects and photographs and reflecting the major ethnic composition of the community. A traveling mini-museum is an active teaching tool that is taken into classrooms and occasionally on road trips. This handbook contains photographs of the contents of the museum as well as descriptions of the activities of the center in which the project is based. These activities include providing advisory services to neighborhood schools, offering help to teachers in developing arts and crafts, projects and bringing older adults into the classroom as visiting lecturers. These visitors are of different ethnic backgrounds and are a source of folklore and oral history. Included in the handbook is a bibliography of books, films, slide/tapes and records, and other resources. (JD)

The Migrations Project Resource Handbook

folk arts to enhance the curriculum

edited by Jan Murray

the teacher center inc.
ethnic heritage project
new haven, connecticut

About The Teacher Center, Inc.

The Teacher Center, Inc., a non-profit, grass roots organization, founded and run by teachers and parents, is both a place and a concept. Celebrating its 10th anniversary this year, it is still a place of human scale and energetic activity--a place for teachers, parents and the community to refresh themselves. Anyone can drop in for advisory services, workshops, library and media resources, found materials, conversation and coffee. The Teacher Center is also a concept of professional growth which values the integrity of every teacher's work. As we begin our second decade of service we dedicate this Resource book to the children--our hope for the future.

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The Teacher Center, Inc.

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Migrations

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The basic text of this book is IBM Prestige Elite. Headings were typeset in Syntax on a Merganthaler Linoterm. Throughout the book parts of the text are reductions of the actual documents--exhibit texts and panels, questionnaires, catalogues, articles and students' work generated during the grant year. We hope to provide a more meaningful glimpse at the Migrations Ethnic Heritage Project through these primary documents.

This book was developed with the support of the Department of Education Ethnic Heritage Studies Program.

The views and conclusions contained in this book should not be interpreted as representing the official policies, either expressed or implied, of the Department of Education.

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Mr. Anthony Roselli (Repe) - 35
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Assemblage of Objects by Griffin Manning, New Haven

The Oak Street Connector

William Ferris

Some years back, within the memory of those who lived there, a New Haven Neighborhood called Oak Street was destroyed. Italian, Jewish and black residents saw their homes levelled, and in their place a four-lane highway built to move traffic from interstate 95 into their city. Rising over railroad tracks and local streets, the highway suddenly ends for no apparent reason amidst oil drums and signs which signal a final exit.

New Havenites call this part of their city the Oak Street Connector. But the visitor looks in vain for a plaque explaining the highway's association with Oak Street and what it connects. The unfinished highway is clearly not a monument for the city. Yet each year from scattered parts of New Haven and beyond, former Oak Street residents gather for a dinner to share memories of their neighborhood before the connector was built.

Understanding the attachment of people to neighborhoods is part of an ambitious, imaginative plan to broaden the traditional classroom curriculum in New Haven. The project, appropriately called Migrations, links local and national educational programs with public school teachers throughout the city. The result is a resource of people and institutions which offers unique resources to New Haven.

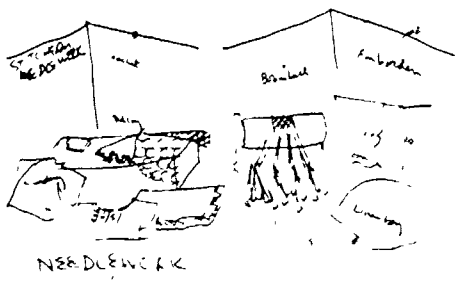
In the midst of rapid change such as the loss of the Oak Street neighborhood, Migrations point to traditions which remain stable. People may move, but their sense of community remains, and New Haven offers a dramatic mix of old and new world. Her earlier migrants created their New England, and recent European, Puerto Rican and southern black settlers have shaped vital new neighborhoods within the city. To understand these neighborhoods, Migrations explores old world roots, new world ways, and how they help people cope with the city.

Afro-American, Puerto Rican, and Euro-American children play games with voices and rhythms born of different neighborhoods and cultures. Migrations helps us appreciate childhood on Oak Street, Dixwell Avenue, and Wooster Square. Within such neighborhood frames teachers develop an educational program which addresses the specific needs and differences of students.

Through voices of children, their families and their community Migrations has created a teaching program which uses the familiar, immediate world of New Haven as its reference. Educators and students owe a great debt to Migrations for showing us how to celebrate neighborhoods and their culture through the Oak Street Connection.

William Ferris
University of Mississippi

The Concept of Migrations

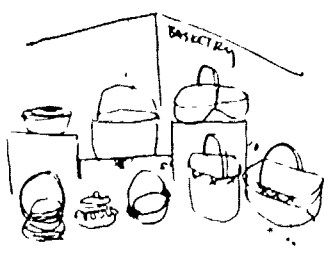


Migrations is a multi-ethnic, interdisciplinary approach to the exploration of ethnic heritage. Designed by the Teacher Center Inc., a non-profit educational resource center, located in New Haven, Connecticut, and funded by the Department of Health, Education, and Welfare. The Project provides an active linkage between the ethnicity of the community and that of its schools. A primary focus of Migrations is one of celebrating through folk arts and oral history those attitudes and experiences, which are basic and vital to the lives of all people.

The Project is conceived on the principle that ethnic heritage can be a source of pride and unity for all members of a community; ethnicity makes each person unique, and it is through the acceptance of the unique that each is able to be interested in, curious about, and knowledgeable of another. The migrating paths of many people are intersected by lines/points of origins, traditions, language, and history. In a world growing even smaller, the action of people in one place and culture drastically affects the lives of people they may never meet; isolated and remote take on new meanings. Thus, a by-product of ethnic heritage study has to do with skill in co-existing. The problem is universal, and is especially well pronounced in a crossroads such as New Haven.

In operation, in downtown New Haven, since 1971, the Teacher Center has been extensively involved in ethnic studies, particularly demonstrated in four years of work in a Title VII Program for the development of human resources. The Teacher Center supports teachers and parents in providing ways to create alternative learning, always paying attention to the importance of fostering positive self-image and the individual as a living history.

All aspects of the Project revolve around a Museum housing a newly acquired collection of folk art objects, photographs, and related materials particular to and reflecting the major ethnic composition of the New Haven community. The streams of Migration are the origins in the South, the Caribbean, Europe, and Africa.

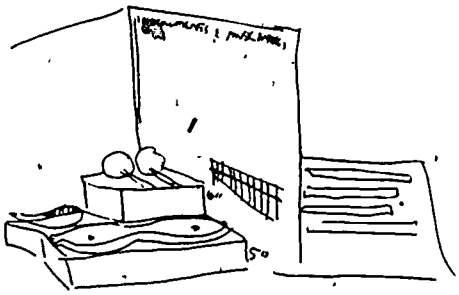


In late March, 1980, the mainstay of the Museum officially opens at the Teacher Center and remains there open-to-the-public through the month of May. Segments of the Museum will travel to schools and classrooms of a designated group of teachers, grades K-12, and to several other locations within the community. In this way, the museum continually expands as it is used and acquires additions from school-children, teachers, parents, and community. Incorporating these additions, as elaborations in the Museum, exemplifies a positive attitude toward acculturation changes within our ever-changing community. Furthermore, it is believed that hands-on contact with real folk art objects will extend the communication and self-awareness of those who are in any way part of the Museum.

The Mini-Museums in the classroom will be accompanied by

Teacher Center advisors. Each a member of the major ethnic group of the New Haven schools, the Teacher Center advisors work with the teachers and their students regularly in setting the direction of their own classroom projects by planning and executing curriculum. Advisors serve as facilitators in the use of the Mini-Museum as well as in bringing the classrooms in contact with community resources people.

With the help of the advisors, each teacher and classroom undertakes an oral history project, which encourages the collaborative exploration of each student's own ethnic background. The teachers selected to participate in Migrations are highly motivated, competent, and moreover, are open to new ideas. They, themselves, represent a variety of ethnic backgrounds, teaching styles, situations, and grade levels. Thus, the Migration Project will provide teachers with primary experiences using folk arts and oral history, with training and support in enriching the existing curriculum with ethnic heritage, multi-cultural materials.



Other activities of Migration include:

1. the development of an Ethnic Heritage multi-media, (materials) library

2. a film festival for three months

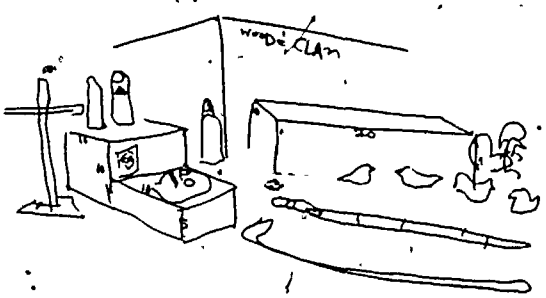
   The film series museum hour, at the Teacher Center, is accompanied by folk arts demonstration and/or discussion

3. a workshop Series for the project advisors, core teachers, and invited community participants. Workshops take place at many sites, as well as at the Teacher Center. Featured are Bill Ferris, Director of the Center for Southern Folklore; Beryle Banfield; Robert Thompson, History of Art at Yale University; and Elliot Gorn, Folklorist.

4. A Source Book available in the fall, 1980, which will document the proceedings of the Project, and which will be disseminated locally and nationally.

5. The Teacher Center drop-in advisory work for anyone interested in ethnic heritage.

6. The formation of an Ethnic Heritage Advisory Council comprised of members of the New Haven schools and civic organizations. The EHAC provides advice on Migrations. It is hoped that the council will function as an ethnic heritage advocacy group for study for the New Haven community.



The Teacher Center's Migrations has an exciting presence expanding experienced-based learning activities and through an inquiry approach. Central to the Project is the use of home, family, and community resources through school and community settings, which supports communication and interaction.

migrations

SOME QUESTIONS AND ANSWERS ABOUT MIGRATIONS--The Teacher Center, Inc
Ethnic Heritage Project

How does the grant relate to previous Teacher Center programming?

Teacher Center programs have long reflected a deep involvement with Ethnic Heritage Studies and helping to foster positive self-image. Through the years ethnicity has provided important themes such as: Culture, The Arts & Education *The Roots of Black English* Music As Language *The Bilingual-Bicultural Option *African Crafts* Children in China *Spoken Spanish -----and a long Title VII contract providing workshops to help teachers bridge the gap between minority and majority.

On a day-to day basis the theme of positive self-image is built into every workshop and advisory session. As a resource center we have always collected good Multi-Cultural Resources. It has been necessary to develop alternative resources because minorities still have low visibility in the Mass Media. In 1978 Teacher Center staff made a major presentation on Multi-Cultural Resources at the National Conference of Urban Teacher Centers in New York City.

We have always hoped to bring more culturally significant objects to the schools. We feel strongly that contact with real objects stimulates creativity,,self-awareness and communication--both oral and written. We hope to celebrate through Folk Arts and Oral History the attitudes and experiences that unite us and those that make us unique.

Why the name MIGRATIONS?

mi-grate (mī´ grāt), L. *migratus*, pp. of *migrare*, to move from one place to another, change. 1. to leave one's country and settle in another. 2. to move from one region to another.
mi-gra-tion (mī grā´ shən), n. 1. a migrating.

The time of major migrations may seem to be a thing of the past. Many teachers will tell you that the migrations, especially from the South and Caribbean to this area are still vigorous.

How will MIGRATIONS contribute to the classroom and the curriculum?

MIGRATIONS is multi-ethnic and inter-disciplinary. It is designed to support individual teachers in their classrooms and to operate within the existing classroom structure to enrich the existing curriculum. It will provide teachers with support in expanding experience-based learning activities. Projects will be developed that are tailored to each classroom situation and which take into account theethnic composition of the particular gourp.

Who will participate?

Initially we will be working with a core group of 12 teachers from public, parochial and independent schools in New Haven. The group will include teachers on the elementary, middle and high school levels.

Will the community benefit from this project?

Many activities of the MIGRATIONS project will be open for the entire community to attend (free)...A Folk Arts and Oral History Film Festival Exhibitions: MIGRATIONS--a mini-museum, MIGRATIONS--FACES/PLACES (a photographic exhibit), LIVING HISTORY PROJECTS Folk Artists Performances.

Community groups will be welcom to the sessions that our staff sets up with technical adviosrs in such fields as Folklore, Oral Traditions, museum display, etc. (first session Nov. 15 with Bill Ferris

Briefly list the Major Components of MIGRATIONS.

MIGRATIONS Mini-Museum Living History Projects MIGRATIONS Advisory Folk Arts &Oral Hisoty FilmFestival MIGRATIONS Sourcebook

Which migrations will be studied?

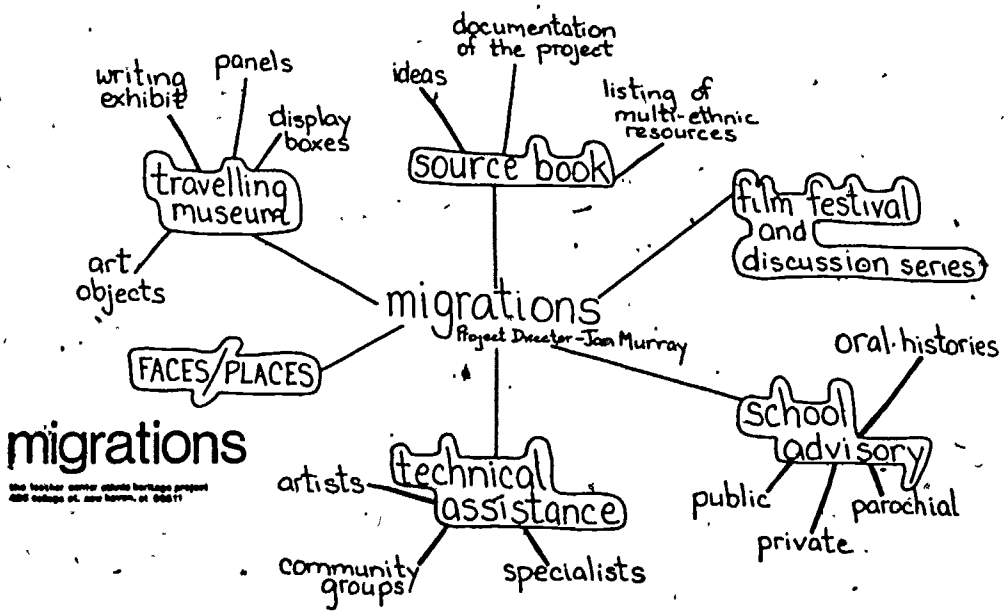
The MIGRATIONS Mini-museum will be especially concerned with three streams of migration:

From the South, the Caribbean and Europe to this part of the Northeast

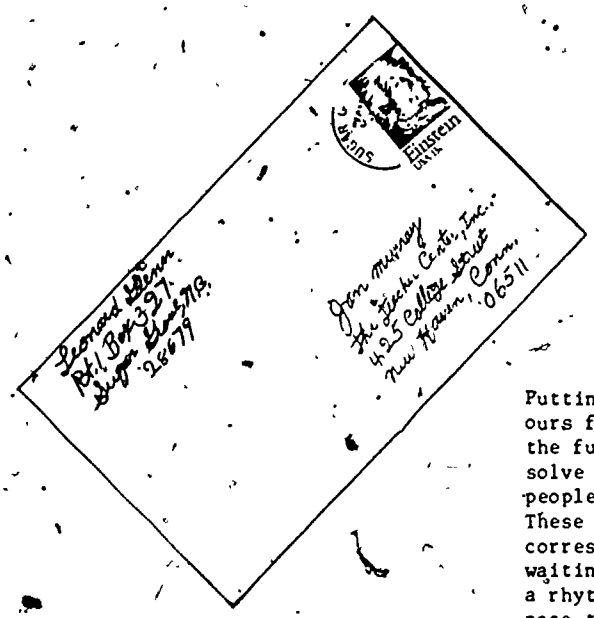
We want to show significant objects and institutions which migrating people chose to keep, recreate or modify, in their new homes. These objects and institutions provide continuity with the past.

What happens when the grant is over?

We hope that ways can be found for schools to continue using MIGRATIONS even after the grant is over. Certainly, the groundwork will have been laid. With the support of the school system core group teachers could serve as a resource to their colleagues throug inservice workshops. In addition, the Teacher Center will house the MIGRATIONS Mini-Museum and could contract advisory services which would insure MIGRATIONS remaining an active enrichment to the curriculum.



Finding Craftspeople & Crafts



Putting together a mini-museum about folk arts has been a dream of ours for many years. All we needed, naturally, was money. With the funding provided by the Ethnic Heritage Grant we were able to solve the budgetary dilemma. The next task was finding the craftspeople and then making transactions with them to buy their work. These turned out to be one-to-one communications, mainly through correspondence but sometimes over the telephone. Writing letters, waiting for replies, second letters--these activities established a rhythm of working that was very different from the helter-skelter pace that we usually set for ourselves. The patience that we eventually learned was rewarded by delightful exchanges with some of the most talented, determined and individual-minded people in this land--craftspeople who have continued to practice the old ways. The craftspeople were delighted that school children would actually be able to touch the objects, be they quilts or dulcimers. They intrinsically understood the concept of learning by experiencing.

"Mrs. So-and-So suggested that I write you about making a dulcimer..." This type of personal endorsement in the opening paragraph of a letter smoothed the way for quick responses. We have kept all of the letters on file. Some are particularly engaging and almost seem out of another era.

Some were so short and to the point that we had to re-examine our own tendencies toward verbosity.

All the letters provide a delightful record of the exploration to find the people who are still producing various crafts today.

Personal encounters with the artists were even more gratifying than the correspondence. We learned, early on, to shut our mouths and listen. Often we found ourselves quoting phrases that we had heard.

Our frenzied northern and urban pace was tempered somewhat by the more modulated rhythms of other regions. Replies came quite quickly--usually within a month. All of the craftspeople that we dealt with filled their orders within a reasonable time and most things were shipped very carefully. There was very little breakage in transit. Every day we looked forward to opening the boxes as they arrived. Each one contained some sort of treasure.

Exhibition Planning - Getting Started - Carrying Cases

Planning the exhibition of the folk art objects called for intensive research. We visited museums and galleries to study their installations. We had key questions. How was this exhibit put together? How have they handled typography for the text panels? Portability and flexibility were critical factors in our planning. We had proposed a mini-museum that could be used in its entirety

or a single object at a time. This required a modular display concept. Lightweight display modules were designed to be made out of white foam-core boards. We also designed carrying cases and portfolios for the objects and display panels. The whole exhibition could thus be boxed and carried in a station wagon. The cases and portfolios are quite handsome. They are made of water, maroon awning canvas with the project logo silkscreened on the front.

Writing the Text

Creating text that would set the stage for the entire exhibition seemed an awesome task at first. We started with an outline. We needed words that would help people understand how folk arts could be an exciting way to enrich the school and community. We wanted to talk about the individual creative process. We also wanted people to understand something new about multi-ethnic studies through these objects. Along with introductory panels and photographs we organized the folk art objects into categories that became separate display modules. These were: Needlework and Quilting, Instrument Making, Working Wood and Clay, Making Toys and Playthings, Basketmaking, Quiltmaking and Rugmaking.

Exhibition Planning - Typography

Finding a way to enlarge type economically proved to be an exercise in imagination. We had certain educationally sound requirements like the necessity of being able to use both upper and lower case. THIS KIND OF THING WOULD NOT DO. A certain IBM machine would have been perfect but it had recently been discontinued and not one was to be found in our area. Our final solution was to use a manual primary (large type) typewriter. For the introductory panels we needed very large type. We had our typewriter copy photostated and enlarged. For the smaller display panels the type was fine right from the machine and photocopied. The type itself is rather rustic and fit very well with our theme. Photocopy reproduction turned the gray typewritten copy to rich black.

Hanging the Show

As we prepared for the opening of the mini-museum the Teacher Center bustled with activity late into each evening. Hanging the show was exciting and exhausting. The final result was a handsome environment for folk art objects and photographs of extraordinary beauty. The setting grouped related objects so that they invited careful investigation by all the senses. The gala opening of the Migrations Folk Art Mini-Museum presented a festive opportunity for the community to gather, experience folk art and explore the nature of human creativity.

Your dulcimer is made in the old traditional hour glass shape, which has been in Mr. Ellenade family for a long time.

Faces/Places Photography Exhibition

The idea to put together an exhibition of photographic images came early in the development of the Migrations Project. Pictures communicate instantly and are fascinating for all ages. They proved the perfect vehicle to show the range of human experience, both historically and in a contemporary context.

Finding the specific images involved extensive research. We sought out understanding practitioners—both professional and student. We spent hours at local historical societies, and in libraries looking up Farm Administration documentaries and those code numbers that are absolutely necessary to order the photos from the Library of Congress. Photos need to be ordered as early as possible as there is a lengthy period--ours took more than 8 weeks--required to process orders. When the photos arrived they were absolutely exquisite and well worth waiting for.

We searched for photographers in town through posters and by word of mouth. Many fine people shared their work with us. It was truly a community-minded sharing because funds were only available to cover printing and paper costs where that was necessary. Local New Haveners, students living here temporarily and photographers from other cities all contributed. The pictures were gifts that have become a permanent part of the Migrations Ethnic Heritage Project.

Once the collection was established we set about designing the exhibition itself. We wrote the text for an introduction. We learned dry-mounting and trimming processes and mounted more than 100 photos on foam-core. This substance is light-weight and rigid but easy to cut. Our display panels were constructed of two large sheets of foam-core hinged together with fabric hinges. The hinges were attached to the boards with a hot-glue gun.

The exhibit of faces and places on large panels(20X40") is portable and easily carried in two specially designed canvas portfolios. The exhibit can be arranged and re-arranged into many different configurations, depending upon the space available. The panels could be hung from the wall with double-faced foam tape or stood up on tables. People seemed most charmed by the historical photographs and the photos from family albums. They were amazed by the contemporary photographers ability to capture exquisite moments in time.

In Faces/Places is an excellent collection of images that never fails to draw animated responses from all those who view it.

Migrations Folk Arts Film Festival

One of the goals of the Migrations Project was to actively search for print and non-print materials that could enliven and illustrate folk art in the classroom setting. We reviewed documentary films and other presentation formats such as slide-tape productions and recordings. By presenting a Folk Arts Film Festival we were able to review films and at the same time present them to teachers and the general community in a festive setting.

There are many excellent folklore and folk life documentaries available thanks to the work of many individual film makers and groups like the Center for Southern Folklore and Appalshop. The film medium accurately records inflection and gesture and provides us with a highly sensitive tool for preserving and communicating folk arts and folk lifestyles.

Our budget for film and equipment rental was limited. We tried to stretch that budget as far as we could by a film cooperative (available through our local library) and using Smithsonian Institute documentaries. University resources like the Media Design Studio at Yale were extremely helpful by loaning us films that they had helped to produce.

The festival was four days spaced over a three month period. Each day had a theme: Crafts, Music, Oral Traditions, Person & Place. Within each area we tried to select films of excellence, and at the same time show a variety of ethnic experiences. Sometimes we were previewing films that none of us had ever seen. There were many surprises--most of them good. The audience shared in these preview sessions and gave us their opinions about the value of the films they saw.

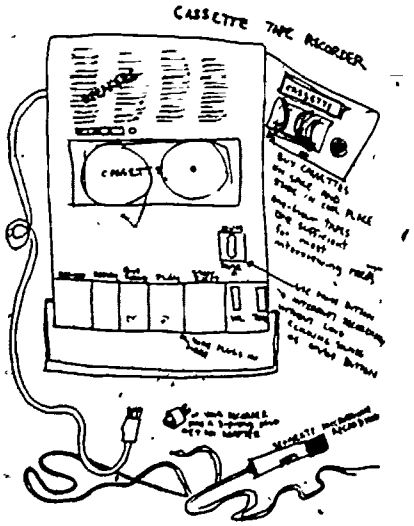
In setting up the programs we found that careful attention had to be paid to timing. We learned by experience that too much--even of a good thing--was JUST TOO MUCH. A two hour time span for each program worked out best. This time period included time for short discussions between films.

The equipment we used was rented from the Yale Audio Visual Center. They also provided projectionists. Besides running the machine, the projectionists demonstrated how to thread the equipment. We ran that machine for afternoon previews, but the actual Festival showings we used a projectionist and two staffers to handle set-up introductions, and discussions.

Films were rented from various distributors. The American Folklore Films & Videotapes: An Index was our Bible in tracking down films. It presented a rather comprehensive overview of filmed American folklore. Films had to be reserved early--at least 6-8 weeks in advance of the showing date to assure their availability. Careful advanced planning turned out to be the key to the success of the Folk Arts and Oral History Film Festival...along with balanced programs, good film selection and well versed discussion leaders. The films themselves provided us all with windows to look into our rich and diverse heritage as Americans.

Tools for Study & Presentation

To accurately record oral histories and to document our project we needed good basic equipment. Heavy duty equipment that will hold up under usage by many people is advisable. This means buying--or renting--from a reputable audio-visual-supplier instead of the discount houses. Although good equipment is expensive in the long run you will save yourself much aggravation. Good suppliers know their equipment and stand by it...They want you to be happy. Reconditioned equipment can be just as good as new--and much less expensive. Again a reputable supplier is the key. We found one by asking the local university audio-visual center which dealer they used.



Cassette Tape Recorder

An essential aid for interviewing, the cassette tape recorder is simple to operate. Children in our classes all knew how to use it, and, in fact they often instructed us. A good machine that can use household current or batteries is preferred. We found that we had to carry adapter plugs with us for the recorder--and all the other heavy duty equipment--and extension cords.

We taped records so that they could be used in classrooms and for workshops. The tapes had the advantage of being easily portable and non-breakable.

Record Player

A record player was absolutely necessary for using the very fine folk music and oral history recordings available. Used in tandem with a cassette recorder we easily transferred sound from delicate records to durable tapes. Our machine was heavy-duty, one-piece--no separate speakers--with a pause button. The pause button allowed us to interrupt play without scratching the records.

Camera

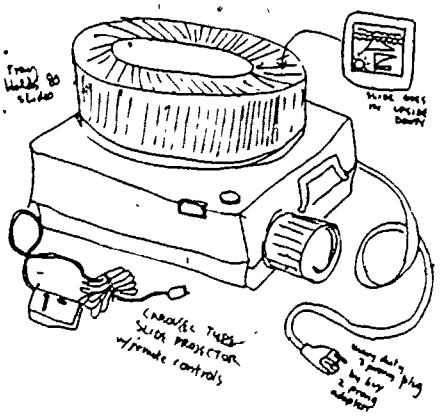
The camera was an essential tool. We used it in conjunction with the cassette recorder to fully document our oral history activities. We used the camera alone to document the entire year's activities. Budget dictates whether a project uses a 35mm camera or an instamatic. Migrations staffers used their own cameras, so we actually didn't buy new ones. Good cameras are available second-hand, but if security is a problem you may be better off with an instamatic.

Film

We shot either color slides or black and white (Tri-X) film. Although it was rarely possible, the best situation was to have two cameras loaded at all times--one with color slide film and the other with black and white print film. Our aim was to have an assortment of both color slides and black and white prints on each phase of our project, for publications and lectures.

Carousel-Type Slide Projector

A carousel-type projector was an essential part of our program. The slide-tape presentations that we used came to us in carousel trays and we found that easy focusing and quick slide changes were necessary for a smooth running show. With time we learned to put together our own audio-visual presentations. We found that the additions of slides often made the difference between an adequate presentation and a really exciting one.



Journals

Written entries enhanced our understanding of events and processes. Some of us were especially suited to keeping good notes complete with diagrams and doodles. These journals were invaluable for fleshing out essays and reports with on the spot perceptions and observations.

STORAGE

Slides, Prints and Negatives

As soon as the first few rolls of film were processed it was evident that a system was needed to keep them all in order and accessible. Our systems were simple.

Slides:

They were identified and placed in clear plastic slide holders (20 slides per page). The slide holders fit into a three-ring binder. Each slide was identified with the slide inverted. In this way the slide was legible and in correct position to go into the carousel tray.

Photographs:

Prints were stored in large envelopes by subject.

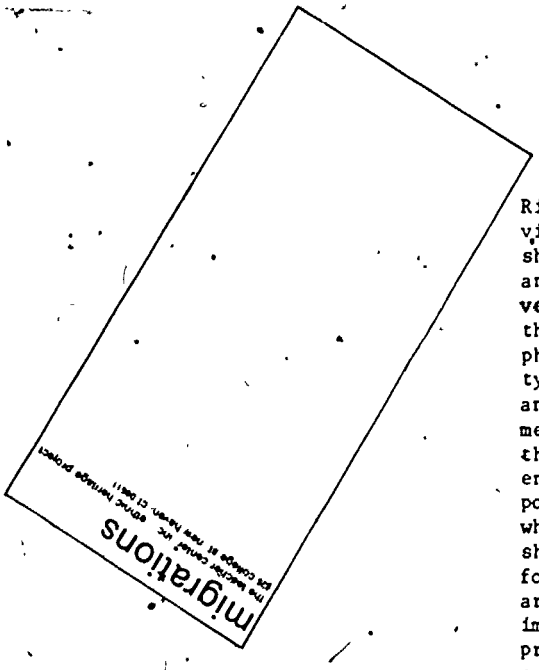
Cassette Tapes:

Each tape was labelled and dated and stored in its own holder.

FILING AND CATALOGING

We cataloged photographs, folk art objects and related resources (books, records, etc.) as separate units. For the Faces/Places Photography Exhibit we made photo-copies of each print and put identifying information on the back. Each article had a 3 x 5 card with identifying information such as title, artist, catalog number, description, value, donor and address. There was room on the cards for anecdotal comments where that was useful. Cards proved a useful beginning point for cataloging because they were flexible and could be used to retrieve various kinds of information--from geographic spread of the objects, to media used, to personal information about the artists. Our card catalog was the beginning point for analyzing our collection statistically and keeping track of all the pieces all the time.

Logo Letterhead Posters . PR



Right from the beginning it was important to us to establish our visual identity. It was also important to establish the relationship of the project as part of the Teacher Center, a well-known and respected educational resource center. The logo that was developed was a compelling and complex series of graphic images that visually described the theme of migration. High contrast photographic images were combined by collage technique, appropriate type was added, and the whole thing printed offset in rich brown and ivory. This logo was used on letterheads, press releases, memos--in short on all appropriate written communications. In that way people began to identify and recognize, not only our existence as a project but also the broad scope of our activities. Our posters were planned to be more than simply announcements of what, when, why. We tried to make engaging graphic pieces which would showcase the artists who illustrated them, document the project for future reference, and raise the public consciousness about folk arts and oral history (and good design). A good printer was an important part of the design and execution of the various graphics projects. He was sympathetic to us and proved very helpful about explaining technical matters that affected our designs. He found that our small jobs were very unusual and that the "creative stuff" we were doing provided a refreshing break from the long but routine runs that were his bread and butter. We experimented with unusual colors and papers; but we could not have done so without the cooperation of a good printer.

P.S. A good job printer turned out to be much more economical than local quick copy shops for the quality printing we needed.

migrations

November 30, 1977

Dear Mr. Burrell,

Many thanks for the past 2 have heard your voice and seen your banners in series and exhibitions from the Center for Southern Folklore. My old friend Bill Ferris was in New Haven a couple of weeks ago and he suggested that I write to you about getting one of your banners for a project that I am doing with school children here

I work with public school teachers and children in New Haven and this year we are doing a special folk art and oral history project called MIGRATIONS. An important part of this project will be exploring our Southern roots through the arts and crafts of the region. We want children to see and touch things like your banner, quilts, clay sculpture, needlework and walking sticks. Our plan is to put these kinds of things into a small museum that will travel from school to school in the area.

Yours truly,

Jim Burrey
Project Director
MIGRATIONS

migrations

migrations

folk art mini-museum

Opens Friday, March 21, 1980 7-9pm
425 College St New Haven Ct
The Teacher Center Ethnic Heritage Project

migrations
folkarts
film
festival
starts
feb 26

Oral History	Crafts	Music	Person/Place
Tue Feb 26	Tue Mar 11	Tue Mar 25	Tue Apr 8

Free Screenings at 3:30 & 7:30

The Teacher Center Ethnic Heritage Project
425 College St New Haven CT

JAMES 'SON' THOMAS
MISSISSIPPI DELTA
BLUESMAN

Mon 8pm
Apr 28

Free

The Teacher Center Ethnic Heritage Project
425 College Street New Haven Ct

Migrations

Building understanding among peoples

By [illegible]

Plans for exploring and celebrating our diverse ethnic heritage within the schools are being formulated by an exciting new project, "Migrations," located at the Teacher Center, 425 College St.

Through folk art and oral history, Migrations also aims to create a better understanding among the different people in the New Haven community.

"What we're trying to do in a way is to bridge the gap between the young people in the schools and the old people, who have the heritage right inside them," said Jan Murray, Migrations director. "We have to communicate with one another so the heritage is not lost."

Migrations was designed by the Teacher Center, a non-profit educational resource center, which has been involved in ethnic studies since it began operations in 1971 in downtown New Haven. A grant has been given to the project by the U.S. Dept. of Health, Education, and Welfare.

Among the groups and individuals who helped transform the Migrations project from an idea into a reality are the Library of Congress, the Center of Southern Folklore in Memphis, various departments of Yale University, the New Haven Colony Historical Society, and the New Haven Public Library.

The New Dimension Theater Co., its artistic director, Marilyn Duchin, and Griffin Manning, a self-taught sculptor, also assisted.

Ms. Murray first met Manning when she drove by his home on Winchester Ave. She was fascinated by the sculpture in the front yard of his home, which Manning put together as an assemblage. The circular wheel, built around a living tree, symbolizes—among other religious and spiritual feelings—the wholeness of creation. Unschooled in the art, Manning created the sculpture out of his own imagination.

"The custom of making sculptures in front of homes has been a tradition in many Southern places," Ms. Murray said.

Varied art forms recall places where they've lived

As people move from one place to another, they try to re-create art forms reminiscent of the places where they have lived. Mrs. Murray said the streams of migration are the origins of the South, the Caribbean, Europe, and Africa.

Many forms of folk art—most of them reproduced recently by people from the Deep and Mid-South, Appalachia, the Caribbean, and the Northeast—are to be found in the mini-museum at College and Elm Sts. The museum will be open to the public throughout May.

"We use a broad definition of folk-arts—objects made as expressions of creativity by artisans without formal training," said Ms. Murray. "Many of the artists are elderly people and speak silently to us through their art."

Oak baskets, hand-made looms, musical instruments, and handmade quilts, among many other treasures at the museum, stir the imagination.

The telar studillo (lace-making loom) of Dona Delia of Puerto Rico creates an image of the lacemaker patiently spending hours at her creative work.

The dulcimer, an instrument made by Leonard Glenn of Sugar Grove, N.C., carries us back generations as we listen to its plaintive tones, plucked by the traditional quill.

The handmade oak baskets of Leon "Peck" Clark of Mississippi and Elizabeth Mills of Kentucky remind us of the utilitarian uses of their art. The Mills baskets, each holding two dozen eggs, were her means of supporting her large family, while Clark's baskets were used in harvesting produce.

A baby quilt from the Appalachian represents the Indian hatchet pattern. Octogenarian Pecolia Warner of Yazoo City, Miss., has made a large quilt in a circular pattern of red, orange, and white on a green background. The pattern of her quilt, "Friendship Ring," is often used by Afro-American quilters.

"I've been wanting to make quilts ever since I saw my mother doing it. I wanted that to grow up in me—how to make quilts . . . Of course, I've been doing it since I was a child, so it doesn't go hard with me now," said Ms. Warner.

Folk art displays set for the city's schools

Much of the folk art, including the quilts, will be taken to the schools to promote discussion of the customs and places which influenced their making.

The students will also interview their parents and grandparents as part of Migrations' oral-history project. In one high-school class, all of the students were born in New Haven. Most of their parents, however, were born in the South. The young people may find great satisfaction in exploring their roots.

James Thomas, an elderly blues singer from Leland, Miss., will entertain in the schools as well as at the Teacher Center.

His clay sculptures are to be found in Migrations' mini-museum. Since the blues gave roots to much of today's popular music, the students are looking forward to his performance.

The museum also has many books depicting ethnic history. They, too, will be brought into the schools. Among them are "Old Timers: The Italians," by Mauro Marinelli, and "We All Have Stories to Tell," to which four older staff members have contributed—Normetta Alderman, Anthony Grey, Ruby Simon, and I.

"The family is the fountain from which we first drink" is one inscription in "Old Timers," which pays tribute to the older generation "who remain a fragile link with our past."

Photographs visualize diverse peoples' emotions

Photographs of places and people in the museum date from the turn of the century to modern times. One picture shows Mr. Basel around 1910 at Basel's confectionary store, now Basel's Greek restaurant on State St. in New Haven.

Some of the photos visualize the emotion of diverse peoples. One picture shows an elderly black farmer from Como, Miss., dressed in a white shirt and overalls, his dark eyes reflecting his inner peace. The caption, "God's Been Good to Me" reflects his attitude toward life and the work he is still doing.

Stories of artists, musicians, craftspeople, homemakers, and other older people talking about their lives were shown at Migrations' film festival Feb. 26 at the Teacher Center. The story of a mule trader from Vicksburg, Miss., and a Ukrainian homemaker baking her bread evoked special response.

The New Dimension Theater Co. was invited to view the films and participate in the discussion that followed.

"The film of the Ukrainian woman reminded us of our old days when our mother used to do everything at home," said Lee Kowalski of New Dimension. "My mother taught taught me the Italian dishes. I still keep up with home-cooking recipes."

"The lost art of story-telling revived is a good experience for all of us," said Marilyn Duchin.

Teachers will join with New Dimension, Migrations

New Dimension members will get together with Migrations at the Teacher Center in June along with school teachers and the public.

Migrations will report on its project as a resource book, and New Dimension will present a living-history play.

The troupe is planning to give an earlier performance at the Educational Center for the Arts, a creative and visual arts program for special high-school students on Apr. 30, and the program at Lee High School the week of May 5. Cast members hope to take the play to the middle and high schools in the fall.

Ms. Duchin has written the script, dramatizing about 10 events in Leona Tamarkin's life story. This will include a narration, scenes, and slides taken from pictures of Leona's family. Ms. Tamarkin, a new member of New Dimension, will be the narrator and will also play herself.

Leona's struggle as a young Polish Jewish girl during World War I, after her father's emigration to America, the constant evacuation of the family, and the hardships of the children, alone after their mother's death, make a poignant story.

"What really moves me as I read the story of the three children is their spirit and their strength during that period," said Ms. Duchin.

Leona's story goes beyond the factual reading of an era in a history book.

Both Migrations, through its folk art and oral history, and New Dimension, with its living-history, and New Dimension, with its living-history plays, have ambitious plans to create understanding within the whole community.

As Jan Murray says, "To understand the world, without, we must look at how the land shapes its inhabitants and is in turn shaped by them."

CENTER for SOUTHERN FOLKLORE

Magazine

Migrations, the Teacher Center Ethnic Heritage Project of New Haven, has been funded by the Department of Health, Education and Welfare for development of a traveling Mini-Museum of folk art objects and media materials. Ethnic groups of New Haven and their migrations to the area will be the theme of the museum which aims to narrow the cultural experience gap between teachers and students. Migrations is devoted to providing teachers with first-hand folk art and oral history experience for use in the classroom.

The Teacher Center Ethnic Heritage Project 425 College Street New Haven CT 06511

James Son Thomas

Mississippi Delta Bluesman

Mon. 8pm
April 28
at the
Teacher Center Ethnic Heritage Project
425 College St.
New Haven Ct.

2 NEW HAVEN ADVOCATE APRIL 23, 1980

Gut Bucket Blues

If you want to hear the Blues like they was born to be played, direct from the heart of the Mississippi Delta, then you're in luck, 'cause James "Son Ford" Thomas is coming to town

"Son," as he's affectionately called, plays Delta "gut bucket Blues" in the tradition of Robert Johnson and Elmore James Though the contemporary Blues artist B.B King is familiar to audiences throughout the world, few people realize that his music comes from people like "Son Ford" Thomas

Born and reared in Leland, Miss., Son expresses the richness of Black Mississippi Delta culture through his life and his art Although he has started travelling north to sing and talk the Blues in schools and universities, he still plays his "bottleneck" style guitar in local jook joints and house parties near his home in Leland A skilled and inspired musician, "Son" takes his audience on an exciting journey into the soulful experience of Blues at its roots, pausing to share his bittersweet humor and philosophical leanings between songs.

The concert is being presented as part of The Teacher Center's Migrations project, funded by an HEW Ethnic Heritage Grant. The aim of Migrations is to help students learn about their cultural heritage through folk art and oral history programs. According to Jan Murray at The Teacher Center, the major migration patterns are now from the South In one public school class surveyed, all of the children were born in New Haven, but most of their parents were born in the South, Ms. Murray said.

Don't miss a chance to hear the story of life in the South as told through "Son Ford" Thomas' Blues. The concert is Monday, April 28, at 8 p.m., in The Teacher Center, 425 College St., and it's absolutely free! The Center is located in the basement of the First Methodist Church Seating is limited, so come early

DOWNTOWN headliners

Teacher Center Sponsors Heritage Project

With the help of a $40,775 grant received from the Department of Health, Education and Welfare in October, the Teacher Center at 425 College Street is conducting a multi-ethnic and inter-disciplinary project called "Migrations". The project is designed to provide teachers with primary experiences using folk arts and oral history, in order to enrich the curriculum within the existing classroom structure. "Migrations" is based on a Teacher Center approach to learning through experience and helping to foster positive self-image.

Initially, the project will involve a core group of 12 City teachers from elementary through secondary levels, in public, parochial and independent schools. Three streams of migration will be explored: from the South, from the Caribbean, and from Europe. The study of the migration experience will stress the heritages of the major ethnic populations of New Haven.

Exciting facets of the program will be open to the general public in the spring, including a Folk Arts Film Festival, performances, a Faces/Places photographic exhibit, and a discussion series, as well as a Mini-Museum.

The Teacher-Center is working to narrow the cultural experience gap that exists between teachers and the children they teach. As a result of the "Migrations" project, students will experience contact with real objects, which will stimulate creativity, self-awareness, and communication. Project Director Jan Murray said, "We hope to celebrate through folk arts and oral history the attitudes and the experiences that unite us and those that make us unique."

FEBRUARY/MARCH 1980

The Migrations Folk Arts Mini-Museum

Text panels from The Migrations Mini-Museum

Folk art is a celebration of creativity and skill. Each one of us can look into our cultural background and find folk art forms that are particularly meaningful. We use a broad definition for folk arts: objects made as expressions of creativity by artisans without formal training. Some objects may be utilitarian but not necessarily--they may be just to enjoy. Many of the crafts people in this project were self-taught like Othar Turner (fife maker). Many received "fireside training" from parents or relatives like Pecolia Warner (quilts). There are some artisans whose crafts calling has been handed down through the family for generations like Leonard Glenn (dulcimer maker). Some of our arts are very different and some are amazingly similar...it seems that people, using the materials at hand, have always created beautiful things to use and enjoy... things to make life easier and better. Each group tells stories, sings songs, makes instruments and plays them, knits and sews, cooks and builds, carves and sculpts, makes playthings for children--in short, follows many folk art traditions.

When we learn about how our peoples made baskets or quilts, or told tales, we learn to understand each other better. The crafts you see in the mini-museum are a celebration of the human mind and imagination for us all to share--made by hand by people who know the crucial importance of passing knowledge down. Touch Mrs. Warner's quilt and know that she loves sewing and the color red and telling stories of her childhood. Roll Mr. Krahl's wooden truck and know that he loves children. Try blowing Mr. Turner's Cane fife and know that he loves to make instruments and play music. Weave the bobbins on Dona Delia's telar mundillo (lace making loom) and think of the endless hours and patience it must take to bring one yard of lace to life. Pick up one of Mr. Clark's oak baskets and imagine the great big baskets he makes for harvesting produce. Swing Mrs. Mills' honeysuckle basket and imagine raiding a hen house for a dozen eggs. Pick up Senor Avila's santo and feel the fervor that went into its carving. Pluck Mr. Leonard Glenn's cherry wood dulcimer and touch a family tradition.

Celebrate with us. The migrations aren't over yet. They are still vigorous. In one high school class, for example, all of the students were born in New Haven, but none of their parents were. Most of the parents were born in the South. So those small town and rural roots aren't so very far away. Most of the crafts in the Migrations Mini-Museum were produced recently by craftspeople in the Deep and Mid-South, Appalachia, the Caribbean and the Northeast. They are contemporary expressions of traditional folk arts. We have been proviledged to meet and correspond with many of the artisans and can share their thoughts and words with you. Most folk artists are unknown to us--but well known in their own regions--and speak silently to us through their art. The people these things come from are the people that we come from, and the arts that they perpetuate and hand down to us are our heritage, our legacy of creativity.

The Faces/Places Photography Exhibition

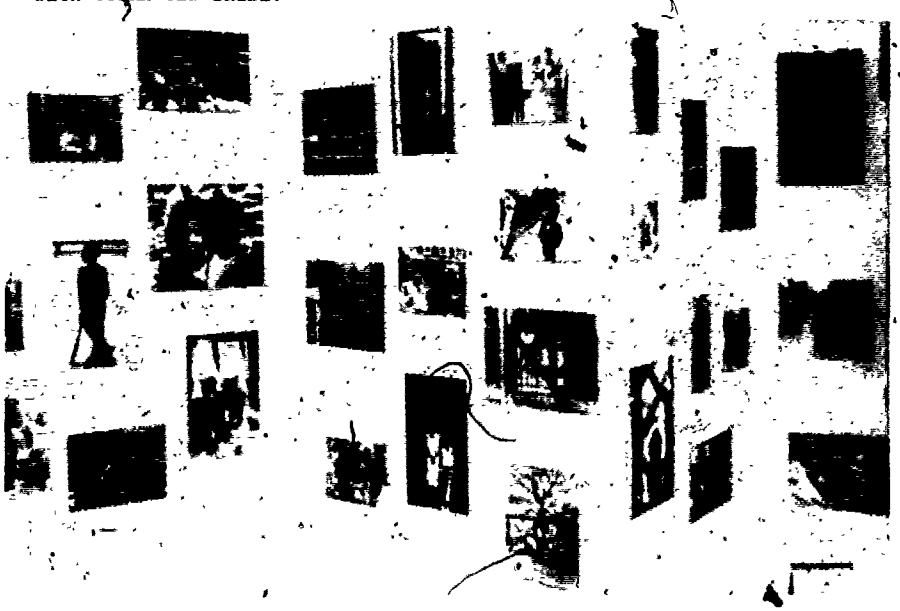
"Every picture tells a story don't it?" This line from a pop song holds true for the photographs that we want to share with you in MIGRATIONS: FACES/PLACES.

The time of major migrations may seem to have been a thing of the past but actually migrations, especially from the South and the Caribbean to this area are still vigorous.

Our photographs convey conceptions of the HUMAN FACE--that most attractive of configurations. We hope that you will come to feel something of the wonderful variety and beauty of the human face. We hope that the photographers will succeed in mediating between us, themselves and those pictured. Then we will feel the emotion--the fatigue or melancholy, the exhuberance and humor, the tenderness and love--that their images have captured.

Other photographic images convey a sense of place. People's places form a kind of inanimate portrait. When people leave one place to live in another, they often want to recreate something of the old--something comfortable and familiar. Sometimes it's hard for us to understand another's longing for PLACE; but in a way we all have mental maps home. Various meaningful objects and rituals serve as guideposts. In our mind's eyes we can still see places from the past as if it were today. So perhaps we can understand how others feel when they long for the old country or the hometown. Sense of place is a funny thing. Sometimes you will know for sure where you are and other times you will think you know but will be fooled. By seeing the HERE that people came to and the THERE that they left perhaps we will understand a little better the excitement of starting fresh and also the loneliness and longing for those root places that encourage us to hold on to our customs and cultures and transplant them in the new place.

These photos present a rich collage: photos of vintage New Haven, Library of Congress documentaries, portraits and candids, cherished family album pictures, reporters' snaps, and fine art prints. These images are shared with us through the graciousness and generosity of many fine artists. Many kinds of photographers speak to us through their work here. Some are working professionals, others serious students, and others are lovers of the art. They have captured many moments for us to share. Some of the photos seem to catch a split-second in time, an event that is almost too fast for the eye to register. Others have the studied rhythm and rich texture of a painting. The photographs are often true acts of art, inspired visions meshing with technical skill.



Instruments

Every culture has its own musical traditions which are an expression of the character of a people. Through music people seem to communicate most easily across cultures and languages. The unaccompanied voice and clapping hands were the essence of instruments. Finely crafted instruments can help people to create beautiful music. But as far back as the one-string bow was put to a hunters lips to augment a song people have also made music by recycling other tools. Cow bells, wash boards, brooms, wire, wash tubs, jugs and soda bottles, bones, combs, spoons and sticks can all be played--they are all music makers.

With traditions of fine instrument making, we find some folk artists becoming specialists. Mr. Leonard Glenn of Sugar Grove, North Carolina is a dulcimer maker but also makes other stringed instruments. Today many dulcimers are mass produced, but people still seek out Mr. Glenn and others like him because they want an instrument that truly comes out of the experience of generations. They still want instruments made one at a time with care.

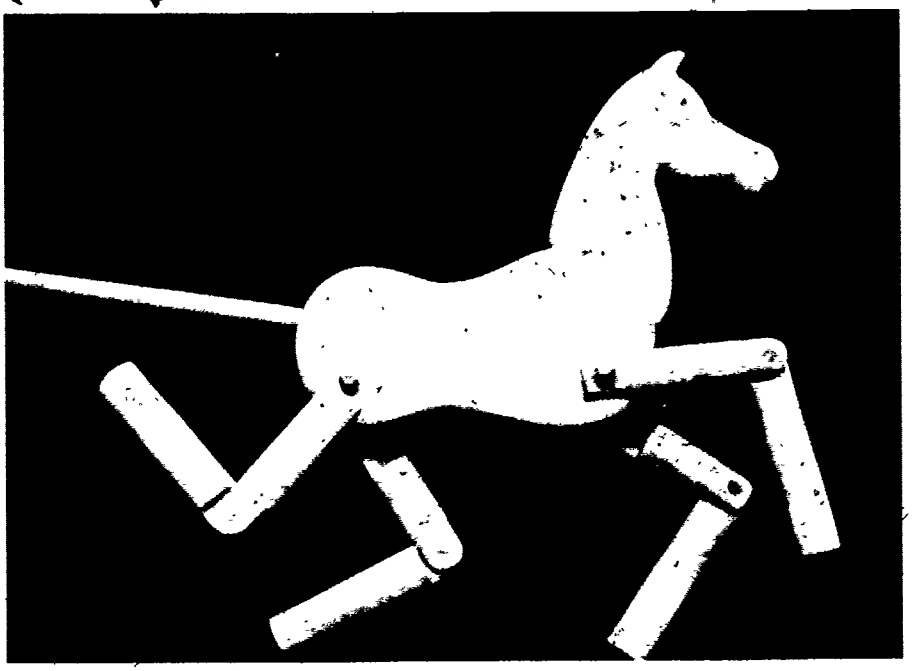
The dulcimer is the traditional instrument of the Appalachian Highlands. Though its origins are disputed--some insist that it was brought back from the Mid-East by the crusaders, others from Scandinavia and others say that it is purely American in origin. The dulcimer is "a quiet instrument. They was made to be played in a one-room log cabin...." Renewed interest in American folklore revived the easily played dulcimer. Today many dulcimers are still made and still played.

The first people to inhabit the islands of the Caribbean were the Arawak-speaking Taino Aborginees. Although Tainos no longer exist as a people, their presence is still felt in various cultural manifestations of Caribbean lands. Among the instruments used by these people were the Maracas (maracana), claves (qua), guiro, shell bracelets, hollowed out drum and the reed flutes. The maracas, guiro and claves are still used in the folk and popular music of most of the islands. The Taino drum, however, has long been replaced by African drums.

The guiro is a Taino instrument more common to the folk and popular music of Puerto Rico than of most other islands. It is considered the backbone of Puerto Rican mountain and coastal folk music. It transcends racial definitions. The guiro is just as much a part of the Seis (a dance form derived from the European musical heritage) as it is of the Bomba (a dance form derived from the African musical heritage).

Woodwind instruments made of cane are found in many cultures. The cane is cut and hollowed, then holes put in for notes. Often the process of noting is one of experience learned from trial and error. Mr. Othar Turner says "Don't nothing make a failing but a try. If you think you can do it, and you believe you can do it, try it. Well, I started making and blowing a cane when I was 13 years old. I just kept a tuning and tuning and blowing and tuning. The more you do a thing, the more perfect it comes to you."

Toys



Dolls, wooden toys and models to amuse the children and the young at heart have always been a prime inspiration to the folk artist. Even today when we hear that a new baby is on the way we want to make something special-- a quilt, a sweater, a doll or cloth ball. The gift symbolizes friendship and love and the need that people have to pass down what is good to the next generation.

Models and playthings teach about the values and roles of the group. Models and miniatures, especially, put the human being in control of an environment. That feeling of "being in the driver's seat", of creating and controlling tiny worlds has always made people feel stronger and more confident in an uncertain world.

Folk artists can also indulge their sense of fun with toys. With the revival of interest in folk arts and lore, dolls and toys by folk artists are available even in our urban centers. The imagination of the artist can turn scrap into art. Dolls and toys are ingeniously born from nuts, corn cobs, husks, fabric, cotton and wood. These toys find their way to the hands of waiting children and sophisticated collectors.

"Its been a great pleasure to me to have been able to work in my home, making things with my own hands and supporting myself. I've always liked doing hand work, particularly working with native materials--making something out of nothing." Mrs. Lila Johnston, St. Paul, Virginia.

Basketmaking

The basket maker's art involves transforming various fibers—grass, reed, wood, vines—into woven containers. Fine baskets are prized the world over as many cultures have basket-weaving traditions. Until comparatively recent times, baskets were used for all manner of storing, gathering and carrying and many specialized baskets were made, from tightly woven ones for carrying seeds, to loosely woven ones for carrying live poultry to market. In earlier days people used baskets to carry "their taters and apples and eggs and their fish when they went fishin' cause in those days they had nothin' else to put anything in", says Mr. William Cody Cook of Luray, Virginia. But the basket-makers art is now followed by only a few craftspeople. As Peck Clark says, "I'm about the onliest one now who's making them around here."

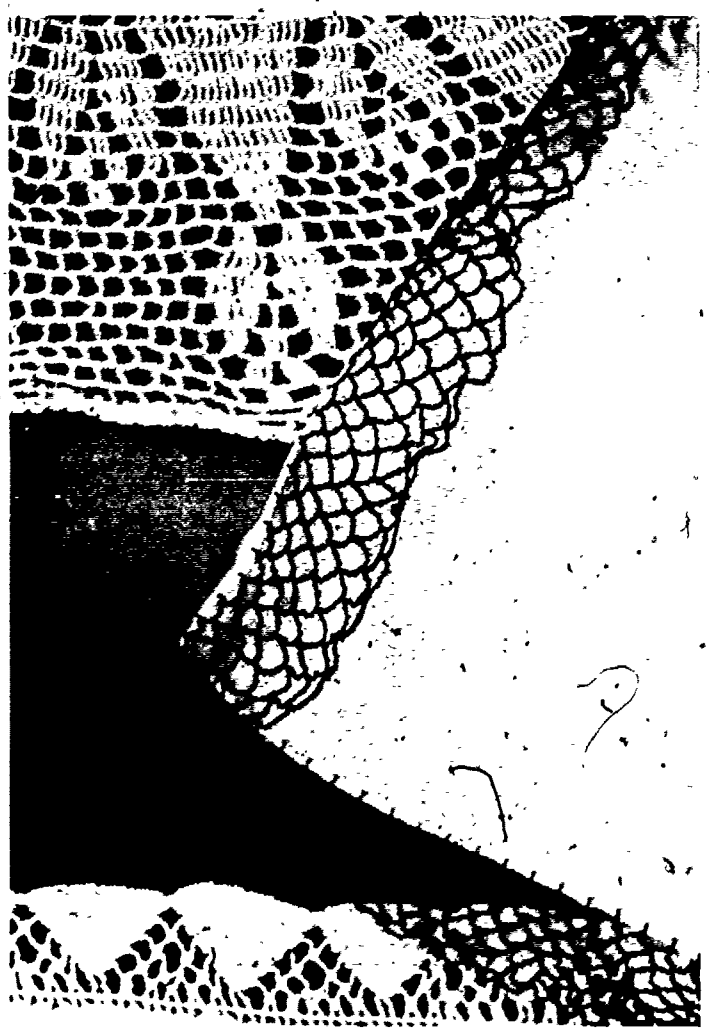
ROUND WHITE OAK BASKET
Tennessee

This Tennessee white oak basket is made by an unknown weaver. The dark band is made by soaking the white oak in mineral waters.

EGG BASKET
Kentucky Elizabeth Mills

The Kentucky egg basket was originally woven in a size that just held one dozen eggs. Now they are woven in all sizes. The broad base allows them to "sit well". This basket is honeysuckle which is strong, smooth and durable. Mrs. Mills makes most of her baskets during the fall and winter months and sells them in a nearby craft shop.

Needlework



Needlework is the area which is an exuberant tribute to the work of women. They know the value of every scrap of cloth and thread. They created magnanimously on the theme of "making extensions"—piecing together small to make large, finishing to make the plain fancy, attaching their own special signatures and feelings.

Many a hope chest has been filled. Many an object has been adorned and given new life out of necessity, out of caring. What may at first seem so fragile in form is a declaration of strength and endurance. Skill in crocheting and tatting, embroidery, smocking and quilting is everywhere. Here we see an age of needlework cross the waters of the Atlantic and Caribbean to the South and North to be touched by us.

Embroidery is the process of applying all kinds of threads as stitches to all kinds of cloth: to outline, to fill in, to art out, to paint in stitches, to make texture more evident.

Tatting is the art of knotting. It was popular in Europe in the seventeenth and eighteenth centuries. The lace is made by working a basic stitch with a fine crochet hook and sometimes a simple shuttle to hold the thread.

Crochet is originally a method of making very fine lace. The pattern is formed by pulling a loop through a loop to make the infinite chain stitch. Crochet uses the least materials--a hook and thread.

Smocking uses familiar embroidery stitches to gather or pucker cloth. In English smocking the material is gathered in pleats first and the pattern added. In regular smocking the gathers are made as the pattern is being completed.

Bobbin lace-making, the art of twisting and weaving threads together, first arrived in Puerto Rico in the early days of colonization. The craft originated in Europe and was brought to the Island by Spanish aristocracy. Bobbin lace-making was considered an appropriate art form to be learned by young ladies from good families. However, "house slaves" were also taught the craft so they might assist the young women in making the lace to trim clothing--camisoles, petticoats, blouses and bed dressings--pillow cases, canopies and bedspreads. The cities of Moca and Aquadilla were important mundillo lace-making centers that supplied the mother-country with much of the better quality lace.

Bobbin lace is very expensive because the detailed work causes such a strain on the eyes that women would often become blind from years of lace-making. This was especially true in the latter part of the nineteenth and earlier part of the twentieth century as the Puerto Rican economy changed hands.

Quiltmaking

A quilt is a bedcovering having three layers, a decorative top sheet a middle layer of fluffy filling and a backing. The stitches that hold the layers together is quilting.

American quiltmaking is a living tradition with a fascinating past. Piecing quilts has a necessity in American households from the earliest colonial times until the end of the nineteenth century when manufactured bed linens became plentiful, "American patchwork quilting is a craft with a soul, engaging not only our eyes and hands but also our imagination and our sense of history."

Quilting could be both an individual creative pursuit and a communal experience. For women seated around a quilt frame the activity was as much social as it was creative and utilitarian.

The quilter's art requires the combination of a number of skills: precise cutting, color sense, sense of pattern and design, even stitching. As with other artists, you can sense a particular person's style as you see succeeding pieces of work. The quilter, like the painter, develops an individual style, sometimes almost intangible and sometimes very obvious. These styles operate individually letting us know whether we are looking at Mrs. Pecolia Warner's work or Mrs. Amanda Gordon's. Culturally, by observing a quilt we can make informed guesses about the cultural tradition of the quilter--whether Amish or Afro-American.

Our quilt was made by Mrs. Pecolia Warner of Yazoo City, Mississippi. Mrs. Warner's favorite color is red and she uses it often in her quilts. She learned the art from her mother. Mrs. Warner is a prolific quilter. She makes traditional patterns like the Friendship Ring Quilt that we have here. In this Friendship Ring Quilt she makes off-beat rhythmic accents in the traditional patterns by modulating colors--a technique often used by Afro-American quilters. She also loves the collision of high affect colors. Mrs. Warner also creates her own imaginative quilt patterns from incidents, memories and images that strike her imagination.

"I been wanting to make quilts ever since I saw my mother doing it. I wanted that to grow up in me--how to make quilts. That's my talent; making quilts is my calling. It's a gift from God to be able to do this. It's hard work; piecing, sewing them pieces together, and quilting them. But I love to do it. Of course I been doing it since I was a child, so it don't go hard with me now."

Wood &Clay

Wood and clay are some of the most abundant and useful of natural materials. They both come in many varieties and can be worked many different ways.

Wood--the hard fiberous substance found beneath the bark of trees, can be cut and dressed for many things from building houses to fuelling furnaces.

Clay--fine grained earth containing aluminum silicate which can be moulded and shaped to produce bricks, pottery and sculpture.

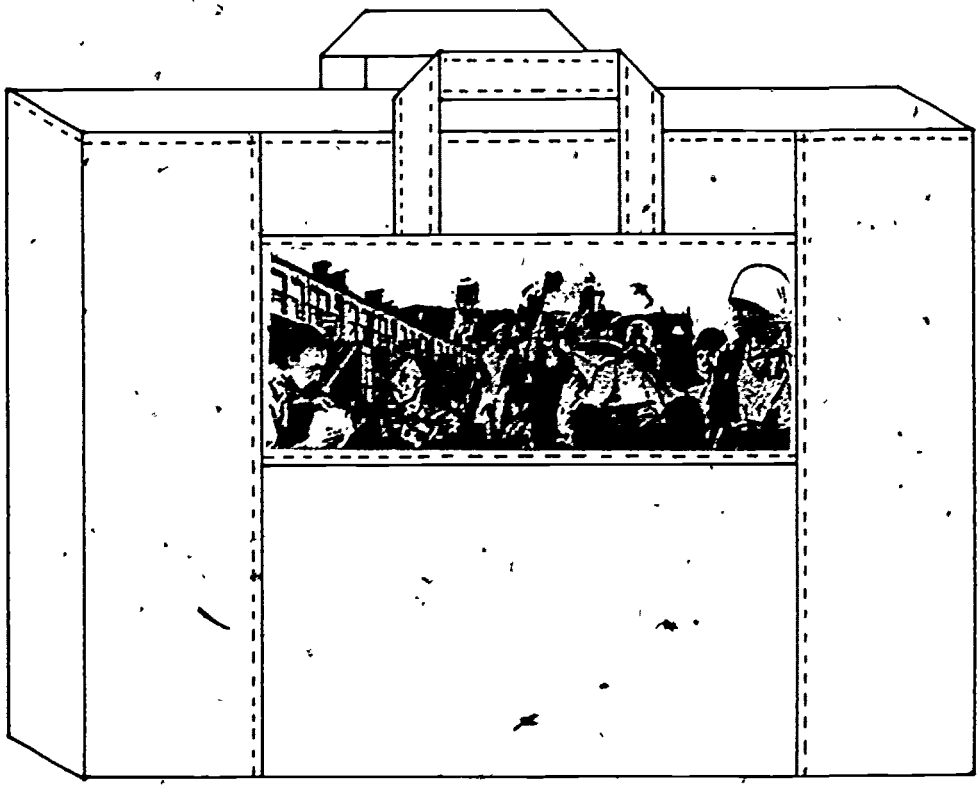
Wood and clay are well suited to creating three dimensional forms. These forms can be purely visual expressions, like James Thomas' clay sculptures or they may be utilitarian objects like the hickory walking stick. All of the objects are useful--whether for purely intriguing the imagination as ritual objects or tools. The folk artist uses materials that are at hand--like Delt gumbo clay, native woods, recycled tires and bottles. The folk artist teaches us lessons about avoiding waste and living in harmony with the environment.

The religious fervor of the Puerto Rican people is very deeply rooted. During the seventeenth century, Spain almost forgot to communicate with Puerto Rico. The peasant folk wanted statues of their favorite or patron saints for their home altars. Since none were being sent by Spain to Puerto Rico, unschooled men who felt a spiritual need for the saints, began to carve the beautiful, crude statues that we in Puerto Rico call "Santos de Palo". Santos are also popular in Mexico, Columbia, Peru, Paraquay, Brazil and even in the Philipines. However, the Puerto Rican "Santos de Palo" are among the oldest and most "pure" and are collected by serious museums all over the world. This is a craft most common to the mountain peoples of Puerto Rico. Among the most popular imagery in Puerto Rico are the three wise men, the Virgin of the Immaculate Conception, St.Anthony of Padua, St. Francis and Christ Crucified. Here we see the Immaculate Conception made by Antonio Aviles in Orocouis, Puerto Rico in 1974.

Today there are few santos-makers. Antonio Aviles, however, comes from a long tradition of santos-makers that go back to the eighteenth century.

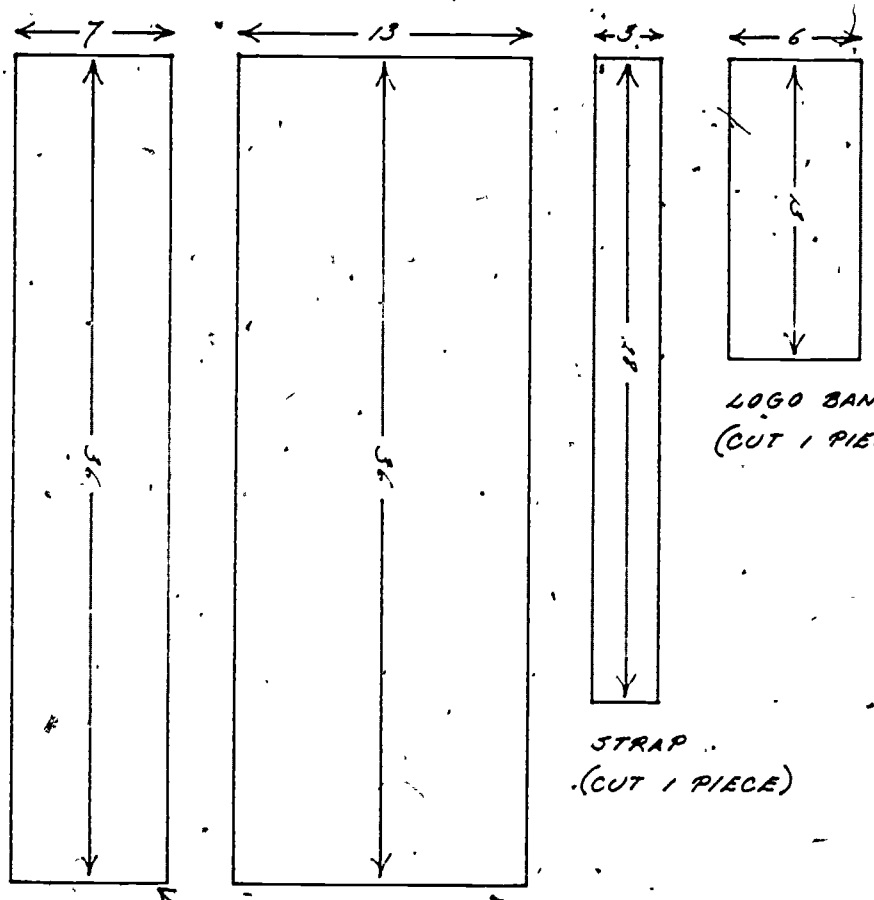
The Display Portfolio

Sheila Etzkom



The essence of the mini-museum was that it was to be a portable display. We needed a modular system that could be organized in many combinations to fit many kinds of spaces. After researching display carrying cases we realized that designing our own system to fit our specialized requirements would be the most creative--and economical--solution. What we worked out was a system of canvas portfolios and covered boxes to hold our exhibit panels and folk art objects. They turned out to be both utilitarian and handsome. Following are directions and diagrams for our display portfolio:

PATTERN PIECES



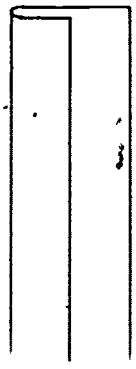
½" SEAM ALLOWANCES

BACKSTITCH AT BEGINNING AND END OF ALL SEAMS

---------- STITCHING

STITCH STRAP

1. WRONG SIDE FACING UP, FOLD LEFT SIDE TOWARD CENTER 1" FROM EDGE.

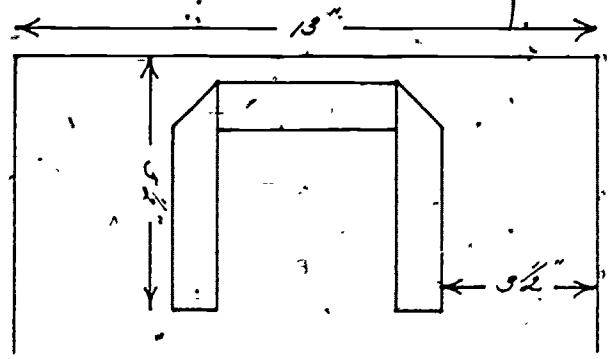


2. FOLD RIGHT SIDE OVER LEFT 1" FROM FOLDED EDGE. TURN UNDER ½" ON RIGHT SIDE RAW EDGE. STITCH CLOSE TO FOLDED EDGE DOWN THE CENTER OF THE STRAP
OPTIONAL: TOPSTITCH ¼" FROM LONG SIDES

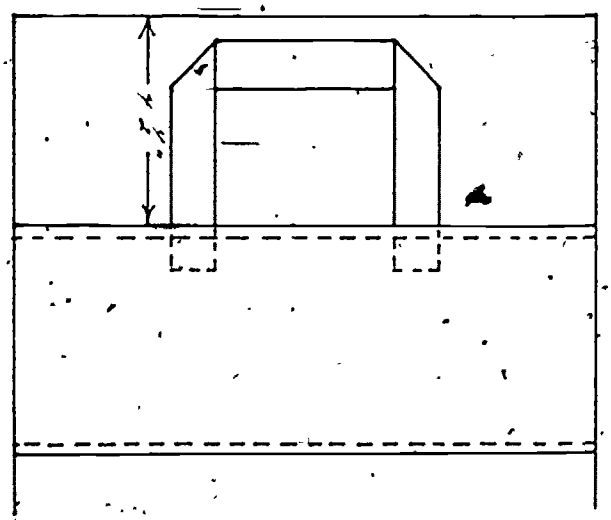
3. CUT STRAP IN HALF MAKING TWO 14" HANDLES.

LOGO BAND AND HANDLES

1. POSITION HANDLES ON OUTSIDE OF CENTER PANEL.

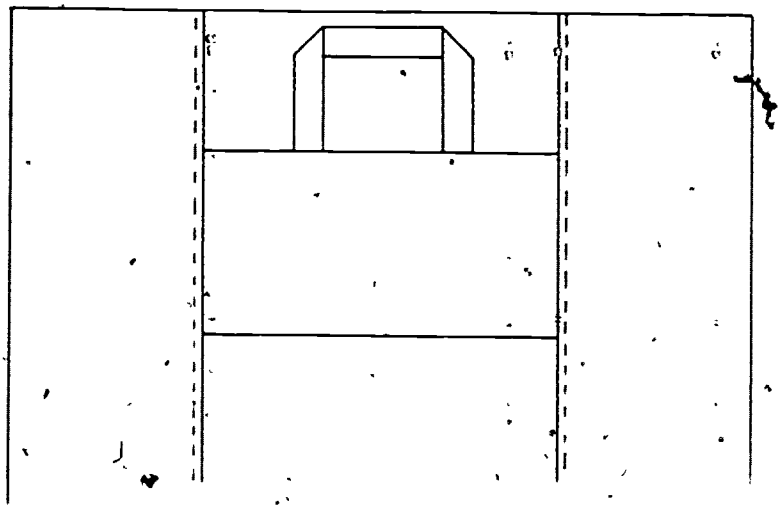


2. TURN UNDER ½" ON LONG EDGES OF LOGO BAND.
3. PLACE LOGO BAND OVER RAW EDGES OF HANDLE.
TOPSTITCH ¼" AWAY FROM LONG EDGES.

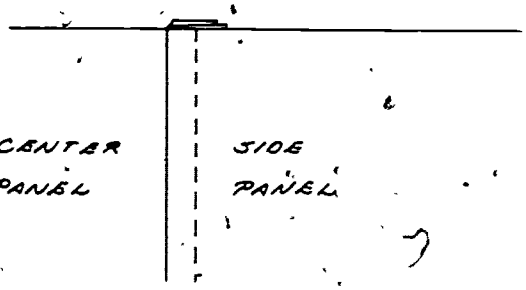


SIDE PANELS

1. WITH RIGHT SIDES TOGETHER STITCH SIDE PANELS TO CENTER PANEL ALONG LONG EDGES.

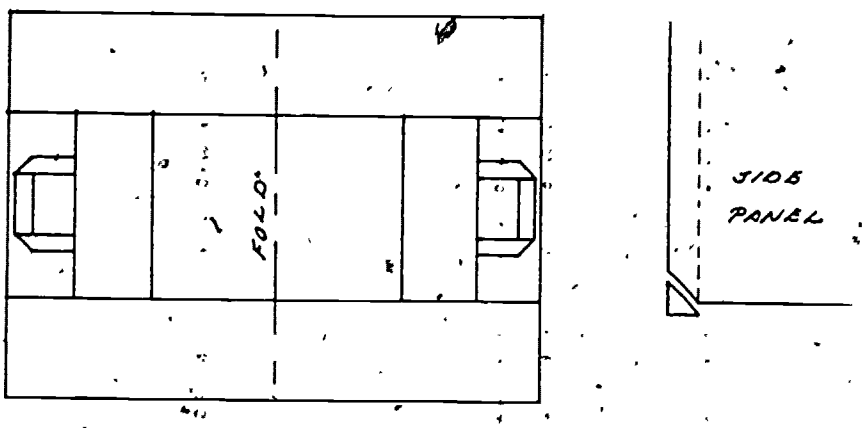


2. TURN SEAM ALLOWANCE TOWARD SIDE PANELS. ON OUTSIDE TOPSTITCH SIDE PANELS AND SEAM ALLOWANCES 1/4" FROM SEAM.

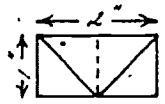


SIDE SEAMS AND CORNERS

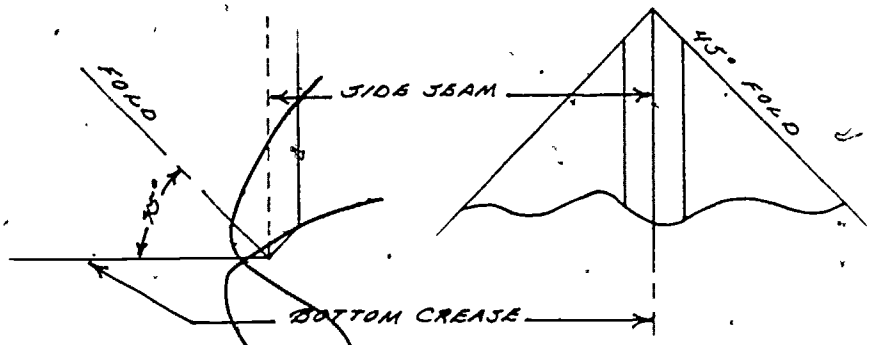
1. WITH RIGHT SIDES TOGETHER FOLD BAG IN HALF CROSSWISE. STITCH SIDE SEAMS. CLIP CORNER SEAM ALLOWANCES DIAGONALLY.



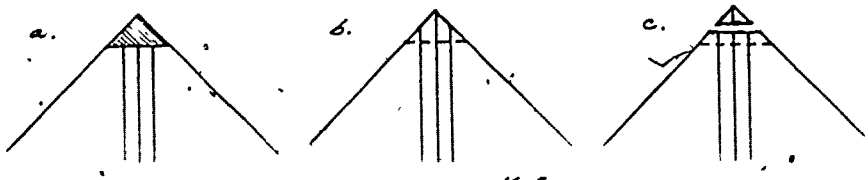
2. MAKE A RIGHT TRIANGLE TEMPLATE WHOSE HYPOTENUSE IS EQUAL TO THE WIDTH OF THE BAG.



3. WITH RIGHT SIDES TOGETHER AND SEAM ALLOWANCES OPENED FLAT, FOLD CORNER AS SHOWN, MATCHING SIDE SEAM AND BOTTOM CREASE.



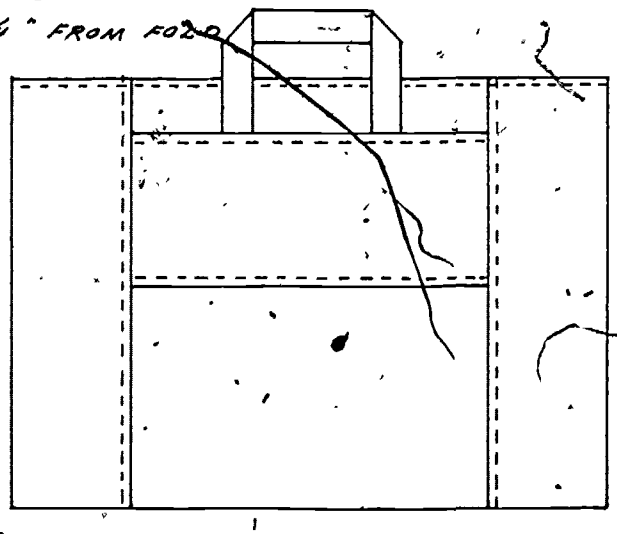
4. a. PLACE TEMPLATE IN CORNER.
b. WITH PENCIL MARK DIAGONALLY ACROSS CORNER. STITCH ALONG THIS LINE.

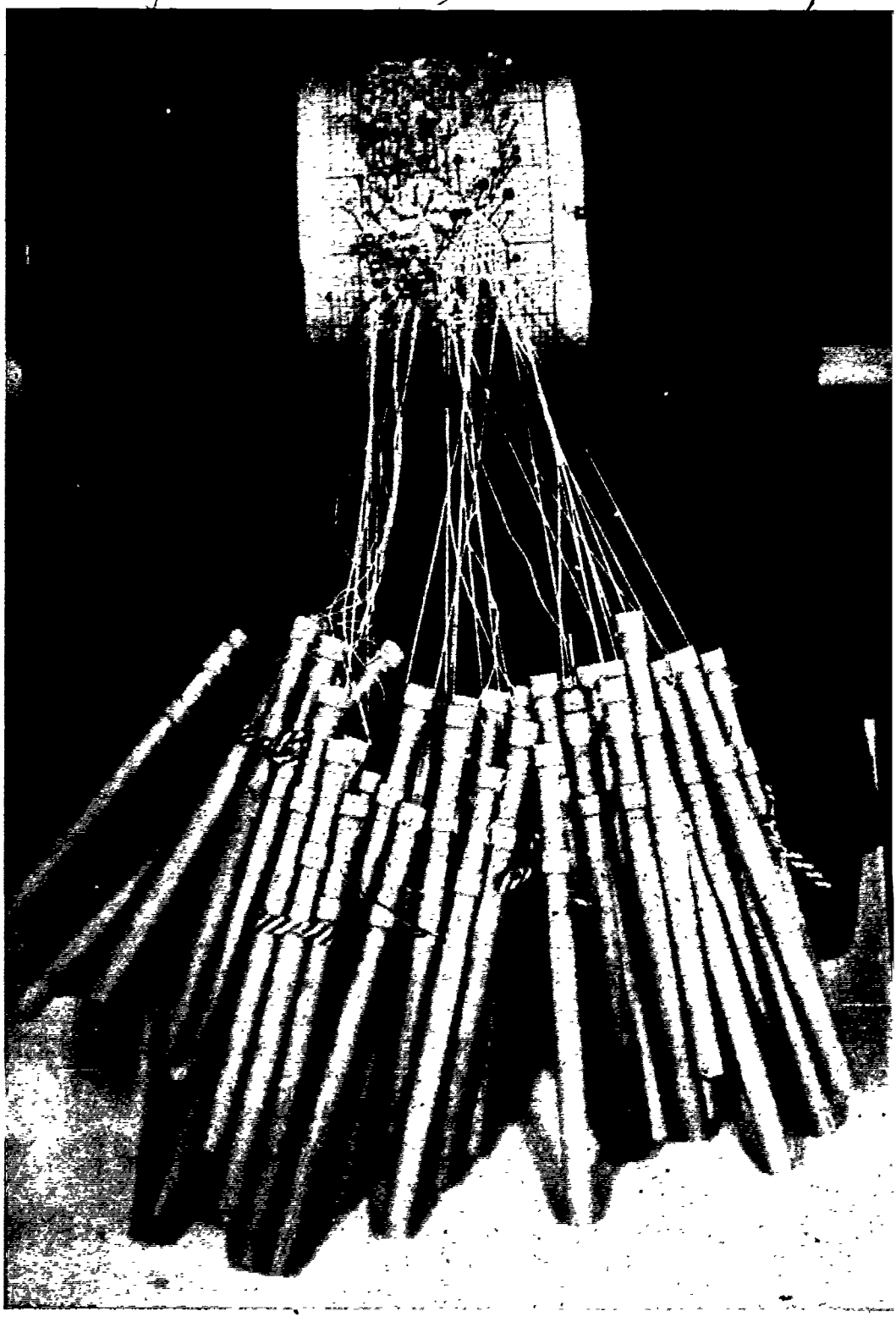


c. TRIM SEAM ALLOWANCE TO 1/2"

TOP EDGE

1. TURN UNDER 1/2" ALONG UPPER RAW EDGE OF BAG. TOPSTITCH 1/4" FROM EDGE.
2. TURN UPPER EDGE OF BAG TO THE INSIDE 2 1/4" FROM THE EDGE.
3. TOPSTITCH 1/4" FROM FOLD.





Telar Mundillo, Lacemaking Loom, Puerto Rican

On-Going Feedback
People Oriented Evaluation

Sharyn Esdaile

It was not left to chance that Migrations would be a people oriented project: people providing services and expertise to each other; people looking at the lives of people; people conjuring up memories and feelings forgotten; people being interested in origins and extensions. In this kind of situation, communication in the form of feedback is not just a necessity but is both the spine and spirit of the work, the tradition of folklife. Specifically, feedback is the process of recycling, solidifying, and strengthening ideas after they have been tried or experienced.

Facilitating this process meant, in the words of an old spiritual, that there was a whole lot of talking going on, going on; a whole lot of shouting coming up from that (our) place....

"There were many things to be figured out and it seemed as if they all had to be done at once, at the same time. We must find good crafts; the films need to be ordered; the format of the mini-museum is a crucial consideration if it is to fit properly into our existing space; the core teacher Workshops are scheduled; the advisory council should receive the first invitations to the Opening of the Exhibition; we need to confirm the dates and sponsors for Son Thomas' visit. And of course, the budget--we must remember the budget."

Project advisory staff met regularly with the participating classroom teachers to focus activities and to assess student reaction. In addition the advisors and project director met weekly to augment the work being done in the classroom. There is no doubt that this process of sharing perceptions and making improvement is a major factor in the success of people projects.

"I guess I was trying to solve the problem of what do with my classes all by myself. After I talked to Barbara I got so many ideas that I now have begun to plan for next year. What I really needed was someone to help me sort out my own thinking."

It worked. There was purpose to our activity which developed out of a personal understanding of the part played by each person involved.

"I've broadened my own awareness of the importance of pride in one's own roots and I've developed ways to share that with the children in my class using many learning modalities: art, music, writing, research, mapping, storytelling."

"It all clicked for me with the showing of the first films; they made me feel close again to my southern background."

We didn't stop with the talking part. We did the shouting and the doing. Furthermore, we maintained good records of project activities. We made lists, kept notes and journals of things as they happened and things we wished could happen:

"Jan and I want to go South. For years since the first time we met we have talked about the Sea Islands. Now that she's been to Memphis she shares a lot of my images of Opelika. We plan a three month itinerary. Charleston, Savannah, Hallie Walker Creek, Sweet

Hope, Tuskegee, which are all around Opelika, Memphis, Leland, Pascagoula. We'll eat muscadines and scub'n'dines (scuppernongs), pound cake, figs picked at dawn, Mrs. Calloway's pound cake and Mrs. Miller's rolls. Augusta's fresh caught and fried fish. And sit on the porch and rock in Nannie's chairs."

We kept dreams and we kept files. About half way through the year we began to see that our material had accumulated. We had a collection which was impressive. This documentation had begun to shape itself. First of all it meant that we had a body of material for evaluation purposes and equally important we had the beginnings of our Source Book which you are now reading.

In this way ongoing feedback can and should serve the project while it is very much in progress. We used our records and commentary for our own internal organization providing a structure linking the various elements of our Project. Since our staff was small and might be assigned different tasks which were carried out simultaneously, our simple procedure of meeting, discussing and recording in some way what had taken place was also a way of connecting us as people to all the tasks.

In addition to these informal methods of gathering feedback, we used several more formal measures such as the one we used with our teachers. Developed by our evaluator along with a staff member, the questionnaire (which follows or which can be found on Page ___) was used as a preparatory outline for end-of-year discussions with the teachers, the staff and the evaluator. The questionnaire is arranged chronologically which serves to spark the memory of the informant. Each section consists of a very pointed response in the form of the checklist as well as a more elaborate space for comments. Probably more than anything the questionnaire easily documents everyone's accomplishments.

"I certainly have grown this year. I have learned so much."

"While my class was very heterogeneous, they seemed to appreciate both the common thread behind all their life-stories and their own uniqueness."

"The Latino dinner was an event where many new friends were made while the people had an opportunity to taste different ethnic foods."

"I'm more aware of the wealth of materials, books, objects and films available on ethnic history so that I've learned ways of enhancing my own curriculum. I am also more aware of broadening my own personal history as I live it."

"Migrations has demonstrated a multi-cultural approach to learning within the classroom. It has shown me that cultural differences can be an effective learning tool for teaching stsndard academic requirements."

"I am so much more comfortable with the concepts of oral history and I now see so many ways to involve parents in this study."

"The Son Thomas Concert was very stimulating. The songs were beautiful and told a story."

"Going to Ellis Island was a very serious journey for me. Although my ancestors did not come through that place I felt a connection to those people who had. I remembered. There were those in our group whose grandparents had been there. They remembered too."

"Each person has a personal history and each person has a contribution to make in the history of the community and the society at large."

"We had a lot of successes this year. We've made a good start."

On the Road Tennessee & Mississippi

It started
with a longing for places...
places that I knew
but had never really seen...
Highway 61 South from Memphis...
Down into Mississippi...
to the very heart of the Delta...
hot and dry, long low skyline...
rice fields and soy...
passing pick-up trucks
on dusty roads

Finding the other side
of the railroad tracks
and waving to the children there
in front of shotgun houses...
row after row jammed together...

Meeting old friends again
on their home ground...
Mrs. Warner, Judy, Son, Bill...
the essence of southern hospitality....

Grits and eggs for breakfast...
Mrs. Warner's fried chicken
and cake from scratch
for supper...
Quilts and Blues
where they live....

And that most mysterious,
ubicquitous, wide
brown Mississippi...

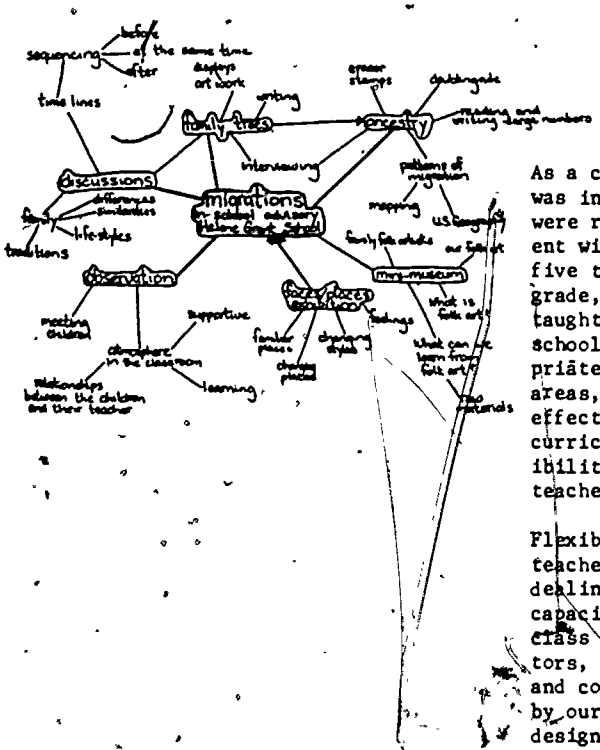
A pilgrimage
a journey for the sake of journeying
to walk those roads...
Yes with my own feet and
see, for sure, with my own eyes...

Indianola, Clarksdale, Greenville,
Leland, Rosedale, Belzoni, Yazoo City,
Como, Oxford, Chulahoma, Terry, Senatobia,
Gravel Springs, Bearwater, Rose Hill.....

Jan Murray

The Flexible Advisory
Bringing Ethnic Heritage Into Focus With Curriculum

Barbara Henriques



As a classroom advisor in the Migrations Ethnic Heritage Project I was involved in a variety of educational settings. These settings were representative of the variety of educational situations present within our schools--especially our urban schools. Two of the five teachers I worked with team-taught in a middle school sixth grade, another taught in a self contained fourth grade, and one taught remedial reading to third and fourth graders in a parochial school. This diversity necessitated my being familiar with appropriate activities for various grade levels and specific subject areas, as well as an ability to select activities which could most effectively incorporate Ethnic Heritage Studies into the existing curriculum. My role as a classroom advisor demanded personal flexibility in order to achieve the goals set by the project, the teachers and myself.

Flexibility is an important and necessary characteristic for any teacher. It takes on even greater significance when you are dealing with other teachers and their students in an advisory capacity. With such a variety of teaching styles, grade levels, class sizes, skill levels, personalities and the crucial time factors, flexibility was an essential in the development of the style and content of my advisory activities. After meetings conducted by our technical advisors, preliminary research mechanisms were designed by our project staff. Following initial meetings between the advisors and their teachers, a plan of activities and/or projects was developed. This was followed by a classroom visit to meet the students, observe how the class functioned, and assess the feasibility of the proposed activities and projects. An in-depth look at selected classroom advisory experiences with one of the teachers and her students will illustrate the development of the advisory relationship--its content and style.

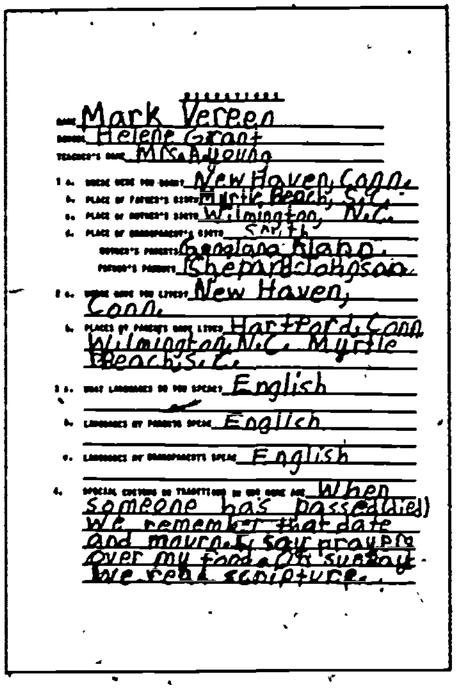
Audrey Young, an experienced elementary teacher, taught a fourth grade class at Helene Grant Elementary School. Helene Grant is a public school in New Haven. It draws its students from a low income, predominantly Black neighborhood. Mrs. Young had a self-contained classroom of twenty-four students.

On my first visit to the classroom, I observed the teacher and her students during a math lesson. Following the lesson I was able to meet many of the students as they shared their activities and projects with me. The students were friendly and welcomed the opportunity to share their school experiences with a new adult. I sensed a feeling of great pride in their accomplishments and an enhancing relationship conducive to learning between Mrs. Young and her students.

In a subsequent meeting with Mrs. Young, I shared my observations of that first meeting. We planned a follow-up activity which would provide us with additional information concerning the patterns of migration represented by the students and their families and any special traditions or customs maintained in their homes.

Mrs. Young discussed the form we had designed with her students and asked that they take it home and discuss it with their parents or grandparents in order to complete it.

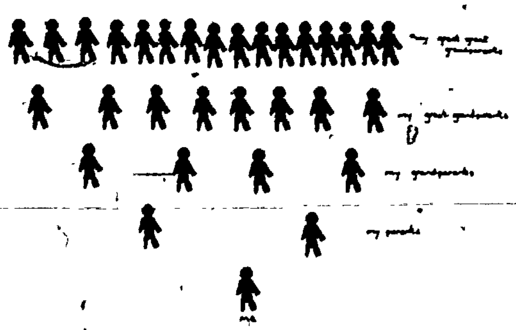
On my next visit to the classroom, the students were eager to show me an assignment they had completed for Mrs. Young. The assignment pertained to ancestry. Mrs. Young had asked the students to "trace your family back as far as you can go." "Tell where they lived, what they did to make a living, the kinds of clothes they wore, etc." This information was then written up on leaf shaped pieces of colored construction paper and mounted on a tree shaped form. The completed family trees were then exhibited on a bulletin board in the classroom.



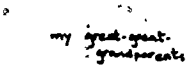
Although many of the students were excited and interested in The Family Tree Project, it was evident from their work that they did not have a solid understanding of basic ancestry. To develop a greater understanding of ancestry, I worked with a small group and used the ideas suggested in My Backyard History Book by David Weitzman entitled "WOW have you got ancestors!" The students used the eraser end of a pencil and a stamp pad, later this was changed to a carved eraser-stamp figure. One figure was used to indicate themselves. We talked about each person having a mother and father. This discussion was rather lengthy in order to include all the questions and comments which reflected the numerous family situations represented by the group. It was evident that the students welcomed the opportunity to talk about their particular situation and to see that other students shared a similar situation.

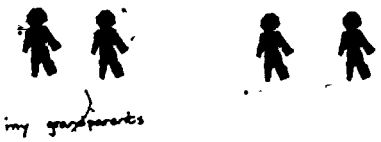
Many of the students did not live with both of their natural parents but all of them knew their natural parents. When the discussion was completed we stamped two figures representing our parents. We then moved onto a discussion of grandparents. The students enjoyed sharing information and stories about their grandparents. We stamped four figures to indicate our maternal and paternal grandparents. I asked if anyone in the group knew their parents grandparents, four of the students did. The students were delighted to share information concerning their great-grandparents. It was a very special word for them. They were eager to get on to great, great grandparents. We stamped eight figures to indicate our great-grandparents. It was time to talk about the work we had completed as a whole now.

I asked the children to think about the numbers we had worked with. One for me, two for our parents, four for our grandparents and eight for our great-grandparents--one, two, four, eight. Did they see any pattern to these numbers? Could they think about a number rule which would help me figure out the next number. They thought about this very diligently, then the hands started to fly. We waited until everyone had an idea. One student said we could add the previous number to itself to get the next number. I asked if anyone had another idea. One student said we could double the previous number to get the next number. We talked about addition and multiplication. Some of the children thought adding would be easier since it involved only two addends, others liked multiplying by two, they worked out the next number. One student commented that it really didn't matter which way we used, we would still get the same number.



At this point I could see the excitement building in the students. They knew I would soon be asking them what we would call these parents of our great-grandparents--great-great-grandparents they shouted when the question came. One student told us that he had a great-great-grandparent still living. We then called together the entire class and the students explained what they had done thus far. We wanted them to help us complete our ancestry work. We continued using the doubling rule and adding to our great-great-grandparents. Their enthusiasm and delight at being able to figure the number of ancestors on a previous generation was contagious. Each student eagerly tried to work out the previous





generation before anyone else. When we had the correct number, we sung out in a great chorus--great-great-great-grandparents. It was difficult to stop the activity. Finally, time won out, we had worked back 15 generations. The students were eager to go home and share their new information with their families. Going back 15 generations we had 16,384 great-great-great-great-great-great-great-great-great-great-great-great-great-great-great-grandparents.

I was delighted with the way the activity had progressed. The students in addition to becoming completely immersed in the process had utilized previous skills, discussed their ideas with each other, gained a greater understanding of ancestry and enjoyed a productive and successful learning experience.

Mrs. Young and I planned a subsequent project which would build on our ancestry study, utilize the information we had gained through the questionnaires the students had completed and also re-inforce geography skills the class had previously worked on. I brought in a large map of the United States and talked with the students about how we could identify state boundaries and the sizes of various cities from the map. We then took turns locating the birthplaces of our parents and placed small colored dots on the map to indicate those places. We identified the state and tried to find the specific city or town. The students were surprised to learn that some of their parents had come from the same state, city or town. Interesting questions evolved concerning how their parents had met if they came from different places, where their grandparents were from, why they came to settle in New Haven, etc. A few of the students knew the answers to these questions, the others were keenly interested in questioning their parents and learning more about their family history. As much as the statistical figures had indicated this pattern of migration to the project staff, the completed mapping activity visually illustrated the stream of migration from the South to New Haven to the studenrs.

The class wanted to visit the Mini-Museum and the Faces/Places Photographic Exhibition at the Teacher Center. Mrs. Young made the arrangements for the following week. The trip had to be rescheduled due to rain. As the group arrived I asked them to sign-in and to sit in the "rainbow area." We talked about folk art--what it is, what we can learn from it, why people create it--and people we know that create folk art. Most of the children knew someone who crocheted, knitted, quilted, etc. in their own families. I was surprised to learn that many of the students, both boys and girls, were personally involved in needlecraft projects themselves.

After our general introduction to the museum and photographic exhibition, we formed small groups and toured the displays. The students were inquisitive and asked pertinent questions about the objects--How had we acquired them? How were they made? What were they used for? They were delighted that the objects could be handled and used. In the musical instrument display each group formed a small band and played familiar tunes. In the folk toys display, they enjoyed learning how to use the toys. The Faces/Places Photographic Exhibition stimulated still more discussion about how people used to dress, places we could identify and how places had changed. The visit provided a hands-on experience which built upon our study of family history and utilized high-quality folk art objects and photographs.

Activities such as these, while designed to encourage the incorporation of Ethnic Heritage Studies into the existing curriculum, also served to involve students and their teachers in effective and meaningful curriculum development. The delight students felt at being personally involved in their own learning heightened their enthusiasm and self-esteem. The teachers welcomed new opportunities to enrich their curriculum and to learn more about the students they teach.

Blues Diary
Notes On An Artist-in-Residence

Jan Murray

Saturday, April 26, 1980
It's such a long way from Leland Mississippi to New Haven. I worried all day--about the flight, the food, the limo, everything. James Thomas is staying at Timothy Dwight College. The generosity of the college Master, Robert F. Thompson, in hosting Son's stay helped to make the trip possible. I'd met James Son Ford Thomas--known affectionately as Son, last year in Memphis. I'd hoped even then that one day he would be able to sing and sculpt with the children of New Haven. As the artist-in-residence for the Migrations Ethnic Heritage Project it's really happening. We will have Son Thomas in New Haven for one week.

As we arrived at the limosine we could see him. He was standing with his guitar case in one hand and his suitcase leaning against his side. He was really HERE!! We went straight home for a good meal and relaxation after the trip. The weather was cold and very damp...not at all like home and Son was feeling the chill in his bones, so we sent for extra blankets and extra heat and he settled in for his first night in New Haven.

Sunday, April 27, 1980
My boys are Son's alarm clocks--every morning one of them goes down to tell him the time and that breakfast is in half an hour. He seems to really enjoy having children around and talks to them at great length. We all went to church together. Son even sang the Blues in church. He was so amazed that he had to get it all down on tape. This evening was the free concert at Timothy Dwight Dining Hall. I do believe that every Blues guitarist around was there--with guitars hidden under their coats. There was a fabulous jam session after the concert and then a little reception at our house. So far--so good. Tomorrow into the schools!

Monday, April 28, 1980
Breakfast seems to be his favorite meal. Son eats very little and he has a tooth bothering him. I hope that we don't have any traumas this week.

Our first workshop was at Beecher School in the morning. The children were very excited. Their teacher had been preparing them for the visit. They would be working in clay--something that most of them hadn't done for a long time. Sonewalked in quietly sat right down and began to work. He was making a small bird. The children sat down, watching. In a minute you could hear a pin drop--Then he began talking quietly. After listening and watching every child got two small balls of clay to work with. By the end of the hour there were 32 unique birds. Son often makes rice birds--a small sparrow-like bird that lives in the rice fields in Mississippi. The children from New Haven made birds that were familiar to them like sparrows, crows and parakeets. By hands-on

experience they learned that one task of the folk artist is documenting and recording the birds, plants and life in general around them. The children are very moved by Son's gentle voice and manner....With the big concert on the same day I was concerend with the importance of pacing Son's schedule...It's tiring just being far from home, so I was careful to schedule in rest periods between workshops and to stagger light and heavy days. The concern was a tremendous success! There were over 200 people in the Teacher Center. That in itself was quite something. This was the single largest event in our history and the outreach to segments of the community that weren't aware of us otherwise was very great. We have a multi-purpose space and for the first time it was used as a concert hall. During the intermission we showed Colors, Shapes and Memories, a slide/tape program from the Center for Southern Folklore that shows Son Thomas, the Folk sculptor. The presentation delighted the audience--they actually applauded. With exquisite color and a very moving sound-track it showed another facet of this master Blues Musician's personality. The Blues lives in New Haven Connecticut!!!

Tuesday, April 29, 1980
Today's schedule was lighter. I spent the morning photographing Son at the Teacher Center. The whole process was recorded step by step. Later in the afternoon he taped a radio show called Heritage, hosted by Roger Maning at WYBC. It's scheduled to be aired next week. Roger said that he would make extra tapes for Son and the Teacher Center.

Wednesday, April 30, 1980
It was the first warm, sunny day. Son was delighted. He felt much better. The whole day was spent at Choate School in Wallingford. It's a real country setting complete with duck pond. Reggie Bradford, chairman of the Art Dept. there, helped to arrange the workshops and concert at Choate. The collaboration between our two groups helped finance the trip. It would have been impossible for either group to afford the residency alone. I hope that there will be much more of this type of cooperation between arts and education minded groups in the future. With funding sources constantly cutting back this may be a way to maintain vital and imaginative programming.

In the morning Son worked with clay in the art studios. The afternoon was free for rest, talking and walking and enjoying the sunshine. The concert, sponsored by the music department, started at seven in the evening. It was at the student union building instead of the concert hall. This setting makes it easier to understand the convivial and social nature of the Blues performance. Informal and buzzing with activity, the student union had much the same atmosphere as a house party home in Mississippi.

Many of the students stopped by Reggie and Irma's house for the reception after the concert. Son loved being with these young people and answering their questions about singing Blues, playing guitar and life from his point of view.

Thursday, May 1, 1980
This morning we were at East Rock Community School singing and talking Blues for the sixth grade classes of Lynn Addams and Jimmie-Lee Moore. The kids knew a lot about the Blues. Their teachers and our Migrations Advisor Sharon Esdaile spent several sessions specifically on the Blues experience and this advance work helped to create a knowledgeable, warm and very eager audience. They cheered and clapped to the beat and asked many questions. How was it when you were in school? When did you first start playing the guitar? Were any of your relatives slaves? His answers fascinated them and led to more questions. They were amazed that children had to chop wood to keep their schoolhouse warm. The kids requested a special song. Son obliged by singing a very spirited Bottle Up and Go. Because they had studied the song on a slide/tape program about the Blues, the children laughed and cheered and got all the punchlines.

Our afternoon workshop was the Foote School with Nancy Thompson's 1st and 2nd grade. A guitar came floating across the room on the shoulders of three six-year-olds and the class begged Mr. Thomas to play just one song before they all got to work on their clay figures. Son, charmed by their enthusiasm, sang two songs. Then to work. This was a very busy day but we still managed to squeeze in a trip to the dentist.

Friday, May 2, 1980
We made a visit to Dwight School and played Blues in the Music Room...what a way to spend the morning! Son rested in the afternoon for the BIG ONE this evening at the Educational Center For The Arts. ECA had a real stage and all manner of electronic equipment. The floodlights were so bright that James Thomas pulled out a pair of sunglasses.

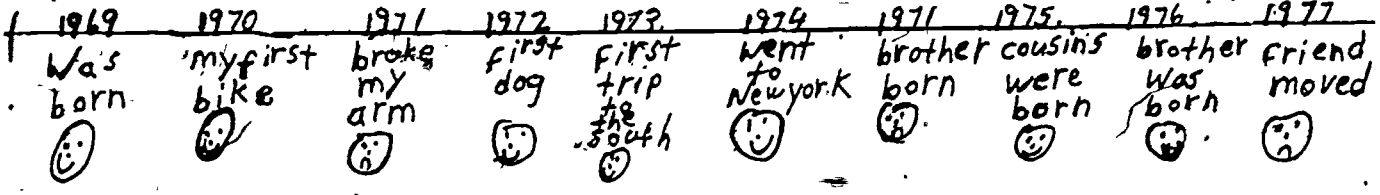
Watching him as I have all week I can see how he carefully structures a performance by playing off upbeat against ballad, country slide contrasting bottle-neck Delta Blues. He always graciously gives credit to his predecessors be it Robert Johnson, Elmore James or Gene Autry. He lives the Black experience but also recognizes the cross-pollinization that makes for the evolution of styles. It would be grand to have him come to New Haven again next year.... Hopefully that new grant will come through.....

NOTE: With the short term residency it is really important that one person be responsible for the well-being and comfort of the guest artist. Someone has to care about food preferences and extra blankets. Schedules must be planned carefully and humanely with times for rest and privacy considered. Within these schedules the artist sets up his own best regimen to help adjust to new surroundings and be able to perform at his best. An important part of the planning was the careful preparation of the classes where the workshops were held. By setting up certain situations and passing on certain information before-hand we had the best chance for active and full participation by both teachers and students.

The short term (one week) residency of James Son Thomas, Blues Master Musician proved to be the program climax of the Ethnic heritage Project. We came the full circle from folklore on films, records and tapes to folkarts in person, to experience and become part of our lives. He touched our lives and we hope that he took back something of us with him. He is a master craftsman...his guitar is never far from him. He is constantly studying, composing, playing. Technically superb, he shared with us a facet of the Black experience with all the creativity, humor, discipline and strength that are the essence of survival.

The Resource Teacher & Starting Points

Sharyn Esdaile



A resource teacher is very much an outsider to the classroom. The primary tasks are to get started, to find a point of entry and to discover the needs as well as the strengths of the situation. In this project the groundwork was well laid as we had been meeting regularly in workshops with the teachers. Everyone knew each other at least by sight. A few people had worked together before; everyone was interested in ethnic studies and convinced of its place in the spectrum of learning. There is a natural sequence of events which can facilitate the point of entry.

GREAT! But the question still remained as to what kinds of experiances would be most suitable and most rewarding for each group. As one of three advisors I was to work with four teachers.

The first step in the process was meeting with each teacher to exchange thoughts about what interested us about folk art and ethnic heritage. This session was followed by a meeting with the students for introductions. At this time I was able to note the space in the classroom, electrical outlets, storage, lighting.

It was important to get a feel for each class, the students, the room, the interaction of teacher and students, and their place within the whole school. Each teacher set a style and pace for their classroom. Bill's rhythm, Lynne's tone, Jimmie's wit and Jo's magic hold were apparent and each had a quality of communication with their students. The kids in these classes got along with their teachers--they were not in conflict and learning was taking place.

Next came the subject matter. What was going on prior to my entry? One group had just completed a unit on poetry reading and writing; another on biographies of famous Americans; still another on the Civil War and one on writing their own stories. In spite of the variety and age range, there were some obvious similarities which would have allowed me to run the same dog-and-pony-show every where I went. I knew that would mean disaster.

At the same time, I knew that I wanted the same end results for all the kids. My objectives were fairly clear: that each person in the class have a personal understanding of ethnic heritage by having made a contribution to the project and that each person see their present as accompanied by a past and a future. Indeed there are universals no matter what the age or subject area...they just have to be treated in context.

My theatre training reassured me that the way IN was through the person. My focus and ultimately the focus for each student was: Who am I? Who are we? Each class and the students within had to become comfortable with me. Attaining that level of comfort takes time. I had to stay open to each class and be able to interpret their progress with me. So we got to know each other.

1978 1979 | 1979 | 1980

a new year | grand mother moved | god sister was born | a new decade | Teddy

I started work with Jimmie Lee Moore's and Lynn Adams' classes. They team-taught some activities and shared reading groups. Both wanted a project which would enhance reading and language. In our early sessions which included a visit with Son Thomas, we reviewed, discussed and enacted the first lines of his songs. "Standing at the crossroads"... and "After the waltz, I saw your face in the rainbow"... were favorites to interpret. Doing this exercise gave us some common images to respond to. And as always Blues presents so well the I perspective which is a necessary element in ethnic heritage. From this interest in lyrics we drew parallels to a contemporary form of expression--rapping.

My name is Siobhan. I am Irish, Italian, a little bit Scottish. I have lived in 9 different states. I am 13. I have 2 brothers and 1 sister. I am very quiet.

We were off. We made a collection of old sayings, superstitions and their origins. We did an exercise of sound passing which shows how changes occur and evolve. The students were energetic; talking and listening were happening freely.

We were now ready to begin timelines of their lives which would prepare them for the interviews they would conduct with an elder. Several timelines follow. Each person's sense of recall is different--as it should be. The students had insight as to how our lives are organized as their lists shows:

How lives organized

1. overall feelings
2. trips and moves
3. births
4. tragedies - accidents, sicknesses
5. holidays and celebrations (presents given and received)
6. phenomenon - weather, assassinations, Haley's comet
7. special events: the Olympics, elections, movies, songs
8. separations including death
9. time segments: years, decades
10. other people

I am the only Korean American that goes to East-Rock. Tania

These students then were able to be more responsive to and inquisitive about developing the questionnaires.

In Jo Poellnitz's eleventh grade history class, the group also developed a questionnaire but the activities which led to this product were entirely unlike those in the classes previously described. The first consideration in this high school class was to make real the time since 1900. We immediately tried to find people in the community who had lived this span of years. We sought for contact persons who were born around the turn of the century. The students had studied in their history book four basic topics-- 1.) living conditions, 2.) labor practices, 3.) foreign policy, and 4.) the role of churches. Our questionnaire would pursue this information.

I have two birthmarks & a sister. I have two moms, a dad, a dog a tenant, and alot of friends. ANNA

An approach which seemed to interest this group was characterizing each decade since 1900 through fashion and clothing styles, music, social mores and world issues. We used theatre exercises to develop the evolution of time by having the students enter a time machine and act appropriately in that decade. Simple interviews were conducted in each time period. These interviews also helped classmates to see each other in a new way as the classroom interaction amongst high school students can be quite restrained.

Thereafter we sought examples of oral histories. We used three sources to great success: New Haven resident John Blasingame's compilation of diaries, letters, and interviews of slaves--Young Gifted and Black, an autobiographical anthology of Lorraine Hansberry, and All God's Dangers, the life of Nate Shaw as assembled by Theodore Rosengarten. I read aloud and the students listened. They then wrote "snatches" about their own lives which they shared with the class.

We viewed the Center for Southern Folklore's Colors, Shapes, and Memories, a slide/tape presentation of three who spoke easily of their lives. Speaking easily was our goal. Examining objects from the Migrations exhibition was the final step toward the culmination of our work--actual interviews with real people.

The dates for the interviews were set. The people would come to the classroom. We would meet two women--one black, one white--who had an interest in young people and who lead extraordinary lives. The students took on various roles for hosting these two sessions. One would meet our guests at the school office; another officially welcome them to the classroom while others would ask questions. Everyone had a task based on a rather sophisticated back-up system.

Meet at office - Kathy
Welcome to class - Dennis
Introduce -
Introduction of person - Esdaile

Tyrone	1st question	Donald Sub.
Starr	2nd question	Carissa Sub.
James	3rd question	Robert Sub.
Kathy	4th question	Melvin Sub.
Reginald	5th question	Eric Sub.
Tina	6th question	Tamja Sub.
Arthur	7th question	Gerald Sub.
Celeste	8th question	Hatti Sub.
Vera	Say Thank You	Tina Sub.

Still other students reviewed the background of the person and set up the space in the classroom. It went well. The students were surprised to meet maverick octagenarians who were warmly expressive.

The last step was for each student to conduct his/her interviews with a person in their neighborhoods.

Each grade level was equally rewarding for me because the students saw firsthand a connection through themselves to others. The ultimate accomplishment was in the fact that my project became their project. The rough stuff of having a point of entry seemed so far away. Yet as I thought back I knew that getting a solid start had everything to do with making a fine finish.

I am Maria.

I have lived in NY, California, Florida, Puerto Rico, Connecticut, Hartford, New Haven, and also Hawaii

I am puerto Rican but I still like all kinds of people

1. Describe "growing up". What kind of homelife did you have? (# of people in your family, urban or rural setting)

I lived in an urban life style with my mother and father two sisters and two brothers being the middle child. We lived in a five room house.

normal Comparing to day styles work all day by the sun whatever you had to do, you did it With out being told and over.

A very good one, and very strict, & very religious

2. What did you do for recreation? (as a child..... as a teenager..... as an adult .....)

As a child we went on family outings to the beach amusement parks etc. As a teenager I played baseball and football went to the movies and on dates. As an adult I took care of my family

Hunting or Fishing

3. What kinds of jobs have you had? (military, Farming, other responsibili

- I was in the army at Fort Benning, Ga. Then I went to Ind Town Camp, Ark. After the army I worked at Armstrong in

Working on the farm

Farming, and cooking

Help my father with Farming

4. Wages: Were your wages reasonable and able to satify your expenses? Were you ever a member of an union? When? Yes my wages where able to satisfy my needs and my wants. Yes I was a member of a union which I worked at Armstrong for 31 years

Wages in the City was 1.75 to $1.00 in 1911

No wages, self employ.

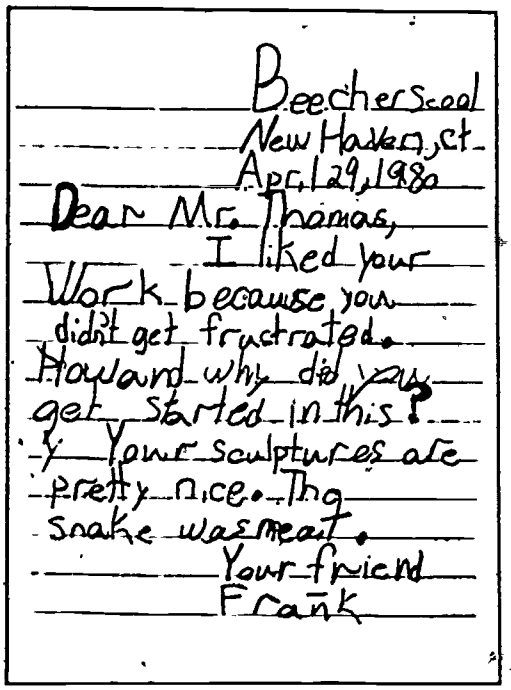
What is the biggest change that you have seen in your lifetime?

the economy. Kids grow up a lot faster

Came to Newhaven 26 years ago. Things were so much better it was just like rose garden.

Letterwriting

Jan Murray



Beecher Scool
New Haven, ct
Apr. 29, 1980
Dear Mr. Thomas,
I liked your
Work because you
didn't get fructrated.
Howard why did you
get started in this?
Your sculptures are
pretty nice. Thg
Snake was neat.
Your friend
Frank

The art of letter writing didn't die with the invention of the telephone. Practicing the skills involved in putting together a letter to a real person helps children to organize their thoughts and express them in written form. "The letters which children could write to exchange news, to say thank you, to request help and information ...present an excellent opportunity for practice"--Peter Smith, Developing Handwriting. Writing thank you letters to James Thomas, folk sculptor, gave the children the chance to recall his visit--which was a very pleasant memory for them--and communicate with him about their recollections and feelings.

The writing of letters can provide a wonderful excuse for the practice of beautiful handwriting. The letter can provide a format for creating, in effect, a presentation piece. After the drafting and correction process, full consideration can be given to esthetic possibilities. In the finished letter visual composition (layout), handwriting, top and bottom margins and decorative elements such as decorative borders and illustrations contribute to the meaningful communication of ideas. In short, the aim is to get children thinking about both the verbal and the visual content of their letters.

Following are letter texts and facsimiles composed by 2nd and 3rd graders to folk sculptor James Thomas who visited their classroom and shared his clay sculpting techniques.

Beecher School
New Haven Connecticut
April 28, 1980

Dear Mr. Thomas,
Thank you for teaching us how to make birds. Although it was hard I got it done and done well. Yours was very nice and so was your snake. I am glad you could came and share your talent of art.
Your friend,
Anne

Dear Mr. Thomas,

It really was amazing how you did the body of the bird so fast. I never would have made the body of the bird if you did not help me. And I think you are pleased with your work. Your personality was very nice. You were willing to help everybody. I really enjoyed watching you making the bird.

Your friend, Honora

Dear Mr. Thomas,

I liked the way you work because you are very relaxed and calm. I also liked the way you created the snake and bird. The way you work is so graceful and artistic. Also I liked the way you are pleased with your work. Thank you for coming.

Your friend, Amy

Dear Mr. Thomas,

I liked the way you did the bird without messing up. I also like the way you did it so calm and careful. Did you know that I have a bird at home?

Your friend, Alison

Dear Mr. Thomas,

I liked the way you were concentrating on your bird. I liked the way you made the snake ashtray. It was fun working with you. I enjoy working with you. Thank you for helping me on my bird.

Your friend, Beth

Dear Mr. Thomas,

I liked the art work you did with us. It was fun and exciting. My bird will make a nice decoration for my windowsill. I'd like to thank you for coming and sharing your artwork with us.

Your friend, Sara Beth

Dear Mr. Thomas,

I am very please that you came to our class room because you taught me something. I also think you were concentrating on your work. I also think we were lucky that you came.

Your friend, Tania

Dear Mr. Thomas,

Thank you for coming. You are very creative with your work. You didn't get frustrated when you did the bird. You were very calm and careful. The part that I liked about you is that you helped us and you showed us how to make something fun to do when you have nothing to do and you found us some clay that's not dry yet. Thank you..

Your friend, Gabriella

Dear Mr. Thomas,

I liked your work because you didn't get frustrated. How and why did you get started in this? Your sculptures are pretty nice. The snake was neat.

Your friend, Frank

May 1980

Dear Mr. Thomas,

Thank you so much for sharing yourself and your art with our class.

The children and I all experienced your calm attention to your work. We all felt more peaceful and centered throughout the day.

Sincerely,

Helene Sapadin

Beecher School
New Haven Connecticut
April 29, 1980
Dear Mr Thomas,
I liked the way you
I work because you are very
relaxed and calm. I also liked the
way you created the snake and
bird. The way you work is so
graceful and artistic also I liked
the way you are pleased with
your work. Thank you for coming.
Your friend,
Amy

Beecher School
New Haven, Connecticut 06515
April 29, 1980 Tuesday
Dear Mr. Thomas,
Thankyou for coming. You are a
very creative with your work. You
didn't get frustrated when you did the
bird. You were very calm and careful.
The part that I liked about
you is that you helped us and you
showed us how to make something fun
to do when you have nothing to do and
you found some clay thats not dry yet
Thank you.
Your friend

Family Trees

The following geneaology is the work of Arthur Nunes, Jr., a college student. It was assigned as part of a course requirement for a history class. The research methods and format used in the report served as an example to teachers in the Migrations Project who wanted to pursue family history projects with their classes.

Timothy Beard in his book How To Find Your Family Roots, points out that through the study of family history you discover more than names and dates. You also discover information concerning how your ancestors lived, what they valued, and turning points in their lives.

> " You'll develop a new appreciation and understanding of history and geography, even if they haven't really interested you before. The most exciting historians write about the day-to-day experiences of individuals in order to make the period in which they lived come alive. In the same way, as you reconstruct the lives of your forebears, the places where they lived and the events that shaped their lives will become very real to you. Remote historical events will suddenly become vivid as you grasp, in very personal terms, the impact they had on the lives of your ancestors and people like them."

Interviewing relatives provides a unique opportunity to develop a greater understanding of your family history and to learn first-hand about events which previously were unexplained, misunderstood, or unknown to you. Through a project such as this these events and experiences become part of your own personal history.

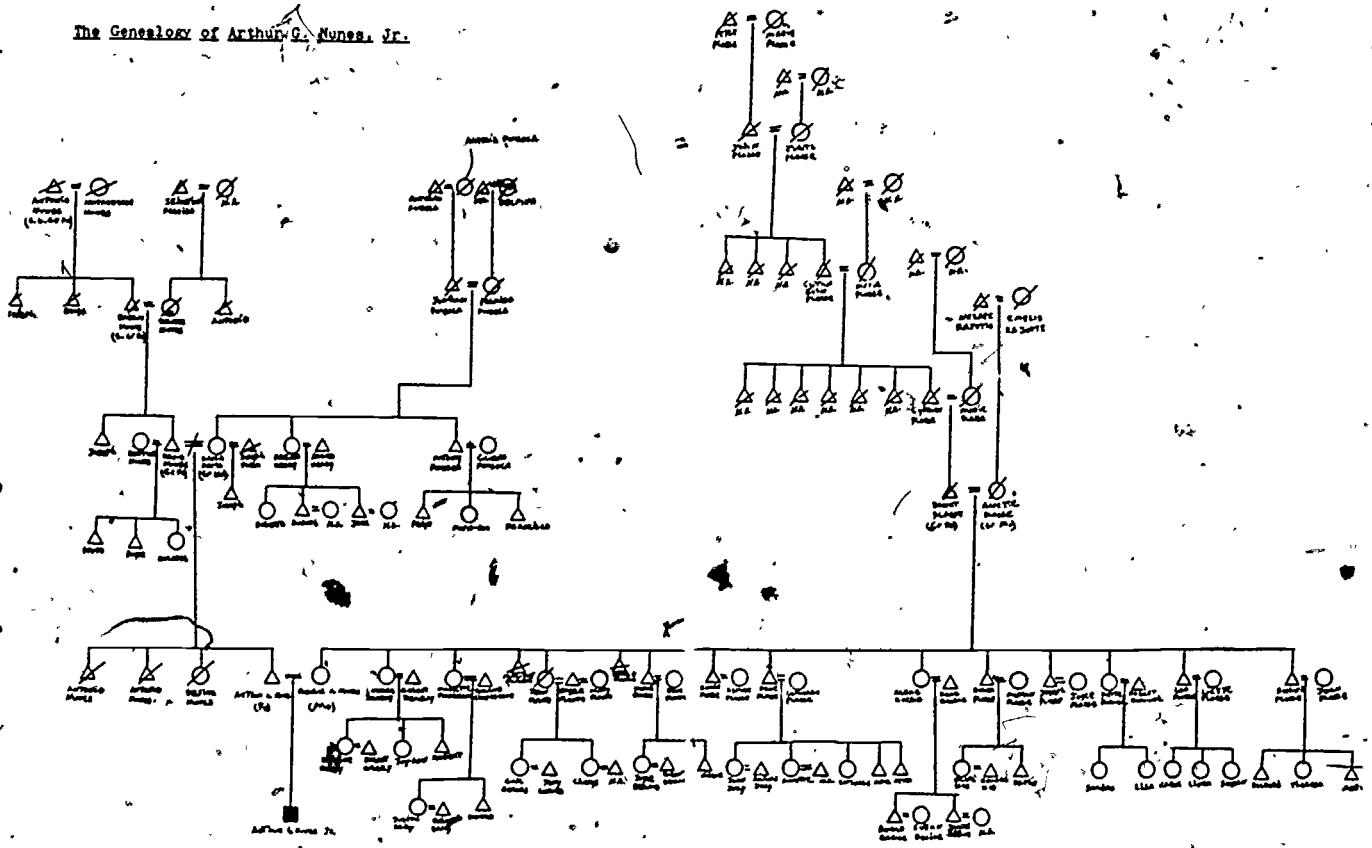
The information in this report was obtained from my memory (usually only first or second generations), and by interviewing my father, my father's mother and father, and a cousin on my mother's side who a few years back researched his own genealogy.

I discovered some interesting facts about my ancestors. I never knew that my father had two brothers and a sister who died as children. When I asked my father why I was never told of this before he said "because the subject never came up." All three died from pneumonia during the years of the depression. I didn't pursue it any further because I believe the reason for not being told was because the deaths were probably traumatic for my father (he was six years old at the time) and grandmother, especially due to the ages of the children when they died.

I also discovered that my grandfather's (David Nunes) brother Joseph immigrated to Africa as a young man and was never heard from. When I asked my grandfather why his brother left Portugal for Africa he didn't know.

Both my mother's and father's ancestors immigrated to America because they believed it to be a country where their family would have the best opportunity to grow.

The Genealogy of Arthur G. Nunes, Jr.



[1] Beard, Timothy with Denise Demong, How To Find Your Family Roots (New York: McGraw-Hill Book Company, 1977) p. 2.

Interviewing Grandparents: Getting Close to Home

William Coden

The experiences my class and I had with recording oral histories grew out of a burgeoning interest in folk tales.

I had read, and initially depended heavily upon, the folklore sections in Beryl Banfield's book Black Focus on Multicultural Education. The sections served as springboards for further research. An unexpected sharing experience evolved: my new "book-learned" knowledge was meshed with stories the kids remembered grandparents and other relatives telling. At this point, Sharyn and I changed the focus of our project.

We had planned on having a few of the kids interview prominent community members, but the folktale sharing convinced us that we should literally work closer to home. What would the results be if the kids spoke with people they were close to—on a level they'd never approached before?

The simple Grandparent's Questionnaire we devised was much more intimate--and ultimately more meaningful and revealing--than our prototype. The films and filmstrips, as well as practice interviews, smoothed the way for our novice interviewers.

Kathleen (Sue) and James were our most faithful participants. The transcript of the tape which follows focuses not only on the interviewing process, but also on the knowledge and discovery gained from the unknown facts about people they were familiar with. To achieve this demanded learning to talk to people and to take the time to listen in a more attentive way.

Mr. Coden teaches at Ivy Secondary Education Center, an alternative program for students who may have had difficulties in other school situations. His students were young men and women aged 12-17.

Coden and his students are analyzing the results of their grandparents' questionnaire. Bill tried to elicit interpretations of responses from each student and expressions in their own words. Through this activity students gained a sense of their own present and future from their past.

B: Bill Coden J: James, 14 K: Kathleen, 15

B Your grandmother was born in New York but she moved here as an infant—right?

J Right.

B And one of the first places she lived here was the City Point area.

J She grew up there.

B Did she mention anything she remembered about City Point?

J No—not really. Well, my aunt still lives in the same house. It's still in the family. My grandfather bought her that house when she moved there.

B She's also lived in Virginia.

J Yes—I guess after she married my grandfather.

B He's from Virginia? But then they moved back to New Haven?

J Yes.

B Your grandmother says it was much better when she was growing up. Was she at all specific about that?

J Yes . . . she said it was much easier; it wasn't as hard as it is today mainly because when she grew up, cars had just come in. They just weren't that interested in partying.

B So she sees that as an easier way of life.

J Yes.

B Did she imply that that was a better way to grow up—or she didn't make any judgment?

J She didn't really judge.

B The biggest change that she's seen—she spent time talking about weather, right?

J Yeah. She stated that in Virginia it used to be hot and muggy and here it was cold all the time. This winter we've been getting nothing—while Virginia gets all the snow! Things are changing around. It never snowed there before! They had moved back to Richmond when my grandfather was finishing college.

B How did they meet? He was from Richmond, and she was up here.

J He came up here to further his education. They met at a church dance.

B And the advice she gave you was. . . .

J To keep clean and get all the education you can!

B When she says to keep clean—what does she mean

J Healthy . . . a clean body. I don't know if she meant a clean mind; yeah, she meant that, too.

B Sue, Minnie is an aunt or a close frined?

K She's been in the family a long time, but she's not really related to us.

B She was born in New Haven?

K No, she was born in Florida.

B She says she had to work hard at everything she's done. How young was she when she started working?

K She said she was about 13. She didn't get much schooling 'cause she had to work.

B So her formal education was cut off pretty early?

K Yes . . . but she seems smart to me!

B She feels that kids today don't know what their education means to them.

K That's true. Most parents have kids at an early age and don't have much schooling themselves, so what do they care about their kids going to school?!

J Really!

K So I guess what she means is go to school and learn as much as you can.

B The biggest change she was aware of was taxes.

K Mmmhmm. They went up sky-high. More money he's on Social Security. She lives in a convalescent home.

B She seems to talk a lot about the value of education, whether it's in school or out of school. What do you think she wants the future to hold for you?

K She wants me to go on in school. She knows . . . she understands that I have a lot of problems and a snappy attitude, but she also knows that I can learn and it's not so hard for me to catch on. I guess she feels with my brains I should do something with it—not let it all go to waste; do something I'll value in life so I can help other people... . My older sister taught me to read when I was in kindergarten. I always catch on easy—like cooking. I watched my mother cooking all the time, so I cook now . . . I was the only one in my second grade that knew the times tables.

B This is just curiosity. Think back to when you were young; were you aware of people around you reading?

J Yes.

K Yes—my mother reads all the time.

B We're talking about examples. Whether you're aware of it or not, it's there.

J I can remember my mother sitting at the table. She'd just started teaching and would bring loads of papers home.

B You learn an awful lot just by imitation. You absorb a lot.

K I learned a lot from my older sister—I know I didn't want to look stupid!

B Sue, you did your interviewing on the phone. I didn't realize Minnie was in a convalescent home. Were there any particular problems with conducting an interview over the phone?

K Those long sentences and the static in the phone! Plus, she can't hear too well so it was hard for her to understand what I was saying.

B What did you do about the long sentences?

K I shortened them and made them make sense to her. If I don't say it in my own words, the question would be no good. I knew she'd have trouble with the words and I'd have to change them.

B Do you think the interview might have been different if you'd been there in person?

K Yes. She could've got comfortable—I could've got comfortable. It would've relaxed her mind. When we were on the phone, I didn't know what she was doing at the time. She had to stop everything so I could talk to her.

B That's something we have to keep in mind: we want the person to feel relaxed and we don't want to feel we're interrupting.

B James, your interview was conducted on the phone. What are your impressions of this method?

J She was fine—it's just that I called at the wrong time. My grandfather was soon to be home from work, and when he gets home, he likes everything to be ready! ...I remember one time we were all over there and my grandmother had completely forgotten about gettin' up to cook. She was lucky because he had brought crabs home, so she just boiled the crabs... . So when I called about the interview, she said, "Okay, but I'm cookin' your grandfather's dinner and you know how he gets!" So we conducted the interview. Just as I was getting ready to say good-bye, she said, "I love you, but I gotta' go—my greens are burning!"

B Did you reword the questions in any way?

J Only a few sentences. It was the last one. I just asked her to tell me, you know, what I should do as growing up. She said, "Oh, I get it!"

B Were either of you nervous while you were doing the interviews?

J I think no, because I was on the phone. If I was with her, I probably would've been nervous and not gotten through the interview.

B Why do you think you might've been nervous if you were face-to-face?

J I've never been really close to my grandmother. When my father was at home, we visited his mother a lot. When she passed on we started going to my mother's mother all the time. We'd visit my mother's mother first at Christmas, but we wouldn't eat there.

B So there had been a distance between you and the grandmother you interviewed?

J Yea, but I'm close to her now. I probably wouldn't've asked her certain questions.

B Sue, how about you? On the phone as opposed to face-to-face?

K I wasn't nervous, just because I was in my own home. If I was over there, I probably would've been nervous.

B Can you think of any way, if there was this nervousness, that you might overcome it? Would you be less nervous talking to your grandmother—or a total stranger?

J I'd be less nervous with my grandmother, definitely.

K I don't really know what I think, because you can find out a lot about a stranger, too.

J If you make the stranger feel comfortable with you, they'll let it all out.

B What goes into making a person comfortable?

K Talking to him, making him feel comfortable, like asking him to go someplace with you.

J Offering him coffee . . . soda or tea.

K Yeah.

B So you're talking about easing into an interview, rather than saying, "Hi, you're a total stranger, James, and can you tell me where you were born" kind of thing.

J That might put somebody on edge, like, "Who is this fool?" He could be some kind of crook or something.

K And what he want his business out in the street for?

J Yeah, really.

B I'kinda' curious: did you find out anything about your grandmothers that you didn't know before or anything you found interesting?

J Yeah--I never knew she lived in Virginia, and lots more.

K I didn't know she lived in Florida or South Carolina.

B You've known these women all your lives, yet you found out things you didn't know before?

J Yes.

K Yes.

B I think that, in addition to learning things about people who are close to you--things you never knew before, you learned ways to relax people, ways to conduct interviews--and I thank you both.

QUESTIONNAIRE

GRANDPARENT'S INTERVIEW INTERVIEWER'S NAME: _____

NAME: _____ Date of Interview: _____

BIRTHPLACE: _____

If you were not born in New Haven, when did you move here?

_____

What areas have you lived in in New Haven?

_____ _____ _____

What other parts of the country have you lived in?

_____ _____ _____ _____

How do you view growing up NOW as opposed to growing up when you did?

_____

_____

2. What is the biggest change you've seen which has occurred during your lifetime?

_____

_____

_____

3. What is a special tradition or story in our family that you could share with me?

_____

_____

4. Knowing that you've gone through changes as you grew up, what advice can you give me as I approach adulthood?

_____

_____

Migrations and the Classroom Teacher

Jimmie-Lee Moore

Last year I had the privilege of participating in a unique educational experience, the Migrations project. The program was designed to promote cultural appreciation through ethnic exploration and yet be flexible enough to enhance regular classroom curriculum. A mini-museum was also to be assembled for exhibition and utilization within the classroom.

The most appealing feature of this program for me, as a classroom teacher was that my students would be the most integral component of this learning experience. They would be encouraged to draw from their own family traditions, folklore, artifacts and handicrafts.

I was asked to participate as a member of a core group of teachers selected from kindergarten through grade twelve. We attended workshops which dealt with teaching multicultural curricula, interviewing techniques for collecting oral history, examining folklore--its conception and diffusions into other cultures. Films of "Arts Festivals" (held around the United States), interviews with artists from back hills of Tennessee to the Mississippi Delta region were presented for our viewing. Specialists and performing artists such as Mr. James "Son" Thomas, a Delta Blues singer and sculptor, were brought in to share their God-given talents.

Shortly before the mini-museum opened, I found my fascination with "Migrations" becoming greater than my own apprehensions. As the time for practical application of our new found awareness approached I found myself becoming a little apprehensive. How do you begin to put together an enriched curriculum for 6th graders that was flexible yet covered all required materials? A wise coordinator, foreseeing this dilemma, had assigned an advisor to each of the core teachers.

My advisor was extremely helpful in directing my thoughts. We agreed upon a time she would come in to work with the class, and a project. This project would entail interviewing, writing, and oral speaking skills. These skills were adroitly incorporated in such activities as:

a. composing a questionaire to be used for interviewing senior family members (preferably) and friends
b. composing autobiographical timelines and charts
c. examining the elements of folklore and writing samples.

Shortly before our project was to commence, we were able to have Blues artist, Mr. James "Son" Thomas perform for the class. Mr. Thomas dazzled the children with his forte--Mississippi Delta Blues.

To prepare the children for Mr. Thomas' coming, my advisor came in for several days prior to his visit and presented a lecture/slide show and discussion. The children responded well to the presenta-

tion. They were prepared—they would get the most out of Mr. Thomas' visit.

From the moment Mr. Thomas' amplifier was wheeled into the room, an aura of curious excitement was created. By the time Mr. Thomas started singing "Mama caught she a chicken, found it was a duck, put it on the table with its legs stick'in up" (the opening verse of "Bottle Up and Go"), the children were clapping their hands and patting their feet.

Mr. Thomas was a wealth of knowledge and graciously shared his musical experience with the class. Also while playing, Mr. Thomas used some unusual effects with the aid of some homemade devices. He paused between songs to explain the history of the bottleneck slide tradition and various lyrics.

We began our project by having the children think about all of the memorable events that have taken place in their lives. In chronological fashion, they were asked to write about these events. Later, they charted these events along a timeline. They were also asked to think of symbols to designate the most significant events. Once their final drafts were completed, they set about the task of elaborating on this information by transferring it onto large chart paper with colorful magic markers.

The second aspect of the project the class embarked upon was divided into two parts. First, the students created a questionaire to be used to extract information from perspective interviewees. This was done under the skillful guidance of my advisor Sharyn, who started the children off by asking them to think of questions that couldn't easily be answered with a one word answer. Next, the children were given the opportunity to practice interviewing skills on the advisor and each other. This exercise not only proved to be a lot of fun for the children, but provided interesting information, as well as creating a high level of enthusiasm for going out to interview others.

Our final project was to examine some examples of folktales (borrowed from Julius Lester's Black Folktales) for their cultural significance. Later, students would be asked to speak with family members to see if any folklore had been passed through their family ranks. If so they were to copy them down and share them in class orally. A class booklet was to be made from a compilation of these stories.

In general, the reaction of my students towards the filtering in of the Migrations program was favorable. The most exciting two features for them seemed to be Mr. Thomas' visit to the classroom as a tie between doing the interviews and my advisor's presentation on musical instruments from different cultures. (During this presentation, the advisor brought in instruments from the mini-museum. These instruments—the dulcimer, handcarved flutes, maracas, guiro, a washboard, were passed out so that the students could touch, hold, and play them.)

This program provided me with another route through the sometimes confusing plethora of ways to incorporate students in their own learning processes. I found a way to successfully use Migrations to enhance my regular classroom curriculum; language arts and social-studies were the best choices for an exciting and successful merger.

Recording Folk Wisdom

Josephine Poellnitz

A great deal of talking should take place in a history class. I try to encourage this open verbal communication by doing and drawing on events related to my students' daily experience. There are many relevant connections between current events. Our oral history project proved to be a wonderful way to help students think about their families and neighbors with a new and deeper appreciation. A survey on folk wisdom required that my students use recording skills and interviewing techniques to gather information. Students interviewed parents, grandparents and community elders. These sessions provided a wonderful opportunity for positive inter-actions between the generations.

We gleaned some interesting statistical information through our interviews. Two-thirds of the class was born in New Haven, but all of their parents were born in other places—mostly down south. Students realized that they were more connected to Southern rural roots than they ever imagined.

Teacher J. Poellnitz School Hillhouse Cl [illegible]
Date Jan 1986 Compiler Bonnie Barakis

FOLK WISDOM ANECDOTE RECORDING SHEET

This sheet is to compile a record of special customs, traditions, sayings, proverbs, foods, etc. that we consider signs of preserving cultural heritage in our homes. Please identify your cultural/racial/background at the end of each anecdote. Please transcribe information carefully and word for word.

- Honor our God in a Baptist Church
when you have the hiccups put some scissors on a string and let it hang down your back. Put a piece of brown paper on your forehead.
When you have an earache put some heated olive oil in your ear.

group/culture North & South Carolinas

Special medicine for colds lemon, nutmeg, tea and herbs.
Grits, tomatoes and bacon for breakfast.

GROUP/CULTURE North & South Carolinas

when someone in our family has a sore throat or cold they give them hot tea with honey and lemon. Our family doesn't eat pork.

group/culture North Carolina

No whistling in our house, Only eat pork once a month

GROUP/CULTURE South Carolina

we have rice and milk in the morning

Group/Culture New York

eating blackeye peas and pig feet on New Years day

group/culture North Carolina/ Alabama

Covering up mirrors while it is thundering and lightning

GROUP/CULTURE Alabama

Eat cheese and eggs, fish on Fridays.
no washing or ironing on Sundays.

group/culture North & South Carolina

For mumps we used a bleached cloth soaked in garden oil and wrapped around the cheeks and a spoon of castral oil.

GROUP/CULTURE West Virginia

Eating foods completely. My mother's grandmother made her take honey and lemon for colds.

group/culture Alabama

Not to do work on a Sunday, no parties, ironing

GROUP/CULTURE West Virgina/ South Carolina

my grandmother use canfa to rub on the temple ... it when she has a headache. She tells us not to ... a hat on the bed because you will have bad luck. ... wash on last day of year; or you'll wash away your family

Group/Culture Georgia

Using sardine oil and a cloth for mumps and rubbing turpentine on the navel to get rid of worms. Family reunions held every year in a different place; either Louisianna, Illinois or Connecticut. Eating baked chicken and ham on Thanksgiving and Christmas instead of turkey. We're not supposed to sew or wash on Sundays.

group/culture Louisianna

when it thunders, we dont watch TV, we turn it off and the record player or radio. until the storm is over On Sundays you shouldnt wash, sew.

GROUP/CULTURE South Carolina

Before ~~Christmas~~ ~~Christmas~~ Christmas you place a Bible and an inch measure in front of the baby to keep him safe. On Good Friday we don't eat pork, we eat fish, and there will be no cooking. We boil green bananas with meat

Group/Culture Cuba

First & Second Graders Explore Their Roots

Nancy Thompson

My classroom of first and second graders at Foote School was able to participate in a unit called Migrations during the academic year 1979-1980. Our social studies curriculum for this "Mixed Age Group" (MAG) consists of a study of the home and the community of New Haven. Through our involvement in the Migrations Project, we were able to enrich and extend our usual projects.

At the beginning of the project, we had a group meeting of all the children. We discussed the goals of the project. We explained to them that each child was going to find out about the history of their own family. The children had already begun to write in a "Me Book," covered in their favorite color and listing some of their special likes and dislikes. They had drawn a self-portrait and a written description of their appearance. We now asked them to list the 10 "most important events" in their own lives in chronological order.

About half of them were born in New Haven, but a significant number were born in other university centers such as Boston, New York, Washington and Princeton. Three were born in England. We discussed the fact that at some point in history, their anceators had all been born outside of the United States, and came here from some place in Europe, Africa or Asia. Most of them were aware of this, and were able to mention a country or locate a place on the globe which they associated with their ancestors. One child had visited Senegal with her parents, inspired by Alex Haley's search for his roots; several others correaponded with cousins in Italy; another identified himself as a Cape Verdian and proudly demonstrated his Spanish vocabulary.

At this point we introduced the first Migrations questionnaire, and asked the children to take it home and ask parents to help them fill in family birthplaces.

A number of interesting details emerged from these first questionnaires. The mobility of the American family was demonstrated by the high proportion of families who had moved several times during the past generation within the U.S.A. Of the 14 children born in New Haven, only 5 had a parent also born in the New Haven area. Of theae, only 3, all with Italian surnames, were third generation natives of New Haven. Of the other children born in New Haven, 2 had foreign-born parents, one from Ireland, and another whose parents had been born in Hong-Kong and Japan. Several children reported that their grandparents had come from Poland and Russia and Germany, speaking the languages of those countries, and Yiddish or Hebrew as well. Following the return of these questionnaires, the children each choae a country from among their ancestors' places of origin, and made a study of that country. We read a selection of folktales and proverba from each country, and the children wrote and performed their own plays based on the tales.

We attempted to get traditional ethnic recipes from homes, and to cook using one of these recipes each Friday. We were eager to involve parents and grandparents in cooking and other ethnic activities in the classroom, but as the majority of the mothers worked full-time, and very few grandparents lived in New Haven, we were not very successful. The few occasions where parents were able to come in were, however, wonderful experiences.

Although most of the children had listed few customs other than the usual Christian or Jewish holidays, one child whose parents both came from the United Kingdom reported the observance of Shrove Tuesday. Victoria told us that on the day before Lent began, her family always had pancakes. The family sent in batter already prepared, complete with instructions. We read some books about Lenten practices and discussed fasting in different cultures. The children were intrigued at the idea of removing all rich foods, including milk and eggs, from the house in preparation for Lent as the reason for making the pancakes (to use all these ingredients up). Victoria, usually an extremely shy First Grader, was able to supervise all the cooking on the electric skillet (one of our purchases from the grant), and it was a splendid experience for her.

After the successful Shrove Tuesday pancakes, other children worked hard to persuade even working parents to come in. Tucker was able to share his grandmother's special pirogi recipe with us.

As part of the Migrations project, I attended a seminar on interviewing at the Teacher Center. Following this the children began to work out a form to use in interviewing parents and grandparents. They were very excited and generated dozens of questions, which we eventually reduced to a 3-page questionnaire. They were especially eager to find out about the childhood and school experiences of relatives, or any memories they might have had of W.W.II. We encouraged them to ask the relatives to fill out those questions which most interested them, rather than attempting to finish the whole form--and then to add any reminiscences which were stimulated by thinking about the past. We discussed interview technique, and urged the children not to press family members about issues that they were reluctant to discuss. The children took these forms home during Christmas vacation--a lovely time for family reunions.

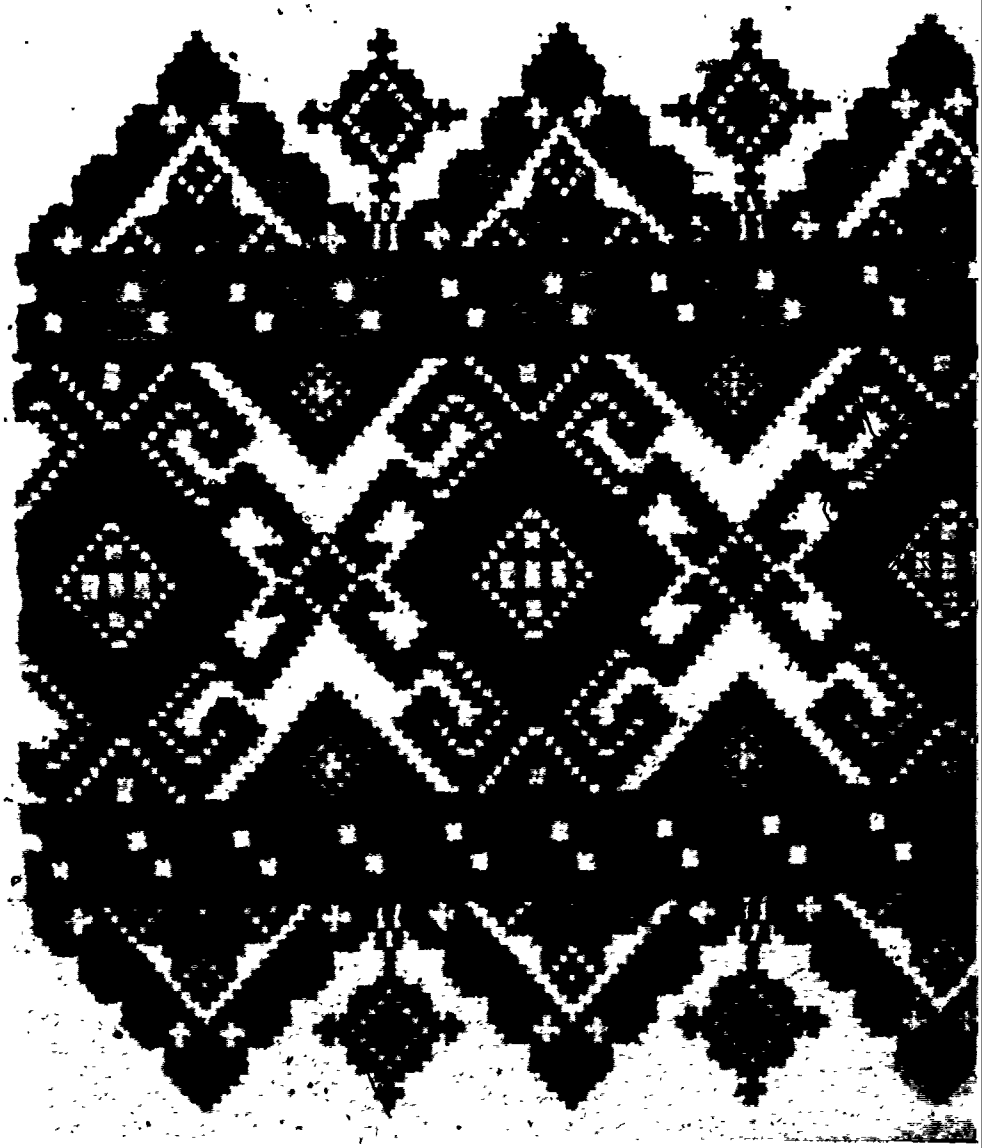
At the same time they took home the form for their family tree. It proved quite difficult for most of the families to fill in the names and birthdates and places of ancestors past the grandparents. A few children were able to include all the information, even for eye and hair color, by making numerous phone calls across the country to older family members. When children were unable to interview grandparents, they submitted the questionnaire to their parents. Only about one-third of these forms were completed; but when they were, a great deal of closeness seemed to develop between the child and the adult being interviewed. Justin was so impressed with the experiences of his mother and her mother, that we persuaded them to come into the classroom. We then interviewed all three generations, asking each member of the family the same questions in turn. All three of them enjoyed the humor of the contrasts in their responses, and the class gained new insights into the changes in educational and child-raising practices in the last few generations. It was an illuminating experience for all involved, and would certainly be worth repeating with other families.

The visit of the last parent to cook with us was a very unusual and special treat, which we preserved on film. Ted's mother practices two cooking traditions--Japanese (her own) and Chinese (her husband's). We were delighted when she agreed to prepare both a Chinese and a Japanese dish with the children. Her arrival, with all of the food and utensils colorfully wrapped into an intricately knotted length of Japanese cloth, was spectular. She opened the beautiful package to reveal a variety of foods of every texture and color. As Ted's mom took out each item, she described its purpose to the children. They were spellbound by the ceremonial

manner in which each item was removed, arranged and displayed in its proper order. She explained that they would be preparing a traditional Japanese dish of sushi, which was made with a variety of vegetables and spices--including some of the more unusual, such as bamboo shoots and ginger roots--each of which was to be cooked in a particular way, to enhance the flavor and design of the finished dish. They were stunned at the dexterity with which she demonstrated each process, and their respect increased as they attempted to imitate her. The most exotic part of the sushi was made with nori, sheets of lacy dark green seaweed, which were wrapped around a roll of cooked rice, cooked egg, and colorful vegetables, and then sliced into rounds that resembled tiny mosaics. The arrangement of each ingredient, brilliantly colored and cut in a special way, on the platter brought a level of artistry to food preparation which the children had never experienced. They were awed. Although many of them were initially repelled by the idea of eating seaweed, they became increasingly adventurous as they participated in the creation of the sushi, and many reported that they liked it even better than the more familiar Chinese fried rice (which they also helped to prepare). This experience, more than any of the other visits, opened the children's eyes to an appreciation of unfamiliar cultural contributions.

Our last visitor was not a parent, but he may have contributed more to one child's joy in his own cultural heritage than any parent could have done. The Teacher Center brought James "Son" Thomas to New Haven to play Blues from Mississippi, to talk about his life in the Black South and to share his knowledge of clay sculpture. His visit to the class, with his guitar and an ample supply of clay, was the high point of the year for many of the children, but most especially for Tony. As the only child in the class who had specifically described himself as "Black" in his Me Book, Tony quickly identified with Son. For this child, who has suffered a great deal from the death of his mother when he was 5, Son was welcomed immediately as if he were a relative whom Tony could proudly share with the class. The children were enthralled with Son's Mississippi accent, and inspired by the life-like bird which he rapidly produced from clay. Following his systematic, step-by-step instructions, even the most timorous of them was able to produce a small sculpture of which they were able to be proud. The art teacher, who had come to observe, was much impressed with the results, and made arrangements to display the finished work.

The project was a valuable educational experience for this group of predominantly white middle class children who had little awareness of their own ethnic roots. They also became increasingly aware of the cultural variety of our country, and more eager to learn about unfamiliar customs and to try new foods. Those who were able to share a family tradition with the class showed marked gains in family pride and self-confidence. Although their interviewing skills at this age were rudimentary, their respect for the knowledge of the past, possessed by their relatives, grew, and will help them to continue to explore family history in increasing depth as they mature. It was a rewarding project on which we will continue to draw in the future.



Cross Stitch Embroidery, Ukrainian

Education That is Multi-Cultural
Why? What? How?

Beryle Banfield

Ours is a multicultural society and has been so since its inception. The growing acceptance of this reality has led to the recognition that all students must be prepared to function effectively in a society of diverse cultures. This means, then, that they must be given the kind of education that will:

(1) help them to develop positive self images,
(2) increase their respect for and appreciation of their own cultures,
(3) increase their respect for and appreciation of other cultures,
(4) enable them to function effectively in their own and other cultures,
(5) alert them to the inequities in our society created by such anti-humane attitudes as racism, sexism, handicapism, and agism.

In short, throughout their entire school career, children should be involved in education that is multicultural whether they attend schools in monocultural or multicultural settings. Education that is multicultural differs significantly from the type of education implied by the terms "multicultural" or "multiethnic" education. These approaches rely heavily upon the infusion of multiethnic materials into the curriculum and the celebrations of particular cultures during specially designated days or weeks. Helpful as these approaches are, they simply do not go far enough. Education that is multicultural, on the other hand, is intended to be pervasive, permeating every aspect of the entire educational environment: staffing patterns, school-community relations, instructional practices, administrative procedures, and curriculum. This means that wherever possible staffing patterns on every level should reflect the cultural and racial diversity of our society. School-community relations should indicate sensitivity to the cultural patterns, values, and life-styles of community residents. Recognition of the many different ways in which community members can make positive and unique contributions to the school program should also be reflected.

Education that is multicultural requires the selection of instructional materials that are bias-free and that do not inculcate or perpetuate such anti-humane values as racism, sexism, handicapism and agism. It also requires curricular adaptations to insure that materials dealing with the life, culture, and historical impact of various cultural and racial groups are utilized in several curriculum areas. Administrative and classroom management procedures are important indicators of a commitment to education that is multicultural. Testing and grouping procedures which tend to place negative labels on children who are racially or culturally different have no place in a program of education that is multicultural.

Education that is multicultural is not easily achieved. It involves new ways of perceiving the total educational process, new approaches to instruction, recognition of differences in learning styles, acquisition of information concerning the life culture, and history

helps dispel the notion of a single "official version" of history. By stressing the importance of going to those who experienced events, oral history allows children to view history as a professional historian does, through primary first hand sources. Finally, while the tendency to see history through a glow of nostalgia--a simplistic view of the past as a golden age--must be avoided, folklore and oral history help dispel the opposite myth of constant progress. Children learn to value the past not because it was perfect, but because it offers options and alternatives, new ways of thinking and seeing. Media included fads, the cult of youth and progress and modernity, all lose some of their power as children learn from their elders about roads previously taken.

Of course, it is easier for teachers to have students do individual projects than to coordinate one or a few group efforts. Especially for young children, the biographical approach is best. A good basic project for a fifth or sixth grade class, for example, might center on the childhood of grandparents. Students might try to obtain old photographs, while the teacher provides guidelines for questions, (e.g. describe your home, your school, your neighborhood; who were your best friends when you were my age; did you play much with brothers and sisters; did you fight much; were you ever in trouble; what did you do for fun; what games did you play; what toys did you have; did your parents discipline you--how and why; did you work when you were growing up; etc.?) Of course, each of these questions invites a string of others. Together, the answers which children obtain and share will give them new insights into their past.

Older children would be better able to supplement their knowledge of American history with oral interviews. Moreover, adolescents can take responsibility not only for their own work but for organizing group projects. An entire class, for example, could be centered around recollections of the Great Depression. Or again topics could be centered on the social history of youth--education, work, recreation, courtship, dating, marriage, etc. Special attention might be paid to how social roles have changed, exploring the nature and meaning of work, examining changing perceptions of parenthood. Migrations, the labor movement, wars, the mass media—all are subject to exploration. How did people fill their time before television? Describe the labor struggles you've been in. How was the family fed without refrigeration?

Doing good oral history and folklore interviews actually is not terribly difficult, and students always come away surprised with how much they learn from the experience. Before assigning projects, teachers should select a subject, do some preparation, then conduct an hour or so of interviewing. Ninety minutes, by the way, is the maximum an interview should ever run without risking fatigue and poor quality. Indeed, teachers can have ongoing projects to share simultaneously with student efforts. Although professional folklorists and oral historians might approach subjects somewhat differently than school children, one very important rule applies to all: No matter what your subject is, try to obtain details, not generalities. The greater detail one uses to describe a past event or tell a story, the surer we are this person remembers accurately and conveys information well.

Basically, a good interviewer is a good listener, one who doesn't interrupt the flow of conversation, but is always ready with

of various cultural groups, acceptance of language patterns as different rather than deviant, and new ways of relating to the community. In short, it requires a complete restructuring of the educational process. This restructuring can be best achieved by setting a definite time limit by which the entire program of education that is multicultural should be in place. Attention should then be focused on certain key elements such as teacher reeducation and curricular adaptations. Important as it is to have administrators and supervisors who are committed to a program of education that is multicultural, it is even more important to have teachers who

are fully equipped to implement such a program. This means that teachers must be provided with the type of education not usually obtained at schools of education. Teachers need to be taught how to recognize different learning styles and how to make the necessary adaptations in their own teaching styles. They also need to be given information concerning the value systems, cultural patterns and family role relationships of various cultural groups. This is of immense importance in selecting instructional strategies. A teacher who is aware that his or her students belong to a culture that values cooperation over individual competition will not employ instructional techniques that stress competition rather than cooperation. It is important also that teachers be given the opportunity to confront their own biases and to recognize how these biases may affect their classroom functioning. Skill in the evaluation of instructional materials for race, sex, age and disability bias also needs to be developed by teachers. At the same time, teachers should be helped to develop the skill of using potentially destructive materials in constructive ways.

Many of us acquired distorted perceptions of other peoples and races both as a result of what we were taught and what we were not taught. Curricular adaptation then becomes a critical element in any program of education that is multicultural. Important as it is to note the contributions made by various cultural and racial groups, this alone will not suffice. The "stuff" of a people's culture--the folktales, proverbs, folklore, favorite stories, music--must be incorporated naturally into all areas of the curriculum. These should be explored in historical and social contexts to develop understanding and appreciation of cultural values and the way they operate within a particular culture. Materials dealing with the life, history, and culture of a particular group should present this information from the point of view of the group involved.

A common worry is that the infusion of "all of this new material" will mean that insufficient attention will be paid to the development of mandated skills. Nothing could be farther from the truth. Language arts skill can be effectively developed through the use of folktales, proverbs, and folklore. Social Studies skills can be as effectively developed through the use of material that more adequately reflects the impact of various groups on our society as by the use of material that omits this information. Students will have the opportunity to develop the vital skill of critical thinking as they learn to evaluate their instructional materials for bias and to assess historical information presented from differing points of view.

Education that is multicultural is the educational hope of the future. For teachers, it provides the opportunity to work in new and exciting ways with new and more challenging materials. It also offers the opportunity to function at a higher level of teaching. For students, it offers the opportunity for a more fully rounded education. More important, it offers them a chance to grow up into healthy adults free of the crippling effects of racism, sexism, handicapism, and agism. This is the only type of education possible in the twenty-first century. It's not too late to begin planning!

Folklore and Oral History In the Classroom

Elliot Gorn

Folklore and oral history provide some of the most accessible materials for students in programs such as Migrations. Precisely what do we mean by these two terms? Folklore is the distinct cultural expressions of various diverse groups. Folk refers to any group sharing common characteritstics, such as miners, children, farmers, millworkers, as well as racial, national or religious groups. Lore encompasses cultural forms handed down orally or by example, such as ballads, legends, jokes, superstitions, crafts and tales. Oral history is a bit less structured, referring to self-conscious remembrances of one's own life, one's family, neighborhood, town or even nation. The cornerstone of both folklore and oral history is the taped interview in which one asks questions of a person considered a good source of information.

It should be obvious that by encouraging children to learn about folklore and oral history, we bring them into contact with people as much as books. Indeed, these subjects are especially important in helping children establish new connections with their families and communities. As schools promote such studies, they reverse the historical trend in which public education, especially around the turn of the century, actively sought to sever the children of ethnic minorities from their cultural roots. To put children in contact with the old stories and ways of their elders, to show them history acting through known people and familiar communities, helps restore this birth right. Simultaneously, it makes them better citizens by encouraging responsibility for one's family and neighborhood.

When children study the folklore of their ethnic group or the history of their family, they implicitly learn important values. Such subject matter gives children heightened appreciation for verbal abilities, demonstrates the importance of work in people's lives, reveals alternatives to the easy gratifications of the mass media, presents them with knowledge of old but valuable skills. But by bridging generations and giving children a better understanding of their family and community, it must not be assumed that solid historical knowledge is sacrificed. On the contrary, doing interviews with living informants supplements their understanding of the historical process in ways which a textbook alone could never accomplish. Properly taught, oral history and folklore reveals to children that the past is not dead, that distant, seemingly abstract events had real impact on the lives of people they know. War, depression, natural disaster, mechanization of industry all take on new meaning for children when they hear how those close to them experienced these social forces.

Moreover, the study of folklore and oral history provides children with a way to see some of the problems of modern society. The media's false gods are a little less compelling when contrasted to legendary culture heroes, while mass produced goods lose a bit of their glitter in light of the skill and devotion a craftsman brings to his labor. Because it emphasizes lived experience, oral history

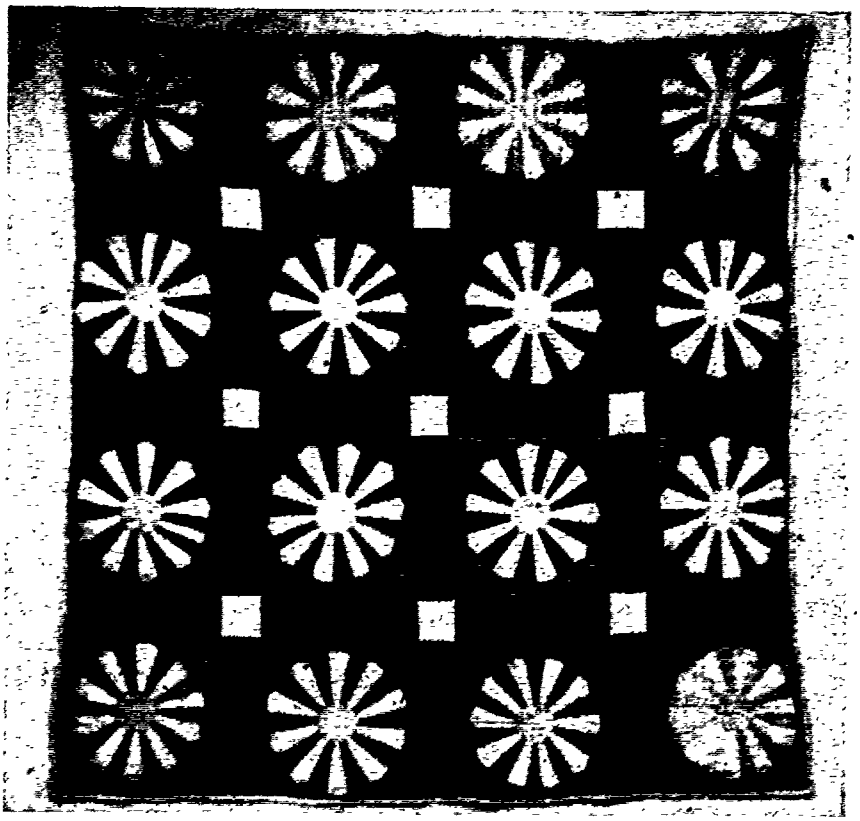
pertinent questions which neither bias an informant nor invite generalities. For example, instead of "Was the family more religious then," try, "How often did the family attend church?" Sometimes you cannot really establish important information with simple straight forward questions. "Were you rich or poor?" is likely to elicit a rather meaningless "We were as poor as church mice." Far more useful would be establishing how many rooms a family lived in, how many slept to a bed, what people ate on a daily basis, etc. Similarly, "Everyone was friendlier back then" has much less meaning than specific examples of how people interacted--on the front porch, at the union hall, playing cards, singing hymns, at fraternal organizations--and how frequently. Above all then, a good polite listener with an ear for detail makes the best interviewer.

Using a cassette tape machine is certainly the easiest and most accurate way to record an interview. But more important than equipment, students must know ahead of time what they want to talk about. This does not mean having a list of specific questions, but rather, some general categories around which open ended questions may be asked. The best interview situations are comfortable and natural--kitchen tables are especially good. Flexibility is all important. Unless he or she is really going astray, follow an informant's lead. Above all, students should recognize that they are seeking information, not giving it, that their own opinions should be kept to themselves in this context, that to be a good interviewer is to be a good listener. Thus, Mike Wallace, a fine journalist, would have to drastically tone down his style to be a good collector of folklore or oral history.

I began by noting how the study of folklore and oral history helps bridge generations, giving us self-insight by acquainting us with our ancestors. A couple of years ago I did several hours of interviewing with my father, in which he talked about his childhood, family and working life. Tapes and transcripts are poor substitutes for a human being, yet when he passed away several months ago, I could take some small solace in feeling that for myself and my children, the ties with the past were not completely severed. This is the most important benefit of collecting family history and lore. It gives to each participant a sense that he is not alone, that his life reaches back to others, even while it stretches toward those yet unborn. It returns history to individuals, families and neighborhoods.

Scraps of Cloth & Worlds . The Art of Pecolia Warner

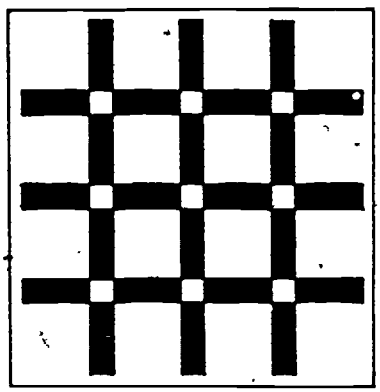
Ramona Austin



The Teacher Center of New Haven is fortunate to own this magnificent quilt by master quilter, Pecolia Warner. Mrs. Warner is also, of date, the best researched quilter in the United States (Wahlman, Vol. I, p. 171), and is fast becoming one of the country's most famous American and, especially, Afro-American quilters. (See note.) Mrs. Warner's work is especially important not only because she is a great and prolific artist, but because the discovery of her art happens at a time when the study of Afro-American art and culture is reaching new heights and striving for new methodologies. Scholars are trying to understand how the African peoples brought to the continental United States adapted their artistic, ethical and religious beliefs to a new and restrictive cultural context, and what contributions they made to the forging of a unique American culture. We now know that those contributions have been profound in many areas of American life: language, music, theatre, gesture, furniture, costume, iron-working, architecture, pottery, basketry, food, painting and textiles. It is in the work of artists like Mrs. Warner, whose body of work is very large, well articulated, and also well discussed by the artist herself, that we are offered a precious and rare opportunity to study the transition from the original African to an Afro-American art form.

Of course, quilting is also an Anglo-American art form, brought over by the first pilgrims from Europe. However, the African slaves had a quilting tradition, an applique tradition, and a highly symbolic weaving tradition of their own. While they borrowed from the Anglo-American quilt tradition, the aesthetic was often uniquely theirs (Wahlman, Vol. I, pp. 53-78 and 202-14). Pecolia Warner, like so many other American women, white and black, over the centuries

learned quiltmaking from her mother. Born on March 9, 1901 or 1903, in Betonia, Mississippi, Mrs. Warner was about seven years old when her mother set her to "piecing" quilts. Her first quilt was a string quilt, pieced from finger-sized strips of cloth from her mother's sewing basket (Transcript, Four Women Artists, p. 6). There are, basically, two kinds of American quilts, the appliqued and the pieced quilt. Very few known Afro-American quilts were or are appliqued, Harriet Powers' Bible quilts being the most magnificent examples of the latter. Appliqued quilts, because the materials were not saved scraps of cloth, were associated with wealth. Few blacks, slave or free, were well off. The pieced quilt, for economic and aesthetic reasons predominated Afro-American quiltmaking.

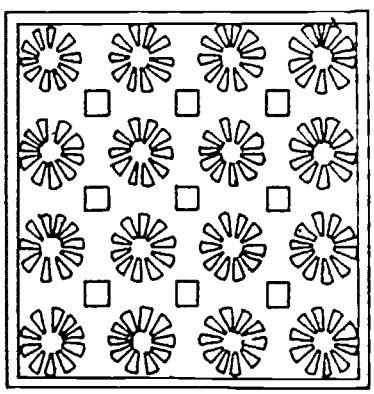


...prominence of the red grid...

All through American history, quiltmaking was also a social occasion for women, white or black, relieving the monotony and hardship of their lives with the camaraderie of other women. Such occasions are vivid memories for Pecolia Warner. She relates, "...Mama'd go there then and help them put up quilts; she would help them to quilt. Go first one house then the other, quilting. I'm a little girl. I'm following them 'cause I want to learn how to do that. I say, 'If ever I get grown, say, I'm going to quilt myself.' I say, 'It's fun.'" (Transcript, Four Women Artists, p. 8).

Over the course of her long quilting career (the oldest surviving Warner quilt titled, Broken Stove Top, is from the 1930's) the quilts Mrs. Warner has sold since the late 70's display an aesthetic more akin to the Anglo-American tradition. These are the quilts that she feels her market wants. The quilts that she has kept for herself are in the Afro-American tradition. It is the aesthetic that she obviously and consciously prefers (Wahlman, p. 194-5).

The quilt owned by the Teacher Center of New Haven is from 1974, before the most Anglo-American elements, especially predictability of pattern and color entered the work Mrs. Warner sells. (A magnificent example of this trend is The Flag quilt of 1979. Though of a different aesthetic, it nonetheless shows Pecolia Warner's masterful sense of color and design. See Wahlman, Vol. III, plate 36). The quilt is titled Friendship Ring or Dresden Plate. Mrs. Warner prefers the former title, and as we shall see, her manipulation of the design is based on the imagery the title Friendship Ring evokes. This quilt is a blend of the Anglo-American block, the kind of quilt the original owner requested (Taped Interview, Murray, Summer 1980), coupled with a thoroughly Afro-American of and asymmetry in the handling of design units. Afro-American quilters are typically concerned with high color contrasts, with light contrasted against dark; and Pecolia Warner is masterful in this quilt making the colors "hit" as she calls it. She has chosen an intense field of color to work with: several shades of green, several intensities of orange, a light blue, a bright red, an off white. No use of color happens in the same manner on any vertical or horizontal row. When one first looks at the quilt there is a sense of regularity created by the prominence of the red grid in the design, the regularly placed white segments of the rings and the white squares, the repetition of the blue centers of the rings, and the repetition of the rings in all 16 blocks. But it is what Mrs. Warner does with the background color of each block, the colors of the segments of the rings, the slightly irregular alignment of the strips of the grid, and the slightly irregular size of the squares at the intersections that displays an Afro-American aesthetic. This aesthetic is concerned with high color contrasts, unpredictability in the way colors and patterns fall sequentially, and an unconcern that the design elements should match with mathematical precision. The visual effect of Afro-American quilts is often highly evocative, highly abstract and, yet, also highly emotional. There is more concern with the whole rather than the parts, and the effort, consciously or unconsciously, is to achieve an immediate and visceral impact. Paradoxically, this is achieved by the often elegant manipulations of the various elements which make up the quilt.



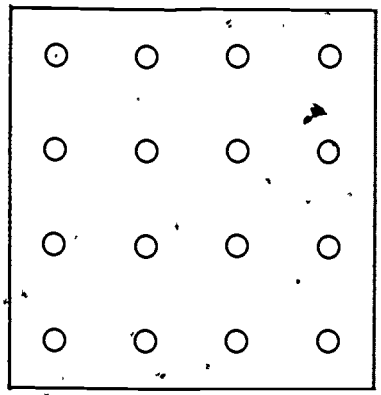
...white segments of the rings and squares...

When Mrs. Warner's quilt is examined we find it measures approximately 74" wide and 75' long, almost a perfect square. The stitching is unimportant. It is achieved essentially by a basting stitch. Made on a quilting frame, this is a summer quilt pieced from scraps of store bought cloth. The top is of thin cotton cloth of medium sheen; the fill or interlining a thin layer of cotton or polyester; the backing is of a single material, an almost off-white gauzy cotton. This material also forms a 3/4" border for the quilt top which frames the block design.

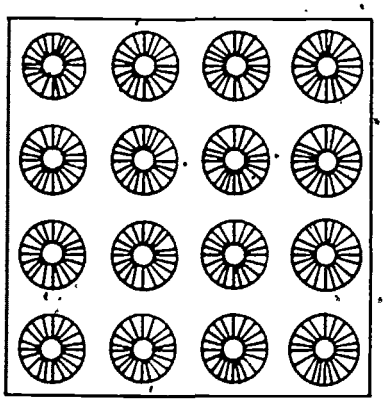
The design of the quilt can be seen in units. There are basically three units of color which form the tightly controlled design elements; the unit formed by the regularly repeated light blue centers of the friendship rings; the unit formed by the off-white border, segments of the rings, and the squares at the intersections of the grid itself. The grid can also be seen as a less controlled design element when considered with the red segments of the rings. Otherwise the use of color is varied from choice of background of the blocks, how a sequence of color follows another, and to what effect it is used.

Mrs. Warner has grouped her dark red color to the extreme left and center rows. It is the center of the quilt which reads most intensely, especially at a distance. To heighten this effect, Mrs. Warner chooses the two brightest greens to contrast sharply the red and deep oranges. If Mrs. Warner had alternated the white segments of the rings with more than one color choice, or more than one color choice in grouped segments, the effect would have been quite different. But no color is allowed to wither like a flower on the vine, all the colors are "hit"; various greens against various oranges and deep red, and the light blue hits intensely the spectrum of deep red to light orange. An off-white, for instance, at the center of the rings would not appear as the blue does, the central points of gravity for circles that appear to be turning across the quilt in the light. This is the ultimate effect of Mrs. Warner's use of the deep red and the various oranges from very dark to very light. The very lightest orange is used only in the final block, a wonderful culmination to the effect of light and dark, like the facets of a ring catching the light of the sun. The final ring stands poised and softened in the final frame, its segments almost dissolved in light. Mrs. Warner's works are full of concrete meanings (Wahlman, Vol. I, p. 216). This quilt can be read for what she achieves philosophically, as well as for what she achieves coloristically. For are not good friendships tested in the light of life's joys and sorrows as the ring of friendship is turned in the sun to catch light and shadow? And in the end, when time has tested the commitment of true friendship, do not the spiritual selves of good friends dissolve into each other and become almost one? Mrs. Warner is a deeply religious woman. She is also a great artist. And as a great artist, she can take a scrap of cloth and piece worlds that speak to her beliefs, her history, her vision, and her origins.

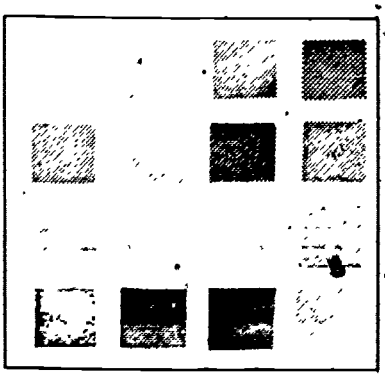
NOTE: Mrs. Warner's work and life have been the subject of a dissertation by Maude Southwell Wahlman of Yale University. The recognition of her name will be second only to Harriet Powers, another great Afro-American quilter, whose two famous 19th century Bible quilts are exhibited by the Smithsonian Institution in Washington, and the Museum of Fine Arts in Boston. Mrs. Warner also has been the subject of exhibitions. Three of her quilts were included in a 1977 traveling exhibit, Folk Art and Craft: The Deep South compiled by the Center for Southern Folklore for the Smithsonian Institution's Traveling Exhibit Service. William Ferris, who was then co-director of the Center for Southern Folklore with Judy Piser, was the first to recognize the significance of Pecolia's work. In 1979, five quilts were included in an exhibit organized by Maude Southwell Whalman titled, Black Quilters, at the Yale Art and Architecture Gallery. Mrs. Wahlman will tour five different



...repetition of blue centers of the rings...



...repetition of the rings in all 16 blocks...



...varied greens of background...

quilts of Mrs. Warner's in the same exhibit retitled, Contemporary Afro-American Quilts, 1981-1983, to be traveled by the Smithsonian's SITES program, and will organize a 1982-84 exhibit and catalog of 30 of Mrs. Warner's most exciting quilts. Mrs. Warner was also a subject for the film, Four Women Artists, made and distributed across the country by the Center for Southern Folklore.

In May of 1979, I was sent by the Center for the Study of American Art and Material Culture at Yale University with Maude Southwell Wahlman to Memphis, Tennessee to attend The First National African-American Crafts Conference & Jubilee. Maude and I were both eager to go, we knew this conference would attract black crafts-persons and many scholars from all over the country. I met there again black artists and scholars I had not seen for years, and both Maude and I were introduced to that wonderful human being and artist, Mrs. Pecolia Warner. I was able to tape many talks including the lovely one that Mrs. Warner gave. She stole the show. Young artists literally sat at her feet to hear what she had to say. Later, I was able to see much of her work at The Center for Southern Folklore, in Memphis, as I helped Maude to sort and photograph many of Pecolia's quilts, as well as listen to parts of a long interview she gave to Maude.

Why has this woman moved me? Because she dips snuff like my great-grandmother, and keeps it neatly in a jar. Because she reminds me of getting my hair wrapped, of sleeping safely under my great-grandmother's quilt. Because she reminds me that I have black-strap molasses in my veins.

Ramona Austin
New Haven, August, 1980

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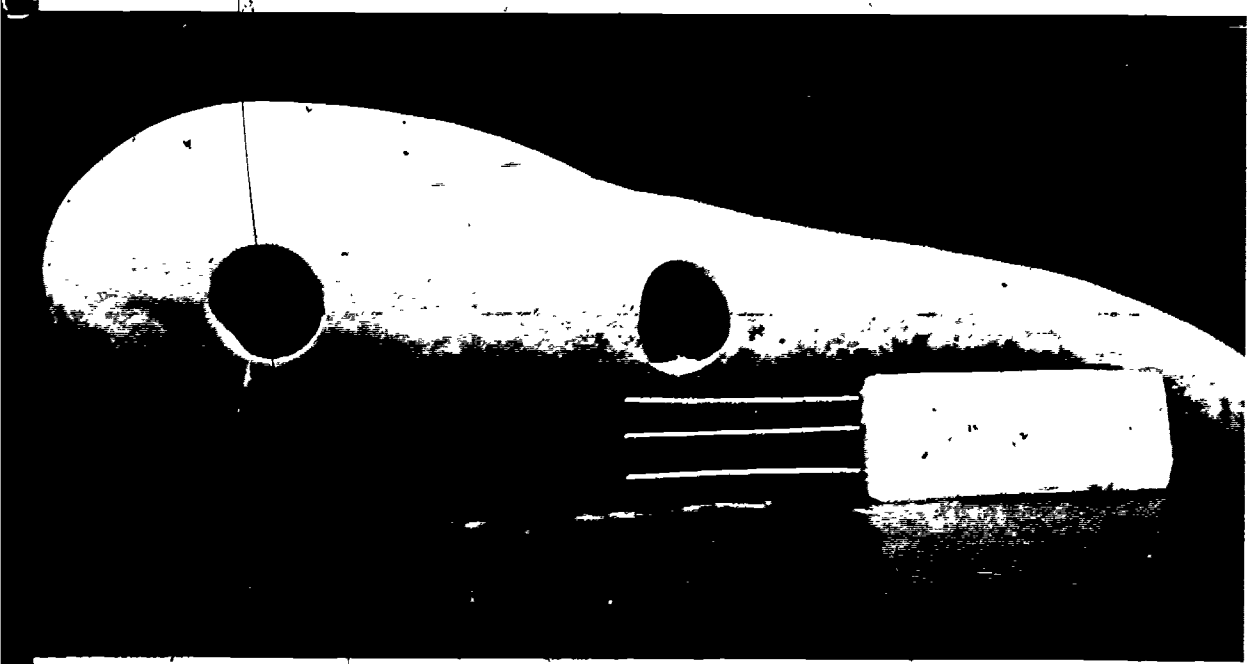
An Introduction to Traditional Puerto Rican Crafts

Mario Cesar Romero

The traditional Puerto Rican crafts, just like the crafts of any nation or culture, represent the quest to make objects of practicality using natural elements found in the local geography. However, because Puerto Rico, like most other nations in the Americas, was colonized and settled by Europeans and Africans brought over as slaves from West Africa; the forms of these crafts were greatly European and African in form and origin.

The Pre-Columbian influence although present is not as strong as in other cultures in the Americas. Most of the Aborigines left the Island shortly after the colonization period began in 1511. Thus the development of Pre-Columbian Taino crafts does not evolve into the present day but are objects discovered by archeologists and exhibited in major museums throughout the world.

Interestingly, however, many contemporary artists in Puerto Rico are finding inspiration in the forms of traditional Taino crafts and are creating new objects for contemporary use from these forms. Early in the 1900's Matilde de Silva wrote a book on how Taino motives could best be used in embroidery and other needle crafts. She was a visionary woman, way ahead of her time.



Today, El Coqui workshop and Taller Alacran directed by artist Antonia Martorell have used an art form for which Puerto Rico is internationally recognized for its superior technical and exciting aesthetic qualities—silkscreening, to create fabrics with Pre-Columbian (Taino) motives. Articles of clothing as well as household objects are made with these beautiful fabrics which also try to approximate the colour relationships common to the Taino peoples. Although stylized to appease modern sensibilities, these colours also define much of the Puerto Rican/Caribbean/Latin-American aesthetics.

There are many objects of archeological significance where these motives may be found such as jujos (seats), yugos (yokes), sellos (clay stamps), and pottery. These pieces, too numerous to detail here are found in major museums in England, Spain, France, Germany, and in the United States at the Smithsonian Institute in Washington, the American Museum of Natural History, and the Collection of Primitive Art of the Metropolitan Museum of Art in New York City, as well as in various museums in Puerto Rico, the Dominican Republic, and other Caribbean nations.

Musical Instruments

The most authentic crafts of Pre-Columbian origin to be found in continuous use in the Caribbean, in particular, Puerto Rico, are certain musical instruments used in the jibaro (country folk or peasants) music of the island. The maracas (rattles), guiro (the backbone of all Puerto Rican traditional folk music), and the qua or claves, as they are now called, are instruments that can still be found in folk and popular music.

The maracas are made of small, hollowed-out gourds with seeds or pebbles inside, a stick is placed through the holes and upon rattling this instrument, musical time is kept. These instruments were also common to the Mayans of Southern Mexico and Central America. The Pre-Columbian maraca differs from the African rattle in that the African rattle is made of a large gourd with the beads woven loosely around the outside of the instrument. The West African rattle is called a che-cheri and is more common to the Afro-American music of Cuba and Brazil.

The guiro is another instrument which is made from gourds. The shape of the gourd must be long. After the substance is removed and the fruit is dried, incisions are made half way around the piece. Sound is achieved with a fork-like piece that is rhythmically scratched against the incisions.

The last of the Pre-Columbian instruments in continued use in Puerto Rican folk music are the qua or claves. The claves are also an instrument used today along with the maracas in music of African origin.

The gourd and coconut trees are often called the "Trees of Life" in many cultures because so many objects, food and medicines are derived from both. For example, the Taino use of the gourd was for kitchen utensils which were popularly in use in Puerto Rico until 25 years ago. The most common of these were the ditas (gourd dishes) and the jatacas--a scoop spoon made of a small gourd of coconut. (The example in the Migrations exhibit is made of coconut.) Interestingly enough, the coconut palm tree was brought to Puerto Rico by Europeans early in the 16th century. One craft developed by the peasants of Puerto Rico from the coconut was the "copita de coco" used to drink coffee. The countryfolk of the Island still say that coffee tastes better in a "copita de coco." The "copita de coco" is made from the shell of the nut which in turn is held by a larger section of shell. Can you name some products that can be derived from the coconut tree?

From the large leaves of the coconut tree, grass dwellings are made; from the meaty substance coconut rice, coconut candy, coconut drinks; from the seed and shell jatacas, scoop spoon; ditas, dishes; coconut jewelry; pins, brooches, earrings, bracelets, and much more. Other objects made from the coconut and gourd are the Vejigante Masks of the Loíza Aldea Festivals, which are made of coconut, and the candungo, a water carrier, which is made of gourd.

Santos de Palo (Wooden Hand-Carved Saints)

One of the most beautiful expressions of folk art that has developed in Puerto Rico, are the Santos de Palo. Today Santos de Palo are collected by connoisseurs the world over. Some very famous people such as the Kennedys and sculptor, Louise Nevelson, collect santos. Santos de Palo are found in Museums throughout Europe and in the most important museums of the United States. Two of the most important collections can be seen at the Museo del Barrio in New York City and the Smithsonian Institute in Washington, D.C.

The history of this craft and how it developed in Puerto Rico is quite interesting. It attests to the deeply ingrained religious fervor of the Puerto Rican people. During the 17th, 18th, and 19th centuries, churches in Puerto Rico were few and far apart. Peasants in the mountain areas began to make altars at home and consequently there was a need for small statutes of one's favorite or patron saints. By the 18th century certain families developed unique styles of carving and these traditions were passed from father to son.. The Espada family of carvers lived in the 19th century and account for four to six generations of carvers. The last of the great traditional santos carvers died in the early 1960's when he was well over 100 years old. His name was Zoilo Cajigas y Sotomayor.

Among the most popular saints were La Virgen Del Perpetuo Sucorro, St. Anthony, St. Francis of Assisi, the three wise men, the Holy Trinity, the Virgin of the Miraculous Medal. Native woods were used by these unschooled carvers who put something of their own personalities into the pieces carved as well as expressed the belief and aesthetic values of their country folk. After carving the statue, the piece was covered with gesso and then painted in the appropriate colours. The hands of these statues were usually separate inserts and sometimes accessories were also made separately, e.g. the staff of St. Joseph.

One of the problems in the preservation and accurate documentation of the santos is that for hundreds of years the peasants who venerated these statues would paint them at the end of the year so they would be presentable for the coming year. Collectors and museum restorers have had to remove as many as 20 coats of paint from these statues. Today, Santos de Palos are considered national treasures.

Mundillo Lace

During the 16th and 17th century Spain was the largest and most important producer of mundillo (bobbin) lace in the world. At the beginning of the 17th century, Spain had taught the art of mundillo lacemaking to the colonies. It was expected that all aristocratic young women preparing themselves for marriage would learn the art. By the end of the 17th century and throughout the 18th and 19th centuries, Puerto Rico became an important mundillo lace supplier to the Spanish Crown. The cities of Moca and Aquadillo soon gained a reputation for being important lacemaking centers. In the homes of the wealthy even the "esclavas domesticas" (house slaves) were taught how to handle the bobbins and help in the production of lace to embellish personal garments and household items such as curtains, bedspreads, etc. The feeling for lace and its use in the home reached Baroque proportions. The aesthetic

idea that in simplicity there is beauty was the antithesis of the Baroque expression where "more is more beautiful."

The lace is made on a small self-contained loom with a cylinder where the particular pattern for the lace is pinned. Hundreds of pins are placed in specific spots and around these pins cotton thread is woven to form the particular designs. The workmanship is very intricate and requires much concentration. Making the lace is very strenuous to the eyes and many lace makers would become blind after years of making bobbin lace. In Puerto Rico today, there are very few women who know how to make mundillo lace and still fewer who continue to make it. These women feel that there is little job security and a lack of sensitivity towards the health hazards presented by this work. In relation to "job-security" the women cannot financially compete with machine-made lace. This is truly another of the disappearing traditional crafts of Puerto Rico.

African influence

Although not all the blacks that arrived in Puerto Rico were slaves--e.g. Juan Garrido who was a wealthy land-owner; the most significant history was related to blacks brought over as slaves from the Portuguese, English and French colonies of West Africa. Traces of these rich cultures may be found in the coastal areas of Puerto Rico. Many elements of the African cultures in Puerto Rico relate to the Yoruba Religion of modern day Nigeria--although elements of Fulani (Senegalese) culture may be seen in the head-wraps of coastal black women. Certainly the rich feeling for intensity of colour in the coastal areas is of African origins. Let us look at how important colour is to the Yoruba people so that we might better appreciate the use of colour in the Caribbean.

The eleques or collares (bead necklace) each symbolize a specific diety or spiritual force. Although there are over 140 dieties in the Yoruba pantheon of Gods--reference is usually made to the seven most important or popular of these dieties. They are called "Las Siete Potencias Africanas" (The Seven African Powers). Each of these dieties is symbolized by a specific colour, food, drink, drum beat, dance, hairstyle, etc. Some examples: Shango, God of Unbridled Masculinity, red; Obatala, Father of Creation, androgenous white; Yemanya, Patron of Motherhood, light blue; Elegba, Keeper of Paths and Doorways, brown; Oshun, God of Fertility and Beauty, gold and yellow-orange; Oya, Keeper of the Cemeteries, black; and Ogun, God of Iron and Weapons, dark green. Each "collar" makes reference to a specific event in the life of the diety and that is why the colour combinations and the specific seperations of colour, e.g. 5 white and red beads as opposed to five white and two red.

These bead necklaces are worn by believers as a protection against malevolent forces very much in the same way that Roman Catholics wear scapularies.

Some other crafts of African Influence in Puerto Rico that are in our Migrations Exhibit are the Vejigante masks and the candungo.

The patron saint of Loíza is St. Patrick, but in the 19th century the residents of this all black fishing village (Loíza Aldea) felt that they were given omens from God to acknowledge St. James the Apostle (Santiago Apostal) the Patron Saint of Spain and the saint who is attributed with having brought Christianity to Europe. Each year the neighbors of Loíza Aldea celebrate one of the most colourful festivals which combines Christian beliefs with African music and dance. In the festival the wire mesh mask and costume symbolizes Santiago or the forces of good, and the Vejigante (coconut mask) which is worn only by men, signifies the forces of evil. In reality the Vejigante is a prankster who plays tricks on young and old alike. There are many styles of masks common to this July festival of Santiago Apostal.

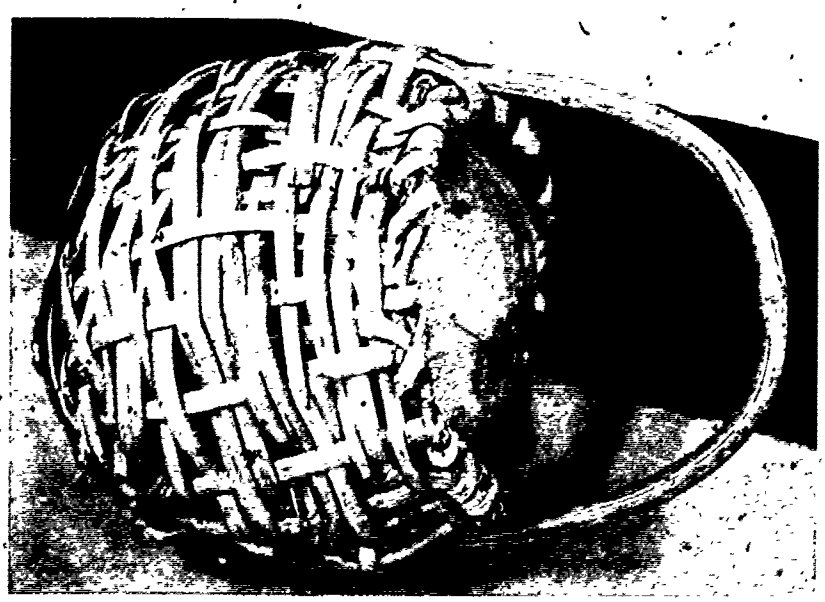
In the city of Ponce, during the month of February, just before the Lenten Season, a carnival is celebrated where the most beautifully grotesque masks made of papier mache are worn. These masks, which are of strange amalgamations of animals not common to Puerto Rico, have been used for hundreds of years in Ponce. Although the costume is similar to the Vejigante costume of Loíza Aldea, the Ponce costume has an abundance of ruffles uncommon to the Loíza Aldea costume. In the Ponce costume, the "alas" or wings are eliminated.

Some carnival and Vejigante chants are:

1. Vejigante a la bolla Pan y cebolla	VE-HE-GAN-TE A LA BOYA PAN Y SE-BOYA
2. Vejigante comió mango y hasta las hojas se las lambió	VE-HE-GAN-TE CO-MEO MAN-GO E ASTA LAS U-NAS LAS LAMB-YO
3. De amarillo y color oro Vejigante esta pintado.	DE A-MAR-IL-LO Y CO-LOR O-RO VE-HE-GAN-TE ESTA PIN-TA-DO
4. Toco, toco, toco Vejigante come coco	TO-CO TO-CO TO-CO VE-HE-GAN-TE CO-ME CO-CO

These chants are part of an oral tradition that has been kept alive in the coastal areas of Puerto Rico for hundreds of years. As can be imagined, there are hundreds of chants relating to the festivals.

The candungo is called an African craft because the word candungo is an Africanism in the Spanish language of Puerto Rico. The craft however is common to the coastal area peasants who spend long hours cutting sugar cane. The candungo is a kind of canteen filled with water so that the worker would have a daily supply of water while in the fields. The craft is made of gourd around which thinned tree strips are woven. A handle is placed on the top to facilitate carrying. The candungo in the Migration Exhibit is from the Southern part of Puerto Rico.



Preserving the South
Recording a Region & It's People

Kini Kedigh
Judy Peiser

People still sit on front porches and talk in the evenings. Men still sing blues at highway cafes. And fried chicken is still the staple for Sunday dinner. But time is catching up with tradition, and a deeper look is required into these disappearing traditions to get a true picture of Southern culture.

And that is why the Center for Southern Folklore was founded--to capture a rapidly vanishing way of life before it's gone and forgotten. But we knew that doing this would take more than a tape recorder and camera. So we've based our research on understanding the people and their identity within the region. And by looking at them, we've begun to understand ourselves a little better.

In the eight years since our founding in Memphis, Tennessee, we have developed 15 documentary films, three slide-tape programs, a semi-annual magazine, two books and a number of records, exhibits and educational materials on southern folk and ethnic culture. But we have only just begun to set down this legacy for future generations.

To do this, the Center has developed multimedia materials on each tradition we have documented. Blues, storytelling, religious expression and artistic endeavors have been closely researched and developed for classroom instruction. Media transcripts and illustrated study guides accompany each film and record, enabling users to enter lives and landscapes that may be geographically and culturally miles away, but only a stone's throw away in personal understanding and enrichment.

Many of our multi-media studies have been extended over a long period of time, deepening our own understanding of the cultures we are documenting. Our early visits with folk artists and musicians have developed into lasting relationships. And it is these relationships that have become most important in our work. These men and women understand our goals and have directed us to others within their communities whose traditions also need to be preserved.

This has not only established an affection between us, but has also given these artists and musicians new identity within their own communities. At the Premiere of Ray Lum: Mule Trader, our film about Vicksburg, Mississippi, auctioneer and storyteller Ray Lum, a standing-room-only crowd gathered at the local movie theatre. That afternoon the community as a whole discovered Mr. Lum for themselves as a valuable and important historical resource. Anyone who had ever traded with Mr. Lum or had been out-traded by him left the theatre with an autograph in his back pocket as well as new admiration and appreciation for their hometown raconteur.

Each community, whether in the Delta of Mississippi or the streets of New Haven has its own Mr. Lum or someone like him who has a story to tell or a talent to share. To awaken interest in community identity, and instill curiosity and a fascination for the practitioners of tradition, is the special significance of our work.

Before his death, Mr. Lum told us, "You live and learn, then die and forget it all." At the Center for Southern Folklore we're working to make sure that this learning is not forgotten, and that the words of Mr. Lum and others like him will live for generations to come.

For additional information or a catalogue of Center material, write: Center for Southern Folklore, P.O. Box 40105, Memphis, TN 38104, (901) 726-4205.

Judy Peiser is a co-founder and Executive Director of the Center for Southern Folklore. Kini Kedigh is an Associate Director and editor of the Center for Southern Folklore Magazine.

An Interview With James 'Son' Thomas

Roger Manning

WYBC
New Haven

T: Well, Blues comes from, I'd say hard work and hard times--that's the Blues. When you broke and you ain't got no money, you ain't got nothin but the Blues. If you get hungry you got the Blues. If your wife quit you you still got the Blues. So there's more than one way you can have the Blues.

M: And so, anybody really, can have the Blues.

T: Right! The Blues for anybody. Some people have the Blues and don't know it. They don't know what's the matter with them and they go to the doctor. They think they're sick. They just got the Blues.

M: When you're playing the Blues, that kinda helps, huh?

T: Right. It kinda wears your feelings off you.

You know I would go to Cairo*
But the water too high for me,
You know I would go to Cairo,
But the water too high for me.
The girl I love, she got washed away,
The girl I love, she got washed away,
You know that woman got drowned
Swimming along after me.
Cairo, Cairo, water running all over town.
Cairo, Cairo, water running all over town.
You know get the girl that I'm loving,
She have put me down.

*town in Mississippi

M: Well, Son, How you like New Haven?

T: Oh, I like it fine...if I could just catch on to the town where I could get around by myself.

M: You've been playing around Yale. I understand you played at Timothy Dwight....

T: Yes. I've been here three or four different times.

M: Oh you have. What do you think of the fantastic architecture?

T: That's what I can't understand. All the buildings...When I went back the first trip I made up here...I told the people all these buildings looked like churches on the campus!

M: The first time I came to New Haven myself I saw this big building. I could have sworn it was a church. I walked in and it was a library!

M: What do you think about the future of the Blues? Is it getting more popular?

T: I think it is. By having these festivals all over the country every year. That's making it a whole lot better. You see a lot of the young people, they never heard no Blues.

M: A lot of young people listen to Rock and Roll, but it's based on the Blues. I used to like the group Lead Zeppilin. They're from England, but they stole a lot of Willie Dixon tunes and their guitar player stole a lot of Robert Johnson licks ( ) All this time I didn't realize that I was listening to Blues. Now when I hear Robert Johnson or Willie Dixon records I can see the similarities. The Rollin' Stones—Are you familiar with that Rock group?

T: I've heard 'em on records.

M: They've taken some Blues songs and done them directly. They sound exactly like the Blues singer because the lead singer, Mick Jagger, has copied the voice. I think when I saw you last night you mentioned something about how the White people used to play more or less of a country...a country strumming. Now the people imitate the real Blues player. What have you seen as you've gone around? You've seen a lot of college students, perhaps, trying to play Blues as they were originated?

T: Right. See, they used to have...the White didn't play nothing but the same chord all the time...but they would sing different songs (JT strums the chords to demonstrate).

Little red shoes my darlin' wore
Just before she died,
She called me to the bedside,
Willed me her little red shoes.

But they don't play like that hardly, now. Mightily seldom you find boys wantin' to play that type of music...They on the Blues beat (JT demonstrates the Blues bass line)

Going out in Virginia,
Honey where the green grass grow.
Going out in Virginia
Honey, where the green grass grow.
Well I'm all wrapped up and I
Have no place to go.

Well my pocket's filled up to the top with gold.
Up to the top with gold,
My pocket's filled up to the top with gold.
Well I'm all wrapped up and I
Have no place to go.

M: Definite difference.

T: Let's see. You don't have your guitar with you?

M: I think actually I have a guitar that I can get.

T: Let's me and you play one together.

M: I'll try. OK, Sure! Before we play I wanted to ask you something. I noticed before it sounds like you're playing lead, but then you have the bass going at the same time.

T: Right.

M: It sounds like two guitars.

T: Right. By yourself you have to play your bass and lead.

Come on, Baby take a little walk with me.
Come on, Baby take a little walk with me.
Back to the same old place
Where we long to be.

Come on, Baby don't you walk too slow.
I want you to walk where you can walk some more.
Come on, Baby, take a little walk with me,
Back to the same old place where we long to be....

Momma Don't Allow

Well, Momma don't allow no guitar playing in here.
Momma don't allow no guitar playing in here.
Well, we don't care what Momma don't allow
We're gonna play that guitar anyhow.

Well, Momma don't allow no jumpin' around in here.
Well, Momma don't allow no jumpin' around in here.
We don't care what yo' momma don't allow
We're gonna jump around anyhow.

M: That's too much! Sounds like I hear the roots of rock and roll in there.

T: You got to play your bass and lead when you by yourself all the same time. That's why I can go to all of these different places and play by myself....and then I can play with somebody. 'Course it's a lot easier playing with a group than it is playing by yourself. You got it all to do by yourself. Playing with a group you can just take turns. When your time comes you take your turn. Then you let them take their turn.

M: I notice that you play without a pick....

T: Right. My fingers is toughened up to playing...and I don't use a pick or nothing. The only thing I use on my finger is a steel slide. I'm gonna get you one of my steel slide. But I'm gonna re-tune it first.

You said you was hurtin',
Almost lost your mind,
The man that you're lovin'
he hurts you all the time,
When things go wrong, go wrong with you
It hurts me too.

You said you was hurtin',
Almost lost your mind,
The man that you're lovin'
he hurts you all the time,
When things go wrong, go wrong with you
It hurts me too.

He love another woman,
And I love you,
But you love him, stick to him like glue,
When things go wrong, go wrong with you,
It hurts me too.

You're on my mind,
Every place I go,
The way that I love you,
Guess you will never know,
When things go wrong, go wrong with you,
It hurts me too,

M: That's what I expect to hear. When somebody says, The man is from the Delta. I listen for that slide. We appreciate you coming over. Is there anything you'd like to say to the folks out there.

T: Well I hope they enjoy this old country Blues singing. A lot of people can't understand the Blues, but if you listen to James Son Ford Thomas' music you'll understand the Blues. Well some people may have the Blues and they don't know it. When you get broke you got the Blues. If your wife quit you, your girlfriend...you got double Blues on you then. So, everybody understand the Blues one day...when they start havin' troubles.

M: You talk about country Blues. Now that's the kind that you play with a guitar that doesn't have electric or a folk guitar. That's my impression of Country Blues. Is that what you'd call Country Blues?

T: No, well, what I mean by Country Blues...That's where the Blues comes from—the country. See, the people in Mississippi, the men that recorded records, they left Mississippi and moved to Chicago, where they could record and make records. In the South they couldn't make no records. There wasn't nothin' going on there but work...So they moved to Chicago where they could make records and do something with their talent. Now they got studios all over Mississippi, but at that time, long time ago, when people was playing the Blues they had to come North to play.

M: Now I hear of Chicago Blues, too. Blues that developed, perhaps, from country Blues after they moved to Chicago. That includes more of a band approach...

T: Right. See a lot of those men that you hear on records, some of the older musicians, like Robert Johnson, they didn't have electric. Acoustic guitar that's all they was able to play.... There wasn't nothin' else to play.

M: Do you like the acoustic guitar?

T: I love it. The first guitar I owned, it was a Gene Autry guitar. It had Gene Autry's name on it and it cost $8.50.

M: Those were the days!

T: If I owned that Gene Aurty guitar now it might be worth some money.

M: We really appreciate you coming down here and playing us some real country Blues.

Goin' away to leave you
Worry you on my mind,
Well you keep me worried,
Bothered all the time.
Beefsteak when I'm Hungry,
Whiskey when I'm dry.

Beefsteak when I'm hungry and
Whiskey when I'm dry,
Good lookin' woman whilst I'm livin'
Heaven when I die.

'Sound like I heard that old
Southern whistle blow.
Sound like I heard that old
Southern whistle blow,
Well now, it blows just like it ain't gonna
Blow the Blues no more.

Some folks say don't worry
Worry, Blues ain't bad,
Well it's the worst ol' feelin'
That I most ever had.

Get up in the mornin' and
I'm gonna do, do like Henry Ford,
Get up in the mornin' and
I'm gonna do, do like Henry Ford,
Gonna eat my breakfast here

T: This place got a good sound to it.

I woke up this mornin'

i lie in a blue bed
wrapped in a quilt of tears

alone in a blue bed
covered with quilted tears

day calls me to rise
night echoes in my ears

mary hope lee

Oral Traditions A Bit on the Blues

Jan Murray

"The Mississippi Delta was transformed in the nineteenth century from undeveloped, forest and bayous to one of the riches cotton-producing areas of the Deep South. Just as the Black laborers transformed the land so did they cultivate the Blues out of the fertile soil of work chants and gospels. This began a musical tradition which would produce the likes of Robert Johnson, Elmore James, Charlie Patton and later Muddy Waters, Howlin' Wolf and B.B. King."

William Ferris, Blues From The Delta

James "Son Ford" Thomas of Leland Mississippi plays Delta country Blues in the tradition of Robert Johnson and Elmore James. A Master guitarist, composer and philosopher, Mr. Thomas shared his music and world-view with the New Haven community as artist-in-residence for the Migrations Folk Art and Oral History Project. James Thomas' uncle taught him how to play:

> "He showed me two or three chords and he would charge me to play his guitar. But after he'd leave home his wife would let me play and I didn't have to pay nothing...
>
> I'd play 'til noon when he come in for dinner. Then at one o'clock he'd go back to work and I'd play 'til night. That's how I began to learn how.
>
> Then after I learnt I used to go and play for dances with my uncle. He'd pay me a dollar a night. Oh, I had a hard time learning. I've got some work tied up in it...." Blues From The Delta, Wm. Ferris

The primal image of a lone Bluesman accompanying himself on a guitar survives...even today. The Mississippi Delta has produced an uninterrupted musical tradition which is still being performed by musicians whose fame is largely regional, like James "Son" Thomas, Louis Dotson and Sam Chatmon. Delta Blues were played at house parties and jook joints--small pubs with music and dancing. Blues forms evolved in this setting. Although store-bought instruments were scarce, in the right hands invented instruments could create the essence of Blues sound. One-strand-on-the-wall mimicked a guitar. Washboards substituted for snare drums when played with thimbles. Jugs, spoons, combs and bones--all produced music.

James Thomas learned to play the bottleneck style. Black musicians would break off a soda bottle and use the neck to approximate the steel slide used by White country guitarists. (When we asked children to describe the sound they said that the slippery sliding from note to note sounded Hawaiian.) As a young boy Son played

his bottleneck guitar with such Blues greats as Sonny Boy Williamson and Elmore James.

The Blues Feeling

Blues begins with a feeling. It is difficult to find simple definitions. Dictionaries and music books try, but the players themselves can best explain the Blues and the special world-view that goes with it:

"We kept that Mississippi sound...I don't know myself how many bars we do. You don't count it out; you feel it."

Muddy Waters interview with Pete Welding.

You know the chords and you can count the bars, but if you don't have the FEELING you still don't know the Blues. Having Son here with us we were able to experience that Blues feeling at its tap root and from a master. What has become known as the blues is in reality, the traditional secular folk music of Blacks in America. Its influence, however, has strongly affected many musical traditions including folk, jazz, and rock. The Beatles, the Rolling Stones--who named themselves after a Muddy Waters tune--Jimmie Rogers, and Elvis Presley are just a few of the White musicians whose styles have been influenced by the Blues. Perhaps the most direct heirs of the old Blues players are today's jazz players. Jazzman Dwight Andrews, a musician based here in New Haven, has described his own jazz style as the expression of the carefully nurtured absorption and synthesis of his Blues inheritance.

Blues Verses, Blues Themes

The Blues Oral tradition is an influential and vital poetic force. Beginning in the rural areas, the Blues sound moved to the cities along major migration routes like Highway 61:

I walked 61 Highway
'Til I give down in my knees
I ain't found nobody
To give my poor heart ease.

61 Highway's the only road I know
I say, 61 Highway's the only road I know,
Run right down from Chicago
To the Gulf of Mexico....

James Thomas

The way out and up to a "better life" in Memphis, St. Louis, Chicago or New York was the highway. The Blues philosopher sings about finding ways to survive, about exorcizing the pain that enters every life, and of the particular world-view of Black Americans. The individual poetic voice mirrored the life, times and struggles of the whole community.

There are recurrent themes of love and lost love, local historical events, work and living conditions, natural catastrophes, and racial realities. Changing and developing along with the people who play it, Blues forms embrace both the more intimate sounds that mark country blues and the rich, full back-ups of the urban Blues sound. Blues lyrics--vibrant, jivey and full of double meaning--are the very soul of poetry. Many Blues songs have become standards, with many different local versions, like "Hootchie Kootchie Man", a song rich in Black folklore, numerology, and herbal medicine.

Hootchie Kootchie Man
Gypsy woman told my mother
Before I was born
"You got a boy child comin'
Gonna be a son-of-a-gun...

Gonna make pretty women
Jump and shout
And the world wanna know
What it's all about-- "
But I'm here. Everybody knows I'm here
You know I'm the Hootchie Kootchie Man
And everybody knows I'm here.

On the 7th hour
On the 7th day
On the 7th month
Seven Doctors say
"He was born for good lovin'
That you see"
I have 700 dollars
Don't you mess with me...

Other songs are so connected to a particular artist that they become almost a signature, like B.B. King's "The Thrill Is Gone."

Blues verses can conjure up hilarious images:

Bottle Up and Go

Momma caught a chicken
Thought it was a duck
Put him on the table
With his legs sticking up...

In the very next verse images of ever-present racial tensions surface:

Nigger and a White man
Playing seven-up
Nigger beat the White man
Scared to pick it up.

The children in our sixth grade classes were extremely aware of the racial tensions in their own environment and the candid Blues lyrics were the catalyst for excellent discussions. Blues poetry can be double-edged and biting, but it can be sensitive and tender too:

When things go wrong,
Go wrong with you,
It hurts me too

You're on my mind
Every place I go
The way I love you
Guess you'll never know.

When things go wrong,
Go wrong with you,
It hurts me too.

He love another woman
And I love you
But you love him--stick to him like glue.

When things go wrong,
Go wrong with you
It hurts me too.

James Son Thomas

Grounded in life and survival, Blues verse has influenced many Black artists. Through these poets, writers and painters the Blues feeling and beat affects trends in American art and literature. Romare Bearden, master of painting collage and art history, shares some of his thoughts on the Blues and his own work:

"I paint out of the tradition of the Blues, of call and recall. You start a theme and you call and recall...
I'd hear Bessie Smith or some other singer. What they sang would usually go like this: I woke up this morning and my man left me a note. He said he was leaving, and I'm feeling so blue, so blue. I'm goin' down by the river and if I feel as bad as I do now, I'm gonna jump in...Here she's talking about a poignant personal event...But behind her the musicians are 'riffing', changing something tragic into something positive and farcical. This is why I've gone back to the South and jazz. Even though you go through these terrible experiences, you come out feeling good. That's what the Blues say and that's what I believe--life will prevail."

Art News Dec. 1980

The Blues rhythm and perspective profoundly influenced Mary Hope Lee, a poet and linguistics scholar we were priviledged to have among us for a little while. Here is one of her Blues mode pieces:

Outer Mission Blues

markin time markin time
til the good time come around
if it don't come soon
gonna hafta ~~to leave~~ this town

been in this town long enough to know it's cold
been here in this town it sho nuf do be cold
way the wind blow how the fog creep got me
feelin so old

payin dues payin dues
til the good time come around
if it don't come soon
this woman gon hafta up and leave town

when the sun come out the air so warm and sweet
the sun come out turn the air so warm and sweet
gettin harder and harder to control these
travelin feet

markin time markin time
til the good time come round
if it don't come soon
you ain't gon see me no more no where around

Blues lives! The triumph of the Blues is the victory of sheer life force and will to survive in an often hostile world:

"...Rock is my pillow and the cold ground is my bed.
The Highway is my home, Lord I might as well be dead."

James Son Thomas

The Blues sing out as the archetypal oral expression of the Black experience in America in this century.

Goodbye, everybody,
You know we got to go.
Goodbye, everybody,
People, you know we got to go.
But if you come back to Mr. Shelby's place
You will see the same old show.*

*This last verse in memory Shelby 'Pappa Jazz' Brown (1903-1974).

Photographers on Photography Personal Perspectives

Artists' world views are conditioned, in part, by their experiences and the disciplines imposed by their media. The photographer's world view is conditioned by the lens. It is the means of capturing the image...The Act of Seeing...that essential ACT of art. Timing, chemistry, exacting craftsmanship--all are involved in bringing that initial act of seeing to completion in the form of a meaningful image.

What photographers say about what they see can give us insights into each one's special world. Understanding their priorities can help us to develop a keener sense of visual wonder. Their choices in images can deepen our appreciation of the people, places, objects and other living things in our world.

Sarah Heath and Robert Jones were major contributors to the Faces/Places Exhibition. Coming to photography from very different backgrounds, Heath and Jones share an especial love for capturing the essence and image of people. In these interviews they share with us thoughts on life and work.

Sarah Heath

Q: How and when did you start getting interested in photography?

SH: From the moment I first saw the inside of a dark room, at age 17, I was hooked on photography. Everything about it seemed like magic, and still does. The photography course I took in my public high school certainly changed my life.

Photography seemed to combine all the elements that had made me interested in art even as a child. With my simple camera I could stop time, capture the faces of strangers, and create mysterious images out of perfectly ordinary objects. I began to look more carefully at the world around me. At the same time I realized that I could use photography to express feelings and landscapes from my own imagination.

Q: What kind of images are you trying to create or capture?

SH: This is a hard question to answer. Sometimes I have a definite idea of what I want on film, to the point where I will arrange people and props to get a certain effect. These usually turn out to be serene, surrealistic images from my dream world. More often I am not at all sure of what I am after in a specific way. When I go out to shoot it is a kind of hunting expedition. I may have a feeling for what I want, but I won't know what it looks like until I see it, and then I better be ready or I've lost it! I am most interested now in images which are mysterious, which suggest feelings and places, but do not completely define them.

When I work as a portrait photographer, it is a different matter. I must be completely alert for those brief moments in which the subject is aware of the camera but not bothered by it. I must have the person's attention, because good portraits are the result of a certain element of relationship. Without this, a picture may be technically or compositionally just fine, but still appear lifeless. It is also true that most people are almost in pain when they feel a camera looking at them, and their true selves disappear completely. Getting a good portrait involves a lot of attention, discretion and shutter speed--

Q: Do you feel you are in any way a social reformer? or critic? or reporter? Are you consciously trying to produce ART? Do you feel your work has social or educational implications?

SH: While I have used photography in the past to expose what I felt were injustices or cruel ironies in our social system, I now feel that such use of the camera is manipulative and even exploitive. It is much easier to photograph a starving family than it is to feed one. Behind the camera, a photographer may feel that he is somehow helping the world by photographing the pain and misery he sees there. More often, he does injustice to his subjects. A photographer is always a detached observer, protected and separated from what is before his camera. I doubt that all the photos we have seen of the ugliness and unfairness in our world have helped to change it. Such pictures only seem to add up to the flood of images we leaf through all the time, making most of us feel that we are completely helpless to change anything, or that the suffering we see is more than the world can bear. Such pictures make the viewer feel defeated, overwhelmed and do not inspire any real social change. The photographer always gets a lot more out of it than his subjects do. There is also the problem of a photographer misinterpreting what he sees. He may walk down a street and see nothing but poverty and degradation, completely missing the fact that those who live there do not see it that way at all. A photographer's cultural values are always expressed in his pictures no matter how unbiased he may try to be. He may return with a photo essay of dirty feet, broken windows, and crying children,

condemning and defining the character of the place through his pictures. His feelings appear to be the truth since he shoots only the kind of pictures which back them up. In fact, another photographer might have seen it completely differently and would have come back with pictures of situations and faces designed to make you feel as he did. Photographs "lie" when they attempt to report or criticize.

Q: When working with people how do you establish trust? so that your photos convey a valid sense of personality, sensitivity and individuality.

SH: When I work with people I either shoot in their own environment or go to a neutral place like a park or forest. I spend time with them finding out who they are and what they do, just by sharing conversation and really listening. If I am nervous or worried I share my feelings and try to make them feel they can do the same. This clears the air. I try to find out how they would like to see themselves and take as many cues from them as possible. I never rush in with a pre-conceived idea of what I will do. It should be a spontaneous discovery between photographer and subject. I try to help my subject feel involved in creating something, not being forced into looking or behaving a certain way. Most of the time during a session is spent talking or moving around--very little time is involved in the actual shooting itself.

Q: How have the people you've met and the places you've been affected your sense of who you are and what you want to do at this point?

SH: Good grief! In every possible way--.

Q: If a young person said to you, "I want to take pictures," how would you suggest they begin?

SH: My family always encouraged me to go ahead with photography and they helped me buy my first camera. But I don't think anything is as important to a beginner as an all consuming interest in doing photography. I've seen young people with $600 cameras become quickly bored, turning out far less imaginative photos than other kids with humble instamatics. Equipment is not as important as interest and creative seeing. Anyone who cares enough about photography will someday be able to get more sophisticated equipment, but if a young person doesn't have a genuine interest and fascination with the whole visual process he will never take really great pictures. I learned all the basic skills I needed right in my public high school. From there on I was almost entirely self-taught, constantly looking at other people's work at the libraries or bookstores, and trying all kinds of experiments with my camera and make-shift darkroom. Eventually friends asked me to photograph them and even paid me for it. In this way I could afford to set up my own darkroom after a while and get all the supplies I needed to go on taking pictures. Now it's been 11 years since my first experiments and I am just as eager to learn new things as I was when I first started.

Robert Townsend Jones

Q: How and when did you start getting interested in photography?

RJ: I was stationed in Japan from 1970-72 while serving in the US Army. During my first week there I took a service club tour. I took along my Polaroid land camera to get some pix for my scrap book. After the tour and looking at the pixs I had taken with my camera I realized then that I needed a better camera to capture the moving scenes I had experienced. It was then I found out that I was in the camera capital of the world. After talking to no less than 30 experts (anyone who had a 35 mm and had shot more than 10 rolls qualified) and looking at about the same number of cameras I bought my first 35. The more I learn about my camera and photography the more interesting it got.

Q: How old were you? What was the fascination that you felt--the attraction to this particular form of expression and communication?

RJ: I was 22 years old when I got to Japan-- At that time it was the high point of my life. During high school I had a strong interest in drawing and painting. Following graduation and before going into the service many were the times I wished I could fully express some of the things I would see through drawing, but not having developed that talent beyond high school I was at a loss.

I was fascinated by the fact that through photography you could capture a piece of time, thought and feeling on film and have it reproduced on paper and it would seem as real as if you were there. I began to realize that human expressions and feelings could be communicated through photography.

Q: What kind of images are you trying to create or capture?

RJ: I try to capture those images of America's people, places and feelings. The things that make a country, its towns and communities--images that can stand as a lasting testament to our past and future. Also one of my concerns is to capture those images of the Black American that has always been there but is seldom shown in its entirety. I want to show the pride, dignity and passion of a group of people that has withstood the test of time.

Q: Do you feel you are in any way a social reformer? or critic? or reporter? Are you consciously trying to produce ART? Do you feel your work has social or educational implications?

RJ: (1) I feel that if you go through each day knowing that you are living now and will have to face life's problem and not try to avoid your responsibilities for dealing with them, then you are a social reformer or critic or reporter in the oral or visual sense. I feel that I am a strong mixture of the three.
(2) I am not consciously trying to produce art. Although I consider photography as an art along with painting, etc. with me it's photography first and art afterward. I feel that a lot of the problems now with some photography is the emphasis on ART and not on the making of the work itself.
(3) Yes. I think my work has social and educational implications and it is an important part of my work. I look upon my work as having social and educational importance to America and to Black America in particular. The bulk and main interest of my work is of Black America. To show how it is, was and how it is changing. I feel it's part of my duty and responsibility as a photographer and, too, I've lived through some of the changes that we as a group of people are going through. I feel it's part of my duty and responsibility as a photographer to make a record of this for our children.

Q: How does who you are--and how you were reared affect you as an artist? Do you feel, in any way, that you owe something to your community? racial, religious or ethnic group?

RJ: By me being aware of myself as a Black American has affected me as an artist in a really positive way. Black Artists in America have long been kept out of the mainstream of American Art. A lot of Black Artists' work will reflect their environmental influences. In general Americans are unaware of Black perspectives on reality. They can't relate to it so they are not willing to support Black artists or recognize the validity of their work.

I feel that all Black artists owe something back to their community. Once we as artists, businessmen or whatever leave our community behind we become lost and it is hard to relate back to the people we left behind. We owe it to our sisters and brothers, our kids, our mothers and fathers to share our experiences. Whatever education or skill we have we should give some of it back to the community through teaching, the arts or in some form.

Q: Do you see yourself in any way as a chronicler or documentor? If so what community or scene does your work document?

RJ: I see myself as a documentor. At this point in my career a lot of my skill as a photographer was developed documenting Memphis scenes and its people. With the emphasis on the Black community and those things that relate to it. To some this might seem biased but perhaps first they should consider that America has shelves on shelves of books on White America and if they look they will find

very few on Black America. I don't deny myself the pleasure of any picture, even subjects not at all related to Black life in America. I feel that it would undermine my integrity as a photographer to miss a good shot--it's still photography first. I see no limit to the range of my subject matter.

One of my favorite photographers is Walker Evans. After looking at the documentary of Evans and others I began to look up some Black photographers to see what they had contributed to photography. Looking at the work of Gordon Parks, James Vander Zee, P.H. Polk and Rev. O. Taylor helped me decide to devote my energy toward documenting America during my lifetime.

Q: When working with people how do you establish trust so that your photos convey a valid sense of personality, sensitivity and individuality?

RJ: People sometimes tell me I look real serious when I am taking pictures. I've come to take this as a good sign because I am always trying to convey this (my serious attitude toward taking pictures) regardless of where we are. Sometimes if possible I tell them something about myself and why I take pictures--and why I want to take theirs. I am sensitive to people's feelings and how they see themselves. I show them that I respect them and I let the picture be respectful too.

Q: How have the people you've met and the places you've been affected your sense of who you are and what you want to do at this point?

RJ: I've met a lot of people with positive ideals--that helped me to strive forward to accomplish my own goals. Meeting other photographers that helped and believed in me was also important.

My travels around America and overseas helped broaden my perspective on life. The time I spent overseas let me look at myself and America not as a participant but as an observer. My four years working at the Center for Southern Folklore and also earning my bachelor degree in Photography have contributed a great deal in letting me see my own potential as a photographer.

Q: Do you share your photos with your subjects? How? Have their responses affected the way you photographed others?

RJ: I try to give all my subjects a copy of the photos I take. Their responses haven't really affected the way I photograph others. A lot of the pix would not be a shot of them in their Sunday best, but it shows a part of them that they like to see.

Q: If a young person said to you, "I want to take pictures," how would you suggest they begin?

RJ: If a young person asked me about getting started in photography I would suggest they enroll in one of the Community Ed. courses that are offered throughout the city (photography is offered in many adult ed programs at local high schools and community colleges --ed. note).

While stationed in Japan I met two brothers that were serious photographers. They showed me some of their work and I began to realize how one could control how one's work looked. We had a service club on post with a well equipped dark room and full-time instructors to help you. I began to read books on photography and started hanging out in the photo lab. It was during those two years in Japan that I realized I wanted to pursue a career as a photographer. Also, meeting people like Roland Freeman really was helpful in my early years.

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Pine Breeze Center, Hamilton Avenue, Chattanooga, TN 37405

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via Rooseveltown, New York 13683
Phone 518-358-4697
Native American Newspaper. The Mohawk Nation.

AMERICAN ASSN. FOR STATE AND LOCAL HISTORY, pamphlets and books on exhibition techniques and administration. 1400 8th Ave., So., Nashville, Tennessee 37203

ANTIQUES AND THE ARTS WEEKLY
The Bee Publishing Co., Newtown, CT

APPALACHIAN FIRESIDE CRAFTS.
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APPALSHOP FILMS CATALOGE 16mm DOCUMENTARY FILMS
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Washington, DC 20560

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BEREA COLLEGE STUDENT CRAFT INDUSTRIES
Berea, Kentucky 40404
Catalogue of crafts

BLACK ART AN INTERNATIONAL QUARTERLY
137-55 Southgate Street, Jamaica, NY 11413. Ph.# 212-276-7681

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CENTER FOR SOUTHERN FOLKLORE MAGAZINE
Semi-annual with occasional special issues. 1216 Peabody Avenue, P.O. Box 40105, Memphis, TN 38104. Ph.# 901-726-4205

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Room 300, 1841 Broadway, New York, N.Y. 10023

THE ELDER
292 Orange Street, New Haven, CT
Senior citizens' newspaper

THE FILM COOPERATIVE OF CONNECTICUT, INC.
49 Church Street, Seymour, CT 1979

FOLKWAYS RECORDS
43 W. 61st St., N.Y.C., NY 10023

GAME, INC.
314 West 54th Street
New York, N.Y. 10019
Resource Center Publications

GOLDEN LEGACY BLACK HISTORY MAGAZINE
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New York, N.Y. 10022
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Service of the U.S. Committee for UNICEF
331 East 38th Street
New York, N.Y. 10016
Books, mini-units, bibliography.

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MOUNTAIN DULCIMERS IN THE OZARKS
Drawer E - Highway 9 North, Mountain View, AR 72560.
Ph.# 501-269-8639
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Appendix

Folk Art Collection

FOLK ART OBJECT	MEDIUM	ARTIST/PLACE
BASKETS		
Coil Basket	Wool, rope	Jan Yatsko, No. Car.
Gullah Basket w/ Handle	Sweet grass	Mary Ann Bennett, So. Car.
Covered Gullah Basket	Sweet grass	Mary Ann Bennett, So. Car.
Egg Basket	Honeysuckle vine	Elisabeth Mills, Kentucky
White Oak Basket Square	Oak splits	Leon Clark, Miss.
White Oak Basket Rectangular	Oak splits	Leon Clark, Miss.
White Oak Basket Round	Older, oak splits	Tennessee
Candungo	Fibre and coconut	Puerto Rico
Banasta	Fibre	Puerto Rico
DOLLS AND TOYS		
Acrobat Mechanical Toy	Wood	Massachusetts
Baby Quilt	Calico cotton	Appalachian
Corn Cob Dolls (2)	Corn cob	Kentucky
Cloth Dolls Brother & Sister	Cloth, yarn	Appalachia
Cloth Dolls--Native Am. (2)	Cloth, yarn	Senior Citizen, Conn.
Cloth Doll--Harriet Tubman	Cloth, yarn	Jan Murray, Conn.
Cloth Doll	Cloth, yarn	Menen Osorio Puerto Rico

FOLK ART OBJECT	MEDIUM	ARTIST/PLACE
Cradle w/ doll	Wood, findings	Appalachia
Chair for doll	Wood, fibre	Haiti
Raggedy Ann	Cloth, yarn	Senior Citizen, Conn.
Sock Kangaroo	Red heel sock	South Carolina
Sock Monkey	Red heel sock	Appalachia
Slate Board	Slate	Portugal
Spinning Top	Wood, string	Kentucky
Truck	Wood	C.A. Krahl, Conn.
Wood Machine	Wood, hardware	Saul Fussiner, Conn.
INSTRUMENTS AND MUSIC MAKERS		
Appalachian Dulcimer	Cherry wood	Leonard Glenn North Carolina
Cane Fife	Cane	Othar Turner Mississippi
Guiro & Comb Pick	Gourd, wood, metal	Puerto Rico
Maracas (pair)	Coconut, stones	Puerto Rico
Panpipes	Reed	Peru
Reed Flutes	Reed	Bolivia, Peru
Whistles (2)	Clay	Brazil
Wooden Flutes	Wood	Yugoslavia
Washboard	Wood, metal	Tennessee
Cow Bell	Metal	Tennessee
MASKS		
Mache Mask	Painted papier-mâché	Puerto Rico
Coconut Shell Mask	Coconut, fibre	Puerto Rico
NEEDLEWORK		
Altar Cloth w/ Crochet	White linen & crochet cotton	Portugal
Baby Dress w/ Embroidery	Blue baptiste	Puerto Rico
Baby Dress w/ Embroidery	White baptiste	Connecticut
Crochet Serving Piece	White crochet cotton	Portuguese-American
Crochet Serving Piece	Tea dyed cotton	Portuguese-American

FOLK ART OBJECT	MEDIUM	ARTIST/PLACE
NEEDLEWORK (cont'd.)		
Crochet Edged linen Handkerchief	Red crochet cotton white linen	Portuguese-American
Cross Stitch Runners (2)	Beige cotton, color embroidery	Alabama
Cross Stitch Runner	White cotton, rich color embroidery	Ukraine
Embroidered Linen Bag	Linen, blue cotton	Portugal
Lazy-Daisey Stitch Runner	White cotton, color embroidery	Alabama
Night Gown for Trousseau w/ Crochet Embroidery	White crochet White cotton	Martha Taylor West Indies
Tatting Serving Piece	Beige cotton	Puerto Rico
Tatting Serving Piece	Beige cotton	Puerto Rico
Telar Mundillo w/ Lace	Wood, cotton	Delia Molinary De Velez Domingo Velez
Top Sheet with Embroidered Border	Cotton	Portugal
Smocked Dress (child's)	Cotton print, red smocking.	Connecticut
Sunbonnet	Red calico	Kentucky
QUILTMAKING, RUGMAKING		
Friendship Ring Quilt	Cotton cloth, batting	Pecolia Warner, Miss.
Baby Quilt	Cotton, polyester batting	Appalachia
Hooked Rug	Wool, monk's cloth	Lethia Robertson, N.Y.
WOOD, CLAY &		
Appalachian Carved Hound Dog	Wood	Kentucky
Pointer Stick	Wood, marbles	Kentucky
Rooster	Ceramic	Portugal
Santo De Palo Immaculate Conception	Carved, painted wood	Antonio Aviles Puerto Rico
Santo De Palo Milagrosa	Unfinished wood	Puerto Rico

FOLK ART OBJECT	MEDIUM	ARTIST/PLACE
WOOD, CLAY & (cont'd.)		
Twig Roosters (2)	Wood	Kentucky
Turtle	Wood	Kentucky
Walking Stick	Cedar, gloss finish	Lester Willis, Miss.
Ukrainian Egg	Wooden, painted	Ukraine
Ukrainian Egg	Egg	Connecticut
Walking Stick	Hickory limb	Kentucky
Worry Beads	Glass	Claudia Basel, Conn.
Rice Birds (2)	Delta clay	James Thomas, Miss.
Skull	Delta clay, corn	James Thomas, Miss.

Photograph Collection

Migrations Faces/Places
Photography Exhibition Catalogue

NO.	TITLE	PHOTOGRAPHER/ SOURCE
1.	Ct. Black Regiment Spanish American War c. 1900	C.A.C.H.S.
2.	Wooster Square Park, New Haven	N.H.C.H.S.
3.	New Haven Couple c. 1900	C.A.A.H.S.
4.	Savin Rock, New Haven	N.H.C.H.S.
5.	Savin Rock, New Haven	N.H.C.H.S.
6.	Savin Rock, New Haven	N.H.C.H.S.
7.	Welcome Hall Oak Street Community, New Haven	N.H.C.H.S.
8.	Yale Worker c. 1900	C.A.A.H.S.
9.	East Rock Park Pathway	N.H.C.H.S.
10.	Mary & Adelaide Fonseca	Unknown
11.	Chapel opposite the Green	N.H.C.H.S.
12.	Sharecropper	L.C. Walker Evans
13.	Migrants on The Road	Mydans
14.	Arnoldo Henriques	Unknown
15.	Mr. & Mrs. Sabastian Listro's Wedding	Unknown
16.	Nunes Family & Friends	Unknown
17.	East Rock Park, New Haven	N.H.C.H.S.
18.	Mr. & Mrs. Samuel Adolphus Taylor & Baby Cecilia	Unknown
19.	Barbara Henry & Grandmother	Adelaide Henry
20.	Fiddler	L.O.C.
21.	Basel Family Portrait - The First Store c. 1900	Bonnie Barakis
22.	Broadway c. 1900	N.H.C.H.S.
23.	Chapel & State c. 1900	N.H.C.H.S.

24.	Edgewood Park	N.H.C.H.S.
25.	Adalaide Mendes & Marie Mother & Daughter	N.H.C.H.S.
26.	Family Picnic Wallingford	N.H.C.H.S.
27.	Connecticut Shade Tobacco Growers	Dasothea Lange
28.	Field Hands	Walker Evans
29.	Yale University Sweeps	C.A.A.H.S.
30.	City Point Oyster Man	N.H.H.S.
31.	Sharecroppers Daughter	Walker Evans
32.	Westbrook, Connecticut	N.H.H.S.
33.	Seated Couple, Mississippi	David Peabody
34.	Grocery Store, Mississippi	Walker Evans
35.	Mrs. Pepe and Grandson Tony	Unknown
36.	Suffragette	N.H.H.S.
37.	Seated Man, Mississippi	David Peabody
38.	Dwight Street, New Haven	N.H.C.H.S.
39.	Filley House Interior, Whalley Avenue	N.H.C.H.S.
40.	Ghost Trees, Memphis, Tenn.	Robert Jones
41.	Mississippi Railroad Crossing	David Peabody
42.	Women of 103	Sarah Heath
43.	Mr. Burrell Basket Maker	Bill Ferris
44.	Founders of the Hannah Gray Home	A.A.H.S.
45.	Crossing the New Haven Green	Jan Murray
46.	Lollipop	Stephanie Fitzgerald
47.	Studying at Yale	Jesse Phines
48.	View of the Green	N.H.C.H.S.
49.	2 Men Seated, Mississippi	David Peabody
50.	Water-painting on the Sidewalk	David Levine
51.	Portrait of a Young Girl	Sarah Heath
52.	Ft. Nathan Hale Park - Seaside	Bill Day
53.	Couple - N.Y.C.	David Gonzales
54.	Shopkeeper	David Peabody
55.	Sisters - Lizzy & Jenny	Sarah Heath
56.	Rocking Chair	Sarah Heath
57.	Couple	Bill Ferris
58.	New York Couple 1978	Stephanie Fitzgerald
59.	Can't Stay Here to Long	Robert Jones
60.	Day Street New Haven	Jesse Rhines
61.	#27	Virginia Eldridell
62.	"Life been good to me...	Robert Jones
63.	Little Child	Robert Jones
64.	Swimmer	Jesse Rhines
65.	Mississippi Landscape "Plowed field"	David Peabody
66.	Interior #	David Peabody
67.	"Bearwater" Memphis Tenn. 1978	Robert Jones
68.	On the Stoop	David Gonzales

69.	Friends	David Gonzales
70.	Fieldtrip (New Haven)	Stephanie Fitzgerald
71.	More Friends	David Gonzales
72.	Young Man with Bat	Stephanie Fitzgerald
73.	Camp Buddies	Lori Levin
74.	Nursery School Children & Teacher MPA	David Levine
75.	Water/Roots	Anthony Finlayson
76.	Bearwater	Robert Jones
77.	Beak Street 1978/Memphis, Tenn.	Robert Jones
78.	Child	Stephanie Fitzgerald
79.	Three and Three (composition)	David Gonzales
80.	Driving School	David Gonzales
81.	Still More Friends N.Y.C.	David Gonzales
82.	Boy In Baseball Jacket	David Gonzales
83.	Water Guns, N.Y.C.	David Gonzales
84.	South Memphis 1978	Robert Jones
85.	British Art Center/Under construction	Jan Murray
86.	Bearwater 1978	Robert Jones
87.	Brothers 1975	Jan Murray
88.	Aquaduct Edgewood Park	Stephanie Fitzgerald
89.	Alley	Jan Murray
90.	School Yard 1975	Jan Murray
91.	New York 1978	Stephanie Fitzgerald
92.	Circle	Jesse Phines
93.	Couple Dancing at Street Fair N.Y.C.	David Gonzales
94.	Parade 1978	Stephanie Fitzgerald
95.	Kids #9 New Haven	Sarah Heath
96.	Row of Houses	David Peabody
97.	4th of July 78	William Grego
98.	Shirt on Fence	David Peabody
99.	In Her Garden Mississippi	David Peabody
100.	Friends on Park Street 1979	Anthony Finlayson
101.	Smokey Mountains	Robert Jones
102.	Porch, Mississippi	David Peabody
103.	Elaina 1978	William Grego
104.	Kids at Parade New Haven	Stephanie Fitzgerald

Throughout the course of the project year, the Migrations staff documented our networking effort in the hope that it would not only serve as a record of our work but would also prove helpful to other Ethnic Heritage Projects.

The following appendix includes persons, associations, institutions, organizations and societies contacted during the project year. The expertise and assistance these groups provided in locating materials and resources, sharing their experiences and general support to our project was invaluable.

We urge anyone undertaking similar projects to network with local and regional groups in their area and to utilize the resources of national organizations whenever possible.

NETWORKING DURING THE PROJECT YEAR--1979-1980

*American Committee on Italian Migration, New Haven Chapter
American Folklife Center, Library of Congress, Washington, DC
*The Black Coalition, New Haven, CT
The Brooklyn Museum, New York City
The Center for Southern Folklore, Memphis, TN
The Center for the Study of Southern Culture, Oxford, MI
Choate-Rosemary Hall School, Wallingford, CT
Concilium on International and Area Studies, New Haven, CT
Connecticut Afro-American Historical Society, New Haven, CT
Connecticut Migratory Children's Program, Hamden, CT
Dixwell Community House, New Haven, CT
The Educational Center for the Arts, New Haven, CT
Ethnic Heritage Studies Clearing House, Boulder, CL
Ezra Academy, Woodbridge, CT
The Folklife Institute, Washington, DC
The Foote School, New Haven, CT
Hartford Public Library, Hartford, CT
Media Design Studio, New Haven, CT
Mississippi Sate Historical Society, Jackson, MI
New Deminsion Theatre Company, New Haven, CT
New Haven Colony Historical Society, New Haven, CT
New Haven Free Public Library, New Haven, CT
*New Haven Jewish Foundation, New Haven, CT

New Haven Public School System, New Haven, CT

- Beecher Elementary School
- East Rock Community School
- Helene Grant Elementary School
- Hillhouse High School
- Ivy Secondary Educational Center
- Richard C. Lee High School
- Sheridan Middle School
- Welch Annex Elementary School

Curriculum Development Office, Dr. Jessie Bradley

*The Follow Through Program, Stephanie Fitzgerald

*Instructional Services Center, Charles Twyman

Special Projects Office, Sam Nash

Staff and Organizational Development, Charles Deafenbaugh

Talented and Gifted Program, Rhoda Spear

Peabody Museum of Natural History, New Haven, CT

Portuguese Consulate, Waterbury, CT

*Spanish Cultural Association, New Haven, CT

St. Aedan's Parochial School

St. Thomas' Day School

The Teacher Center Exchange, San Francisco, CA

University of New Haven, New Haven, CT

Yale University

- Department of Afro-American Studies
- Department of American Studies
- Department of Art History
- Department of Graphic Design
- Department of History

*Members of the Ethnic Heritage Project Advisory Committee.

Catalogue System

migrations the teacher center, inc ethnic heritage project
425 college st. new haven, ct 06511 203 776 6687

Folk Art Identification Card

OBJECT _____ ID# _____

ARTIST _____

ADDRESS _____ DATE RECD ___/___/___

_____ PHONE _____

_____ _____

DESCRIPTION DATE MADE ___/___/___

SUPPLIER/
DONOR _____

PURCHASE PRICE/VALUE _____

COMMENTS (OVER)

migrations the teacher center, inc ethnic heritage project
425 college st new haven, ct 06511 203 776 6687

Photograph Identification Card

TITLE _____ ID# _____

ARTIST _____

ADDRESS _____ DATE RECD ___/___/___

_____ PHONE _____

_____ _____

DESCRIPTION DATE MADE ___/___/___

SIZE ___X___ B&W___COLOR___PRINTS FS___NFS___

_____

_____

_____

DONOR _____

migrations the teacher center, inc ethnic heritage project
425 college st. new haven, ct 06511 203 776 6687

FOLKART RESOURCE IDENTIFICATION CARD

NAME _____ ID# _____

ADDRESS _____

_____ PUB DATE ___/___/___

_____ PRICE _____

AUTHOR _____

COMMENTS:

TALLY SHEET OUR BIRTHPLACES

Please list specific countries if not listed.

UNITED STATES

ALABAMA ____	MISSOURI ____
ALASKA ____	MONTANA ____
ARIZONA ____	NEBRASKA ____
ARKANSAS ____	NEVADA ____
CALIFORNIA ____	NEW HAMPSHIRE ____
COLORADO ____	NEW JERSEY ____
CONNECTICUT ____	NEW MEXICO ____
DELAWARE ____	NEW YORK ____
DISTRICT OF COLUMBIA ____	NORTH CAROLINA ____
FLORIDA ____	NORTH DAKOTA ____
GEORGIA ____	OHIO ____
HAWAII ____	OKLAHOMA ____
IDAHO ____	OREGON ____
ILLINOIS ____	PENNSYLVANIA ____
INDIANA ____	RHODE ISLAND ____
IOWA ____	SOUTH CAROLINA ____
KANSAS ____	SOUTH DAKOTA ____
KENTUCKY ____	TENNESSEE ____
LOUISIANA ____	TEXAS ____
MAINE ____	UTAH ____
MARYLAND ____	VERMONT ____
MASSACHUSETTS ____	VIRGINIA ____
MICHIGAN ____	WASHINGTON ____
MINNESOTA ____	WEST VIRGINIA ____
MISSISSIPPI ____	WISCONSIN ____
	WYOMING ____

EUROPE

GREECE ____	PORTUGAL ____
ITALY ____	OTHER ____
POLAND ____	____

CARIBBEAN

PUERTO RICO ____	JAMACA ____
WEST INDIES ____	OTHER ____
VIRGIN ISLANDS ____	____

ASIA

____ ____

OTHER ____ ____

1/80

This cha[illegible] birthplaces of par[illegible]

115

Surveys

Teacher ____ School ____ Cl. ____

Date ____ Compiler ____

PLACENAMES TALLY SHEET--Important Cities and Towns
Write State on dotted line. List cities & towns under their state.

migrations the teacher center, inc. ethnic heritage project

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MIGRATIONS

NAME_____

SCHOOL_____

TEACHER'S NAME_____

1 a. WHERE WERE YOU BORN?_____

b. PLACE OF FATHER'S BIRTH_____

c. PLACE OF MOTHER'S BIRTH_____

d. PLACE OF GRANDPARENT'S BIRTH_____

MOTHER'S PARENTS_____

FATHER'S PARENTS_____

2 a. WHERE HAVE YOU LIVED?_____

_____

b. PLACES MY PARENTS HAVE LIVED_____

_____

_____

3 a. WHAT LANGUAGES DO YOU SPEAK?_____

_____

b. LANGUAGES MY PARENTS SPEAK_____

_____

c. LANGUAGES MY GRANDPARENTS SPEAK_____

_____

4. SPECIAL CUSTOMS OR TRADITIONS IN OUR HOME ARE_____

_____

_____

Teacher_____School_____

Date_____ Compiler_____

POLK WISDOM ANECDOTE RECORDINC SHEET

This sheet is to compile a record of special customs, traditions, sayings, proverbs, foods, etc. that we consider signs of preserving cultural heritage in our homes. Please identify your cultural/racial/background at the end of each anecdote. Please transcribe information carefully and word for word

_____

_____

_____

_____

_____

group/culture_____

_____

_____

_____

_____

_____

GROUP/CULTURE_____

_____

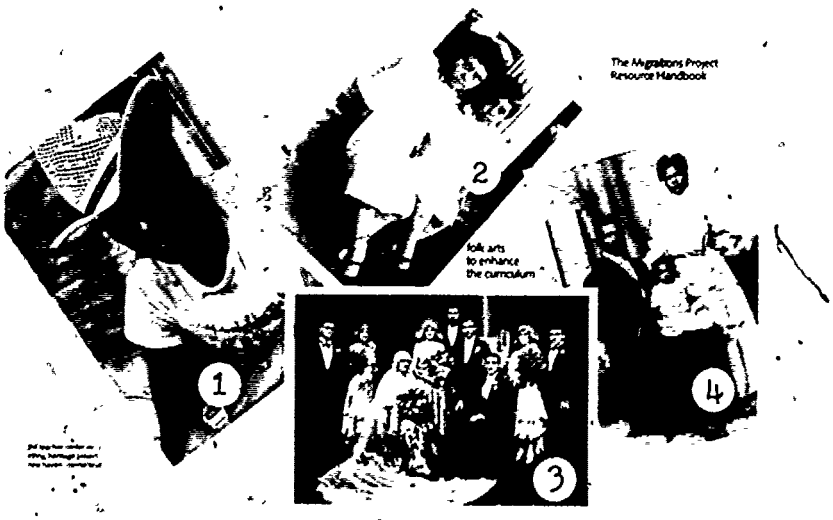
_____

_____

_____

_____

group/culture_____



Cover Photos

1 James San Thomas 1980
2 Mary & Adelaide Fonseca 1920
3 Wedding of Mary & Sebastian Listro 1929
4 Samuel & Henrietta Taylor, Baby Cecilia, 1909