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Trends



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A PUBLICATION OF THE PARK PRACTICE PROGRAM

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Berenice Reed

Her master's degree in Painting and History of Art was received from Villa Schifanoia, in Florence, Italy. During the past year, Berenice has served as project liaison officer for the Parks, Arts, Leisure project and has met many of the people and seen most of the projects described on the following pages. Her background and present activities have given her an unusual in-depth experience and viewpoint to report on the growing art and cultural movement in America. For further information on the programs described in this issue, please contact the sources mentioned.

Culture

comes of age in America



A quiet revolution has been taking place in America over the past few years. Nobody knows how or when it started, but gradually, hundreds of communities are aware that they have become involved in art and cultural programs almost without their knowing or planning for it.

It wasn't too long ago that Art was a profession in an ivory tower reserved for the geniuses who practiced it and understood by those wealthy enough to buy it. Culture was something you forced yourself to accept because it was considered good for you.

Today, art and culture are spelled without capital letters and it seems as if everybody from toddlers to grandparents is in the arts scene: wielding a paint brush, throwing a pot, strumming a guitar, weaving a rug, filming a movie or, if not participating, making up the crowds who applaud from the sidelines and buy the finished products. Without much trouble, almost anyone can find a performance of Shakespeare in a park, Symphonies under the Stars, original paintings for sale on city streets or county clotheslines and no self-respecting County Fair, the last bulwark of livestock and home-grown produce, would be complete without pottery and stained glass displays.

Nobody is exactly sure why this modern renaissance of the arts is taking place now, but a number of factors have probably played a role. Technology and increasing leisure time, those twin rationales of all that's happening in America today, have contributed as well as the recognition given artistic efforts that began with the WPA projects of the 1930's. Patrons of art who during the Middle Ages supported artists and art works for the pleasure of themselves and their friends, are now endowing foundations to assist all kinds of creative endeavors. Probably the biggest impetus in recent years has been the involvement of the federal government through the National Endowment for the Arts and Humanities. Hundreds of painters, poets, potters, playwrights, musicians, actors, dancers, novelists, craftsmen, and filmmakers as well as communities with art or cultural needs have benefitted from the Endowment grants.

President Nixon indicated his interest in the arts with a memorandum of May, 1971, when he stated, "It is

my urgent desire that the growing partnership between Government and the arts continue to be developed to the benefit of both, and more particularly to the benefit of the people of America." As a result of this Administrative support, the first Federal Design Assembly was convened in Washington, D.C., in April, 1973 when artists met with governmental officials to exchange ideas on interior and exterior design of federal buildings and publications.

A similar kind of goal was set when a cooperative agreement was signed between the National Park Service, the National Endowment for the Arts and the National Recreation and Park Association for the project, "Parks, Arts and Leisure" to encourage the use of parks and recreation settings for art activities at the state and local level. A series of ten regional meetings were held to which park and recreation people and representatives of State Arts Councils were invited. Out of these conferences, a new perception developed between the arts and parks people that indicated both groups needed each other to complement their common purposes. A book and a film exploring these possibilities are underway and planned for distribution at the Annual Congress of the National Recreation and Park Association, in October, 1973.

This issue of TRENDS has been put together to describe only a small part of the exploding arts scene in America today. As you'll note, much of it is happening in park settings and we believe this is an important trend that will have a significant impact on park lands for the future. America's bicentennial celebrations will add to the demands being made upon America's lands and many park and recreation territories of art and cultural programs.

How well parks people meet these challenges will serve as a mark of their ability to maintain the ecological harmony of their areas while still serving the unquenchable appetite of their visitors for entertainment with education. None of the projects related in this issue are meant as examples to be faithfully followed. It is the intent of the editors to help our readers gain knowledge and understanding of an important part of American life today. As Vannevar Bush said,

"It is man's mission to learn to understand."

OLD PLACES INTO NEW PROGRAMS

The Art Barn

Often the place itself is the cause or catalytic force in the development of an art program in a park or recreation setting. One such example is the Art Barn in Rock Creek Park, operated by the National Park Service and the Art Barn Associates.

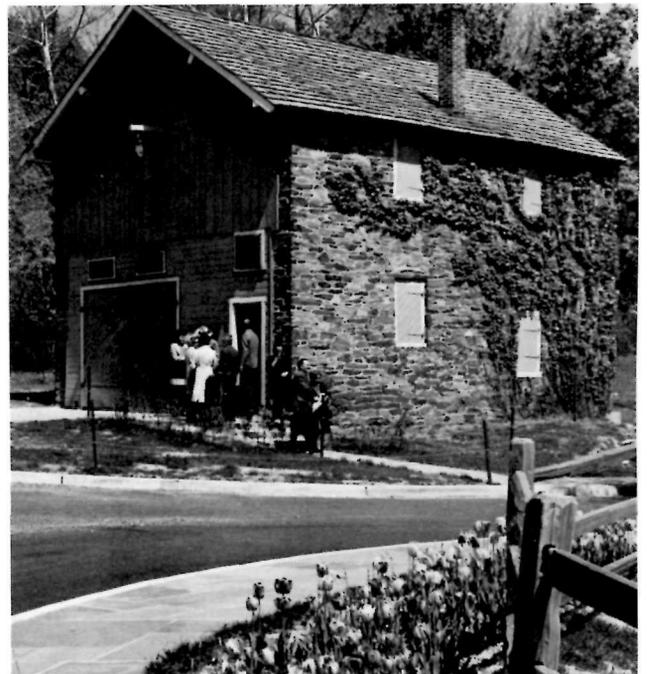
Three years ago Mrs. John A. Logan of Washington came to the National Park Service to seek assistance for the artists of the area. She felt there was a community need for professional artists to have a place to show their work. Exhibition opportunities were not available in the large museums and galleries in the Nation's capital where national responsibilities and priorities limit settings for area art displays. Mrs. Logan asked if the Park Service could help her find such a place that might serve this purpose and the Service suggested a stone structure, dating back to 1820, located on the banks of Rock Creek. It had served many functions in its time: a peach brandy distillery; a barn; a carriage house; emergency housing and storage space. In its beautiful park setting beside a waterfall which powers an old mill again in operation, it seemed ideal for a rustic community gallery. Improvements were made with special care not to destroy its charm. The Art Barn opened with an invitational show in 1971 composed of art experts judged most representative of the area.

Group shows have followed that have brought alive a new community spirit growing through the arts. Artists joining with one another work together in a united community art spirit, which serves as the basis for selection. In its first two years 278 artists have shown their work at the Barn under the MacDowell plan. Named after the MacDowell Club in New York where Robert Henri first developed it, artists apply for exhibition space in self-organized groups. The philosophy behind the plan is that any group of artists willing to exhibit together as a group should have the right to make their own selections and not be subjected to juries, critics, or museum officials. The members of each group must work in a similar field or medium to assure a certain consistency to the work and provide a successful presentation of their works to the public. Exhibition space in the Art Barn is allotted to the groups in

the order of the receipt of their applications. No exhibition fees are charged to the artists.

Besides the continuing year round exhibits by area artists in the barn, the place has become the inspiration for a series of "Happenings", involving dozens of artists in such activities as construction of ice-cream sculptures, environmental string sculptures, metaform art, and sound happenings where speakers brought forth the sounds of the sea, tropical rain forests, and ocean waves from the trees. During the celebration of the first anniversary of the Art Barn, audience participation dominated the show, especially with the creation and consumption of the world's largest ice-cream sculpture, whose 80 gallons were covered with whipped cream and syrup.

Demonstrations of art forms, both old and new have been given. One of these new forms—the heliograph—retains the images of objects and forms that are placed on a specially treated canvas, using the sun as a part of the process. Demonstrations of pottery making have also been popular and participation by all ages took place when a "paint-in" at Pierce Mill occurred at the start of the summer series of free sketching classes outside the Art Barn. Long rolls of paper unwound along the sidewalks where sketches in many media by park visitors were directed toward the theme of observations in the park. Because the Art Barn is located beside a biking path and near picnic areas, hundreds of visitors wander inside the stone walls of the building where all media and styles have been shown. Relaxed and informal dialogue takes place between artists and large numbers of the general public who might never enter a formal art gallery. The Art Barn, once a simple structure on an edge-of-town farm, finds itself a center of life in an urban park where art has become as much a part of the scene as the natural beauty surrounding it.



Callanwolde

Callanwolde, the estate of the Charles Howard Candler family just outside Atlanta in De Kalb County, Georgia, is named for Callan Castle of Ireland, near Kilkenny. A Candler ancestor was given the castle for valor in battle. Today, the citizens of De Kalb County use this mansion to meet a multiplicity of needs in their art and recreational programs.

In 1971 a group of citizens organized the Callanwolde Foundation to secure and channel funds from the private and business sectors to purchase, restore, and refurbish the mansion and estate for operation under De Kalb County auspices. One half of the cost of acquisition was obtained through a matching fund grant under the "Open Spaces" program of the Department of Housing and Urban Development. Additional funds were raised by mobilizing community forces such as the Federation of Garden Clubs. Donations were received.

James Cone, director of De Kalb County Park and Recreation Department has stated that communications is of the first importance to get citizen support. His own background was in athletics, but his interest in the arts was spurred by community enthusiasm. Callanwolde offers a good example that a meeting place can be provided to arts groups by the Parks and Recreation Department.

Space for meetings of various types and sizes to meet community needs is assured in the mansion. Weddings, balls and banquets can be held in the spacious settings. Concerts are presented on the restored great organ. Five productions a year are presented by the Little Theatre. Interior decorators of Atlanta used the extensive spaces of the mansion as a showcase for their talents in an event that benefitted two organizations, the Atlanta Symphony which received the admission fees by viewers, and Callanwolde whose walls, floors and ceilings received permanent refurbishing. Programs in music and community concert bands have begun.

Callanwolde reaches into the education field by providing for a recreation-major intern to work with art programs while in residence there. All programs planned for Callanwolde reflect the theme as established in the beauty and atmosphere of the restored mansion and spacious grounds. In the truest sense the cultural activities planned are re-creational encompassing performing as well as visual arts designed for all levels of attainment.

This season the theatre group will produce *Night of the Frogs*, a story of Salem witchcraft written by a member of the community. The season opened with a children's band competition on the front lawn, and an art exhibit by local artists inside the mansion in the grand ballroom.



Bathhouse Theatre



Bathhouse at Seward Park

By 1968 the arts programs in the Seattle City Parks and Recreation Department had become so popular that more space was needed. It was decided that Park bond issues approved by the voters as part of the capital improvement program known as Forward Thrust should provide funds for the conversion of three lake-side bathhouses to be used as facilities for the arts.

The first conversion was at Green Lake where the empty walls became home for the popular Bathhouse Theatre. Dramatic productions have been presented on a regular basis since January, 1970 including an adult community theatre season from September through May and a stage production with high school performers during the summer. The Bathhouse has achieved a remarkable place in the cultural life of Seattle in a short time. Each show on the intimate stage has further established its claim for providing the community with first rate theatre. Awards won attest the quality of their productions. In 1971, the Theatre represented the northwest region and won in the national American Community Theatre Association Festival in Chicago. This year the Bathhouse's production of "The Importance of Being Earnest" represented the United States in the Dundalk International Amateur Theatre Festival in Ireland. Further endorsement of the contribution that this group makes in providing the community with first-rate theatre is found in the generous response of the community which rallied to raise funds necessary to finance the trip to Ireland.

A skylighted addition to the Bathhouse at Seward Park provides an arts and crafts studio where a professional atmosphere prevails. Classes are held for children and adults with minimum charge, and no equipment fee. The studio is open twelve hours a day, five days a week, and eight hours on Saturday.

A wide range of offerings are presented to meet the needs of both adults and children with classes at many levels. Nine potters' wheels, three electric kilns and a gas kiln are used in classes and workshops directed by those who have both graduate and undergraduate degrees in ceramics.

Classes in jewelry teach the processes of metal fabrication, forging, and "lost wax" which involves carving a design in wax, embedding it in plaster of Paris, and firing it to produce a hollow mold in which the jewelry is formed. Other crafts taught at this popular center are leathercraft, enameling, batik and weaving.

Drawing and painting classes for adults and children use many media and a variety of subject matter. A small gallery at Seward Park Bathhouse provides a place for students and others to display and sell their work. Also, during the year several arts and crafts shows are sponsored. One example of this is the American Heritage Arts Fair held on the shore of Lake Washington with exhibits of art, demonstrations by craftsmen, and ethnic festivals of dance and song.

The Madrona Bathhouse became a dance studio in 1972. Concerned with quality community service, it describes itself as "a half-way house between the introductory courses offered at recreation centers throughout the city and the private studios of dance." The studio offers a regular series of classes in dance for the beginner and the intermediate dancer. Two large studios are in use six days a week. The facility is also used as dance space for touring groups and maintains a dance library, prints a newsletter about dance, and provides a dance teacher referral list for recreation centers. Programs include a handicapped movement class, monthly dance community meetings, and an arts and dance fair.



"Tartuffe" at Bathhouse Theatre

Dance activity throughout the city is encouraged by the activity of the dance specialist who works in the Madrona Dance Center and with the community. Unique in the nation, the Center involves the total community coordinating activities in the typical dance community, teaching recreation-in-dance—to the handicapped, the aged, and to the able-bodied community as a source of family recreation.

This summer, Madrona offered an active experience in ethnic America. Two four week camps investigated the dances and folklore of some of the root cultures of America; Afro, Northwest Indian, European, Oriental. Each was the theme for a week's study. Masters of the separate cultures taught grade school children dances, crafts and folklore in the morning and after lunch everybody swam in the lake.

The "awareness" program provides an approach to dance for children with physical difficulties or movement/perception problems. The Center coordinates with the public schools and agencies in the city to provide participation demonstrations as introductions to dance concepts.

Regularly scheduled community meetings feature local and visiting dance troupes, incorporate demonstrations, classes with participation, discussion of philosophy, and rap sessions into their programs.

Music is not neglected in the arts programs in Seattle. Two concerts a month are held at Seward Park Amphitheatre on Sundays from June to September including rock, jazz, country and blues programs. Every afternoon during July, Volunteer Park Concerts will feature Dixieland, "Big Band", jazz and bluegrass music. Each Sunday evening the Poncho music series will present a concert with a wide range of offerings from jazz concerts featuring new compositions, to string quartets, a cello ensemble conducted by the Seattle Symphony principle, a brass quintet playing baroque and contemporary music, a piano trio, harp music, and oboe concerto, a percussion ensemble, a jazz organist, and a vocal recital. Indoor and outdoor facilities are provided for use by non-professional musical groups wishing to give public performances who meet a minimum performance standard.

The "Music in the Parks" programs give special emphasis to areas of musical styles that are not available to the public through other sources and increases the availability of high quality musical performance. The highest musical standards are maintained and musical productions are made available to the community in such a way as to avoid such discriminating factors as admission charge, location, time and place of performance. Original musical expression is stimulated by the choice of presentation in the forum provided for creative artists.

Activity symbols, part of a new sign system, recently were designed for the Seattle Department of Parks and Recreation showing another facet of community involvement in the arts programs in parks. A pilot project using these new graphics was unveiled in June at Green Lake. These signs will be evaluated with public reaction polled this summer to determine the feasibility and acceptability of the system.

Seattle indeed provides its citizens with a broad and qualitative range of offerings in the arts so that each may choose activities for their personal inclinations and interests.



Class at Madrona Dance Center

Firehouse Art Station

New Fires on Flood Street

In the Oklahoma University town of Norman, the old firehouse on Flood Street has started a creative fire of activity in the arts. Inside the Firehouse Art Station, seven days a week, artistic expression by adults and young people glows brightly in the forms of ceramics, jewelry, printmaking, drawing, painting, textiles and sculpture.

How did it all begin? Pottery classes were squeezed into rooms at the Senior Citizens Center...messy clay sessions disrupted the other classes and activities. So the teachers, Carolyn Folkins and Carol Whitney, with their ceramics instructor, Audrey Bethel, began to search for a place to meet. The firemen were moving to a new station. The facilities seemed perfect for the potters' needs, which snowballed as other community artists heard of the idea and volunteered to teach classes. A group of artists and art patrons organized a non-profit corporation. The city council approved use of the building as an art center and the city pledged \$7,500 to convert the facility for art needs. Remodelling work, begun in 1970, was carefully planned to retain as much of the fire station atmosphere as possible.

The goals of the Firehouse, as stated by Mrs. Audrey Bethel, chairman are "to raise the quality of art produced and the appreciation of art in the Norman area...to create a public for local artists and involve them more in the community." Numerical accomplishments seem to bear witness that these goals are being met. Recognition was given to the Center when the Oklahoma Arts and Humanities Council awarded a grant toward the children's classes in 1971. Matching grants have come in 1972 and 1973. The first classes in February, 1971 enrolled 145 adults in 22 classes in arts from weaving to pottery, poetry to sculpture and jewelry design. The first summer 145 children, aged four to seventeen, enrolled for the 16 classes offered. When student work was shown in the Firehouse gallery for its official opening that May, over 1,000 interested viewers came.



Original Fire House

Volunteers plan and staff shows which are held year-round featuring work by local and out-of-town artists as well as Firehouse students and faculty creations. In addition to regular classes, in the spring the Firehouse sponsors a "Fourth Grade Free-for-all." This free session, funded by a patron's drive, is designed for all fourth graders in Norman to introduce them to new art media found at the Firehouse.

Emphasis at the Firehouse is on creative expression. The park which surrounds the Firehouse is also the scene of activity. It was the setting for "tree sculpting", part of a class in form that taught six to nine year olds enrolled in one summer class how to create using large spaces. Expansion plans, keeping in mind their original goals and objectives, call for completion of a "five year plan" involving the physical facilities with the city of Norman contributing a paid director to the program.

In the meantime, the Firehouse flourishes, an example of creative enthusiasm, volunteer help, and community support.



All those who make Fire House Arts Station possible

- 1 *Students in Mrs. Helen Jennings' Sculpture Classes*
- 2 *Sculpturing trees in Lion's Park*
- 3 *Mrs. Carolyn Folkins with children's art class*
- 4 *Football and art join hands in Oklahoma*

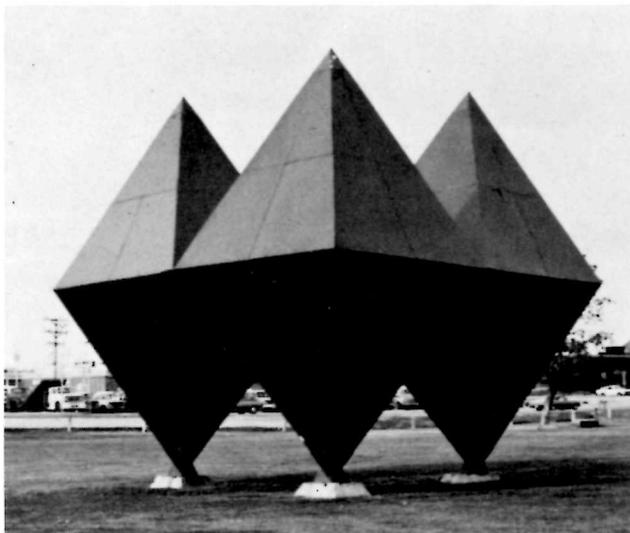


Denver Sculptures in the Park

An example of finding new vitality for an area through utilization of the visual arts is seen in Denver, Colorado. Until about seven years ago, the busy intersection of Alameda, Speer Boulevard and Colorado Boulevard was an empty field, although listed as a city park. The only activity that took place in the park occurred occasionally when arrows were directed into a bale of hay.

Artist-sculptor Angelo de Benedetto, adopted resident of Colorado and president of the non-profit "Arts for the Cities" arranged for the donation of nine pieces of sculpture by leaders in the field. The artists themselves came to the area, and worked on the site, talking freely with all segments of the community who took an avid interest in the event, exchanging dialogue in new directions. Since there was some uncertainty as to the acceptance by the public of these non-objective works, a restriction was placed upon them. If the community did not approve, it would be necessary for the artists to remove them. Materials were thus limited to plywood, painted as desired. Nine monumental works were created. Ranchers came in to watch, and brought charcoal grills and special steaks to share with the artists whose works they became interested in. The project grew. At the end of summer, all praised the completed sculpture which was carefully placed to relate to the natural settings of sky, grass and hills as well as to the manmade surroundings of used car lots, fast food services, and traffic signals viewed daily by 3,000 cars.

These nine sculptures have led to the creation of fifty to sixty other works all over the state of Colorado. The Denver park, once practically an abandoned field, now has become a special spot for families, mothers and children, picnickers, workers on lunch breaks, and young musicians, to come and find a new atmosphere, a restful environment.



Monumental Sculpture in Burns Park, Denver



Angelo de Benedetto seated on his sculpture

Vandalism and destruction, so often feared when placing works of art in open places, have been totally absent. The only deterioration of the sculptures—rotting of the painted plywood—has been caused by the rain, the brilliant Denver sunshine and the sprinklers for the park grass. Graffiti hardly exist. Two years ago when the Mayors' Conference took place in Denver, chief executives of some of the largest cities in the United States were brought to the park at midnight. To their delighted amazement, there were no encounters, no muggings, no problems. Young people were peacefully present and so were the monumental sculptures.

It is hoped that eventually the sculptures will be re-done in concrete or other more permanent materials.

As a real experiment in massive art for the masses, Angelo's project has shown that significant art can be placed in view of thousands who will demonstrate an appreciation and respect for the work as well as the artist and that sculpture need not detract from the natural scene but instead add new dimensions and depth to enhance the forms of mountains, sky, grass and buildings. The far-reaching effects of the dialogue that began in Denver between sculptors and the community will be felt in the future but as more sculpture is seen in more public places, the residents near one city park in Denver will know they've played a major part in this revolution.

Glen Echo Park

Back in 1891, when Washington was still compared to a medium-sized midwestern town, two visiting realtors from Philadelphia, enchanted by the woodland on the Potomac, had a vision. They saw the re-creation, near the Nation's capital of a touch of Germany's Rhineland with castle-like dwellings along the height overlooking the Potomac River, coupled with the creation of a citadel of learning and "cultural piety among the masses". This dual religious and educational venture was at the heart of the Chatauqua Movement...a great wave of democratized education which was sweeping the country in the late nineteenth century. The Baltzley brothers, Edwin and Edward, envisioned Glen Echo as the greatest center of general culture in the country. Renowned scholars were called upon to design the curriculum. A spectacular amphitheatre, constructed in 1891 over Minnehaha Creek, served as the focal point for cultural gatherings of some 6,000 spectators with leading educators, religious speakers, and musical artists of the century. Just prior to the grand opening an outbreak of malarial fever developed into epidemic proportions, and doomed the ambitious project to failure. The main surviving structure of that era on the Park tract is the Chatauqua Tower, where large bells in the belfry tolled the beginning and the ending of class sessions.

By 1911, the Washington Railway and Electric Company, which operated a great street car line to Glen Echo, had purchased the Chatauqua grounds and converted the area into an amusement park. In 1922, a marvelous carrousel was acquired. This classic work of art was made by woodcarvers of the Dentzel Company of Philadelphia, creators of the finest carrouseis in America, according to folk art experts. The park's largest attraction, a roller coaster, was built in 1923. Eight years later marked another milestone, the opening of the quarter million dollar Crystal (Olympic-sized) pool. The Spanish Ballroom, erected in 1933, was host to most of the Big Name bands of the World War II era. Eventually, the history, cultural and architectural values associated with the Chatauqua period faded into the past.

Beginning with the early 1950's and into the 1960's, public interest in the Park waned, business declined, and Park facilities deteriorated. The amusement park closed permanently after the summer of 1968, marking the termination of another phase of the Park's history. Concern for the future led the Montgomery County Council to prevent high-rise development and a subsequent exchange of Federal surplus land to permit preservation of the site as parkland.

Today, Glen Echo Park has become a community park where emphasis is placed on participation by the visitor in cultural, creative and educational activities. Those who visit the area are provided the opportunity to come away with knowledge and skills that may enrich their lives.



Carrousel at Glen Echo Park, Md.



Since the summer of 1972, the Park has been host to over 140 artists, craftsmen, and other instructors working, teaching, and demonstrating in a variety of media. Workshops and classes are offered to explore both beginning and advanced skills for both children and adults. The program includes instruction in: ceramics, enameling, spinning and weaving, photography, drawing, painting, mixed media, fabric decoration, leathercraft, picture framing, sculpture, silkscreen, drama, dance, music, yoga, natural foods, ecology and many more. During the Park's busy summer season, artists and craftsmen conduct open demonstrations during the weekends, and the Glen Echo Gallery is in full swing. Other activities include a wide range of offerings for the entire family: carrousel rides, puppet shows, folk and square dances, magic shows, folk and country music, picnicking under the oaks, the Children's Experimental Workshop, visiting guest performances, and more.



1972 Art Exhibit in Spanish Ballroom, Glen Echo Park



"Welcome to the future! Welcome to the past! Anytime that suits your mood is here at last..." The warm soprano tones embraced a hundred and fifty children some curled in their parent's laps, some perched on the edges of the wooden tiers in the remodeled penny arcade. The curtain parted and Goldilocks ran headlong into her mother's arms, fleeing past troubles and plunging into new ones in a timeless, musical, fantasy world and the first production of Adventure Theatre had begun. By now, the hard seats and unpainted walls have been transformed into an attractive, comfortable interior. Ken Dresser, regional spokesman to the American Theatre Association, has brought his imaginative flair to the interior design of lobby and auditorium, for which Sears, Roebuck and Company donated the paint. New carpeting has been provided through benefit fund-

raising, new lighting and sound equipment purchased through the support of the Junior League of the city, two pianos donated through a notice in Bill Gold's column in the Washington Post, a velour house curtain in harlequin pattern given by another patron and heating and air conditioning system installed by the National Park Service. What was formerly the penny arcade building in the old Glen Echo Amusement Park is now a fully functioning theatre workshop with storage and construction space, classroom areas, dressing rooms, and an intimate stage and auditorium designed to present the best in children's theatre to the Washington area residents. Glen Echo is once more a heartland of learning, beauty and creativity, and contented ghosts of Chataqua, flanked by the Baltzley brothers, smile benignly upon it.

PROGRAMS WITHOUT FACILITIES

National Capital Parks Washington, D.C.



Portrait Artist at work, Art on the Mall, Washington, D.C.

Art programs in park and recreation settings can work quite successfully without any permanent physical facilities! There are many such components in the highly successful "Summer in the Parks", sponsored by the National Park Service in its region, National Capital Parks, which administers hundreds of small parks totaling nearly 7,000 acres in metropolitan Washington, D.C. Begun in 1968 to encourage wider use of these areas which also include the Mall, the Lincoln, Jefferson and Washington monuments, downtown parks and squares, a year round schedule of activities and events brings programs in the visual and performing arts to the residents and visitors of the Nation's capital.

Not only are mobile units—some thirty vans and buses—used to bring complete self-contained recreation programs including volley balls, badminton equipment, and films for the movie bus to community parks, but the arts also are mobile. Portable stages provide the platform and amplification systems insure that the music will be heard in all directions.

Watergate concerts which have been providing music from a barge along the edge of the Potomac since 1935, feature the Army, Navy, Air Force and Marine Bands five nights a week from June through August delighting annual audiences of 400,000. Rock and soul music is presented in special events as well as in the popular "Lunch Bunch" Concerts which enliven the noon hour for downtown office workers. These programs feature all selections and styles in the performing arts with folk singers, rock groups, drama presentations, Irish bagpipers, African dancers and drummers, Italian singers and dancers, German brass bands, touring bands and singers as well as fashion shows attracting admiring crowds. A special portable

shell projects the proper sound for the National Symphony in each setting whether it be along the banks of the C & O Canal, in downtown Lafayette Park, or at the picnic grove in outlying Prince William Forest Park. Since 1970 the National Symphony, Washington's resident professional orchestra, has provided free concerts in the parks bringing the enjoyment of classical music to dedicated music lovers and new fans.

Each summer the National Folk Festival draws folk artists from every part of the land to Wolf Trap Farm Park for the Performing Arts, the first national cultural park, located in nearby Virginia. Small temporary stages are scattered through the woods and meadows to provide settings for workshop sessions and evening performances are held in the beautiful new open-air auditorium of Filene Center.

A panel truck tours neighborhoods bringing a complete workshop in the arts, featuring African drumming and dance, tie-dyeing, masks and sculpture. A mobile multi-unit museum was developed with the Museum of African Art to carry African art and artifacts to other parts of the city.

Visual art displays do not depend on gallery walls and museum lights. Snow fences are often set up in parks, on the green outside the Art Barn, or along the canal towpath. Artists themselves bring sketch pads, easels and clotheslines to create and display their own works of art on the shady sidewalks that line the Reflecting Pool stretching before the Lincoln Memorial. Ceramists demonstrate their techniques before enthralled audiences in the parks, using portable potters' wheels. Lush foliage and supportive branches give new backgrounds to weavings and macrame.

Mobility in presentation, and flexibility in adaptation to the environment, are the two most important factors in having made the NPS's "Summer in the Parks" program a successful prototype in bringing both arts and parks to the people.



Children's Art Exhibit on Snow Fence, Anacostia Park

Boston's "Summerthing"



Dancers on Portable Stage

This year, the sixth season of "Summerthing", Boston's neighborhood festival which Mayor Kevin H. White began in 1968 to provide free cultural activities for Boston residents in their own neighborhoods, is emphasizing an enormous traveling fair of creative workshops called *Jamboree*. Designed to be an unforgettable learning experience, it will bring a caravan of artists and artisans to 40 neighborhood locations. Locations will be in a field or playground nearest the heart of each community. The three main goals of this mobile day-long creative experience are to serve as a vehicle for the development of community resources, to provide an arena for high impact visible learning experiences, and to make learning a family festival.

Anchoring in a different neighborhood each day, five days a week for the ten weeks for "Summerthing," *Jamboree* will offer everyone a chance to sample a day-long menu of creative experiences. The Resource Center will then help them follow up their new interests with detailed information about continuing classes and other instructions available both inside and outside the neighborhood.

Workshops that await the neighborhood residents under the *Jamboree* umbrellas are: pottery and sculpture, complete with potter's wheel and sculpting materials; Fibre-play, with weaving, macrame and stitchery; Painter's Palette, with painting, silk screening and batik; Storyland, which builds stories with puppets and costuming; Tribal Village, which explores different life styles through music and art; Cardboard Carpentry, focusing on building with recycled materials; Natural Thing, exploring growing plants and animals; Learning Through Games which offers math and read-

ing games to improve and increase these skills; and the Electronic Media Laboratory which shows the workings of video taping and radio programming. Other features, usually running from 10 a.m. to 4 p.m., will be exhibits by neighborhood agencies, a flea market, and refreshment booths.

Previously successful components of "Summerthing" were incorporated into *Jamboree* in an expanded way. Many neighborhood residents asked for stronger, broader, centrally-sponsored programs. With *Jamboree*, the focus is on the quality of the educator, the talented artist who knows his art. By dissemination of the components, arts activity can continue through the park and recreation centers, art centers, and other community resources. Cooperative relationships with other departments is, needless to say, most important.

In order that the learning possibilities in the arts can be continued, *Jamboree* will also serve as a community arts resource center with extensively researched information on neighborhood and city-wide workshops similar to those in *Jamboree*. As part of the resource center, members of the *Jamboree* can stay in the neighborhood for up to a week as "artists in residence," to help stimulate or initiate workshop programs.

Each week news on *Jamboree* will be featured in "Summerthing News," first published this year. This free newspaper will inform Boston residents of what free "Summerthing" activities are taking place in their neighborhoods this summer, and provide interesting commentary about the program's overall activities. Youthful creativity will also be encouraged by "Summerthing News." "Kidstuff," written by youngsters for their peers, will print original stories, poems, riddles, drawings and photographs.

"Summerthing" has other portable programs. The Boston Symphony Esplanade Orchestra will play five neighborhood performances. The Boston Ballet will bring eighteen exciting evenings of dance to all sections of the city. The Moviebus will project its features to every section of Boston. A Showboat bringing the Piccolo Puppets to all, and Showmobiles brings over 100 smaller local popular music groups ranging from folk to soul. New sights and sounds on city streets and for city shut-ins will come from "Summerthing's" new teams of troubadours which will roam neighborhoods and visit nursing homes and hospitals with a varied bag of diversions. Two Australians will present original narrative folksongs and pantomimes. The Lost Continent of Atlantis Traveling Theatre and Repertory Company will fill the air with juggling, comedy and musical surprises. A combo promises folk, pop, guitar and vibes. Another group will furnish country, western and folk music. *Cuero en Cuero* will enliven Boston streets with Latin-percussion presentations.

The Spanish Youth Theatre will tour neighborhoods performing an original production in Spanish. This new project is the result of a program last winter which the Mayor's Office of Cultural Affairs and the city's Department of Bilingual Education developed to demonstrate dramatic talent. Spanish speaking students from six Boston schools have been working every week since January to prepare these "Summerthing" performances.

Boston is composed of many ethnic pockets, bringing the city a strong community sense with a cultural base. This year, as in the past, "Summerthing" is financed in part by the city and in part by private contributions. Of the program and its contributors, financial and other, Mayor White says, "Within the neighborhoods a wealth of untapped resources has been unlocked, bringing together the residents in ongoing creative experiences. For this reason, I know that with the continuing help of the many loyal contributors who give their time, experience and financial support, "Summerthing" and other Office of Cultural Affairs projects will be meaningful and much needed programs throughout the 1970's."

Fire Island and General Grant Memorial, NY

Crafts programs do not always require extensive equipment, facilities, or places to work. Last year the American Crafts Council cooperated with the National Park Service in two places with little or no equipment and produced successful art programs.

At Fire Island, National Seashore in New York, part of a barrier island off the south shore of Long Island, sand casting was demonstrated and taught in the open space by a craftsman who went out, began to work, and within a half hour had a crowd joining in for an art experience.

At the General Grant National Memorial in the city of New York, the Crafts Council again worked with the Park Service to provide an immediate experience in art for all. Tie-dye demonstrations were held there on Wednesday afternoons during the summer months. Supplies were donated by a private firm and ten instructors and a volume of water gave a lot of fun to a lot of neighborhood youngsters.



Tie dyeing at General Grant National Memorial, NY

Recreation and Arts Center Waterloo, Iowa

"Full Service programming" is provided for the people of this Iowa community by the extensive offerings of the Recreation and Arts Center. A new building houses a small art museum with constantly changing exhibitions as well as recreational facilities for the community. Their outstanding program extends into all parts of the district, not only by selections offered at the Center, but by portable units which are made available to other groups.

Cleverly planned components, using modular systems in varying basic sizes combine to provide physical facilities for visual and performing arts program needs. For the performing arts, stages can be set up and broken down all over the town through the generous loan of platforms. The visual arts physical needs are met by the versatile combination of supports and display panels furnishing the background for all media.

Freedom Park, Charlotte, NC

Another example of a setting without facilities housing an excellent art program in a park is in Charlotte, North Carolina. There, eleven years ago, the president of the Chamber of Commerce conceived the idea of an art festival, which would be outdoors and involve every phase of the arts.

Business leaders became interested in the setting of Freedom Park. They provided *Camelot* tents and panel boards. A local company made the tents in colorful hues of pink, blue, orange and green. A canopy was placed over the panel boards to accommodate the visual arts display.

In 1972 over a million people attended this festival where portable stages presented performances in opera, drama and music. Clowns and magicians delighted their audiences of all ages. Two hundred panels of visual arts were displayed. Eighty tents sheltered craft demonstrators.

Community pride in the festival is indicated and acknowledged by the fact that this year's telephone book has the festival photograph on its cover.

County of Los Angeles Parks and Recreation Department

The Parks and Recreation Department for Los Angeles County serves as an umbrella organization for a city of seven and one half million people, which surprisingly does not have many facilities in which to mount cultural programs. Using this as an advantage rather than a disadvantage, the Parks and Recreation Department has learned to work in cooperation with other agencies and with many local communities.

One example of cooperation with an outside agency was the open juried and invitational exhibit of clay forms from the Western United States, "Ceramic Con-

junctions," held at the Brand Library Art Center in Glendale. This was co-directed by the Park and Recreation Department and supported by a catalog printed by the Los Angeles County Cultural Arts Association.

Contacts with the community are stronger due to the lack of facilities. One novel program is the Billboard Fine Arts project which encourages and furthers the excellence of fine arts painting in the urban environment using the media of billboards. From over 200 entries submitted by West Coast artists using an open-competitive format, 26 billboards were painted by 22 selected artists. The billboard companies donated a minimum of 10 billboards per month for a two-month period and provided the paper. The artists contributed their time, paint and labor. Union contracts necessitated a posting fee for the use of the public service space and this amount was paid by the Parks and Recreation Department.

The actual painting and work in all stages of progress on the portable billboard gave the public an opportunity to watch the work develop and be executed over several days. A format of 10' x 22' demanded an expansive environment which often involved passersby into more than casual contact with a developing work of art. For many of the viewers, it was their first experience in witnessing the action of an artist at work. For many of the artists, it was an initial experience in establishing rapport with the general public in discussing their work. The final products reached an audience that would have been inaccessible through the normal exhibition channels of museums and galleries.

A fresh approach to perceiving works of art is found in the "Form and the Inner Eye" Exhibit which the county parks and recreation department has co-sponsored for four years with the foundation for the junior blind. All visitors to the gallery are blindfolded and guide ropes and pads direct the visitor to texturally explore and experience the show.

Another example of successful cooperation is the Battle of the Bands program, now in its fourteenth year. Held in June at the Hollywood Bowl in cooperation with the Southern California Symphony and the Hollywood Bowl Association, the format is unique as it involves a wide variety of talent categories. Initially the competition included only dance bands, combos, vocalists and vocal groups; but in order to present an appropriate show for the spectacular setting of the

Hollywood Bowl, a production had to be developed including dancers and choral groups. High school drill teams, modern jazz groups, and choral groups are auditioned each year to select the groups most qualified to perform the special production numbers of the Bowl show. A Production Band, trained to accompany the vocalists, vocal groups, dancers and choral groups was formed. Previous conductors have included John Green, Gordon Jenkins and Henry Mancini, and past winners have included the "Carpenters," who won the 1966 top award.

VIDEO VANS, housing camera and video tape equipment supply a popular program that goes to all areas of the community and encourages maximum participation. Piloted under national support (OEO and Department of Labor) and funded by the National Endowment for the Arts, this program involves the youth in writing scripts and composing accompanying music.

The ten week summer project was largely in three ethnic minority areas: East Los Angeles...Chicano; Watts, South Central Los Angeles...Black; Sho Tokyo...Asian American. Four categories of tapes were shot: 1) free play, films produced by setting up cameras and monitor in the van located on streets or in a park which were turned over to the youths for exploration and filming; 2) porta-pack documentaries, made by teams of youths who went out from the vans to film what they wished on half hour units; 3) developed filming, films by youth in documentary or dramatic form to express their concern about their lifestyles and problems in their community as they saw it; and 4) program filming, films done by the van staff of youth in conjunction with regular programs of the park and recreation department.

The VIDEO VAN project is designed to work for and with the interests of the groups, especially youth, which it seeks to draw into a traditional arts program to offer them something more than a "theatrical opportunity." Emphasis is on the process itself by involvement and with film-making shows an existential approach rather than a "how to make a film" attitude. Self-determined exposure to the video process gives a way for youth to express their attitudes in a medium which, by its immediacy and form, offers a way to develop personal expressive self-confidence. In the process of visual expression choices are left up to the participants and the works reflect their outlooks.



Video Van on Location



SPECIAL SPOTS

Heritage Ensemble
Peninsula State Park
Green Bay, Wisconsin

In 1945 Professor Robert E. Gard established the Wisconsin Idea Theatre, named for the famous "Wisconsin Idea" tradition of University service to the State. Gard undertook not only the extension of University Theatre resources to the State, but added a unique dimension of his own which drew on the history, lore and tradition of a region in creating grassroots expression which would in turn be performed throughout the area.

By the 1960s the *Heritage Ensemble* had evolved, and the 500 campsites in Peninsula State Park now produce an annual audience of 1500 of all ages. Every night at 8:00 the master switch is thrown in the amphitheatre. The clearing in the great pines lights up with an hour of folk songs, ballads, lake chanties, proverbs, poetry, tall tales and "just plain talk". Most of the audience are repeaters and many have come a long way which speaks well for the appeal of the folk production.

During a performance the versatility of a group becomes quite evident. The performers, under the direction of young and talented Laurine Gajewski, are all students at the University of Wisconsin, Green Bay, and obviously having as much fun as the audience. Craig picks out a background while Paul does lines from Walt Whitman. Then Paul plays bass on the same guitar while Pat sings an old Canadian ballad. In the next minute they are all swinging through a melodic crowd pleaser like "Little Brown Bulls". The show is a continuous change of instruments and roles. "I laugh along with 50 little kids while Dolly struts around in her floppy Paul Bunyan hat but a moment later she gives me goose bumps softly singing "Bloody Well Blown" says a fan. The songs and stories in the show tell about mining and logging and sailing on the Great Lakes. "No Use Master" is a fugitive slave ballad from the days of the underground railroad that was discovered, handwritten, in an Ann Arbor library. "Red Iron Ore" is a mining song that Bob Dylan picked up during his boyhood in Minnesota. Carl Sandburg unearthed "The Bigler" when he was a marine editor for the Milwaukee Journal. "The Soo St. Mary's Jail," a comedy from Sandburg's "American Songbag", is only rivaled for laughs by "The Wreck of the Julie Plante", which is attributed to the pen of George Bernard Shaw. The performers are told repeatedly by visitors, "My grandfather used to sing that song." Sometimes a nighttime hiker will pause and listen and come over to whisper, "It's been 42 years since I heard that song."

"Song of the Inland Seas" is one of the Wisconsin Idea Theatre's regular touring shows during the winter. Equipped with sister shows of the same genre such as "Town Hall Tonight" and "Badger Ballads", and with such freely structured and flexible material, the troupe can improvise suitable entertainment for every kind of audience. . .from fifteen minutes in a grade school auditorium to a two hour TV show.

The creator of these WIT productions is Dave Peterson, a professor of Extension Theatre Arts at the U.W. in Madison. Peterson has assembled the shows from the books, records, and tapes of folk scholars, who have been searching through the state for more than 100 years. So great was the success of last year's production "Hear that Whistle Blow" that it was selected to tour the Far East this year for the USO.

WIT can serve as a model for all universities searching for ways to extend their services by utilizing their own and other facilities. Wisconsin Ideas is teaching history more agreeably than could be done in a classroom.

Seattle, National Folk Festival Association

Often art and cultural programs of the parks are brought into the major cities on a cooperating basis. This year over the Memorial Day weekend, the Second Annual Northwest Folklife Festival was held at the Seattle Center sponsored by the National Park Service, the National Folk Festival Association, the Seattle Center, the Seattle Folklore Society, and REACH, Inc.. Indigenous talent of participants from Washington, Oregon and Idaho performed.

Over 100 cultural groups presented all forms of the performing arts from dance to crafts to storytelling. A Nez Perce Indian dancer jumped nimbly in and out of orange hoops amazing his audience of 10,000. During the four-day festival over 200,000 spectators shared in the heritage of the Nez Perce nation, one of nine Indian tribes and nations participating.



Nez Perce Participants at Seattle Folk Festival

Utilizing ten staging areas at the Seattle Center, continuous and simultaneous entertainment was provided by more than 1,000 participants. These performers ranged from semi-rank amateurs to polished stage veterans and included over 100 fiddlers, 20 string bands, 40 folk singers, 35 folk dance groups, choral groups, ethnic dance groups, and puppeteers. The Flag Plaza Pavilion in the center of the grounds housed a vast assortment of traditional crafts. The colorful Mural stage presented a brilliant backdrop beneath the Space Needle where dancers from Taipei, as well as Basque, Balkan, Latvian, Peruvian, Scottish, Arabic, Turkish, Macedonian, Danish, Greek, Norwegian, Iranian, Polish, Japanese and Samoan dancers performed. The program included folk, gospel, bluegrass, rhythm and blues. Public participation included some "friendship" dances where the Indians and the audience joined together.

As in 1972, the National Folk Festival Association played the part of catalyst, bringing together disparate organizations at a local and regional level. All of these groups had some interest in presenting a festival and had important contributions to make. The National Park Service provided financial and logistic support. The Seattle Center provided the facilities and some funding. REACH, Inc. (Recreation Entertainment and Creative Help, Inc.) coordinated volunteer and participant activity while the Seattle Folklore Society helped identify indigenous talent. The National Folk Festival Association provided programming expertise and drew upon its talent resources on a regional scale, serving as the conduit through which all of the organizations cooperated to produce a successful event.

However, there are many other places beside the Northwest where the National Folk Festival Association encourages not only preservation, but also present enjoyment. In June, 1972 they co-sponsored and helped organize a highly successful one-day festival which drew some 5,000 spectators to Paris Landing State Park in Tennessee to hear local traditional musicians from West Tennessee and Kentucky. Over one hundred performers shared their music at the Mountain Heritage Folk Festival held last year in Carter Caves State Park in Kentucky.

Since its first season, Wolf Trap Park, nestled in the Vienna, Virginia woods outside Washington, D.C. has hosted the Annual National Folk Festivals. Grassroots performers have assembled from across the United States representing the major traditional cultures of the country. For four days, workshops providing a look at the broad range of America's traditional dance and music styles are held on the grounds of this first national park for the performing arts. In the evenings, concerts held on the Filene Center Stage at Wolf Trap show a cross section of the traditions represented daily at the festival.

Since 1970 the National Folk Festival Association has sponsored with the National Park Service in its "Summer in the Parks" and "Parks for All Seasons" programs in folk music and dance presentations in virtually all of the National Capital Parks in Washington, D.C., as well as many parks in the suburban areas around the city. A special blending of music and songs

of the American labor movement has been presented each year on Labor Day at the Sylvan Theatre on the Washington Monument grounds.

The National Folk Festival Association has expanded the services it provides through a cooperative agreement with the National Park Service into regions outside Washington, D.C.. Folk performers from the area were featured in special concerts held weekly in the Great Smoky Mountains National Park. In the summer of 1972, a series of six concerts spotlighting folk performers from the New York City area were held in the Manhattan urban parks.

As an extension of this concept, additional interpretive programs in natural and historical sites in six National Park Service regions are planned. These will feature the indigenous folk music, dance and crafts of the area in which they are presented. Plans are underway for Cumberland Gap National Historical Park in Kentucky, Chamizal National Memorial in El Paso, Texas, Harpers Ferry Historical Park in West Virginia, Carl Sandburg's Home in Flat Rock, North Carolina, and the Jefferson National Expansion Memorial in St. Louis, Missouri.

Music Center Los Angeles County

Strong leadership for arts in the parks, particularly in urban areas, is found in the Music Center of Los Angeles County. More than a beautiful place in which to present the performing arts, the Music Center is a vibrant spirit which reaches to every segment of the community inviting it to share in the arts. Realizing that the future of the arts depends upon artistic vitality and diversity and upon a continual development of new audiences, the Performing Arts Council of the Center provides support and conducts programs bringing the arts to the attention of the entire Southern California community. Arrangements are made to bring school children to the Center to attend orchestra rehearsals



Lipchitz sculpture in front of Dorothy Chandler Pavillion, Music Center, Los Angeles

and a grant is provided to UCLA to establish a program to train arts administrators. To make the arts available to more people, professional actors have presented programs in colleges and high schools, and Affiliate Artists share their art with schools, clubs, and civic organizations in the area. Resident groups of the Music Center show their community commitment by 40 free school concerts to 75,000 students and 97 free performances by the Improvisational group. Special reduced rate tickets for performances at the Center are provided for students, senior citizens, youth and the economically disadvantaged.

During the Los Angeles Festival of Light, held in December, 1972 which brought about the first parade in downtown Los Angeles in forty years, the Music Center played a major part in planning that involved the community. The parade, which delighted a crowd estimated between 50 and 60 thousand was followed over a period of two weeks by free outdoor entertainment in different locations in the central city. During the noon hours, in the late afternoon and early evening, close to one hundred groups from throughout the greater Los Angeles area contributed their time and talents to bring a holiday spirit to central Los Angeles. Kabuki dancers performed in the Music Center Plaza, the Los Angeles County Folklorico Ballet in the Old Plaza at Olvera Street, the Cerritos College Jazz Band at City Hall



Los Angeles County Folklorica Dancers

East Mall, the "Larks" of the Junior League at Atlantic Richfield Place, the 68th Street School Chorus and Wind Ensemble at Barker Brothers, St. Kasimir Lithuanian Choir and Dance Group at Bullock's and, Huntington Park High School Clarinet Chorus at the Los Angeles County Mall, the Carpenter Elementary School Singers and Dancers at the Department of Water and Power, and the Pacoima Recreational Center Black Dance Troupes at Pershing Square. This was but a part of the offerings of the first year's program. Plans got underway with a meeting on January 8, 1973 to begin the groundwork for the Second Festival of Light on December 8, 1973. The use of the word "light" in the title connotes spiritual light or enlightenment and is the kind of light or joy we associate with the end of the year holidays.

Two years ago the three-theatre center for the performing arts, added a new dimension to its exploration of creativity in all forms...visual arts.

Already replete with visual delights...sculptures, paintings, antique tapestries and instruments, and more...the Music Center began in 1971 a campaign to incorporate periodic art exhibits, in the Grand Hall of the Dorothy Chandler Pavilion, into its busy theatre schedule.

The art exhibits' prime mover, William K. McClelland...Community Relations Manager for the Music Center Operating Company... commented that "our endeavor is merely to expand on the unity already in existence...to expand, amplify, and provide a more rounded aesthetic experience to our patrons, and to introduce our performing arts center to regular visual arts patrons."

The expansion began in a small way, with a two week exhibit in June, 1971, repeated in May of 1972, of art produced by 12th grade students, and presented in conjunction with the Los Angeles Junior Chamber of Commerce. Titled "Future Masters", the exhibit included works by winners of the Los Angeles Unified School District annual contest, and runners-up.

"Otis at the Music Center" was the next step when, in March of 1972, art works in all media by the students of the Los Angeles Otis Art Institute were displayed. The exhibit opened with a contest which awarded one-man exhibitions at a member gallery of the Art Dealers Association of Southern California.

California Historical Society contributed the Center's next endeavor. An all-media exhibition of art produced by Japanese Americans interned in relocation camps during World War II, "Months of Waiting", was on display on a daily schedule, and during performances, from June 19 to July 23, 1972.

Opening July 30 of this year is "Remember Yang-Na", a collection of paintings, drawings, artifacts, photos, costumes, projections and models depicting the history of Los Angeles central city from pre-colonial times to the year 2001. "Yang-Na" is the name of the first known aboriginal village close by present Los Angeles City Hall.

Each exhibit has involved segments of the Los Angeles community in an effort not only to present the visual arts, but also to educate Los Angeles to its history, environs, and potential.



The Ozark Folk Center Mountain View Arkansas

The Ozarks of Arkansas are a rare and invaluable repository of the music and crafts of the early settlers. Here, Anglo-Saxon tunes from the Scottish Highlands are still played and sung, and the old time ways of doing things are practiced much as they were when the first families moved into the area.

The little town of Mountain View (population 1,500 or 1,800 depending on which sign you read) is a center of this early culture. Every weekend since 1962, the area musicians have celebrated their musical traditions by performing at the Stone County Courthouse in the center of town. And each spring, their annual folk celebration, the Arkansas Folk Festival and Ozark Foothills Craft Show, has attracted crowds to hear the ancient songs and to witness crafts performed as they have been for generations.

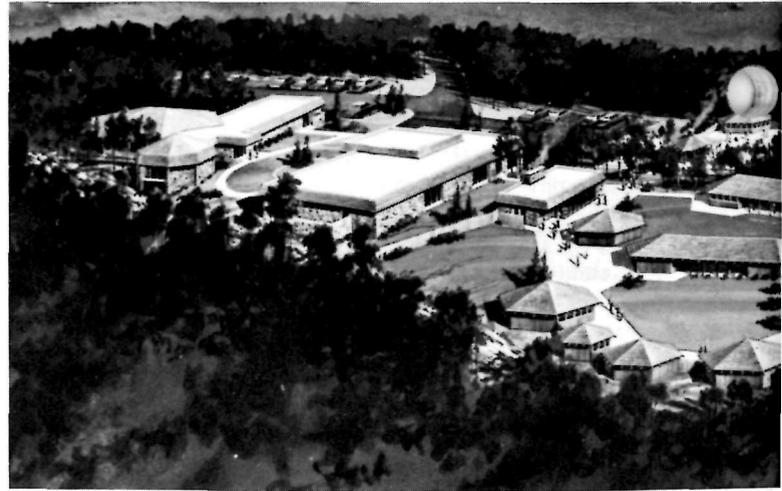
This year, on May 5, the doors opened on a lively and impressive new attraction. On 80 beautifully wooded acres one mile outside of town, the Ozark Folk Center welcomed visitors for the first time. Operated by the Parks Division of the Arkansas Department of Parks and Tourism, the \$3,390,000 Center serves as a showcase for the arts, crafts, music and lore of the area. The Center consists of 59 handsomely designed buildings, constructed of native stone and western cedar and punctuated by ample expanses of glass.

Focal point of the Center is the 1,000 seat auditorium, 120 feet in diameter, with a 60 foot vaulted ceiling. Recording facilities, rehearsal studios, an indoor-outdoor stage are all part of the auditorium. Behind it lies the Arts and Crafts Forum, consisting of 20 small octagonal structures. Here such crafts as shuckery, rail splitting, doll making, quilting and blacksmithing are demonstrated...and products are for sale.

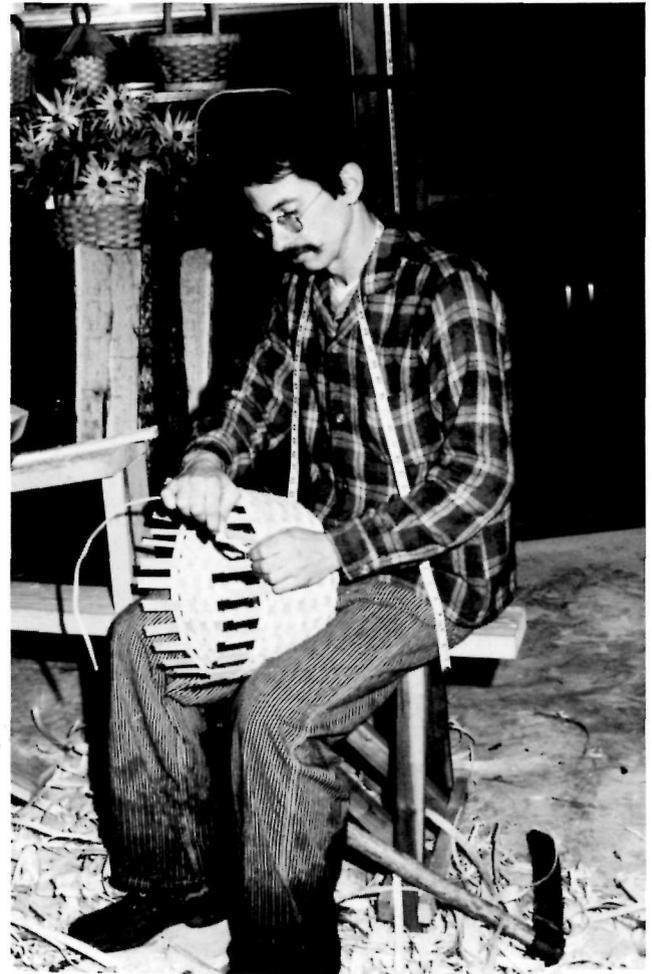
Beyond the Arts and Crafts Forum is the Continuing Education Center, designed to serve business and professional groups. Here, they will be able to conduct seminars and workshops free from the distractions that so often intrude on such gatherings. It offers an auditorium seating 160, conference rooms and offices.

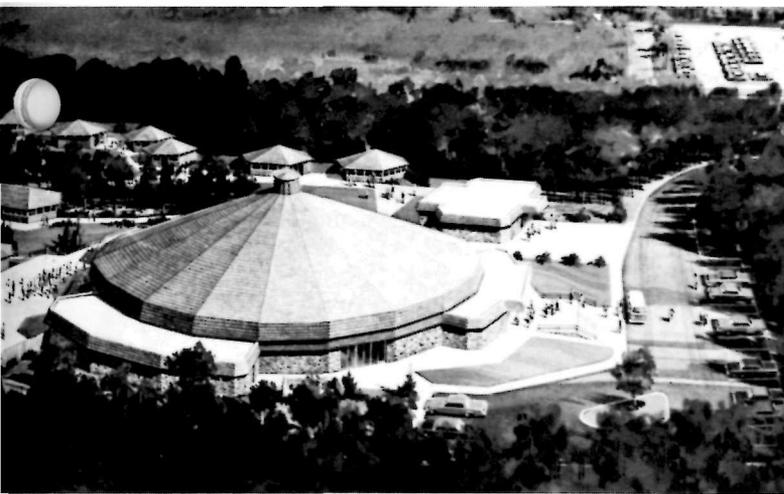
There is an Arts and Crafts Training Center, 60 rooms, built in duplex style, a lodge, swimming pool and a Visitor's Center.

The impetus for the Center dates back to 1963 when members of the Rackensack Folklore Society...the organization which provides the music for the Center...traveled to Washington, D.C. to promote their dream before members of Congress. Following their trip, the Area Redevelopment Administration of the U.S. Department of Commerce sponsored a feasibility study with a subsequent expanded study to include the continuing education concept. Today, the two groups



forming the nucleus of the performers at the Center are the Rackensack Folklore Society and the Ozark Foothills Crafts Guild. The Rackensackers play the old-time instruments...the fiddle, guitar, mountain dulcimer, banjo, French harp, mandolin and pickin' bow. The tunes are the ancient Anglo-Saxon forms...traditional ballads and the music of the holdown, the play-party and fiddling contests.





The Ozark Foothills Crafts Guild is no less traditional. Its members are adept at performing the crafts operations that originated when each family was a self-sufficient unit, producing its necessities from the materials that were available on the farm and in the surrounding countryside. The Center is open from May 5 to October 31, and on weekends from November through March. Craft demonstrations are given at



these times, and there are nightly musical performances in the Auditorium and daily performances on the grounds. The restaurant and lodge facilities are open during general operations.

A few miles west of the Ozark Folk Center is one of the country's most unusual little towns. Set on two mountains, Eureka Springs' serpentine streets terrace the hillsides where turn-of-the-century houses cling precariously on tilted lots. Houses that seem to be one story in the front, may be three stories when seen from behind. A popular mountain resort at the end of the last century, Eureka Springs has come into its own again today. It attracts crowds who explore its art galleries, antique and gift shops and attend the Great Passion Play, which takes place for 100 nights from May through October. The play is held outside town in the shadow of the seven-story tall Christ of the Ozarks statue. Visitors to the Folk Center rarely miss this unique and charming village.

The Ozark Folk Center stands as a monument to the dedication of the hill country people who have sought to preserve their heritage. In a world filled with the pace and beat of the electronic age, the Center offers a quiet corner where artists, and craftsmen, scholars and travelers may find comfort and inspiration in a way of life which draws its materials from the natural resources of the farm and forest.



Wolf Trap Farm Park



On October 15, 1966, President Lyndon B. Johnson signed a bill creating Wolf Trap Farm Park as the first National Park dedicated to the Performing Arts. Thus culminated the dream of Mrs. Jouett Shouse, long-time Washington patroness of the arts, who donated 117 acres of unspoiled, rolling Virginia countryside to the United States along with funds to construct the magnificent red cedar Filene Center.

The massive auditorium's amphitheatre seats 3500 persons with another 3000 comfortably enjoying the many productions from the sloping lawn at the rear. Wolf Trap represents a unique partnership between the federal government and the private sector. The Park and Filene Center are administered by the National Park Service, Department of the Interior, while programs are produced by the Wolf Trap Foundation, a non-profit corporation. The Board comprises a cross-section of business leaders, educators, professionals and patrons of the arts from around the nation. Mrs. Richard M. Nixon serves as Honorary Chairman.

The Wolf Trap Foundation has brought in leading orchestras, ballet companies, musical revues, popular singers, and jazz. With funds contributed by private sources, the foundation has established the Wolf Trap Company which is composed of talented young performers without professional experience who are selected at auditions throughout the country. The company works with all forms of the American musical theatre and stages productions in Filene Center.

By agreement with the Foundation, the American University of Washington, D.C., operates the Wolf Trap-American University Academy for the Performing Arts. The Academy enrolls about 500 students a year on the high school, college, and graduate level to meet and work with artists-in-residence. The Academy sponsors a symphony orchestra—the Academy National Orchestra, and a chorus—the National Youth Chorus, which performs weekly at Filene Center. Piano and violin seminars and master classes also offered. Com-

poser's workshops enable students to see some of their own works performed and to attend seminars conducted by guest conductors. A modern dance study program is conducted with two leading modern dance companies in residence for each of the two four-week sessions.

At Wolf Trap, the National Park Service directs most of its programs toward children, beginning with those of preschool age. Youngsters and students from the Washington metropolitan area attend performances and special programs at the park...they listen to a symphony orchestra, participate in an old-fashioned Fourth of July, bob for apples on Halloween and sing carols at Christmas-time. They meet artists, see how they prepare their material and observe how they present it. They experiment with various art forms in an informal setting. By trying a dance step, watching a rehearsal, or seeing how stage sets are built, they become aware of the skills, enthusiasm, and hard work that go into the performing arts. But most importantly they develop a little more fully an understanding of themselves.

The Filene Center was designed by architects John MacFadyen and Edward F. Knowles. The stage house is 10 stories high, and the stage itself is 100 feet wide and 64 feet deep, large enough for the most spectacular productions. The Center, constructed of Oregon red cedar, is weathering to a silvery gray.

On the summer of '73 schedule are such world famous performers as Beverly Sills, of Metropolitan Opera fame; and Bolshoi Ballet from Moscow; the Alvin Ailey Dance Company; Arthur Fiedler's Boston Pops Concert; the Belgian Bejart Ballet; Doc Severinsen and his "Now Generation Brass"; Frank Loesser's great theatre work "The Most Happy Fella", with the Wolf Trap Company; and Gian Carlo Menotti's acclaimed music drama directed by Francis Rizzo, "The Saint of Bleeker Street"; and the Wolf Trap Finale featuring rising young artists who have performed in the previous seasons with the Wolf Trap Company.

A new venture for the federal government, Wolf Trap Farm Park for the Performing Arts is being watched closely as a prototype for similar cooperative programs on a state and local basis.



Workshop Session, National Folk Festival Association at Wolf Trap Farm Park for the Performing Arts.

Oglebay Institute

Wheeling, West Virginia

ently incorporated organization financially supported from program revenue, public memberships, gifts, and interest from Oglebay family trust funds and others, creates and maintains cultural, educational and recreational programs. Since its incorporation in 1930 the Institute has relied heavily upon volunteers and those who believe in its work. In fact, growth of the Institute



*Workshop at Oglebay
Institute, West Virginia*

Since 1930 the Oglebay Institute in Wheeling, West Virginia has been a vital force in the lives of the people of the upper Ohio Valley as well as influencing the direction of many city and state park administrations. The rolling expanse of Oglebay Park in the Alleghenies was given to the city in 1926 by the late Colonel Earl W. Oglebay, a native of the area who became a notable figure in the development of America's steel industry. The principal tract of park land traces to pioneer days of "tomahawk claims" where respect was paid to the initials cut into trees with tomahawks evidencing ownership. Upon the death of Colonel Oglebay, his bequest established a "purpose of public recreation and education." Thus, a park was established that was different from the outset: Oglebay would offer cultural and educational activities as well as athletic activities. Crispin Oglebay, nephew and executor of his uncle's estate, brought his uncle's vision into reality by hiring experts to study the park's environment, its adaptability to the needs of the community and to recommend activities which would fit best into the park. The decision was chosen to establish Oglebay Park as a center of learning in a magnificent setting to give all people a deeper understanding of life. Mr. Oglebay further felt that the scope of the park not be limited to its local area, but "should serve as a model for other communities."

Wording of the Trust Fund which provides for activities at Oglebay Park reflects the philosophy under which the Oglebay Institute has directed activities at the park. Keeping foremost in mind the objectives of the Oglebays, "to create a center of cultural and recreational activities for all", the Institute, an independ-

has been based on the enormous work of volunteer committees led by professional staff personnel in each area of program activities. These volunteer committees interpret the community and its needs to the Institute staff members and assist in the planning and execution of programs and projects. This planning device has resulted in the development of many local leaders.

A successful cooperative delineation of responsibilities is found at Oglebay. The Wheeling Park Commission is the governing authority of Oglebay Park and is responsible for its physical operation and maintenance. The Oglebay Institute, occupying administrative offices in the Park, utilizes facilities owned and maintained by the Park Commission, develops and operates programs.

Oglebay Institute works with many organizations and facilities outside the park. Local facilities and organizations assist in activities and groups often use the services of the Institute. Since 1966 a program of continuous exhibitions, lectures, demonstrations and special art sales has been offered. At the Downtown Center, art exhibits display wide range for viewers, and local, regional and national travelling shows are presented year-round. Selections from the Corcoran Biennial and models made from Leonardo's designs have been shown. From the "All Schools Art Show" for county children, to the High School Art Show, to the adult student, (for older amateurs to compete on their own level) to the Upper Ohio Valley Art Show, where the area's top professionals compete in a juried show, all areas of artistic proficiency are accommodated. Original works by area artists are available for rental

by Oglebay Institute members. The gallery at the Mansion Museum presents a broad program, from one man shows, to national and international exhibits.

At Glessner Auditorium an annual Art and Craft Festival is held for two days. At the Downtown Center, there is a Christmas Craft Bazaar and four Christmas workshops are held.

Oglebay sponsored its first folk dance camp twenty-five years ago. This year Israeli, Danish, English and American square dances were taught at Camp Russel within the park, culminating in a Purim Festival dance party. Classes in folk dance are taught to all ages throughout the year at the Downtown Center. A festival of folk dance is held in the summer at the Park Amphitheater.

Camping programs are also provided for nature study and music; and the twirling and drum majoring camp, now in its 26th year, is held at nearby Bethany College. For more than forty years a Nature Leaders Camp has been held to provide training in nature education for anyone aged seventeen through retirement with a genuine interest in the outdoors. A High School Ecology Camp is held, stressing principles to aid man's understanding of his environment. The Backpacking Camp is geared to the realization of the importance between man and nature.

In many ways, these camps attest to the Institute goals of providing educational activities supplementing formal training. Many events are designed to strengthen and augment school curricula. Clinics and workshops attract students with special cultural interests. Workshops in theatre arts and choral music were held this year at West Liberty State College. At the Mansion Museum annually, thousands of fifth graders from the Ohio Valley have had their steps guided back in time as they toured rooms and collections which enlarged for them an experience of life from the settlement of the area to the start of the twentieth century. Tours also take them to the Nature Center for educational experiences in another area.

The Mansion Museum, the first in West Virginia to be given accreditation by the American Association of Museums, is operated by the Institute while the building is owned by the Park Commission. Outstanding programs in the Mansion Museum lecture series are directed toward the interests of the average antique collector and feature leading authorities in the field and authors on the subject. The glass collection contains examples of a century of works by Wheeling glass makers. One of the prides of the collection is the Sweeney Punch Bowl, made in 1844, which is the world's largest piece of glassware. Also, housed in the Museum is the Declaration of Independence of West Virginia, the paper by which forty counties broke their connection with Virginia in 1861.

Oglebay Park Amphitheatre is the setting for an annual Easter sunrise service, now in its forty-fourth year. In the summer, weekly vesper services are sponsored annually by the Department of Evangelism of the Greater Wheeling Council of Churches, the Committee of Oglebay, in cooperation with the Wheeling area Roman Catholic church and the Wheeling Park Commission. Speakers, special music or dramatic programs

are presented on these Sunday evenings.

In the performing arts every field is represented. For the past two decades the Oglebay Institute Opera Workshop has attracted young students and professional singers to assemble during the summer for a concentrated period of training in operatic production. Advanced singers receive professional instruction in all phases of operatic acting, repertoire, diction, and musical pantomime. They have the opportunity to participate in public recitals of opera scenes and a complete opera production. A limited number of scholarships are available to exceptionally gifted male singers.

The variety and number of programs are too numerous to mention here but among the individual artists appearing this year are Victor Borge, Roger Williams, Don McLean, and the Association.

The Oglebay Institute offers an unusually wide spectrum of programs that has fulfilled the wishes of its founder and become a model for all communities.



Folk Dance Camp

Padua Hills, Claremont, California

Padua Hills is the theatre home of the Mexican Players, who have been presenting plays there since 1932. It offers visitors an opportunity to enjoy lunch or dinner in the attractive dining room, where musical entertainment is provided, and afterwards to attend one of the interesting plays. These productions, with Spanish and English dialogue, are colorful scenes of Mexican or early California life, enhanced by authentic songs and dances and the beautiful costumes of the different regions. The Players are young men and women of Mexican descent from the Southern California area or Mexico, who come to Padua not only to entertain visitors but also to receive training in theatrical arts.

The theatre and dining room are a part of the Padua Institute, a non-profit organization formed in 1935 to

promote friendship and mutual understanding between Mexico and the United States and to preserve the cultural heritage of Mexico and Spanish California. It is an educational institution for its Players and provides opportunities for visitors from all over the world to become acquainted with certain aspects of Mexican life and, what is more important, to gain an appreciation of different customs.

The Padua Institute sponsors an annual art fiesta in September under the management of Milford Zornes, who is the art director for the Institute. The fiesta includes exhibits and demonstrations of painting, weaving, pottery modeling, and iron forging. Art exhibits are always on display in the lobby of the theatre at Padua.



The Mexican Players of Padua Hills perform a "Mazurka" which is an old dance brought to early California by way of Mexico from Europe.



Arriving visitors are entertained at the entrance to the Theatre by the Mexican Players.

NEW DIRECTIONS

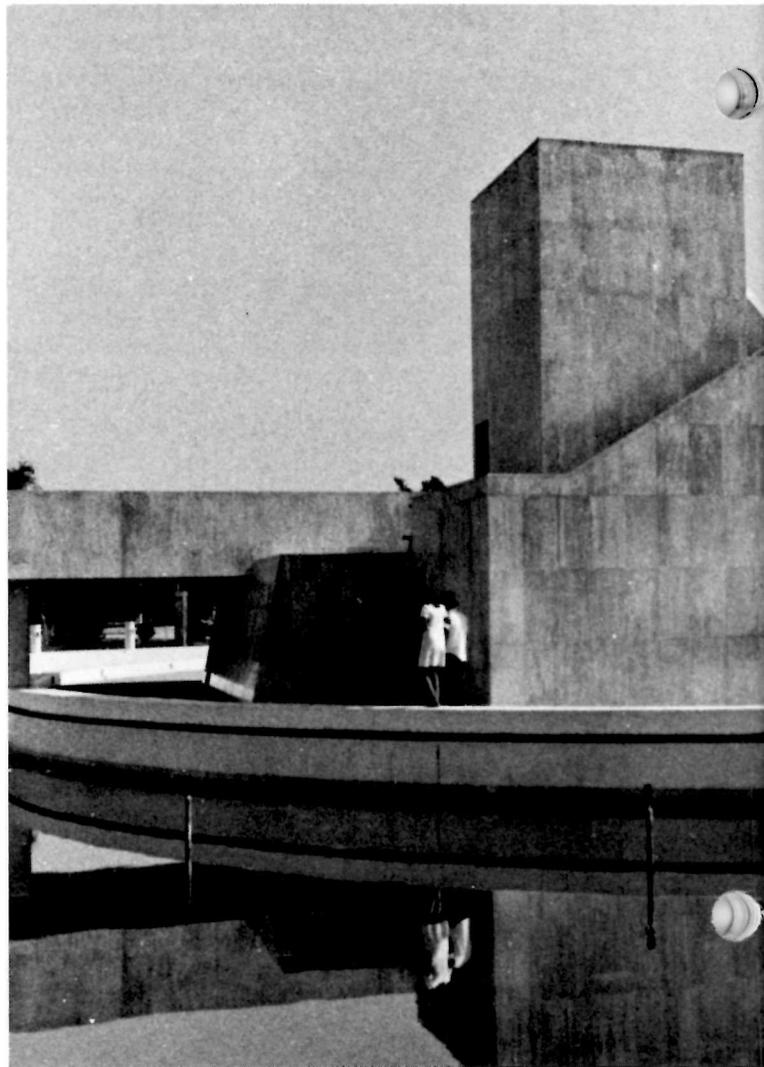
Fort Worden State Park Conference Center, Washington

This August a salmon bake barbecue, an art show, an organ concert, and dance programs will celebrate the dedication of historic Fort Worden State Park to the citizens of the state of Washington. Many activities are planned for all ages at this quiet setting sheltered amid forested hills overlooking the sunlit waters of the Strait of Juan de Fuca where the English Captain George Vancouver reached the coast of Washington in 1792.

Built in the 1890's, Fort Worden was part of a military system to protect Puget Sound. Now, stately Victorian houses which served as family homes for the officers and their families when this was an army installation will be available to accommodate vacation guests or groups who come for conferences. Here opportunities will be provided for creative students and adults to develop their skills. Separate programs will be offered to meet the special needs of students.

The "Center for Creative Development," as proposed by the Washington State Arts Commission and the State Parks and Recreation Commission, will act as a resource for all state agencies and private institutions who wish to apply creative approaches to special problems that occur within their organizations. This spectacular site on the Olympic peninsula will serve as an international center for creativity by bringing in the world's outstanding talented individuals to work in these programs and to explore, in special seminars and conferences, particular applications of creative thinking to universal questions.

A wide range of activities are planned for the official opening days. Bands will march and play on the parade grounds where there will also be an antique car show. A bagpipe band and a youth symphony will be heard. Recitals will be given on the unique organ, one of the only instruments of its kind in existence, that is calibrated in braille. Poetry readings and string quartet programs will also be presented in the 250-seat theatre. The building once used as the army chapel will be the setting for demonstrations by the Dance Lab. Kites designed on the tennis court may later be flown in a contest held on the parade ground. Indian dances will take place near the salmon bake site. Harmonies of a "Sing-a-long" and barber shop quartets will resound along the Battery Putnam. Arts and crafts will be shown along Officers Row Road. A street dance will be held in the evening on the tennis court. Fort Worden State Park is an outstanding example of unused property converted into a center for creative activities under the auspices of state agencies. It points out one of the new directions in the resurgence of America's art movement.



Museum at Chamizal Commemorative Park, Juarez, Mexico

Chamizal National

This area of the National Park Service memorializes the peaceful settlement by the Chamizal Treaty which resolved a 99-year boundary dispute of the meandering Rio Grande River flowing between the United States and Mexico. Both countries have set aside a large portion of their property for park purposes testifying to the social significance of the treaty and its meaning for people on either side of the border. October of this year will mark the dedication of the area on the United States side of the river, the Chamizal National Memorial.

Extensive preliminary planning meetings by the bilingual staff have developed simpatico relations with the cultural institutions of both El Paso, Texas and Juarez, Mexico, establishing a firm foundation upon which to build genuinely cooperative relationships and programs. Over one million people reside on either side of the bridges connecting Mexico and the United States. Programs in the arts drawing upon talent from both sides of the border will present the cultural contributions of two heritages. In the bilingual theatre the



Jefferson National Expansion Memorial National Historic Site

Soaring six hundred and thirty feet above the Mississippi river banks at St. Louis, the gleaming Gateway Arch, a catenary curve of stainless steel commemorates the pioneer accomplishments of the expansion of the American West. Officially named the Jefferson National Expansion Memorial National Historic Site, it is the spectacular setting for many programs involving the arts and the community.

When underground areas for a museum are completed beneath the base of the Arch, more extensive displays and exhibits will augment the interpretations of the park's purpose. Presently the nearby old Courthouse is being used to tell the story of the early West. Former administrative offices have been converted into an 18th century trading post and a 19th century living room/kitchen which sets the scene for spinning, weaving, quilting and carving demonstrations by volunteers. Upstairs in the historic courtroom a judge pounds his gavel bringing to order a reenactment of the Dred Scott trial. The imposing rotunda resounds clearly with the rich sounds of Negro spirituals, Czech folk tunes or traditional Christmas carols. Special panels display the works of local artists depicting the park theme of western expansion.

On the Gateway Arch grounds the National Park Service cooperated with the St. Louis symphony in sponsoring a series of five outdoor concerts in the summer of 1972 which attracted audiences of 50,000. In July a three day *Strassenfest* brought German music, dancing, folklore and food to the base of the soaring Saarinen arch.

In the summer of 1973 a series of five symphony concerts culminated on the Fourth of July and there began a nine day festival commemorating the Tricentennial of the exploration of the Mississippi by Marquette and Joliet. Each day of the Tricentennial featured participation by one of the nine states bordering on the river. Theatrical productions, chorales, concerts, and dance performances highlighted each day's event.

Perhaps one of the most significant events taking place at the Gateway Arch is the plan to exchange personnel with the St. Louis Arts Council. In these short term assignments, arts and parks people will be able to share their problems and experiences thus, hopefully, lessening somewhat the traditional dichotomy which has always existed between these two groups.

Memorial, El Paso, Texas

partnership of the arts and parks will demonstrate the concept of the unity of the parks and the people which can form a bridge even between divergent cultures.

Chamizal will offer both indoor and outdoor theatrical performances, musical concerts, dance productions, and a variety of entertainment for children. Visual art displays will feature original works as well as rotating museum exhibitions focusing on many facets of Hispanic-American culture. An outdoor amphitheatre seating 4,000, will be the setting for festivals and spacious park grounds will supply sites for impromptu events in the arts. Large pavillion tents on the grounds will be the setting for four two-hour classes a day. A bilingual professor will be working at the park with the children. On Sunday a dance program will come to Chamizal from Ciudad Juarez.

For the park opening in October there will be festivals involving the folk arts and crafts. Three Spanish language festivals will be held. These are planned not only to involve the community but also to accelerate cultural exchange.

Sculptures in Parks and Playgrounds, Minneapolis

Last summer the northwest corner of Fair Oaks Park, in front of the Minneapolis Institute of Arts, became the setting for a mammoth wooden rib cage and a five-sided leviathan with wings and climbing posts. These new concepts in playground equipment, the work of sculptor Richard Graham, are called "play sculp-



Fair Oaks Park Sculpture, Minneapolis

tures" and were sponsored by the Minneapolis Parks and Recreation Board, the Minnesota State Arts Council, and the Minneapolis Institute of Arts.

Pre-fabricated, cut-up floor beams were removed from condemned buildings and treated with a chemical to keep the surfaces smooth. Not only did this provide the artist with a less expensive medium, it also assured that children could climb over the sculpture without cutting an elbow or catching a hand full of splinters. The city prepared the foundation and put sand at the base. The artist chose a linear form so that graffiti would be less likely to take over.

The sculptor sees this work as one of many ways that an artist can participate in public spaces. He feels there is a need for more imaginative playground equipment and says that "play sculptures increase the child's enjoyment and participation."

The year before he used a small grant from the America the Beautiful Fund to prove that inner city playgrounds need not cost a lot of money and that they can be adapted to available space. He used the vacant lot next to his home, consulted children, and developed a series of play tools from old tires, boards, wood, rope, sand, grass sod, and chains. The delighted response of the children gave happy testimony to his belief that playgrounds can be inexpensive. An outlay of \$100, which went for such items as nails, screws, bolts, and chains which turned an old cable spool into a log-rolling toy, a trampoline from a discarded bedspring, and old beams and tires into swings. Colorful murals were painted on a large canvas stretched against the side of his home facing the playground.

Creating this playspace led to a collaborative design effort involving his sculpture students at the Minneapolis College of Art and Design. The assignment was given to design individual play tools as an exercise in the creation of large outdoor forms to be used in a limited space by children of a specific age. A four foot high tree platform was supported by strapping with two canvas slides leading to the ground. Galvanized plumb-

ers pipes shaped thirty triangles into geodesic structures. A large inverted dome was spray painted a bright apple green, with pink fluorescent nylon rope poked through at regular intervals for climbing and swinging. Telephone wire spools, a section of large cement sewer pipe, a tire swing, and a tire jungle completed the play tools. Discarded materials and unused space were both put to use producing many happy hours of childhood romping.

Corcoran

Students of the Corcoran School of Art in Washington, D.C. created an environmental sculpture, incorporating elements of air, water, and space in the fountain between the Washington Monument and the Lincoln Memorial in honor of the National Parks Centennial, whose theme was "Parks, Man, and his Environment" for the 1972 opening of "Art on the Mall."

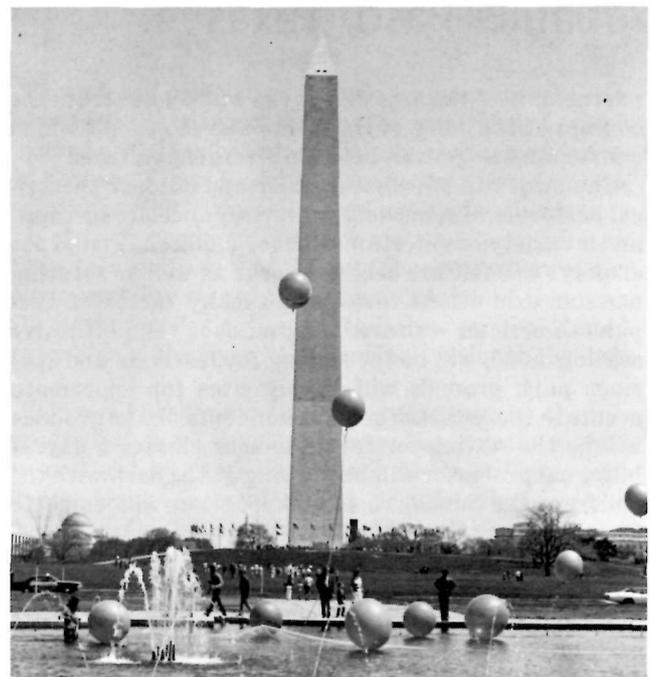
Plastic was weighted on the water, balloons were attached. The balloons danced in the wind and fountains of water joined them to create an exciting visual experience. Tourists, children, office workers, and students all delighted in this interacting use of the environment.

Photographs of this project were featured on the cover and inside the school catalog stating:

"As the only professional studio school in the nation's capital, a block from the White House, Corcoran students enjoy and utilize the many cultural and recreational opportunities of this unique American city."

This project demonstrated the school philosophy that students extend their knowledge and experience to the broader community in which they live. Lively exchange of ideas and inspirations take place before these projects are executed bringing together in the parks "A diverse group of individuals working toward a common goal."

Environmental Sculpture, Washington Monument



Multigraphis and Multifest Stillwater, Oklahoma

Still another art project in parks spearheaded by students is Multigraphis, a community art resources center in Stillwater, Oklahoma. The idea for converting an old fairgrounds barn into a community art station began with a group of students at Oklahoma State University. Ilene Lynd, director of Multigraphis, expanded this program with the assistance of a \$6,000 grant from the Oklahoma Arts and Humanities Council and classes opened in September, 1971. Barn cleanup and renovation included the construction of a pottery kiln, designed and built by architecture students.



Multifest paints a barn in Oklahoma

At Multigraphis, visual art classes emphasize quality experience and classes are limited to twelve persons. Courses are provided for adults and children in drawing, printmaking, ceramics, sculpture, jewelry, and textiles. Children especially are delighted to discover that at Multigraphis students dig their own clay and process it for use in ceramics courses. In 1972 performing arts participation was provided for the community through the addition of community chorus, chamber music ensemble, and children's creative dramatics classes.

In 1971 Multigraphis was cited as the "fastest moving program within the Park and Recreation program." Members of the Stillwater Arts and Humanities Council agreed with the Director of Multigraphis to begin 1973 summer activities by paying tribute to the growing interest in the arts with a city wide festival. The name, Multifest, for Multigraphis and Festival, was well chosen as activities for the week were many and varied.

A week of events transcended all age barriers and went all over the town. The park, the shopping mall, the bank and local cultural center all became settings for the festival. Handmade kites were featured in a contest, Punch and Judy shows held, "Reynard and the Fox" performed. Works by all ages were displayed from children's art at Multigraphis to quilts made by members of the Aging Americans club. An open house invited everyone to pick up a paint brush and add touches to the supergraphics painting lending a face lift to the east side of the barn that houses Multigraphis. There a local artist drew a landscape design which the public was invited to complete.

Interpretive Programs

Many national as well as state and local park systems have been concerned for some time in finding new, creative ways to improve the quality of park visits. Appropriateness and, generally, costs have also been critical elements in this search for fresh interpretive tools. The quest has led some park administrators and interpreters formerly occupied with the natural features of their areas into research involving the historical or people-oriented aspects of the surrounding region. Grand Canyon National Park, for instance, while continuing to interpret the geological marvels of the "great chasm" is also calling attention to the Indian culture that has always existed nearby. Various tribes conduct dances for visitors, and silversmiths, rug makers, potters and painters take turns in demonstrating and displaying their works.

Two successful examples of this expanded interpretive approach are at the Great Smoky Mountains National Park and the Blue Ridge Parkway where insights are provided into Appalachian culture. Along the Blue Ridge Parkway cooperative efforts with the Southern Highlands Handicraft Guild assure that visitors view authentic works by Appalachian craftsmen in demonstrations and displays. As visitors meet and talk with the craftsmen they are experiencing a novelty in this day and age for the Appalachian craftsmen are unusual in a world of mass production. A strong sense of individualism and devotion to quality are hallmarks of these regional products.

In the fall of 1970 the National Park Service joined the U.S. Forest Service, two districts of the Appalachian Regional Commission, and colleges and universities to form the Appalachian Consortium. Their objective is to salvage, preserve, and perpetuate the heritage of Appalachia, long described as an isolated remnant of Elizabethan England. Among the steps taken to salvage the folk traditions, music, tales, history, and cultural patterns of these mountains, coves, and valleys is the presentation of authentic Appalachian folk festivals.



Broom making at Great Smoky Mountains National Park

“Appalachian Expo,” a competition in the visual, written, and performing arts, hopes to help the people preserve the best of their past before it is lost forever. Entries were to reflect the theme of “the role of the proud and independent mountain people in today’s world” and “the impact of urbanization on rural Southern Appalachia.” Information on the project featured a drawing of a rhododendron, stating that:

The rhododendron of Southern Appalachia, like the mountain people, developed from hardy stock. Both have come to grips with thin topsoil as well as cold winters and warm summers. Man and plant are proudly independent and evergreen.

Through the arts, local residents of all ages will hopefully become interested and involved in the preservation of their culture making it possible for them to share it with others in our society.

This transmission of cultural heritage is a stimulating possibility in park settings. Many facilities are already available in the parks which can be utilized by the performing and visual arts with special opportunities in the off season. At the Hoh Rain Forest in Olympic National Park in Washington for instance, an amphitheatre shows programs in the arts as well as the sciences to enrich the visitor’s park experience. A talented and dedicated park ranger at the park has brought his native skills and Eskimo background to this site. Designs incorporating Hoh and Mora totem stories have been carved and painted on the outdoor theatre doors at the park amphitheatre by Dan Lupson.



Potter at Peters Valley, Delaware Water Gap National Recreation Area



C.R., Hanify, Area Manager

Hoh Rain Forest Amphitheatre, Olympic National Forest.

At Peters Valley, in northwest New Jersey within the boundaries of the Delaware Water Gap National Recreation Area, an exciting experiment of “Craftsmen-in-Residence” is taking place. Funded by both private and public sources and with enthusiastic community support, skilled craftsmen live year round in the village producing, demonstrating, teaching, and selling their work. Their aim is to give more time and thought to the conservation and development of man’s innate creative abilities in the light of today’s technological pressures. Beginning as well as advanced classes are taught. Visitors are encouraged to watch craftsmen and students at work and to enjoy the Craft Shop and Gallery. Demonstrations, sales, and exhibits of old and new techniques make the annual Craft Fair in late July a high point of the summer program.



Crafts Fair, Peters Valley

== TRENDS ==

It would appear from the preceding pages that art and cultural programs are, indeed, a vital and growing force in American life today. What significance does this have for the future of parks and recreation administrators?

We might begin by examining some of the obvious trends developing from these burgeoning creative activities.

First, it seems evident that many artists are not living in ivory towers any more; they've become an active part of the community life by serving on boards and committees, working with political and local action groups, establishing dialogues with neighbors where art is to be displayed, even talking to visitors while they're working. Angelo de Benedetto's project of sculpture in Burns Park in Denver is an outstanding example of this kind of interaction.

Another trend is the close cooperation that has evolved between the private sector and public agencies at all levels. Many of the programs described in this issue would not have existed without the enthusiasm of individual artists buttressed by support from city park and recreation departments, state arts councils, national foundations, and local community groups. The day of the single Art Patron who paid all the bills has apparently vanished and mass art for and with the masses is alive and flourishing in many parts of America, today.

There also appears a trend to make art a more participatory experience. The pleasure, and withal the vicariousness, of walking through a museum or art gallery will always exist, but as more children benefit from such programs as the National Endowment for the Arts funded "Artists in Schools," as classrooms and instructors increase, as craft and art shows continue to provide a market, it seems certain that even more amateurs will get their hands wet with clay or daubed by paint. The National Park Service has found out that visitors enjoy not just watching candles being made at a historic site, but also like to find out more about the process and be a part of the Living History program rather than seeing it demonstrated for them.

Volunteerism also plays a part in the developing arts

scenes: as participants and visitors, alike, increase, as they would seem to over the next few years, park staffs will be hard pressed to meet the demands without the use of trained volunteers. This will be an even more important factor as Bicentennial programs develop.

The process as well as the product of artistic work is also undergoing changes that will influence the future. This is particularly true in craft work which used to be the attempt to recreate articles or lost arts from the past. Today, as Ray Pierotti, Assistant to the Director of the American Crafts Council, points out: "The workers in the crafts field believe in the traditional techniques of crafts but they don't feel they should reproduce imitations of past art. Traditional techniques can be used to create fresh, new products or designs that have relevance to modern life and meaning to the people who make or purchase them." Examples of this philosophy can be found in the craft boutiques in many department stores, as well as at museum displays and exhibits of contemporary craftsmen.

The future holds some significant ramifications to the kinds of questions asked since man first drew hunting scenes on the walls of caves: "What is art? Is there a difference between good and bad art? What is culture? Should crafts be functional or artistic? Who decides?" From an outsider's point of view it seems as if these are open-ended questions and that no rigid answers exist today. Where formerly only a handful of people were considered judges of artistic merit and all shows were juried; now, standards of selection are more free, definitions are flexible. Originality, artistic intent, and how well they have been achieved whether it be a poem, a pot or a painting, a dance, play or a movie are an important part of the criteria selection. This loosening of art boundaries—graffiti and billboards are considered art in Los Angeles—has brought art home to millions who had, previously, never been a part of the art market.

Nobody will predict where these trends will end but in the meantime Americans are the richer for all the creative expressions around them and the opportunity to be a part of it.

Paint, anyone?

