# contents

## introduction

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft in America Mission Statement</td>
<td>3</td>
</tr>
<tr>
<td>Craft in America, Inc.</td>
<td>3</td>
</tr>
<tr>
<td>Craft in America: The Series</td>
<td>3</td>
</tr>
<tr>
<td>Viewing the Series</td>
<td>3</td>
</tr>
<tr>
<td>Ordering the DVD and Companion Book</td>
<td>3</td>
</tr>
<tr>
<td>Audience</td>
<td>3</td>
</tr>
<tr>
<td>Craft in America Educator Guides</td>
<td>4</td>
</tr>
<tr>
<td>How to Use the Guides</td>
<td>4</td>
</tr>
<tr>
<td>Scope and Sequence</td>
<td>4</td>
</tr>
</tbody>
</table>

## themes

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Show Me</td>
<td>5</td>
</tr>
<tr>
<td>Hand in Hand</td>
<td>12</td>
</tr>
<tr>
<td>Continuity and Change</td>
<td>19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worksheets</td>
<td>26</td>
</tr>
<tr>
<td>Additional Web Resources</td>
<td>34</td>
</tr>
<tr>
<td>National Art Education Standards</td>
<td>35</td>
</tr>
<tr>
<td>Credits &amp; Copyright</td>
<td>35</td>
</tr>
</tbody>
</table>
Craft in America, Inc.
Craft in America Inc. is a non-profit organization dedicated to the exploration of craft in the United States and its impact on our nation’s cultural heritage. The centerpiece of the company’s efforts is the production of a nationally broadcast television documentary series celebrating American craft and the artists who bring it to life. The project currently includes a three-part television documentary series supported by CRAFT IN AMERICA: Expanding Traditions, a nationally touring exhibition of exceptional craft objects, as well as a companion book, and a comprehensive Web site. Carol Sauvion is the founder and director of Craft in America.

Craft in America Mission Statement
The mission of Craft in America is to document and advance original handcrafted work through programs in all media made accessible to all Americans.

Craft in America: The Series
Craft in America’s nationally broadcast PBS documentary series seeks to celebrate craft by honoring the artists who create it. In three episodes entitled Memory, Landscape and Community, Craft in America television viewers will travel throughout the United States visiting America’s premier craft artists in their studios to witness the creation of handmade objects, and into the homes, businesses and public spaces where functional art is employed and celebrated. The primary objective of the series is to convey to a national audience the breadth and beauty of handmade objects in our culture.

Viewing the Series
Craft in America may be taped off the air and used for educational purposes at no cost for one year from the date of the first national broadcast—May 30, 2007. Check local PBS station listings as broadcast times may vary.

Ordering the DVD and Companion Book
For long-term viewing and in-classroom use, the Craft in America: The series enhanced format DVD may be purchased through PBS Video, 1-800-752-9727, or www.shoppbs.com/teachers
To order the companion book, CRAFT IN AMERICA Celebrating Two Centuries of Artists and Objects contact 1-800-424-7963 or www.shoppbs.com/teachers

Audience
Craft in America is produced for a public television audience. Companion Educator Guides written for teachers support each of the three episodes—Memory, Landscape and Community. These guides are intended primarily for use with middle and high school students; however, the content can be adapted for students of all ages and for use in other educational settings.
Craft in America Educator Guides

Three Educator Guides have been designed to accompany Craft in America. Each guide—Memory, Landscape and Community—relate to and reflect the core ideas, artists, and art forms presented in the corresponding series episode. The themes presented in each guide allow additional entry points into the material found in the three episodes.

How to Use the Guides

The material presented in the three Craft in America Educator Guides is organized into thematic groupings and written to support middle and high school art education curricula. Teachers are encouraged to use the content as presented or to enhance and further their established programs of study. The guides can also be adapted for use in other subject areas. The primary purpose of the guides is to deepen students’ knowledge, understanding and appreciation of craft in America.

Scope and Sequence

The three thematic Educator Guides—Memory, Landscape and Community—can be used in whatever sequence is appropriate. The guides can be used independently or sequentially. Time for each suggested activity will vary depending on the depth of inquiry.

Each theme within an Educator Guide features the following components:

Preview
A brief overview of the theme and related activities

Featured Artists
Each theme features two artists, one of whom is highlighted in the related episode

Related Artists
In addition to featured artists, each theme references at least two other artists whose work illustrates the theme

Background Information
An introduction to the theme, the featured artists, and their connection to the broader world of craft, intended for teacher use

Craft in Action
Provides questions for the teacher to use with students prior to and following viewing of the DVDs

Craft in the Classroom
Suggested activities for exploring and investigating key concepts and opportunities for art making and reflection

Worksheets
Support selected activities

The Educator Guides are designed to complement the series, but there are additional resources available on the Craft in America Web site that can be used by both teachers and students. It is recommended that teachers preview materials on the DVD and Web site prior to introducing the theme to students.
Undeniably, there are many types of teachers and diverse contexts in which we learn. Our first and often most important teachers are, of course, our parents, siblings, and families. The magnitude of what we learn from them is incalculable and has a profound, ongoing impact on our lives. The most recognizable teachers are the ones who teach within the formal education system in classrooms across the nation. Every day, they work to help expand their students’ knowledge and understanding of defined areas of content to help build an educated citizenry. There are the coaches, program leaders and instructors in various settings throughout the community who teach us how to swim, tie knots, and play guitar, each one a specialist willing to share his or her knowledge and experience with others. Additionally, for better or worse, we are taught informally by our friends, the World Wide Web, television, books, magazines, incidents in the school yard, and ourselves.

In the world of craft, teaching takes on many forms and can occur in communities or be initiated by individuals. Regardless of how the craft is taught, what is important is that the craft artists pass on knowledge, skills, and traditions. They want others to learn, to carry on the tradition. And thus, the tradition continues. This is the way it has been for generations, for centuries, for thousands of years.

People are interacting all the time and learning from each other. The people that are accomplished learn from the people that want to be accomplished and vise versa.

Anne Gould Hauberg
Penland School of Crafts
Founded in 1923, Penland, North Carolina

Located in the Blue Ridge Mountains of western North Carolina

Founded by Lucy Morgan as a way to teach women of the region weaving to generate additional income for their families—women became known as the Penland Weavers

Local men built looms and women wove items at home to be sold at fairs and mountain resorts

When demand for instruction grew, the Weaving Cabin, still in use on Penland’s campus today, was built

Upon opening, the school began raising money to buy property and construct buildings; craft forms other than weaving were incorporated into the curriculum

Currently consists of nearly 400 acres and forty-one structures

Over 1,200 people come each year to work in ten craft art forms, including book arts, clay, metals, wood, and, of course, weaving

While some artists prefer to work on their own, at Penland there is a genuine interest and enthusiasm for collaboration, for teaching and learning from one another. There is also a profound understanding of both the effect the work has on the maker and the objects produced. The school is at its base a community of craftspeople teaching, supporting, and encouraging each other. Experiences there can be, in a quiet yet profound way, life-changing; most importantly, each artist learns the value of teaching others.
As children, we are taught many things by our parent and families. Sometimes we are ready and willing to learn what is being taught; other times, we resist. Why we resist some things and not others is often hard to determine. For African-American weaver Mary Jackson, basket-making was a summertime family tradition. When she was a child, her whole family would gather following chores to make bulrush and sweetgrass baskets. Her parents would teach her basic traditional designs and techniques. But, despite their efforts, Jackson did not take to weaving. It was not until later in life that she returned to the basket-making traditions of her childhood and began to fully understand the personal historical significance of the craft.

With a sick son at home, Jackson returned to making baskets and was overwhelmed by the response to her work. She soon realized that she could draw on the rich tradition that her people had preserved for over 300 years to create her own unique sculptural works. What she once resisted, Jackson was now ready to embrace. From then on, Jackson understood the importance of teaching this traditional art form: she has committed herself to making baskets and teaching the craft to her children and grandchildren to ensure that they carry on this tradition, so deeply rooted in their ancestry. From mother to daughter to granddaughter, each woven basket carries the signature of multiple generations. Jackson takes pride in teaching her family, in passing on her knowledge by showing them the ways of the past and present so they can develop their own signatures with which to stamp their examples of this ancestral work. For Jackson, her craft is firmly rooted in her cultural community, and teaching others ensures that the tradition will continue.

Mary Jackson
Born 1945, Mount Pleasant, South Carolina

First taught at the age of four to make sweetgrass baskets by her grandmother and mother, who learned from their mothers and grandmothers. Jackson returned to basket-making in 1983. Makes baskets from sweetgrass, a plant named for the sweet smell of its reeds, indigenous to the coastal lowlands of South Carolina.

Traditional techniques for weaving sweetgrass baskets come from the coast of West Africa, where the slave trade originated—Jackson's slave ancestors brought the craft form to America.

Baskets and basket weavers were essential to plantations.

Baskets were used to hold rice, cotton and other harvested crops.

Basket business is family affair—Jackson's husband and son gather the sweetgrass from local marshes, while her daughter handles administrative tasks.

Granddaughter now learning to make baskets.

Her baskets owned by Prince Charles and the Empress of Japan.

Mary Jackson, Cobra Basket with Handle

Jennifer Gerardi Photography

Mary Jackson, Cobra Basket with Handle
Craft forms known to us to today would not exist if it were not for the artists. For thousands of years they have carried on traditions; some remain true to long established practice, while others add their own twist. In both instances, artists understand their materials, are masters of their techniques, and have developed unique visions in order to make beautiful objects. But all artists take things a step further when they are willing to teach others what they know. Craft artists such as those at Penland School of Craft and Mary Jackson have an innate desire to share what they have learned, understanding that sharing is necessary if craft traditions are to endure. Teaching allows them to give back what was given to them when they were starting out. This, ultimately, is what makes the world of craft truly unique.
Craft in Action

Setup
Have students come to class prepared to teach another student something they know how to do. For example, one student might teach another how to throw a football, fold an origami crane, knit, do a card trick, play hacky sack, juggle, use a camera, pound a nail, etc. The skill taught should be fairly simple; each student should be able to teach his skill in five minutes or less.

Discuss
Randomly pair students and allow ten minutes total (five minutes each) for your students to teach their skills to one another. When they are finished, have them complete the learner and teacher sections of the Show Me worksheet (Community: Show Me Worksheet #1).

Engage students in a conversation about how people learn, where learning takes place, and what things are easy to learn and hard learn. Ask: Why are some things easier to learn than others? How did you learn and master what you just taught your classmate?

Help students understand that there many ways to learn and many contexts for learning. For example, school is a formal context for learning; family members showing other family members or friends would be informal.

View
Craft artists learn their art forms in different ways. View the DVD segments featuring Mary Jackson and Penland School of Craft. Have students watch for different contexts in which people are learning.

After viewing, discuss the segments. Who were the teachers? Who were the learners? Have you ever wanted to learn something and sought out a special class, school or camp? How was that experience like what you saw happening at Penland? Have you ever learned something from a family member, something that has been passed down, such as woodworking, sewing, making preserves? How did that person learn how to it? Discuss why this makes the world of craft so unique and how teaching within families (Jackson) or a particular culture or community (Penland) has kept craft traditions going for thousands of years.
Craft in the Classroom

Explore
View additional DVD and Web site segments on Penland School of Craft and Mary Jackson.

Explore
Examine DVD or Web site segments for other artists and art forms that explore the theme Show Me. How do these artists teach their art forms? Compare and contrast Mira Nakashima (wood/Landscape) and Denise Wallace (jewelry/Community) with Penland School of Craft and Mary Jackson. Who is teaching whom?

Investigate
Working individually or in pairs, have students investigate the history of Gullah baskets using the Investigating Gullah Baskets worksheet (Community: Show Me Worksheet #2). Then, as a group, have students create a visual timeline depicting changes to Gullah baskets over time. Students can include their own sketches, images they found during their research, interesting facts, samples of materials, images about the process, etc.

Investigate
In small groups, have students do a Web search to find out more about craft schools. Possible schools to investigate include Rhode Island School of Design, California College of the Arts, Cranbrook Academy of Art, Rochester Institute of Technology School for American Crafts, Black Mountain College, and Penland School of Crafts. Ask them to consider these questions as they search: How and why did each school evolve? How are various craft forms taught—in workshops, by guest artists, through individual instruction, etc.? Then, engage students in a class discussion about what they discovered. What do all these schools have in common? What makes each one unique?
Make
Origins and Traditions
Using the Craft in America Web site and other resources, have students investigate the history of selected craft forms (clay, metal, wood, fiber, and glass). Have them answer the question: How have the traditions and techniques used by craft artists within each art form been passed down? Have them look at other artists, including Sam Maloof and Tom Joyce, to see how each teaches others. When their research is complete, have students create PowerPoint® presentations on the art forms studied.

Certain cultures are known for their mastery and understanding of particular craft forms: Wasco or Gullah basketry, Persian rug making, African textiles and wood carving, and Mexican weaving are just a few examples. Have students choose a cultural craft tradition to investigate. Questions to guide their investigation might include: What are the origins of this craft? Why is it specific to this one culture or region? How has it changed over time? How has the tradition been carried on from one generation to the next? When students have completed their research, have them create a PowerPoint® presentation about the various traditions.

As students work on their presentations, display a large world map in the classroom where they can indicate with images where each art form or tradition investigated comes from and how these traditions, in some cases, have made their way to other countries. Link all of the presentations together to create a loop; make this part of a display during a public event such as the school fine arts show. Display the map with the PowerPoint® presentation. Have students show others some of the craft traditions represented, and emphasize the importance of teaching one another.

Reflect
Using pre-made paper have students make a concertina (accordion) book using as a place for reflecting on what they have learned. Have them illustrate and write about the craft form or cultural tradition each investigated in the Origins and Traditions activity. They should reflect on what they have learned, making the book into a visual record of the craft’s origin or tradition. The books can be embellished with images, fragments, photos, text, and other materials to create a visual journal.

Craft in Your World
Where is craft taught in your community? Have students look at various schools, fairs, living history museums, church bazaars, and youth organizations (e.g., Scouts, 4-H, etc.).

Who teaches craft in your community? Invite local craftspeople to speak to students about how they learned their art forms and where the traditions started. Take the information gathered, and have students create a resource list that can be made available to other students and community members. Ask the local Chamber of Commerce to post the list on their Web site.
The amazing thing about the glass community in general is that it is very much about the spirit of cooperation. I think that that energy is transferred into the piece.

Preston Singletary, Pilchuck School of Glass

“Take a moment to think about how many things you do on a daily basis that involve the contributions of others. Although our society often emphasizes independence and self-sufficiency, there are, in fact, countless things that we do on a daily basis that are best accomplished through collaboration with others. Throughout their school career, students are encouraged to work with others by playing sports, singing in the choir, or joining a club. Students need to know how to cooperate with others and understand that collaboration can be beneficial and useful in a variety of contexts. But why collaborate? Why not work alone? Sometimes people work together because a task is too large to be accomplished single-handedly or because the project requires the expertise of others. Regardless of the reason, when collaboration happens, a certain spirit of cooperation develops, the energy of teamwork emerges, and more is accomplished than when working alone.

Collaborative practices can take many forms. In some situations collaboration offers mentoring and teaching opportunities, while in other instances a group learns together, simultaneously. Peer to peer and intergenerational learning can also take place, depending upon the context. Regardless of the group structure or goal, a collective vision should underpin everything the group does. Without a collective vision, working hand in hand with others will prove challenging. The group must remain focused on the vision and goals, respect one another’s opinions and expertise, be prepared for a little “cooperative competition,” and understand that interaction with one another is key to realizing their goal. In true collaborative practice, the experience, the people, the process, and the result can create opportunities, inspire you, and take you in directions you never anticipated.”
Over the course of sixteen days in 1971 a group of glass artists came together to build Pilchuck School of Glass. Here, the creation of beautiful handcrafted glass objects remains a truly collaborative practice. Guided by the founding vision of renowned glass artist Dale Chihuly, Pilchuck has evolved into a school where students and teachers come together to share their passion for glass making, support one another’s creative vision, and work hand in hand. Whether the production of one piece of glass involves a few or many people, everyone at Pilchuck is part of the community, part of the glass family. Glassmaking is like performance art. There is a show-must-go-on attitude. When the furnaces are hot, the dance begins, with each person performing her part. They come together to realize a common goal—to create a beautiful glass piece that reflects the vision of the artist. Teamwork is a fundamental aspect of glass blowing, which, like the molten glass itself, is fluid. Each helper adds to the piece in one way or another. To work with glass, artists must be open and responsive to the changes that may occur as the piece evolves. Artists who have taught and studied at the school affectionately refer to the “Pilchuck bubble”—a little microcosm of creativity, community, and collaboration that changes lives.

Pilchuck School of Glass
Founded in 1971, Stanwood, Washington

Located on a 54-acre wooded campus about 50 miles north of Seattle, nestled between Puget Sound and the Cascade Mountains

Founded by glass artist Dale Chihuly and patrons Anne Gould Hauberg and John H. Hauberg

Teachers and students built the glass furnace themselves

The largest educational center in the world for the glass arts

The hot shop, where the furnaces are located, is an open pavilion constructed from peeled fir logs and cedar shingles, designed by architect Thomas Bosworth and built by a logging crew

Glassmaking is like performance art. There is a show-must-go-on attitude. When the furnaces are hot, the dance begins, with each person performing her part. They come together to realize a common goal—to create a beautiful glass piece that reflects the vision of the artist. Teamwork is a fundamental aspect of glass blowing, which, like the molten glass itself, is fluid. Each helper adds to the piece in one way or another. To work with glass, artists must be open and responsive to the changes that may occur as the piece evolves. Artists who have taught and studied at the school affectionately refer to the “Pilchuck bubble”—a little microcosm of creativity, community, and collaboration that changes lives.

Dale Chihuly, Pilchuck Baskets, 2006 Chihuly Inc. Edward Claycomb Photography

Pilchuck School of Glass
Founded in 1971, Stanwood, Washington

Located on a 54-acre wooded campus about 50 miles north of Seattle, nestled between Puget Sound and the Cascade Mountains

Founded by glass artist Dale Chihuly and patrons Anne Gould Hauberg and John H. Hauberg

Teachers and students built the glass furnace themselves

The largest educational center in the world for the glass arts

The hot shop, where the furnaces are located, is an open pavilion constructed from peeled fir logs and cedar shingles, designed by architect Thomas Bosworth and built by a logging crew
**Mississippi Cultural Crossroads**
Founded in 1978, Port Gibson, Mississippi

Founded as a program to help Claiborne County youth become attuned to their cultural heritage.

An early center activity was to research the folk arts of the area, requiring interviews with community elders.

These interviews revealed that the elders were brimming with knowledge of local stories, recipes, songs, gardening advice, and traditional crafts.

Many of the crafts shared by the elders were mere memory and no longer practiced, except for quilting—nearly every woman interviewed quilted and had learned to quilt from older female relatives.

Quilting program began in 1986, with a grant from the Mississippi Arts Commission that enabled Hystercine Rankin to teach quilting to six apprentices over a six-month period.

Eventually became the home of the Crossroads Quilters, a group of mostly African-American women who create, sell and display their quilts within the center—these quilts might be entirely the work of one quilter or a collaboration between multiple quilters.

In addition to quilting, hosts visual arts classes and the Peanut Butter and Jelly Theater, a troupe of high school performers.

Everyone is welcome at Mississippi Cultural Crossroads (MCC). Since its inception 1978, the center has been bringing women of all ages and ethnicities together to celebrate the region’s traditional arts. In 1986, master traditional artist Hystercine Rankin introduced quilting to the center; since that time, MCC has been at the forefront of preserving the art of quilting in its community and beyond. The women do not quilt alone. They may design their patterns and sew their squares at home, but they always come to MCC where they work side by side with other women to finish the quilt. These women of all ages, backgrounds, and skills are there because they share a passion for quilting and they know that the other women will help them realize their creative vision.

MCC is one of the few places where African-American and white women can come together to share and enjoy one another’s company. Mentoring is an important aspect of what happens at MCC—women teaching women, giving advice, passing on traditions. While at MCC, they focus on the work at hand and share techniques, but there is always time for socializing and telling stories. To the delight of all who are a part of MCC, the center has grown far beyond its original purpose. While it continues to celebrate the traditional arts of the area, it is also a place where the spirit of collaboration thrives.
The Craft Connection

While some craft artists find working hand-in-hand with others challenging, for some it is both a necessity and a pleasure. The artists at Pilchuck School of Glass and the quilters at Mississippi Cultural Crossroads could work alone if they wished; however, both prefer to work in collaboration with others. What is it about the act of collaboration that appeals to these artists? They know that by working hand in hand with others they can create beautiful handcrafted objects that realize a common goal and reflect a shared vision, imbued with a spirit of collaboration. Craft artists who work with others truly understand the benefits of collaboration.
Craft in Action
View
Have students view the DVD segment on Pilchuck School of Glass. Before viewing, provide them with an overview of the segment. Explain that they are going to visit a craft school that specializes in teaching glassmaking processes and techniques. Provide students with some basic background information about the school. Then, simply ask the students to keep the word “collaboration” in mind as they watch the segment.

Discuss
After viewing the Pilchuck School segment, engage students in a discussion about glass art forms and collaboration. Possible questions include: Do you know anyone who works with glass in any way (stained glass, painting on glass, etc.)? Have you ever seen glass being made before? What do you know about glass blowing? Have you ever made glass or watched it being made? What did you find interesting or appealing? What else would you like to know about it? Now focus the discussion on collaboration: Where did you see collaboration? Who was collaborating? What were some of the different roles? What are some other words that we can use in place of “collaboration”? What were the artists making? How is collaboration necessary for the artists to create their work? Could they work alone? Why or why not?

Next, have students watch the segment on Mississippi Cultural Crossroads (MCC). Provide them with basic background information about the center. Ask them to watch this segment while paying attention to both the art form and how the women collaborate. After viewing, ask students: Do you know anyone who quilts? What do you know about quilting? Have you ever quilted or watched it being done? What did you find interesting or appealing? What else would you like to know about it? Now focus the discussion on collaboration: Where did you see collaboration? Who was collaborating? What were some of the different roles? How is collaboration in quilt making the same and/or different from glassblowing? How is collaboration necessary for the artists to create their work? Could they work alone? Why or why not?
Craft in the Classroom

Explore
View additional DVD and Web site segments on Pilchuck School of Glass and Mississippi Cultural Crossroads.

Explore
Examine DVD or Web site segments for other artists and art forms that explore the theme Collaboration. How do these artists collaborate? Do their art forms require them to collaborate? Compare and contrast Sam Maloof (woodworker/Memory), Denise and Samuel Wallace (jewelry/Community), and Timberline Lodge (various/Landscape) with Pilchuck School of Glass and Mississippi Cultural Crossroads.

Investigate
There are many other quilting groups and communities in the United States and throughout the world. While some are traditional, others take a more contemporary approach. Have students investigate Quilt National (www.quilt-national.com) and The Peoples’ Place Quilt Museum (www.ppquiltmuseum.com) to compare and contrast the quilts found on these Web sites with those created by the artists at Mississippi Cultural Crossroads.

Investigate
Divide the class into five groups. Assign each group one of the featured or related artists, schools, or centers to investigate further: Mississippi Cultural Crossroads (quilting/Community), Pilchuck School of Glass (glassblowing/Community), Sam Maloof (woodworker/Memory), Denise and Samuel Wallace (jewelry/Community) and Timberline Lodge (various/Landscape). Have students use the Models of Collaboration worksheet to guide their research (Community: Hand in Hand Worksheet #1).

Once students have completed their investigation, engage them in a group discussion about what some of the benefits and drawbacks of collaboration might be. Students should refer to their research to support the discussion. Deepen the conversation by having students talk about some of the subtleties of the observed collaborations. For example, explore the relationships that bring people together at Mississippi Cultural Crossroads, people who due to ethnic and social differences might not otherwise collaborate. Ask students: How do these collaborations go beyond the crafts process to impact a larger community? Do you engage in any collaborations that not only benefit you, but the larger community (e.g., team sports, youth groups, clubs, etc.)?
Make
Have students engage in a collaborative craft project. Students could work together to make ceramic tiles that could then be joined to create a mural or they could work collaboratively to make a quilt.

When the project is complete, have students display their work and engage in a discussion about the collaborative process: What worked and what did not? What were the benefits of working together? Would it have been easier to work alone? Why or why not? Since no one student can own the project, you might consider raffling it as a fundraiser for the class or school or displaying it in a common area within the school.

Reflect
Take the conversation back to the larger theme presented using the reflection sheet Collaborators Wanted (Community: Hand in Hand Worksheet #2). Have students fill in the blanks to create a help want ad that reveals their understanding of the characteristics and benefits of working collaboratively.

Craft in Your World
Ask your students if they know about the AIDS quilt project. Have them find out more: Who creates it? How does the project work? Who is in charge? Who looks after the quilt? Who are the collaborators? What’s the purpose/goal? How will they know when they have reached their goal? Where has it been in your region? Will it be coming back? Have your class investigate hosting the quilt in your region.

Have students find out more about collaboration through visits to places where they will find craft artists (e.g., craft shows, fairs, festivals, bazaars, etc.). Have them look for artists who collaborate and interview them about their work together.
Traditions are an important part of our lives. Birthdays, weddings, anniversaries, and holidays are just some of the many cultural and religious traditions we celebrate. These traditions become part of our lives at birth, and as we grow older we go from being a participant in the tradition to being responsible for carrying on the tradition. But why are traditions important to us? What meaning do they have? Why do we feel the need to continue them? Is it okay to change them?

These simple questions have complex answers deeply rooted in our personal, familial, and cultural ties and identities. More often than not, traditions are simply a way for us to stay connected to our heritage, and often are such a part of everyday life that we rarely stop to think about their importance to us. For many, what is important is that traditions continue. Few want to break with tradition. But there are those who, for whatever reason, do feel the need to break or at least modify the tradition. Is this a bad thing? Is it wrong to question a tradition? Is it wrong to change or break with a tradition to better suit your beliefs or lifestyle?

In some instances, changing a long-standing tradition (e.g., a senior class trip, homecoming, or birthday ritual) is seen as disrespectful to one’s forebears. But for others, changing the meal served at Thanksgiving or having a non-traditional wedding would be welcome or even necessary. By changing a tradition, some people feel they can better express their beliefs, who they are. Their intent is not to disrespect what has come before, but simply to question it. And whether we realize it or not, every generation, in some large or small way, changes what has come before, creating a new tradition that future generations will surely want to change.
continuity and change

Richard Notkin
Born 1948, Chicago, Illinois
Lives and works in Helena, Montana
Received a BFA from the Kansas City Art Institute and an MFA from the University of California
Created a series of teapots based on those found in Yixing, China, embedding them with contemporary themes and imagery—called the 20th-Century Solutions Teapot series
Teapots comprise the majority of work between 1983 and 1995
When speaking about the teapot, he calls it “the most complex of vessels, consisting of body, handle, spout, lid and knob. This allows me the widest latitude in juxtaposing the many images I use to set up my narrative pieces.”
Addresses socio-political issues, including war, the Holocaust, and nuclear annihilation
The Gift, a Notkin mural made from 1106 ceramic tiles, depicts the mushroom cloud of the Bikini Atoll nuclear test in 1946, each tile serving as its own bas relief, showing images such as skulls, ears and dice.

Traditions can be firmly rooted in our own personal, familial, and cultural beliefs, but we can also borrow from other cultures and combine aspects of them with our own traditions to express our creative vision. While ceramic artist Richard Notkin works within the long tradition of clay, that for centuries has included the making of teapots, he also borrows from other cultures. Notkin puts his own spin on teapots by completely redefining their purpose without compromising their essential form (body, spout, handle, lid, and knob) or materials (clay).

Notkin’s teapots clearly express his own creative vision while paying homage to the small-scale, delicate teapots of the Chinese Yixing tradition that, like Notkin’s work, express a narrative element. But Notkin’s teapots push the idea of functional pottery to the edge. He uses his work to express his social and political views about past and contemporary civilization. He transforms a simple vessel rooted in tradition into a sculptural form that redefines our understanding of what a teapot can and should be. Notkin’s teapots are truly about continuity and change, reaching back thousands of years to an ancient tradition and, with respect and understanding, changing the tradition to express his contemporary views. All the while he remains true to the handcrafted form and materials of the teapot.
What happens when you take Mexican traditions, mix in a little American pop culture, add social commentary and stir in a pinch of humor? The result is the glass sculptures and installations created by Einar and Jamex de la Torre. Living in both California and Mexico facilitates the brothers’ ability to juxtapose their ancestry with American popular culture. Their work reaches far into the past, referencing Aztec gods and Mexican folk art while addressing contemporary political and economic issues. They struggle to make sense of the world around them and the culture into which they were born. Every day they question traditions, theirs and those of others, through the subject matter of their work.

But where is the continuity? While they work within the tradition of glass blowing, they have chosen to chart their own course in terms of how they use the medium, to express their creative visions. They push the limits of glassblowing as others who came before them did; however, despite their forays into uncharted territory, they remain committed to the continuity of the medium through their processes and techniques. While the results may not be traditional in either subject matter or form, their methods date back thousands of years. Like other craft artists, they have a deep respect for the long tradition of glassblowing. For the de la Torre brothers, continuity and change is what allows them to experiment, to work outside the traditional limits of glass.
All craft artists work within a tradition. It is sometimes difficult for them to separate themselves entirely from deeply rooted traditions of the past or the craft artists who have come before them. It is through tradition that the knowledge and understanding of materials, processes, and techniques are passed down from generation to generation, artist to artist. But change is also important. In every generation of craft there are artists who push the boundaries and seek to change its art form. Richard Notkin and Einar and Jamex de la Torre push the limits of their materials and subject matter. These artists do what they do because their creative visions are important to them. To realize these visions, they must redefine traditions, but they do so with respect and understanding. Changes are by no means made simply for the sake of change.
Craft in Action  View

Have students view the DVD segment featuring Richard Notkin (clay/Community). After viewing, engage the students in a conversation about his work focusing on the teapots: What are some of the things he makes? Are the teapots really teapots? When speaking about the teapot, Notkin calls it “the most complex of vessels, consisting of body, handle, spout, lid and knob.” Do you agree that those are the basic parts of every teapot? Do all of his teapots have these basic parts? In what way are the materials traditional and in what way are they not? Help students understand that Notkin works with traditional materials. What is the primary function of Notkin’s teapots? In what ways does Notkin break away from the tradition of teapots? Help students understand that, due to complexity of design, Notkin’s teapots are not used for serving tea, but rather, he uses them to make a socio-political statements about the state of our world.

View

Now have students view the DVD segment on Einar and Jamex de la Torre (glass/Community). Before viewing, ask students: What comes to mind when you think about objects made of glass? Have them consider the following question while viewing the segment: How does their work break away from traditional uses of glass?

After viewing, engage students in a conversation about the de la Torre brothers’ work. How do they work within the tradition of glassblowing? How do they push the boundaries of the tradition in terms of form, scale, function, and subject matter? What is the primary function of the de la Torre brothers’ glass work? In what ways does it break away from the tradition of glass?
Craft in the Classroom

Explore
View additional DVD and Web site segments on featured artists Richard Notkin and Einar and Jamex de la Torre.

Explore
Examine DVD or Web site segments for other artists and art forms that explore the theme Continuity and Change, including Pat Courtney Gold (basket maker/Memory) and Jan Yager (jewelry/Landscape). For each artist ask: What is the tradition of which this work is a part? Have students consider form, materials, and function as they answer the question: How does the artist continue the tradition and/or push the boundaries?

Investigate
Find various images of Richard Notkin’s teapots on the Web. Print out enough images for students to work in small groups, or choose three teapots and make enough photocopies for each group to have one image. Ask students to investigate the teapot by looking at it closely and discussing it with their group. Have them write their observations directly on the sheets. They should indicate the different parts of the teapot, identifying the symbols Notkin uses and the message(s) he is conveying.

After they have finished annotating the images, have students share what they learned about the artist, his use of materials, subject matter, and his intent. If possible, make links between Notkin’s teapots (either the traditional form or the messages) and what they are studying in history class.

Investigate
Find various images of Einar and Jamex de la Torre and Dale Chihuly on the Web. As with the previous activity, print out enough images for students to work in small groups, or choose three artworks for each artist and make enough copies so that each group can have a de la Torre image and a Chihuly image. Ask students to investigate the artworks by looking at them closely and discussing them with their group. Have them write their observations directly on the sheets. They should note the materials, the forms, subject matter, and the intent of the artworks. Additionally, students should create a word bank—a list of words they would use to describe both artworks.

After they have finished annotating the images, have students share what they learned about the artists, their use of material, subject matter, art forms, and intent. Then have them share the words they generated about each artwork. Engage the students in a discussion comparing and contrasting the work of the de la Torre brothers and Chihuly. Broaden the discussion by including the work of Richard Notkin.

Einar and Jamex de la Torre, Tijuana on a Silver Platter, 2005
Make

Altered States
In this activity students will experience first hand the process of breaking with tradition. Begin by finding examples of various chairs on the Craft in America Web site. Possible artists to include are Jon Brooks, John Cederquist, Michael Cooper, Tom Ekert, Wendy Maruyama, Alphonse Mattia, Tommy Simpson, Rosanne Somerson, Therman Statom, etc. Show the images to students online, or print them. Engage them in a discussion about similarities and differences in form, materials, and function. How does each artist’s chair break with tradition?

Give each student a photocopy of a traditional basic chair. Have them use tracing paper to experiment with ways to alter the chair. Provide prompts: Beyond being a place to sit, what other function could this chair provide? Based on its new function, what would the form be like? What materials do you need to alter the chair? They should try several variations before arriving at a final design. Once they have a plan, they should make their chairs. This can be done using foam core or cardboard as a base to make a small maquette, or they can use real chairs and alter them. When their artworks are complete, have them title and display them. Discuss the experience of breaking away from tradition.

Craft in Your World
Tea, teapots, and tea cups come in many different flavors and styles. Have students find out more about the world of tea and handcrafted teapots and tea cups. What traditions are still maintained today? How have they changed over time?

Tea rituals are important in cultures throughout the world (high tea in England, tea ceremonies in Japan, etc.) and even play a prominent role in literature (Alice in Wonderland). Are hand crafted teapots and tea cups a part of these traditions? Have students find out more.

From Scratch: Weaving
Find images of traditional weavings on the Craft in America Web site or on other Web sites. Print out or project the images, and engage students in a discussion about these artworks. What makes these weavings traditional? Discuss the form, materials, and function. Then ask students: How could you push the boundaries? What needs to be kept the same in order for it to still be considered a weaving? What could you change—scale, materials, form (2D or 3D), etc.? What would happen if you gave it an unusual form and altered the materials?

Begin by having students make a traditional weaving using yarn and fabric strips on a simple cardboard or frame with nails loom. Have students make a second weaving that pushes the boundaries in terms of materials and form. Gather unusual materials for students to use to make their non-traditional weaving. Allow them opportunities to experiment and play with different ways to push the boundaries of their weaving. Once they have completed their weavings, have them title and display them. Discuss the experience of breaking away from tradition.

Clay
Select a traditional object made out of clay (e.g., a cup, bowl, platter, teapot, vase, etc.). Discuss the object focusing on its form, materials, and function. Then ask students: How could you push the boundaries? What needs to be kept the same in order for it to still be considered a cup, bowl, teapot, etc.? What could you change—scale, materials, form, etc.? What would happen if you gave it an unusual form?

Have students explore various ways that they could alter the object’s form. Allow them time to sketch their ideas. Once they have developed their ideas, have them make their altered objects through hand-building and/or wheel throwing. Once they have completed their artworks, have them give title and display them. Discuss the experience of breaking away from tradition.

Reflect
Give each student a copy of the reflection sheet Pushing Boundaries (Community: Continuity and Change Worksheet #1). Ask students to reflect on the artwork they made using the worksheet to guide their thinking.
Community: Show Me Worksheet #1–Show Me

As learner...

I learned how to...

I felt...

I wondered...

I found it easy to...

I found it hard to...

Something that I never knew before....
Community: Show Me Worksheet #1—Show Me

As a teacher...

I taught...

I felt...

I wondered...

I found it easy to...

I found it hard to...

Something that I never knew before....
Community: Show Me Worksheet #2–Investigating Gullah Baskets

Investigate the history of the Gullah sweetgrass baskets. Answer the questions below in the space provided.

What does Gullah mean?

Why did the Gullah make sweetgrass baskets?

Who made these baskets in the past? Who makes them today?

What materials have been used by the Gullah to make their baskets?

How are they made? Describe the various techniques used by the Gullah to make their baskets.
Community: Show Me Worksheet #2–Investigating Gullah Baskets

How have the basket forms changed from the earliest baskets made to more recent baskets?

Why have the basket forms changed over time?

How is the tradition passed down from one generation to the next?

In the space below or on another sheet of paper, sketch a historical Gullah basket and a contemporary version. Include as many details as possible.
Community: Hand in Hand Worksheet #1–Models of Collaboration

Craft Collaborators: ______________________________________________________________

What is the craft being made?

How many collaborators are there? _________________________________________________

What is the relationship between the collaborators?

Who's responsible for coming up with the ideas? (Is it shared or individual vision?)

What roles are played with respect to the craft process?

Could this process be done alone?

Who gets the credit? How do you know?
Community: Hand in Hand Worksheet #2–Collaborators Wanted

Wanted: __________________ collaborator(s) to help create:
(Quantity)

(Describe Craft Project)

Responsibilities include, but are not limited to:

Applicants must be able to:

Applicants must possess the following qualities:

Submit application to: ________________________________ by ___________________________ date
Please include letters of recommendation and salary requirements with your application.
Community: Continuity and Change Worksheet #1–Pushing Boundaries

What did you make?

What inspired your design?

In what way is your finished artwork within traditional boundaries? Think about form, materials, and function.

In what ways does your artwork push the boundaries of the traditional object? Think about form, materials, and function.

Are you pleased with what you created? Explain why or why not.

If you were to do the same project again, what changes would you make?
Community: Continuity and Change Worksheet #1–Pushing Boundaries

Please circle the responses that best fit your artistic working process (1= no fit and 5=perfect fit):

a. Tried to see the whole art task and not just the details of it
   1  2  3  4  5

b. Rushed into solving the problem, going with my first solution
   1  2  3  4  5

c. Ran into problems
   1  2  3  4  5

d. Created sketches or models to help solve problems as they arose
   1  2  3  4  5

e. Had to redo parts
   1  2  3  4  5

f. Changed ideas or directions
   1  2  3  4  5

g. Had to stop and figure what to do next
   1  2  3  4  5

h. Felt frustrated or discouraged
   1  2  3  4  5

i. Talked through my problem and kept asking myself about it until a solution presented itself
   1  2  3  4  5

In the space below, share what you have learned about traditions, continuity, and change.
additional web resources

American Craft Council
http://www.craftcouncil.org/

Smithsonian Archives for American Art
http://archivesofamericanart.si.edu/exhibits/pastexhibits/craft/craft.htm

Museum of Arts and Design, NYC (formerly the American Craft Museum)
http://www.madmuseum.org

Museum of Craft and Folk Art, San Francisco
http://www.mocfa.org/

Craft and Folk Art Museum, Los Angeles
http://www.cafam.org/current.html

Featured and Related Artists

Einar and Jamex de la Torre
http://www.delatorrebros.com/
http://artscenecal.com/ArticlesFile/Archive/Articles2005/Articles1105/EJ delaTorreA.html

Mary Jackson
http://www.southernaccents.com/accents/artandantiques/art/article/0,14743,344632,00.html
http://www.craftsreport.com/november01/mary.html

Mississippi Cultural Crossroads
http://www.msculturalcrossroads.org/
http://www.win.net/~kudzu/crossroa.html

Richard Notkin
http://www.ceramicstoday.com/potw/notkin.htm
http://www.plasm.com/cana/CBCeramics/Ceramics/Friends/Notkin/Notkin.html
http://www.archiebray.org/residents/notkin/index.html

Penland School of Crafts
http://www.penland.org/
www.mintmuseum.org/penland/

Pilchuck School of Glass
http://www.pilchuck.com/default.htm
http://www.artistcommunities.org/pilchuck.html
Art Forms

Book Arts
Book Arts Web
The Center for Book Arts
Book Arts Guild
Projet Mobilivre/Bookmobile Project
http://www.philobiblon.com/
http://www.centerforbookarts.org/
http://bookartsguild.org/
http://www.mobilivre.org/

Ceramics
American Ceramic Society
Ceramics Today
National Council on Education for the Ceramic Arts
http://www. ceramics.org/
http://www.ceramicstoday.com/
http://www.nceca.net/

Fibers
All Fiber Arts
Handweavers Guild of America
National Basketry Organization
PBS’s The Art of Quilting Series
http://www.allfiberarts.com/
http://www.weavespindye.org/
http://www.nationalbasketry.org/
http://www.pbs.org/americaquilts/

Glass
Glass Art Society
Contemporary Glass Society (UK)
Stained Glass Association of America
http://www.glassart.org/
http://www.cg s.org.uk
http://www.stainedglass.org/

Metals
Anvil Fire
Lapidary Journal
Art Metal
Metal Arts Guild of San Francisco
Society of American Silversmiths
Society of North American Goldsmiths
http://www.anvilfire.com/
http://www.lapidaryjournal.com/
http://www.artmetal.com/
http://www.metalartsguildsf.org/
http://www.silversmithing.com/
http://snagmetal smith.org/

Paper
Hand Papermaking
International Association of Hand Papermakers and Paper Artists
http://www.handpapermaking.org/
http://www.iapma.info/

Wood
Woodworkers Website Association
Fine Woodworking
Wood Magazine
http://www.woodworking.org/
http://www.taunton.com/finewoodworking/
http://www.woodmagazine.com/

National Visual Art Standards
ArtsEdge, Kennedy Center
http://www.artsedge.kennedy-center.org/teach/standards.cfm

Credits & Copyright
Craft in America: Educator Guides written by Marilyn Stewart, PhD, Professor of Art Education, Kutztown University, Kutztown, PA; Lisa Dubé-Scherr M.A., Director of Education, Allentown Art Museum, PA; and Kathleen Walck, Art Educator and Fiber Artist, Kutztown, PA for Craft in America, Inc., design by jonki (http://www.jonki.net)
All rights reserved. © Craft in America, Inc. 2007