

CRAFT IN AMERICA

educators guide: landscape



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education guide information

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 hand-made 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.

education guide information

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.

NATURAL CONNECTIONS

“ Not everyone can live in the woods, but people can live with wood and stay connected with nature ”

Mira Nakashima



Trees. Mountains. Rivers. Whether we live in the country, the suburbs, or city we are all connected to and part of the natural world. For some of us, all we have to do is walk out our front door to see beautiful vistas, while for others, nature is found in a small blade of grass growing through a crack in the sidewalk. Regardless of where we live, we all have some connection to nature and the landscape that surrounds us.

Our connection to the natural world is complex. Some people are deeply appreciative of the bounties nature affords us, while other take it for granted. However, most people understand the role nature plays in our lives, are concerned about the state of the environment, appreciate nature's beauty, and incorporate nature, in some way, into their daily lives. We decorate our homes with nature-inspired motifs and images, plant gardens, bring plants into our homes, and play in parks. No matter who we are or where we live, we all have at least some connection to the natural world.

For many people, including craft artists, nature is also a source of endless inspiration. Colors, shapes, patterns, and textures are ever-present in the flora and fauna that surround us. We also look to nature for materials to make a wide range of products—trees for paper and furniture, cotton for clothing, clay for dishware, gems for jewelry, etc. Nature's capacity to inspire is endless, and our connection to it is deep, rich and boundless.



George Nakashima at the Minidoka Relocation Center, 1942, National Archives photograph by Francis Stewart.

George Nakashima

1905-1990

Born of Samurai lineage to Japanese parents in Spokane, Washington

Earned a Master's Degree in architecture from Massachusetts Institute of Technology in 1930

Studied with architect Antonin Raymond, Frank Lloyd Wright's collaborator on the Imperial Hotel in Tokyo.

Moved to Tokyo to work under Raymond on the Imperial Hotel project

Returned to the United States when World War II broke out

Sent to a Japanese internment camp in Minidoka, Idaho in 1942 along with wife Marion and their infant daughter, Mira

Learned traditional Japanese carpentry in the camp from another resident, working with salvaged wood

The Nakashimas' 1943 release from the camp sponsored by Antonin Raymond, who invited them to his farm in New Hope, Pennsylvania—here Nakashima established a home and studio

His immense Altar of Peace was installed at the Cathedral of Saint John the Divine in New York City in 1983

In 1984, started the Nakashima Foundation of Peace to promote universal peace

Worked in his studio almost daily until his death in 1990



George Nakashima,

People need water, food, and air to live; the late master woodworker George Nakashima also needed wood. Growing up in the forests of the Olympic Peninsula, he developed a profound knowledge and understanding of trees and the environment at a young age, and throughout his life he continued to revere nature. For each handcrafted Nakashima chair, table, desk, or cabinet, he carefully considered the qualities of an individual piece of wood and made it useful by adding "human made" elements (legs, chair spindles, etc.), also crafted of wood. With each piece, Nakashima sought to reflect and reveal the natural rhythms of the tree's lines and grain. He believed that each piece of furniture he made gave the tree a second life and provided people the opportunity to live with nature, even if they could not live in nature. For Nakashima and his daughter, Mira, there is a deep spirit within each tree, that enhance peoples' lives.

As furniture designers, Nakashimas' connection to the natural world has been both profound and hands-on. They never simply waited for shipments of wood to arrive at the studio; rather, they've ventured out in search of trees, overseeing the milling process themselves and transforming the wood with their skillful, loving hands into beautiful, organic pieces of furniture. When commissioned to make a table, chair, cabinet, or desk, George would do his best to leave the tree in its organic state—focusing on the wood's growth pattern and its natural beauty without sacrificing practicality. A chair needed to not only to respect the wood and be beautiful; it also had to be comfortable and useful. If the work pleases the artist and pleases others, then the destiny of the wood has been fulfilled.



Craft in America Photograph

Jan Yager

Born 1951, Detroit, Michigan

Artist in fine metals for more than thirty years

Earned a BFA in jewelry and metalsmithing from Western Michigan University, Kalamazoo in 1974 and an MFA from Rhode Island School of Design, Providence in 1981

Achieved post-graduation commercial success in the New York fashion industry

Eventually turned her sights to working as an independent studio artist

Brings a different approach to jewelry, which has traditionally been a vehicle for personal adornment and for the display of precious metals and stones

City Flotsam series juxtaposes the residue of her Philadelphia neighborhood, such as bullet casings, pen caps, and crack vials, with traditional jewelry forms

Work has been shown in a solo exhibition at The Victoria and Albert Museum, London and can be found in other museum and private collections



Jan Yager, Dandelion Brooch, City Flora Series, 2001. Photograph by Lloyd Solly

Jan Yager did not need to look far to find inspiration for her handcrafted jewelry; however, she did need to look carefully. Yager lives and works in a rough, inner-city environment, where buildings replace trees. Despite this austere urban landscape, Yager has made a conscious decision to work locally, very locally—within one city block. As she began to mine the area for inspiration she came across an empty lot overgrown with weeds. Since then, Yager has been using this field as her design laboratory. She now finds beauty in weeds that she once overlooked.

Walking slowly across the overgrown lot, Yager examines the overgrowth. She does not randomly pick the weeds, grasses, and small flowers. Instead, she carefully scrutinizes the visual buffet before making her selections. For Yager, even the smallest, most frequently overlooked natural materials are important and serve a purpose. She respects the landscape and learns from it. The pieces she mines from her "field" often serve as the templates for her jewelry designs. In her hands, these simple weeds, plants, and flowers become beautiful, wearable artworks layered with meaning and purpose. For Yager, these are important stories to tell, as they illustrate the delicate balance between humans and nature.



George Nakashima, Peace Alter, Mary Bloom Photograph

The Craft Connection

Both Mira Nakashima and Jan Yager use raw materials and draw inspiration from nature to create their handcrafted furniture and jewelry. Natural materials are an essential part of many craft artists' work. Their work would not be possible without birch bark, sweetgrass, clay, wood, or natural fibers, for example. Like the Nakashimas and Yager, each artist transforms these raw materials by hand into beautiful, functional works of art that reflect their relationship to nature. This deep connection to the natural world is what inspires them, and they fully understand the vital role nature plays in realizing their creative visions.



Dona Look, Basket #2004-5, Susan Einstein Photograph

Craft in Action

Setup

Make one photocopy for each student of the Nature Walk worksheets (Landscape: Natural Connections Worksheet #1). On the day the class meets, gather the students and explain that they are going into the school yard to see what natural elements they can find. Have them use the worksheet to record their findings. After they have completed their worksheets, discuss their discoveries.

Note: If your school is located in a urban area or your school landscape appears to offer few natural resources, have students undertake this activity anyway—you and they may be surprised by what they find.

Discuss

Engage students in a conversation about what they discovered on their nature walk. Possible questions include: *What did you see that you would not have noticed if you were not looking carefully? Of the things you noticed, what surprised you the most? What things did you notice that you would consider beautiful or unique? Why? What natural elements did not appeal to you? Were you surprised by how many things you found that you did not notice before, even though you've spent so much time in these areas? What was the smallest thing you noticed? How did it catch your attention?*

View

Have students view the DVD segment on Jan Yager (jewelry/Landscape). After viewing, engage them in a conversation about Yager and her process. *What made her decide to use her neighborhood as a source of inspiration for her work? Why does she limit the area where she looks for materials and inspiration? Are you surprised by how much she has collected from that area in terms of materials and ideas? Why or why not? What does she do with the things she collects? How does nature play a role in her work? What does she make that is directly inspired by nature?*

View

Now show students the DVD segment on George Nakashima (wood/Landscape). Ask them to consider this question while viewing the segment: *What is George Nakashima's relationship to nature? After viewing, engage students in a conversation about the work of George Nakashima and his daughter Mira. What is the Nakashimas' relationship to nature? How is it different from Jan Yager's relationship to nature? What inspires the Nakashimas? How do you know that the Nakashimas have a great respect for the materials they are using? What is it they are trying to make with these materials? What roles do beauty and function play in the making of their furniture? How do they highlight the natural beauty of the wood? Why is that important to them? Could you see their designs being made out of some material other than wood? Why or why not?*



Kit Carson, Thunderbird

Craft in the Classroom

Explore

View additional DVD and Web site segments on featured artists Jan Yager and George and Mira Nakashima.

Explore

Examine DVD or Web site segments for other artists and art forms that explore the theme Natural Connections. *What role does nature play in their artwork? What is their relationship to nature?* Compare and contrast David Gurney (clay/Landscape), Kit Carson (jewelry/Landscape) and/or Dona Look (jewelry/Community) with Jan Yager and George and Mira Nakashima.

Investigate

In small groups, have students investigate the virtual exhibition on the Craft in America Web site: www.craftinamerica.org. Assign each group one medium to explore (clay, wood, metal, glass, or fiber). Use the Expanding Traditions worksheet (Landscape: Natural Connections Worksheet #2) to guide their investigation. Questions for students to consider include: *From this grouping, who are some of the other artists who use nature as inspiration for their artworks? Select one artist. Where does the artist live? Describe the artwork. How does your artist incorporate nature into his/her work? Can you tell by looking at the artwork whether the artist is inspired by the landscape and/or natural environment where they live?* When the groups have completed their investigations, have them share what they discovered. Then ask: *Are you surprised by the fact that there are so many craft artists who draw on nature or the natural environment for inspiration? Why or why not?*

Investigate

Project an image of Jan Yager's Tiara of Useful Knowledge (2006). Use the artwork to begin a general discussion about tiaras. *What is this? Who typically wears a tiara (monarchs, brides, celebrities, young girls, etc.) and why? With what are tiaras and crowns typically associated (royalty, romance, wealth, and high style, etc.)? From what are they usually made (gold and silver metals, gems)?* Using Landscape: Natural Connections Worksheet #3, have students focus on Yager's tiara.

As students begin to answer the questions on the worksheet, prompt the discussion with information about Yager, the tiara, and its meaning. When they have completed the worksheet, ask: *What makes Yager's tiara unique or different from others? Do you think she intends for someone to wear it? Why or why not? What surprised you the most about this artwork?*

Make

Using Precious Metal Clay (PMC), have students make a tiara or other piece of jewelry inspired by items from nature. Students could press natural objects into the clay to make textured jewelry.

Before students make their objects, have them spend some time researching various plants and flowers. This will allow them, like Jan Yager, to make informed decisions and ensure that their designs are based on real plant life. They should spend time sketching their ideas before deciding on a final design.

PMC is a modeling-type clay that is embedded with microscopic particles of silver and has the feel and working properties of clay. PMC is air-dried and fired in a kiln to turn it into a metal object. It can then be polished or soldered like other silver objects. PMC can be found in most craft or art stores. For more information, visit the Precious Metal Guild's Web site at <http://www.pmcguild.com>.

As an alternative to PMC, students can use tooling foil to create a tiara. Use a pencil to incise nature-inspired designs into the foil or create impressions in the foil by laying it on top of a sturdy natural object and rubbing the foil. When working with the foil, have students place a piece of felt or folded newspapers underneath it so it has some "give" when "drawing" on it. Students can cut out their images and shape them into a tiara or some other wearable item.

Make

Basketmaker Dona Look, like Jan Yager, is inspired by nature: her birchbark vessels are made entirely of natural materials. Students can make their own stitched vessels out of handmade paper embedded with objects from nature like seeds, grasses, and small leaves. You will need a few deckles (wooden frames attached to a wire screen) and a blender to turn recycled paper into paper pulp. When you have blended some torn-up paper with water to make a slurry, scoop out the material and spread it thinly on the deckle. Then have students embed the natural materials into the wet paper and let it dry. When the paper is dry, students can cut it into shapes for the sides of their vessels and stitch them together with raffia, leather, or another natural string.

Make

Weaving is yet another art form that lends itself to working with materials from nature. Students can create simple weavings on cardboard looms or wooden frames and use natural objects like raffia, twigs, long grasses, grapevine, willow branches and/or raw wool to make the weft (the threads that run horizontally on a weaving). These can also be woven with yarn interspersed with natural items to create a simple weaving inspired by and made from natural materials.

Reflect

Write the two quotes below on the chalkboard. Have students, through group discussion, interpret and reflect on the meaning of each. Use their responses and insights to gauge their understanding of the important role nature plays in the world of craft.

“ Some people consider these weeds, the worst weeds in the world, but I think they're beautiful. ”
Jan Yaeger

“ A tree is our most intimate contact with nature. ”
George Nakashima

Craft in Your World

Have you ever noticed how many things in our world, our daily life, are made from natural materials?

Have students spend five minutes looking around a room in their home to count the things inspired by natural materials—patterns, furniture, design, clothing, baskets, jewelry, wallpaper, etc.

PERSONAL CONNECTIONS

“ I don't know that the [Helena, Montana] landscape really effects the work. I'm working out of a political landscape. ”

Richard Notkin



Jan Yager, Chicory Blossom Brooch, City Flora Series, 1995. Jack Ramsdale Photograph

When we think of landscape, we often think of it as an expanse of scenery or as part of the natural world, but we can also think of landscape as a kind of background for our individual lives. We all live and work within our own personal landscapes. We surround ourselves with objects that have meaning to us and help shape our personal identities. The books on our shelves, the plants that we nurture, the special items brought home with us from our travels, our artworks, family pictures and mementos—these contribute to the unique environment from which we move into the larger society. Our personal landscape is formed, in large part, by the ideas we have about the world—its history, its institutions, and the people who inhabit it. Our beliefs and values—what we care about deeply—surround us and inform our day-to-day interactions with others. Our personal landscape also becomes the setting for our work.

Moving out into the world from our personal landscapes, we cannot help but bring the concerns that we have and ideas about how to address issues that are important to us. People care deeply about such matters as the environment, family, and cultural heritage. We care about social justice and spirituality. We have deep concern for others and concerns about the way we work together, educate our children, and govern ourselves. Our personal landscapes infuse the choices we make as we move through our days—what we do and what we say—in our family life, social life and work life. Our personal landscapes become the impetus and the settings for our personal expressions.



Richard Notkin, 1950 in Chicago

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



Richard Notkin, Pyramidal Skull Teapot: Military Intelligence I, 1989

Richard Notkin's artworks are not subtle, nor are they hard to read or interpret. They make direct, powerful, clear statements about the world in which he lives. As a craft artist, Notkin uses traditional materials and techniques to visually express his political concerns. Richard Notkin's personal landscape is highly political. Each handcrafted clay piece tells us what is important to him as well as what he hopes will be important to us. Notkin pushes the boundaries of his art form to express his ideas. In his hands, a teapot transforms into a unique complex vessel. He redefines its purpose without compromising its essential form (body, spout, handle, lid, and knob) or the material (clay).

Notkin's teapots, tiles, and sculpted artworks are visual statements about government, war, and other societal issues. His work is richly detailed and skillfully crafted. At an early age Notkin developed a fascination with the handmade and an interest in detailed and meticulous carving. He also learned how to use his art to express his ideas and tell stories that he feels are important to tell. While his pots are inspired by his interest in traditional Chinese Yixing teapots, they have a separate cultural identity that reflects his world, as do his tiles and other sculptural works. Notkin's personal landscape infuses his work with a deep concern for all of humanity. His personal, private landscape becomes public with his crafted works that speak of his time, his country and his deeply held convictions.



Craft in America Photograph

Denise Wallace

Born 1957, Seattle, Washington

Samuel Wallace

Born 1936, Calvin, Virginia

Denise, a Chugach Aleut (Inuit), and her non-native husband Samuel are partners in both life and work

Denise designing the pieces and handling the metalwork, and Samuel doing the lapidary (setting the stones)

Son David and daughter Dawn also help make the jewelry

Jewelry is made of gold, silver, and semi-precious stones, as well as scrimshawed (etching designs into bone or ivory) fossilized walrus ivory

Crossroads of Continents Belt, considered to be their most important work, took them over 2500 hours to create

Denise grew up in Seattle, but refers to Cordova, Alaska, where many of her Native Alaskan relatives live, as home

In 1977, moved to Sante Fe, New Mexico so Denise could study at the Institute of American Indian Arts

Moved to Hawaii in 1999 after they fell in love with the landscape while visiting the islands



Denise and Samuel Wallace, *Woman in the Moon*, Photography by Kiyoshi Togashi

Jeweler Denise Wallace's summertime visits to Cordova, Alaska had a profound effect on her as a child. While visiting, her grandmother told stories of their ancestors, stories that had been passed down from generation to generation for thousands of years. Wallace also listened to stories about the challenges faced by her parents and grandparents growing up at a time when there was no traditional dancing, when few spoke their ancestral language. It was a time of assimilation—their Native culture was at risk of vanishing. In spite of these struggles, Wallace felt a special connection not only to her family living in Cordova, but also to the natural world of the region.

It was not until later in life that Wallace realized the stories she had heard as a child were important and needed to be told to others to ensure the survival of their culture. The personal landscape that guides her in her craft is predominately social—reflecting her connection to her culture and her determination to keep traditions alive. For Wallace, handcrafted jewelry she makes with her husband, Sam Wallace, is now a vehicle for telling these stories that are so important to her personal landscape. Each unique piece is based on a traditional story or image that combines the past and the present. These beautiful pieces are rich in history but adapted to modern life—contemporary jewelry inspired by traditional forms. Wallace's personal landscape is deep, stretching far into the past with the stories that inform and guide her in the present. Often those who buy her jewelry want to know the story behind it, which Wallace gladly shares. Thus, the wearers become the storytellers. Through her jewelry and her teaching, Wallace is passing down traditions that are an important part of her identity. She uses her craft to share her deep concerns for her people and their stories.



Richard Notkin, Hexagonal Curbside Teapot: Variation #17, 1987

The Craft Connection

We all live and work within our own personal landscapes—surrounded by objects, ideas, beliefs and values that help shape our personal identities. Both Richard Notkin and Denise Wallace work from within their personal landscapes to share with others what they care about deeply. When craft artists use their art forms to reveal their passions and concerns, their objects are imbued with special meanings. As we view and use the objects they create, we are invited to not only appreciate their beauty and form, but also visit the landscapes from which these objects emerged.



Denise and Samuel Wallace, Crossroads of Continents Belt, 1990, Photography by Kiyoshi Togashi

Craft in Action

View

Have students view the DVD segment on Denise Wallace (jewelry/Community). While viewing, ask students to consider the question: *What people, objects, ideas and beliefs are important parts of the artist's personal landscape?*

Discuss

After viewing the DVD segment on Denise Wallace, engage students in a conversation about the artist and her work. *What does she make? Where does she get her inspiration? What is she trying to convey? What is important to her? What role does her ancestry play in her artwork? What stories is she telling? Why are these stories important to her and important for her to tell? What's her message? What is she trying to say with this artwork? Is there a broader issue she is trying to address?*

View

Have students view the DVD segment on Richard Notkin (clay/Landscape). While viewing, ask students to consider the question: *What people, objects, ideas and beliefs are important parts of the artist's personal landscape?*

Discuss

After viewing the DVD segment on Richard Notkin, engage students in conversation about the artist and his work. *What does he make? Where does he get his inspiration? What is he trying to convey? What is important to him? What roles do history and current events play in his artwork? What issues is he addressing? Why are these issues important to him and important for him to share with others? What's his message? What is he trying to say with this artwork? How is his personal landscape different from that of Denise Wallace? Are there any similarities?*

Craft in the Classroom

Explore

View additional DVD and Web site segments on featured artists Richard Notkin and Denise Wallace.

Explore

Watch DVD or Web site segments for other artists and art forms that explore the theme Landscape: Personal Connections. How do these artists draw upon their own personal landscapes through their artwork? Compare and contrast Hystercine Rankin (quilting/Community), Einar and Jamex de la Torre (glass/Community) and Jan Yager (jewelry/Landscape) with Richard Notkin and Denise Wallace.

Investigate

Making the Personal Public

Divide students into pairs and have them work together to write a radio segment (podcast or blog) about ordinary people who in different ways artists make the personal public. Their segment needs to be about three minutes long, and they will need to discuss two artists who are drawn upon their own personal landscapes—the ideas, beliefs, values, objects, people and traditions that help shape their work—Richard Notkin and Denise Wallace. For each, they should talk about the artist, the artwork, and the landscape (what each artist cares deeply about) Good evening. Tonight we're featuring two artists.... Give each student a copy of the Talk Radio worksheet (Landscape: Personal Connections Worksheet #1) to work on their radio segments. Have the students work quickly, giving them only 30 minutes to complete the task. When they have all written their segments, have each pair "perform" their radio talk for the class.

Investigate

Working individually or in pairs, have students find three different teapots included in the virtual version of the exhibition CRAFT IN AMERICA: Expanding Traditions, which can be found on the Craft in America Web site: www.craftinamerica.org. Then ask them to complete the Personal Landscapes Revealed worksheet (Landscape: Personal Connections Worksheet #2). Remind students that craft artists might care about political issues, as with Richard Notkin, or they might care deeply about such things as form, innovation, originality, nature or tradition. When they have completed the worksheets, have students, as a group, describe the teapots they found and the ideas conveyed through each of the vessels. Did all of the teapots convey ideas or concerns? How did you know what ideas or concerns each artist seemed to be trying to communicate?



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

Make Clay Tiles

Begin by having students, as a class, brainstorm issues that are important to them such as world hunger, violence, conflict, poverty, environment, health, human rights, education, cultural identity, multiculturalism, etc. Ask them to think locally, regionally, and globally. When they have generated a list, have them pick one issue that is important or meaningful to the group. They should then spend some time researching that issue. When that research is complete, ask them to boil the issue down its most prominent attributes, and brainstorm images associated with the issue to create a series of simplified images or symbols that convey the issue's essence. While making sketches of their symbols, they should think about how they will communicate their idea to different audiences—children, peers, adults (citizenry), community leaders, and a global audience.

When their designs are complete, have them role out slabs of clay to make a series of tiles. Using Richard Notkin's tiles as models, have them make one tile aimed at each audience. They can use additive and subtractive processes in working with the clay. The tiles can then be glazed and fired, or, alternatively, students can use self-hardening clay, which can then be painted. Mount the tiles as an individual series—glued to board or mounted all together to create a mural-like installation. To conclude the project, ask students to title their artwork, either individually or collectively, and have students "read" and discuss one another's tiles.

Craft in Your World

Tiles are a part of our everyday life. We see them in our bathrooms, on the kitchen floor, as decorative touches throughout our homes. Have students look closely at the various types of tiles they encounter over the course of a day. Ask students: *Are these tiles handcrafted? How can they tell? Why are they not handcrafted? If you were to redesign one of the places where you saw these tiles, how would you incorporate handmade tiles into the new design?*

Make Our Community Part 1

Explain to students that they will begin this art project exploring their community through the stories of others. Like Denise Wallace, have them look to their own communities to inspire their artwork. Have them collect stories from people in their community (family, seniors, public officials, etc.) using the Your Community's Social Landscape worksheet (Landscape: Personal Connections Worksheet #3) to guide their discussions. The goal of the activity is to use the stories they gather as the basis for their art project, either a handcrafted book or quilt. Each student should interview at least 2-3 people. Questions they can ask to gather the stories include, but are not limited to: What is something special you remember about this community growing up? What is special now? What do you hope future generations will value about this community? What are some of the challenges that the community has faced in the past? Today, who are some people that make this community special? What do you think the community is known for? What is your favorite memory? What is your favorite or special place?

Part 2

When students have gathered the stories, ask them to share some of them with the rest of the class. They should then individually review their findings to identify stories that resonate with them. Have students take those selected stories and turn them into sketches—visual depictions of what they learned from the interviewee. There are two ways students can work with these images:

Create a Story Book

Have students make a handcrafted book using a variety of pre-made papers. The book can take one of many different forms; however, an accordion format would work well for this project. When students have created the book form, they should fill the pages with drawings and collage elements depicting the stories they have chosen to illustrate. They can also draw and write in the book. Complete the project by having students embellish their covers.

Make A Story Quilt

Have students watch the DVD segment on Hystercine Rankin (quilting/Community), focusing on her story quilt. Using the sketches students made earlier, have students choose one that they will turn into a quilt square using basic quilting techniques. When students have completed their quilt squares, sew them together to form a class quilt entitled Our Community's Social Landscape.

Part 3

To bring the project full circle, have students take the books or the quilt they made back to the community. They could be displayed at a local bank, chamber of commerce, city hall, public library, senior center, etc. Students should invite the people they interviewed to view the results of their project, and students could be available on certain days at specific times to talk about the message of book or quilt. This public aspect of the project could constitute part of your school's community service requirement.

Reflect

Have each student write an article for the school paper or local newspaper about the role that art can play in conveying important what people care about. They could write about the artist who inspired them, what the artist's ideas and concerns were, who they interviewed from the community, and how the artists and the people they interviewed became a catalysts for their own work. Their articles should reflect all aspects of what they learned through the various activities and projects they completed.

PLACE

“ You can't compete with nature, you can just try to reflect it and be a part of it. ”

David Gurney



David Gurney, Tea Set, Rachel Gehlhar Photograph

Close your eyes. Think about the one place on earth that is special to you. Is it a beach you visited on vacation? The park you played in as a child? A special room in your house? Or, is it the neighborhood where you currently live? Is it inside or outside? Is it rural, urban or suburban? Why is this place special to you? What is the connection? Is it the people? The land? The memories associated with it? Each of us is connected to a special place, somewhere on this vast planet, that is important to us: a place where we feel safe, a place that awakens our senses and imagination, a place where we are inspired.

What do you see when you look around your special place? Is the landscape rolling and gentle, vast and majestic, geometric and compact? Do you see the whole sky or only a segment? What are the unique characteristics of this place you are imagining? What is the climate like? The vegetation? The décor? What about the sounds and smells? Can you feel the wind? Is the temperature warm, cold or just right? Is the light bright or diffused, or has night fallen? Are there billowing clouds, or is the sky clear with endless stars overhead? What shapes, colors, and textures are there? Are you there alone or are you with other people? Are you talking, laughing, or thinking? How does this special place make you feel? Do other people know about your special place or is it a secret?

Places and our sense of place are important to all of us. Sometimes by simply closing our eyes we can transport ourselves to a desired location. Some people are fortunate enough to live in or near their special place. How and why we become connected to a place is not always known. People become connected to a certain area through habit, happenstance, deliberate choice, or memories. A special place might be somewhere you visited as a child, or somewhere you visited with your children. It can be far away or within your own home. Regardless of where it is or why you feel connected to it, your place evokes strong feelings within you like no other. Most importantly, it's your place, somewhere that is cherished by you for your own unique reasons. Enjoy.



Kit Carson and Aryana Londir
Jennifer Gerardi Photograph

Kit Carson

Born 1948, Castle Hot Springs, Arizona

As a child, made small mud houses for his rusty toys

Attended Yavapai College, Prescott, Arizona and the University of Oregon

In 1975, returned to his studio; has been self-employed as an artist/jeweler there ever since

In 1978, began creating three-dimensional pieces of art in glass by sandblasting and carving

Traveled around Europe in 1979 to view great works of art

Moved to Santa Fe, New Mexico in 1981, where he began his production jewelry line

Designed and made jewelry and glasswork for twelve years, and began assembling rusted metal sculpture

Returned to Cactus Camp in his beloved desert of Arizona in 1993; continues to make jewelry, glass and "Adjuncts de Art"—sculpture, furniture, lamps and toys from recycled rusty metal at Cactus Camp Studio



Kit Carson, Pirate Ring. Photograph courtesy of the artist.

When you pick up a piece of jewelry created by Kit Carson you know immediately that he is deeply connected to the place where he lives. In his engraved jewelry, Carson captures the land and sky of the Sonora desert with an understanding that could only come from having been born and raised there. Growing up on a ranch in the southwest, Carson not only lived in the landscape, he loved it. From the time he was a child he strongly identified with the sweeping vistas that surrounded him, so much so that he has lived in the southwest for most of his life.

Carson describes the desert as a "rare, naked place, a truthful place." He feels his work is equally as honest and he strives to reflect and capture the essence of the desert in his jewelry. Each piece encapsulates various aspects of the desert as reflected in his choice of motifs and palette. Carson designs each piece with great care and precision. He begins by sketching his design repeatedly until he is satisfied, and then he skillfully transfers the design to metal. Engraver in hand, he works the design until the desired outcome is achieved. Carson completes each piece with what he calls "affirmations of positivity"—inspirational words engraved inside or on the back of each piece to remind the wearer of the good things life has to offer. Carson's love of the desert, diverse interests, and mastery of technique allow him to make jewelry that truly reflects his unique creative vision.



Craft in America Photograph

David Gurney

Born 1958, Garden Grove, California

Born and raised in Southern California among abundant orange groves and strawberry fields

Father's family operated the Gurney Seed Company in South Dakota until the Great Depression

Still connected to seeds, maintaining a huge fruit and vegetable garden

Frequent childhood trips to Mexico greatly influence his love of folk art and eventual artistic style

Began selling work in high school to mother's friends

Earned Bachelor's and Master's degrees at California State University

Lives and works on five acres in Arroyo Grande, California

Inspired by functional pottery from Mexico and Spain because the makers were tied to the land and spirituality

For David Gurney the flora, fauna, and landscape of central California provides a constant source of inspiration for his ceramic artworks that explode with color. From the seemingly endless sand dunes a short distance from his home to his own lush garden, Gurney seeks to capture what he sees in his natural surroundings in each piece he makes. For Gurney, no artwork can possibly mirror the beauty of nature; however, he has found a way to unify the splendor of his surroundings with his unique creative vision. The results are magnificent: skillfully handcraft objects that clearly reflect his sense of place.



David Gurney, Tree of Life Corn, Doug Hill Photograph

Gurney's first foray into craft began as a child when he dug clay out of the ground after a landslide. What emerged from his discovery were wonderfully imaginative surrealistic houses. Since that time, the artist has continued to enjoy the act of manipulating clay—for Gurney, it's a magical, playful experience. Over the years, he has refined and mastered his unique glazing techniques, allowing him to explore a vibrant palette of hundreds of colors inspired by his garden and the local landscape.

From teapots to tiles and candelabras, Gurney's highly detailed creations take many forms. He likes to add his own twist to established forms, as demonstrated in his California Tree of Life and Adam and Eve Tree of Life candelabras. While these artworks find their roots in traditional Mexican pottery, Gurney has created his own mythical versions that reflect his unique artistic vision and beliefs. Gurney continues to explore the landscape surrounding his home, believing that if you follow your bliss it will lead you to a good place.



David Gurney, Trees of Life, Doug Hill Photograph

The Craft Connection

Many craft artists are inspired by the physical, social, and/or emotional aspects of the where they live, and that influence can easily be seen in their artwork. Both Kit Carson and David Gurney demonstrate the intimate relationship a person can develop with his surroundings. Other artists may find inspiration from a special place that is not necessarily where they live. It might be a place they have visited, lived in for a short time, or even imagined. What is important is that craft artists are able to take that inspiration and, through their chosen art form, create beautiful handcrafted works of art that in their own special way connect all of us, regardless of where we live.



Kit Carson, Bracelet, Photo courtesy of the artist

Craft in Action

Discuss

Introduce the notion of Place to your students by engaging them in a conversation about where they live. Possible questions might include: Where do we live? Describe the landscape? What is our climate like? How does the landscape and the climate effect our lives, the way we live? What activities do we do (i.e., sports, gardening, socializing, etc.) that suit the climate and terrain? Are there unique or interesting landmarks, either natural or manmade? What sounds are part of our landscape? What are the places that matter to you? What makes them special? If you were going to convince someone to move to the area, what would you highlight? What do you know about the flora and fauna in your area? What plants are native to the region? Have you ever been to a place that is very far from where we live? What do you like you about where you live? What would you change?

View

Have students watch the DVD segment on Kit Carson (jewelry/Landscape). After viewing, distribute a copy of the Their Sense of Place worksheet (Landscape: Place Worksheet #1) to each student, and have them work in small groups to complete Part 1 in response to what they have seen.

View

Have students watch the DVD segment on David Gurney (clay/Landscape). In their groups, ask them to complete Part 2 of Landscape: Place Worksheet #1.

Discuss

When students have completed Parts 1 and 2 of the worksheet, discuss their answers, focusing on the differences and similarities between the two artists. Highlight the fact that Kit Carson is influenced by the larger context of where he lives, while David Gurney's work is more focused on smaller elements from his environment, such as plants.

Craft in the Classroom

Explore

View additional DVD and Web site segments on featured artists Kit Carson and David Gurney.

Explore

Examine DVD or Web site segments for other artists and art forms that explore the theme Place. How do these artists or art forms explore the notion of Place in their artwork? Compare and contrast Timberline Lodge (various/Landscape) and Mary Jackson (basket/Memory) with Kit Carson and David Gurney.

Investigate

Engage students in a conversation about the important role the natural environment plays for both featured artists. Introduce students to Kit Carson's and David Gurney's knowledge about the plants and other natural features of their landscapes. If necessary, have students watch the DVD and Web site segments for both artists again. Ask them to focus on how the artists were able to refer to and name indigenous species. Then have students investigate plants native to their area. This can be done through Web searches, library research, and/or at local nature centers and nurseries. Each student should research at least five native plants.

When their research is complete, have students select one plant that they will use to inspire drawings (use a real plant if possible, or work from photographs). Through a series of drawings that decrease in size, students will experiment with scale and detail. The first drawing should be on a full sheet of paper, at least 12" x 18". This should be a sketch that captures the basic shapes of the plant. Then have them take another 12" x 18" sheet and fold it in half to create two 9" x 12" sheets. The second drawing will be on the 9" x 12" sheet. Fold the remaining sheet in half again, and so on. The smallest sheet will be 3" x 4 ½ ". Each progressively smaller drawing should include more detail. There will be one small piece of paper left. Ask students to create a symbol that is a stylized version of one element from one of the other drawings. When that drawing is complete, engage students in a discussion relating to what they learned about plant species native to their area through their observation and drawing. How did a change in scale and detail affect the way you worked?

“ The key to all the work is the drawings underneath it. It's the real estate under all the jewelry. ”
Kit Carson

Investigate

Have students research metal engraving. Working in small groups or pairs, have them create a storyboard that shows the process of engraving using the Engraving in Action template (Landscape: Place Worksheet #2). What can you fill in immediately from having viewed the DVDs and clips on the Web site? What more do you need to know to complete the storyboard?

To complete the storyboards, students may investigate other sources such as books and Web sites, as available. Follow up student investigations with a discussion about process: Can an engraver work alone? What do you find most interesting about the process? Most challenging? Is there a jewelry making tradition in your family or community? Imagine that Kit Carson or another jeweler has come to visit our class. What questions would you have regarding engraving process and techniques?

Investigate

Have students research metal engraving. Working in small groups or pairs, have them create a storyboard that shows the process of engraving using the Engraving in Action template (Landscape: Place Worksheet #2). What can you fill in immediately from having viewed the DVDs and clips on the Web site? What more do you need to know to complete the storyboard? To complete the storyboards, students may investigate other sources such as books and Web sites, as available. Follow up student investigations with a discussion about process: Can an engraver work alone? What do you find most interesting about the process? Most challenging? Is there a jewelry making tradition in your family or community? Imagine that Kit Carson or another jeweler has come to visit our class. What questions would you have regarding engraving process and techniques?

Investigate

Introduce students to Timberline Lodge by having them view the related DVD and Web site segments. Explain the vision for Timberline Lodge (<http://www.timberlinelodge.com>): a building completely made by hand that easily blends into its surroundings. Built as a Works Project Administration (WPA) initiative during the Great Depression, every aspect of the lodge is handcrafted, from the overall structure to the smallest decorative details. Engage students in a discussion about the lodge, looking at the original design and the restoration initiative currently underway to correct wear and tear due to constant use. In what ways does the building reflect its surroundings (scale, pitch of the roofs reflect the mountains, steep roofs, timber from surrounding areas, timberline or where the forest stops)? What craft forms are integrated into the design of the building—exterior and interior? How did the crafts people incorporate the local flora and fauna into the design of the interior? What other natural elements or outdoor activities provided inspiration for the crafts people? How do the crafts people restoring the lodge know what the original designs were? Why are they restoring the lodge? What special challenges do the Friends of Timberline Lodge face (<http://www.friendsoftimberline.org>)? Are there any buildings or other architectural structures in your region or state that are handcrafted? Why is it important to preserve places like Timberline Lodge?

Make

Using David Gurney's tiles and Kit Carson's broaches as inspiration, have students create an artwork that is comprised of layers and depicts nature motifs. Possible materials for this project include clay, balsa wood, illustration board or cardboard, felt on a cardboard base, and/or found objects. Students should refer back to the drawings they created in the "Investigate" activity as starting points for their designs. They will need to spend some time creating new sketches for their artwork.

The artwork should be composed of at least three layers to build a relief image. Point out to students that in both cases—Gurney's tile and Carson's broach—the artist included a foreground, middle ground and background. Ask students to consider scale when designing their pieces. What is the best scale for the materials you are using? Students will also need to make choices about color. Have them refer to Gurney's and Carson's artworks, which represent two very different color schemes, before they decide upon their own palettes. When students have completed their handcrafted objects, display them and discuss the process of creating each artwork and that piece's special connection to the notion of place.

Reflect

Take the conversation back to the larger theme presented using the Crafting a Vision: A Scenario worksheet (Landscape: Place Worksheet #3).

A large home décor company has asked you to design a line of home furnishings to commemorate the place where you live. A home furnishing line typically includes things such as tableware, bedspreads, tablecloths, fireplace screens, rugs, curtains, flatware, etc. Select one of these items, and create a design that incorporates nature motifs specific to your region. On the design, indicate what you used as inspiration, and present a range of color choices. Write a one paragraph rationale that you can present to the company in support of your choice of motif and overall design.

Craft in Your World

Are there any craft artists in your community whose work is inspired by where they live? Invite a craft artist to class, or take your students to visit the artist.

Name _____ Date _____

Landscape: Natural Connections Worksheet #1– Nature Walk

Slowly walk around the school yard looking for natural elements such as twigs, flowers, grasses, weeds, shrubs, etc. Look carefully and closely to find items you might normally overlook. As you find things, record your discoveries in the chart below. Add more sheets if necessary.

Item

Location Found

Sketch and Describe

Name(s) _____ Date _____

Landscape: Natural Connections Worksheet #2-Expanding Traditions

Art Form Assigned (circle): Wood Clay Glass Fibers Metals

Name some related artists who use nature as inspiration for their artworks.

Select one artist from the group.

Artist's Name _____

Where does the artist live? _____

Describe an artwork by this artist, including form, materials, purpose, etc.

How does this artist incorporate nature (materials, designs, etc.) into his/her work?

Can you tell by looking at the artwork if the artist is inspired by the landscape and/or natural environment where he/she lives?

Name _____

Date _____

Landscape: Natural Connections Worksheet #3—Investigating Jan Yager's Tiara of Useful Knowledge (2006)

1. Describe what you see
2. What materials were used to make the tiara?
3. What does each plant depicted represent?
4. What inspired the artist to make the tiara?
5. What message is the artist trying to convey?
6. Why did Yager choose a tiara as the vehicle for expressing her creative vision?
7. How does the tiara compare to ones you have seen elsewhere?



THE TIARA OF USEFUL KNOWLEDGE. is the result of studying the history and uses of common, readily available plants. It is inspired by the American Philosophical Society's mission to "promote useful knowledge," and the Academy of Natural Sciences goal to "connect people to nature."

Designing and making a tiara is the jewelers' equivalent of writing a novel, it is a compilation of ideas or chapters if you will, that together render a full story. Following in the tradition of what are called "transformers" this tiara is composed of many removable pieces of jewelry that can be displayed or worn as a tiara or worn separately.

The centerpiece is what I call the French Fry Leaf. It refers to the importance of biodiversity. It is modeled after a sprouted Potato my 13 year old daughter found in the refrigerator that is now vigorously growing in a bucket in the backyard. Most of us know what a French fry looks like but few of us have seen the plant it grows from.

The Indians of the Americas were cultivating nearly three thousand varieties of potatoes at the time of the Spanish conquest. A few varieties were brought back to Europe, eventually spawning the Irish potato famine because of a lack of biodiversity. Although there are thousands of edible plants, we currently rely upon 20 for the majority of food eaten. Today corporate monoculture is once again returning to just a few varieties, and they talk of "patenting" - even some of those.

There will be a Switch Grass brooch to remind us that - hidden in plain sight - in the North American prairies grows a renewable source of fuel for our cars. And, a sprig of Lamb's Quarters termed the "World's Worst Weed" because of its legendary resistant to chemical herbicides. One plant is reported to yield up to 72,000 seeds capable of remaining dormant for 40 years. Because it grows so easily in disturbed soil, and is more nutritious than standard crops it is also called a "Plant for a Future." More than one Hurricane Katrina survivor found it the only useful thing standing where their houses once were.

A Chicory blossom represents the engaging notion of "The Edible Lawn?" According to the National Wildlife Federation, Americans spend 27 billion dollars a year on lawn care, (not including school yards and golf courses saturated with fertilizers, pesticides and herbicides).

A Tobacco blossom acknowledges the powerfully addictive qualities of some plants, and a flower spear of a Plantain reminds us that natural medicinals are at our feet. A sprig of Clover is food for both animals and the soil.

Many adjectives are applied to plants. Some are described as native, noxious, invasive, or resistant. Others are considered rare, extinct, endangered, or threatened by some and nuisance to others. For this newest work I have chosen to focus on those that are useful.

© Jan Yager

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Name _____

Date _____

Landscape: Personal Connections Worksheet #1 – Talk Radio

You and your colleague are the new hosts of a community-based radio/blog/podcast series. For the past several weeks you have been featuring a mix of ordinary people who in different ways are making the personal public. Today, you will be discussing ceramicist Richard Notkin and jeweler Denise Wallace, two craft artists who, in their own ways, draw upon their own personal landscapes—the ideas, beliefs, values, objects, people and traditions—that contribute to their identity and help shape their work.

You and your co-host have 30 minutes to write a basic script for the radio/blog/podcast segment which will air today. Make sure that in preparing your report you talk about the artists, their artwork, and the personal landscapes that inform their work. Use the space below to write your segment.

Name _____

Date _____

Landscape: Personal Connections Worksheet #2 – Personal Landscapes Revealed

Teapot #1

Teapot #2

Teapot #3

Sketch

Title

Artist

Date

Medium

Unique Characteristics

Concerns and Ideas?

Title

Artist

Date

Medium

Unique Characteristics

Concerns and Ideas?

Title

Artist

Date

Medium

Unique Characteristics

Concerns and Ideas?

Name _____ Date _____

Landscape: Personal Connections Worksheet #3 –Your Community's Social Landscape

Use this worksheet to help guide your discussions with members of the community. Add additional questions if you like and attach extra sheets of paper if necessary.

Background Information

Name of Interviewee _____

Date of Interview _____ Location _____

Who is this person? _____

Why did you choose him or her? _____

Gathering Stories: The Interview

Describe something special you remember about this community as you grew up.

What is special now?

What do you hope future generations will value about this community?

What are some of the challenges that this community has faced in the past? Today?

Name _____

Date _____

Landscape: Personal Connections Worksheet #3 –Your Community's Social Landscape

Who are some people that make the community special? How do they make it special?

What do you think the community is known for to people from outside the area?

What is your favorite memory?

What is your favorite or special place?

Is there anything else you would like to tell me about or add?

Name _____

Date _____

Landscape: Place Worksheet #1– Their Sense of Place

Part 1: Kit Carson

Where does Kit Carson live?

Describe the landscape.

How do the landscape and the climate influence the way he lives?

What activities does he undertake that suit that climate and terrain?

What unique or interesting landmarks, natural or manmade, inspire him?

Where in his art do you see evidence of his ties to the land?

What did you find most interesting about him or his artwork?

If you could ask him one question, what would it be?

Name _____

Date _____

Landscape: Place Worksheet #1– Their Sense of Place

Part 2: David Gurney

Where does David Gurney live?

Describe the landscape.

How do the landscape and the climate influence the way he lives?

What activities does he undertake that suit that climate and terrain?

What unique or interesting landmarks, natural or manmade, inspire him?

Where in his art do you see evidence of his ties to the land?

What did you find most interesting about him or his artwork?

If you could ask him one question, what would it be?

Name _____

Date _____

Landscape: Place Worksheet #2-Engraving in Action

In the boxes below, draw the sequence of engraving from start to finish. Write short descriptions beneath each in the box provided. Add more boxes as needed.

		
		
		

Name _____

Date _____

Landscape: Place Worksheet #3–Crafting a Vision: A Scenario

A large home décor company has asked you to design a line of home furnishings to commemorate the place where you live. A home furnishing line typically includes things such as tableware, bedspreads, tablecloths, fireplace screens, rugs, curtains, flatware, etc. Select one of these items, and create a design that incorporates nature motifs specific to your region. On the design, indicate what you used as inspiration, and present a range of color choices. Write a one paragraph rationale that you can present to the company in support of your choice of motif and overall design.

Respond in the space below.

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

Kit Carson
<http://www.kitcarsonjewelry.com/>
http://freehand.com/artists/story_117.php

David Gurney
<http://handsgallery.com/artists/show/20>
<http://www.ceramicmonthly.org/expandedcontent/2007-03/upfront/default.asp>

George Nakashima
<http://www.nakashimawoodworker.com/>
<http://www.nakashimafoundation.org/>

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>

Denise Wallace and Samuel Wallace
<http://www.denisewallace.com/>
http://www.iaiancad.org/apressrelease_121.php

Jan Yager
http://www.vam.ac.uk/collections/fashion/object_stories/tiara/index.html
<http://www.pewarts.org/2003/yager/main.html>
<http://art.wmich.edu/alumni/academy/yager/>

additional web resources

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

<http://www.ceramics.org/>
<http://www.ceramicstoday.com/>

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.cgs.org.uk>
<http://www.stainedglass.org/>

Metals

Anvil Fire
Lapidary Journal
Art Metal
Metal Arts Guild of San Francisco
Society of American Silversmiths

<http://www.anvilfire.com/>
<http://www.lapidaryjournal.com/>
<http://www.artmetal.com/>
<http://www.metalartsguildsf.org/>
<http://www.silversmithing.com/>

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

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