

CRAFT IN AMERICA

educators guide: memory



Sam Maloof, Double Rocker, Gene Sasse Photo

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educator 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.

educator 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

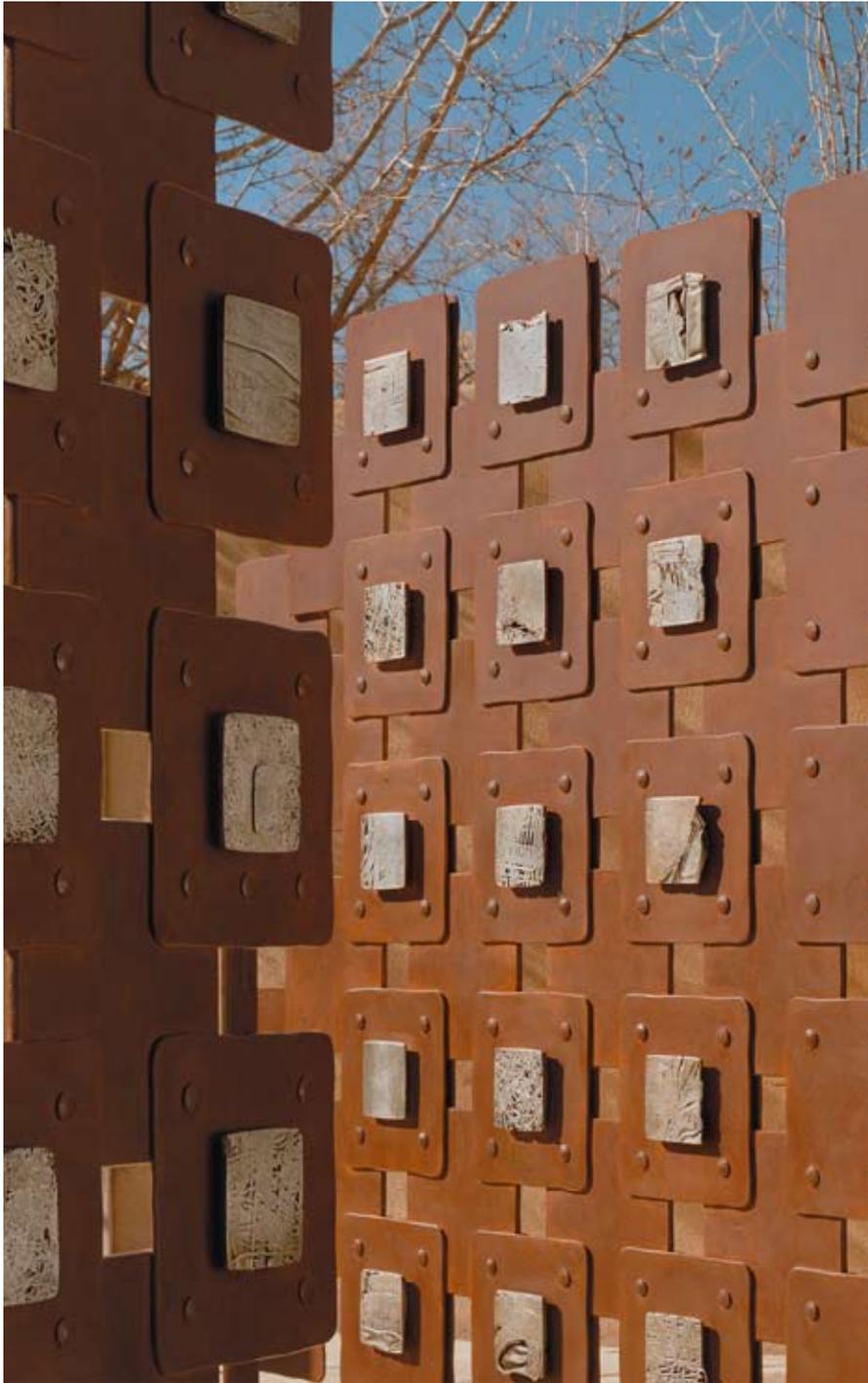
Support selected activities

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.

FRAGMENTS

“ My mother being a quilt maker and my father being an amateur archeologist and thinking about the fragments of things and their use with the culture. [sic] It has taught me of course about the value of the smallest pieces that are generated in the shop. ”

Tom Joyce

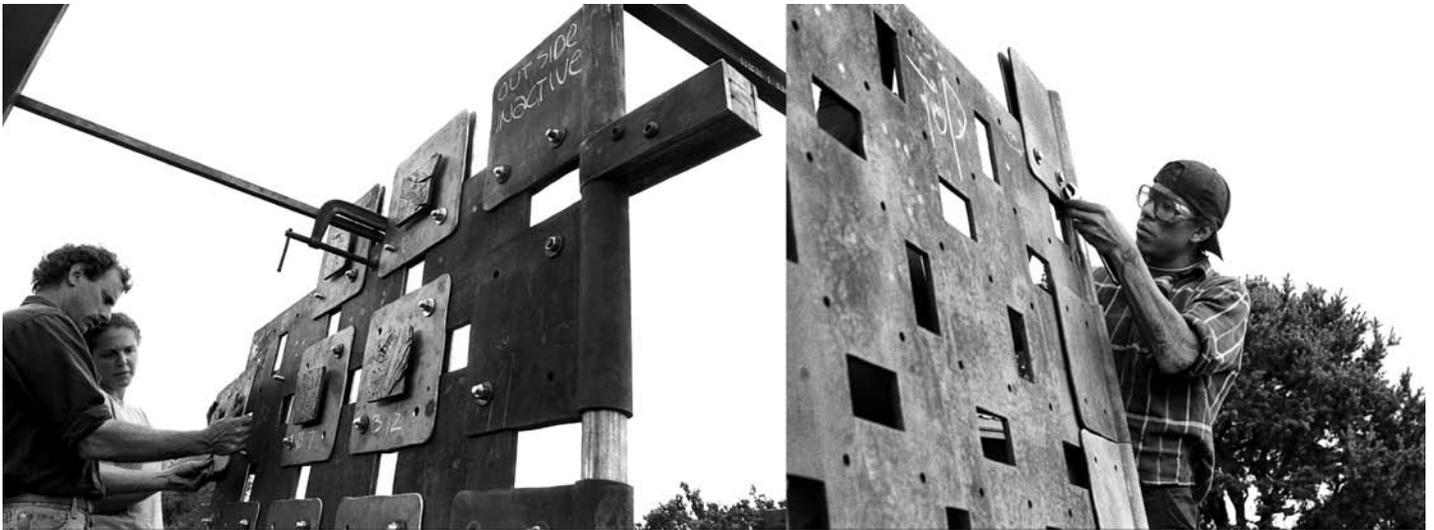


Tom Joyce, Rio Grande Gates, 1997, Nick Merrick Photograph

You reach into a coat pocket and pull out a ticket stub, a reminder of the movie you saw over the weekend. You decide to save or discard this piece of your past—this tiny fragment of your life. We often choose to hang on to such items. Concert programs, notes from friends, postcards, sports ribbons, report cards, and other parts of our lived experience can be found on desktops and countertops, in drawers and scrapbooks. These things are personal. We are emotionally attached to our saved fragments and the memories they call up.

We also encounter and sometimes collect fragments from the lives of others: a letter penned from one stranger to another; a well-worn tool, used by a woodworker long since departed; or a special piece of china handed down through several generations. These small objects are parts of whole lives. When we collect objects from the past, we collect fragments of lives once lived. Sometimes we collect in large scale. The Smithsonian National Museum of American History houses fragments of our nation's history. George Washington's battle sword, the ruby slippers from *The Wizard of Oz*, Prince's rock guitar, and the original Kermit the Frog are among the many thousands of objects in that museum's collection. These snippets from the past, now on display, were once touched and used by real people. They are also fragments from the lives of people who may not have physically handled them, but whose lives were certainly touched by them.

A fragment is, by definition, a small piece of some larger whole. Some artists think about the notion of fragments. They work with this idea and incorporate it into their art making. Some do it more consciously than others.



Assembling the Rio Grande Gates, 1997, Kate Joyce Photograph

Tom Joyce

Born 1956 Tulsa, Oklahoma

Drawn to the possibilities of transforming metal with hammer and anvil for more than thirty years

Fascinated with blacksmithing since high school

Lived in and around Sante Fe, New Mexico since the age of twelve

Operates a blacksmith shop he constructed on the five-acre property he shares with his wife and two daughters

In 2003, became one of twenty-four recipients of the John D. and Catherine T. MacArthur Foundation's "genius grant," a fellowship awarded to artists, writers, scientists, humanitarians, entrepreneurs, teachers, and others who demonstrate originality and dedication in their creative pursuits

Work can be found in museums and private collections throughout the world



Tom Joyce, Installation Two to One

Tom Joyce talks about iron having a "memory." This son of a quilter takes iron pieces forged years ago for purposes often unknown today and transforms them into bowls, gates, tables and other sculpted objects. His fragments are recycled as a matter of course. As he recycles tools from the past, he remembers those who used them over the years, still mindful of the blacksmiths who initially forged them. For him, metal holds the emotions and energies of everyone who has touched it.

Some of Joyce's projects accentuate the notions of fragments and memory. In preparing to make a baptismal font for the Santa Maria de la Paz Catholic Community in Santa Fe, New Mexico, he asked community members to donate metal objects that represented important memories. The font was forged from such items as garden fencing that surrounded the garden of a parishioner's deceased grandmother, a key found by a nun on a pilgrimage in Israel, and hardware from a family home destroyed by fire. To celebrate the anniversary of the United Nations World Center in San Francisco, the artist was commissioned to create a lectern from fragments of dismantled nuclear weapons once belonging to the United States and the former Soviet Union. In another project, trash gathered from the banks of the Rio Grande River was transformed into a gate for a museum.



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, *The Tiara of Useful Knowledge*, 2006, Jack Ramsdale Photograph

Jan Yager picks up fragments of the street culture in her North Philadelphia neighborhood. Limiting her search to one square block around her studio, she gathers up the cast-offs from the urban environment in which she lives. What she collects—the cigarette butts, bullet casings, crack vials and syringes—are symbols of violence and death, fragments of life in early 21st-century urban America. As these cast-off objects pass through the artist's hands, she transforms them, neutralizing their negativity and bestowing upon them new meaning and purpose. What was once an ugly reminder of city life out of control now tells a story about beauty and adornment—jewelry to be worn or admired. This series of pieces is called *City Flotsam*, recalling both meanings of "flotsam": both the refuse found on the street and the offensive characterization of people living on the margins who toss their debris at her doorstep.



Jan Yager, *The Tiara of Useful Knowledge - In Parts*, 2006, Jack Ramsdale Photograph

The Craft Connection

Both Tom Joyce and Jan Yager purposely collect fragments to create their work. Both work with metals, but in very different ways. Their artworks remind us that fragments can range in size and form. Although each artist has embraced the idea of fragments, each also works within a well-established craft tradition. Materials are transformed through a process in which skill is highly important. The artists bring the special skills and techniques of their respective traditions to their projects, all the while imbuing their pieces with their own individual ideas and aesthetic sensibilities. Their completed works are functional but are layered with meaning. For these two artists, the meaning is tied to the notion of fragments.

Craft in Action

Discuss

Hold a discussion about what kinds of things we save and why we save them. Possible questions: *Given an event or special visit or trip, what do you save? What do you throw away? What have you saved from your childhood—toys, sports equipment, birthday cards, letters? What will you save from high school?*

Prior to class discussion, collect and then display the types of objects or mementos that your students might save. For example: baseball caps, baseballs, movie or concert ticket stubs or programs, amusement park prizes, trophies, school awards, club membership badges or sashes, family vacation souvenirs, postcards, greeting cards, key chains, etc.

From this sampling, ask students to identify an object that is similar to one they have saved or might save. Pair students and have them interview each other with the What We Save Interview (Memory: Fragments Worksheet #1). Allow approximately ten minutes for the pair interviews. Engage students in a large group discussion about their findings. Ask: *What kinds of things do we, as a class, save? What role does memory have in our tendency to save and collect objects such as these?*

Introduce the notion of fragments. Have students refer to the definition of "fragment" (a piece, usually a small piece, of a something larger), and ask them to tell how the objects that they save are fragments. *What might be considered the larger "whole"?* Help students consider the things that they save as fragments of their individual lives.

Broaden the discussion to show how collections, such as those found in the Smithsonian National Museum of American History, are fragments of the American experience in a broader sense, as they evoke our shared memory.

View

Have students watch the DVD segments featuring Tom Joyce (blacksmith/Memory) and Jan Yager (jewelry/Landscape). Prior to viewing, explain to students that they will encounter two artists who have used the idea of fragments in their work. Suggest that as they view the DVD segments, they should look for how Jan Yager and Tom Joyce use the idea of fragments and how each artist uses the idea differently.

After viewing the DVD segments, ask students: *How did Jan Yager and Tom Joyce make use of the idea of fragments in their work? Is the idea of fragments the same in each? What meaning does the idea of fragments have in each? Imagine that you could meet the artists. What questions would you like to ask them?* These questions should be used to guide the students during a second viewing of these DVD sections. During the second showing, have the students look and listen for ways to address the questions asked.

At some point, show the DVD segments a third time with an emphasis on the processes employed by each of the artists. Note the artist studios, attending to how tools and equipment are arranged.



Geraldine Nash, *Geraldine's Strings*, Rachel Gehlhar Photograph



Tom Joyce, Rio Grande Gates in Process, Kate Joyce Photograph

Craft in the Classroom

Explore

View additional DVD and Web site segments on featured artists Tom Joyce and Jan Yager.

Explore

Examine DVD or Web site segments for other artists and art forms that explore the theme Fragments. How do these artists or art forms incorporate the notion of fragments? Compare and contrast Mississippi Cultural Crossroads (quilting/Community) and Kit Carson (jewelry and sculpture/Landscape) with Tom Joyce and Jan Yager.

Explore

Consider other art making experiences. *How have you used the notion of fragments in your own artwork? What fragments are important in your life?*

Explore

Consider other artists, art forms, and daily life. *Can you think of artists you have encountered who use the idea of fragments in their work (e.g., Robert Rauschenberg, Louise Nevelson, or Barbara Kruger)? What about other art forms (e.g., quilts, collage, or assemblage/found object sculpture)?* Have students consider where they have encountered fragments in objects made and used in daily life (e.g., recycled objects used as handbags, quilts, jewelry, or scrapbooking).

Investigate

Have students research blacksmithing. Working in small groups or pairs, have them create a storyboard that shows the process of blacksmithing using the template provided (Memory: Fragments Worksheet #2). What can they fill in immediately from having viewed the DVDs and clips on the Web site? What more do they need to know to complete the storyboard? View the video and additional DVD clips. Excerpts about Timberline Lodge show blacksmiths at work. 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: *Who can be a blacksmith? Can a blacksmith work alone? What do you find most interesting about the process? Most challenging? Is there a blacksmithing tradition in your family or community? Imagine that Tom Joyce or another blacksmith comes to visit our class. What questions would you have regarding blacksmithing process and techniques?*

Investigate

Show students the DVD segment featuring Kit Carson and his "Library of Visual Solutions." Create a classroom "Library of Visual Solutions" with donated objects small enough to hold in one hand. This classroom resource can be re-stocked as items are used in various art-making projects.

Make

Metal Fragments

Have students make jewelry and other personal accessories using cold-connection joining. Cold metal work involves the connecting of metal fragments without the use of heat. Students can connect found metal objects and metal hardware items by wrapping them with wire, joining, tying, riveting, etc. For more detailed information on cold-connecting techniques, see Joanna Gollberg's *Making Metal Jewelry: Projects, Techniques, Inspiration*, Lark Books, 2003.

Mixed Media Fragments

Fragments can be anything: ticket stubs, parts of letters or e-mails, recipes, baseball cards, small toys, sea glass, shells, souvenirs, personal trinkets, etc. Have students make jewelry and other personal accessories using cabachons (pre-cast clay jewelry forms), polyester casting resin (a clear liquid that hardens when dry), or cold-connection techniques.

Paper Fragments

Using fragments from consumer packaging (candy wrappers, cereal boxes, newspaper, etc.), have students weave or sew baskets or other vessels.

Have students create handmade paper or papier-mâché objects embedded with snippets from letters, e-mails, greeting cards, drawings, etc.

Textile Fragments

Textile fragments can be any fabric including old clothing, blankets, scarves, linens, yardage, yarn, string, etc. Textiles can have personal meaning if they were worn by someone special or are mementos such as a t-shirt from a vacation. Have students gather fabric pieces that represent themselves and combine them into a small quilt or weaving. This can be done individually or as a group.

Reflect

Pair students and have them interview each other about the object they created. Use the following questions to support the interview: *What was the original fragment, and where did it come from? What is the connection between the fragment and your own personal experience? How is it transformed in this new context? What would you title your artwork? How important is it to you that this object was made by hand? Are you planning to wear it or use it, or are you planning to give it to someone else? If so, to whom will you give it and why? Are you pleased with the result, or are there things you would do differently the next time?* After the interviews are complete, have the interviewer write a label about the interviewee's artwork. Display the artwork with the label.

Craft in Your World

Where have your students seen forged products? Have them look for gates, banisters, wrought-iron hooks, curtain rods, weather vanes and other forged items. Can they tell if these objects were handcrafted or massed produced?

Many people use quilts as part of their daily life. Sometimes these are handcrafted by a member of the family. Ask students to talk to a relative to see if there are any special quilts in their family.

ROOTS

“ A search for identity is a great part of our work. It has to do with our Catholic background and our Mexican heritage. ”

Jamex de la Torre



Einar & Jamex de la Torre, *What Really Happened*, 2006

Who are you? Where are you from? What do you know about your family or heritage? Some people know a lot, others know little. What we know for certain is that we all have ancestors that root us to our past. Everyone comes from someone, somewhere. Our roots not only connect us to our families and to our heritage, but they define who we are today. Roots provide stability and nourish us, allowing us to grow, often in ways we do not fully grasp.

Many people's roots are embedded in community, stories, and objects. Our relatives and their stories connect us to our culture, history, and traditions. But what role do objects play? How do they connect us to our past? Family heirlooms are precious objects, souvenirs of a person, place, occasion and/or moment in time. They are passed from generation to generation, embedded with meaning. Often displayed with honor and handled with care, these objects teach us about the past so we can appreciate the present and look toward the future.

While some people struggle to reconnect or stay rooted to their heritage, others seek to break away, to chart their own course. However, even when people choose a different or new path, their identity—who they are today and who they will be tomorrow—remains rooted in their heritage.

Some artists think about the notion of roots, looking to their culture, heritage, and traditions for inspiration. Some artists' roots are strong, and they make art in order to carry on the traditions of their ancestors. Other artists question their heritage and whether they should embrace it. No matter what their perspective, these artists understand their roots and consciously incorporate ideas, stories, and struggles from the past into their art.



Pat Courtney Gold
Born 1939 Warm Springs, Oregon

A Wasco-Tlingit Native American reviving the art of Wasco Basket weaving

Baskets combine traditional Wasco techniques, styles, stories and materials with contemporary motifs

Earned a Bachelor's degree in mathematics from Whitman College, Walla Walla, Washington

Taught math at community colleges, and worked as a math and computer specialist

In 1999, after years of learning the tradition of Wasco baskets from tribal Elders, traveled over 3000 miles from Oregon to the Peabody Museum at Harvard University to hold a 200-year-old basket given to the Lewis and Clark expedition by the Wasco people

Peabody Museum moment was a spiritual experience, as she was probably the first Wasco Indian to touch the basket in seven generations

Lectures on plateau tribal art and teaches classes throughout the Pacific Northwest

Work has been exhibited nationally and internationally and can be found in museum collections



Pat Courtney Gold, Sturgeon Basket

A phone call from Native American Pat Courtney Gold's sister changed her life: their elders were looking for someone to revive and carry on their Wasco Nation basket making tradition. No one in Gold's family had ever done this work. While her community was working to preserve its language, no one had tried to save basket making. A mathematician for seventeen years, Gold immediately embraced the challenge to revive the tradition.

She started her journey focusing on technique—visiting museums, learning from elders, studying traditional plants, and practicing. Slowly she began to combine images of the past with contemporary motifs, thus expressing her own vision and identity through her work. While she draws on today's world for ideas, all her baskets are firmly rooted in the stories and traditions of the Wasco people. Gold views her art form as her own unique way of deepening her connection to her people, their stories, and their once traditional way of life. She continues to feel a strong connection with the past and makes Wasco baskets because she feels it is important and she finds pleasure in it, her identity and roots woven into each one. Once the student, now she is the teacher. The future of Wasco basket making is in the strong, confident, knowing hands of Pat Courtney Gold, whose cultural roots run deep and will live on long after she is gone.



Rob Whitworth Photograph

Einar de la Torre

Born 1963, Guadalajara, Mexico

Jamex de la Torre

Born 1960, Guadalajara, Mexico

Brothers born in Mexico, but moved to California in 1972

Both attended California State University at Long Beach, where they learned how to work in glass and where Einar earned a BFA in sculpture

Entered the glass arts through ceramics

Artistic nomads, they prefer to travel around the world, taking up residence in glass shops, art centers and schools to create their art and teach glassblowing rather than maintaining their own elaborate glass studios

Served as guest artists at Pilchuck School of Glass; Penland School of Crafts; The Glass Furnace, Istanbul; and many art schools and universities

Reside and work in both Ensenada, Mexico and San Diego, California and consider themselves Mexican-American bicultural artists

Creation. Destruction. Sacrifice. Renewal. These concepts do not immediately come to mind when one thinks about the blown glass tradition. But they are the themes that fuel the work of Einar and Jamex de la Torre, brothers whose bicultural ancestry (Mexican and American), religious upbringing, and cultural traditions provide a constant flow of ideas and inspiration for their glass work. With a sense of humor and a critical eye, the de la Torre brothers use "insider knowledge" of their ancestry to stretch the boundaries of glass blowing, fusing found objects with traditional glass blowing techniques.

Living in both California and Mexico facilitates the brothers' ability to juxtapose their ancestry with American popular culture. Additionally, their work references Aztec gods, Mexican folk art, and political and economic issues. They struggle to make sense of the world around them and the culture into which they were born. Both past and present are subjects in their artwork. For the de la Torre brothers, the coming together of opposites results in blown glass that is at once sculpture, installation, and social commentary. The subject, scale, and craftsmanship revealed by each piece emphasize that the brothers have not only mastered glass blowing, but they are charting a new direction for the medium that is firmly rooted in their current identity with a deep respect for their ancestry.



Einar & Jamex de la Torre, Quita Pone Bean Pot, 2005



Pat Courtney Gold, Honor the Wasco Weaver of the 1805 Basket Collected by Lewis and Clark, 2003

The Craft Connection

Pat Courtney Gold and the de la Torre brothers look to their roots to create art, albeit in very different ways. Their crafts represent personal connections with their cultures. While Gold has revived a dying weaving tradition and the de la Torre brothers are pushing the boundaries of glass blowing, all three search their ancestry for ideas and inspiration. They pay attention to detail and process, and work collaboratively—Gold with elders and ancestors, the de la Torre brothers with each other, other glass blowers, and their forebears. Their objects, like the works of many other craft artists, teach us about the past so we can appreciate the present and look toward the future.

Craft in Action Discuss

As a class, begin a conversation with your students about their roots. Suggested questions include: *Who are you? Where are you from? What do you know about your family or heritage?* Discuss how some people know a lot, while others know little. Emphasize that they all have roots, embedded ties to their family, heritage, and culture. Roots are a foundation, they stabilize us, they are grounding, nourishing, and not always obvious.

Use *Roots Revealed – Student worksheet* (Memory: *Roots Worksheet #1 and #2*) and the questions provided to have students begin the process of identifying their roots—geographical, racial/ethnic, artistic/aesthetic, recreational, health and body, and family.

After students complete the worksheets, ask them: *What's the most important or interesting thing this exercise taught you about yourself? Have students use the small squares in the reflection boxes to prioritize the importance of each identity. What does the ranking reveal? Discuss.*

View

Have students watch the DVD segments featuring Einar and Jamex de la Torre (glass/Community) and Pat Courtney Gold (basket making/Memory). Ask them to think about the importance of each artist's cultural roots and how they are reflected in his or her work.

After viewing the DVD segments, divide the class in half and have one half focus on the de la Torre brothers and the other half focus on Pat Courtney Gold. Once divided, have students work together to complete *Roots Revealed – Artist worksheet* (Memory: *Roots Worksheet #3 and #4*) and the questions provided to guide them. Students should develop an understanding of how these artists reveal their roots through their art.

Discuss the discoveries of the *Roots Revealed – Artist worksheets*. Which roots seem to be most important for each artist? Have students share what they have learned and make a list of what they still want to know: *If the artist were in the room, what questions would you ask?* These questions should be used to guide students during a second viewing of the DVD segments on these artists.

After the second viewing, further the conversation about these artists. *To what extent do the roots of these artists enter into the work they make? Explain how. Have the students add to the worksheets as they learn more about each artist. Then ask: Do you have anything in common with either of the artists? Which artist or artists resonate most with you? Why?*



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

Craft in the Classroom

Explore

View additional DVD and Web site segments on featured artists Einar and Jamex de la Torre and Pat Courtney Gold. What can they add to their Roots Revealed – Artist worksheet (Memory: Roots Worksheet #3) that they did not know before?

Explore

Examine DVD or Web site segments for other artists and art forms that explore the theme Roots. *How do these artists or art forms incorporate the notion of roots into their work?* Compare and contrast Mary Jackson (basket maker/Memory) and Denise Wallace (jewelry/Community) with the de la Torre brothers and Pat Courtney Gold.

Investigate

Working in small groups or pairs, have students create a storyboard that shows the process of glassblowing using the template provided (Memory: Roots Worksheet #5). *What can they fill in immediately from having viewed the DVDs and clips on the Web site? What more do they need to know to complete the storyboard?* Post and discuss the storyboards. To complete the storyboards students should view DVD and/or Web site segments again and investigate other sources such as books and Web sites, as available. Follow up student investigations with a discussion: *How is glass blowing like a dance? Could it be done alone? How does it compare to certain sports? Take it further: Is there a tradition of glassblowing in your family, culture, or community?*

Investigate

Who are some other artists working in glass? Have students explore the work of Dale Chihuly. View additional DVD and web site segments as well as other resources. There are a variety of resources available on Chihuly including a DVD entitled Chihuly Over Venice. Discuss with students: *How does Chihuly compare to the work of the de la Torre brothers? Are his roots reflected in his artworks?*

Investigate

Reveal your students' roots in craft. *What is the influence of craft in their lives? Engage students in a discussion of craft traditions in their lives, communities, and families. Who in your family or community makes things? What do they make? Why? Who teaches the craft processes? Has this person made the craft process her or his own? How? Are this person's roots evident in the artwork? What role, if any, does gender play in this person's art making?*



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

Make

Students can engage themselves in a variety of different projects, the challenge being to tie the project to an aspect of their roots, heritage, or community. Bring ideas generated in discussions about the artists and the Roots Revealed – Students worksheet, and have them incorporate these ideas into the making of a handcrafted object. Some project ideas include:

Create a lidded vessel as a container to store symbolic objects and/or writings that reveal an aspect of your roots. The vessels can be clay, metal, fiber, or paper. Embellish the container with imagery and materials that also represent who you are and what you care about.

Make a handmade book. The book could tell the story of your family through drawings and text. To deepen the experience, interview a family or community member. If making handmade paper, embed fragments into the paper and embellish the covers.

Reflect

Ask students to think about the artists they have studied, the questions asked, and the activities they pursued while learning about the importance of roots as a theme in craft. Prompt a conversation: What is the most important thing you learned about craft, about these artists, and about yourself?

Craft in Your World

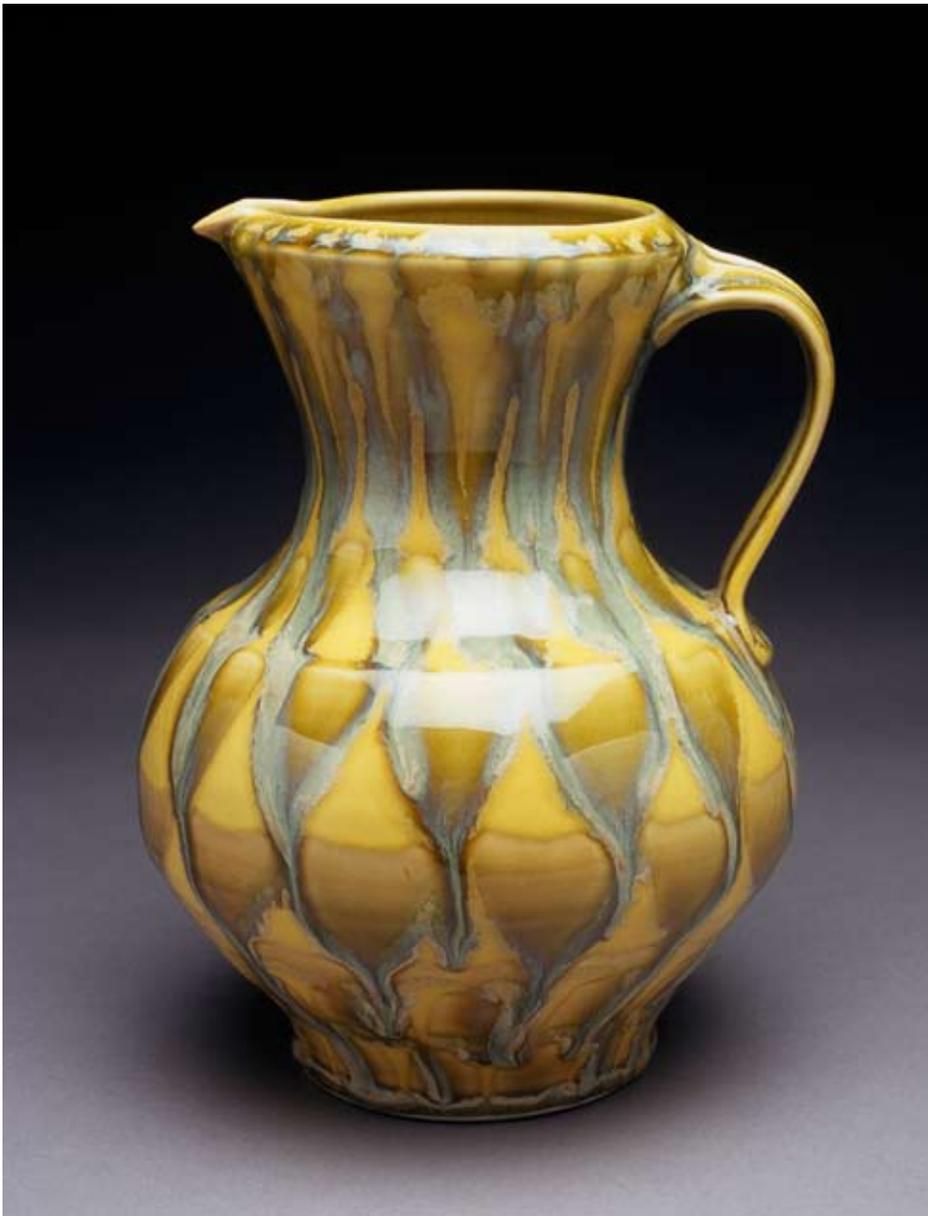
Baskets are a part of our daily life. They are used every day to hold objects of all shapes and sizes. They are made in different ways. Basket materials and forms typically are rooted in the original use of the basket. Have students look for different types of baskets and compare and contrast the ways in which they are made and the materials used.

Glass has many different uses in our world. Have students look for as many uses of glass as possible and keep a running list. How many of these objects are handcrafted? How can you tell?

HAND TO HOME

“ There are certain qualities that I aspire to in my work—it’s that elegant folkly thing which to me implies making work that is useful and beautiful. ”

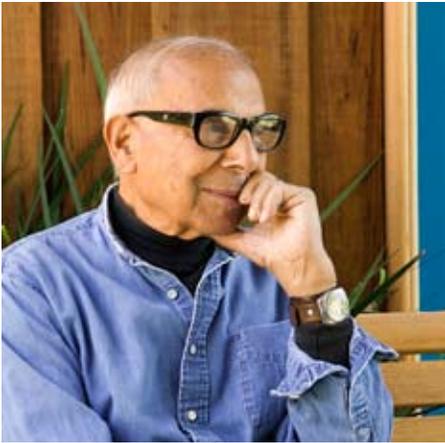
Sarah Jaeger



Sarah Jaeger, Yellow Pitcher, 2006. Dean Adams Photograph

Hold up your hand. Look closely at its size, shape and lines. What does it reveal about you? About where you've been? What you've done? What memories does it hold? Our handprints are unique—our one-of-a-kind signature. In the world of craft, the artist's hand is also unique—a part of every work he creates. Whether a basket, a teapot, a quilt, or a chair is being made, the hand helps the artist realize her vision—it's one of her tools. It pulls the sweet grass reeds taunt, forms the clay on the wheel, pushes the needle through the cloth and guides the wood along the edge of the saw blade. Without this tool, the artist's vision would not emerge from the materials. The hand of the artist also embeds meaning into every object, making that object special and unique.

The need to create, to make beautiful, functional objects draws craft artists into their studios. Every day they engage in this ritual of making—they repeat the same processes in order to transform their materials, realize their visions and master their crafts. Objects emerge from their hands, giving them great pleasure and satisfaction. As they work, they are also aware that they are making things that will be used—in fact, they want them to be used. As they weave, shape, sew, and cut, they have the users in mind. This is an important aspect of their work. They know that their artworks will soon find homes where they will be used and cherished. They hope their objects will contribute to the character and spirit of those homes. From the hand of the maker, to the home of the user, every craft object is transformed by those who touch it. This unique connection between the maker, the user, and the object cannot be undone.



Gene Sasse Photograph

Sam Maloof

Born 1916, Chino, California

One of the most celebrated and respected contemporary furniture craftsmen

Self-taught woodworker

Began making furniture out of necessity for his wife Alfreda in the late 1940s using scrap railroad wood

Nearly sixty years later, makes furniture out of the finest woods, with a typical piece costing thousands of dollars

Relationship with wood began when he carved toys for himself as the young son of Lebanese immigrants

Now in his 90s, continues to create furniture in his studio in Alta Loma, California

Work is world-renowned and can be found in collections at the Metropolitan Museum of Art, The Los Angeles County Museum of Art, The Smithsonian, the White House, and in many other museum and private collections

To this day, calls himself a woodworker, rather than an artist



Sam Maloof, Double Rocker, 2006, Gene Sasse Photograph

Six days a week, ninety-one-year-old woodworker Sam Maloof works his studio. With his team of master craftsmen, David Wade, Mike Johnson and Larry White whom he affectionately calls "the boys," Maloof spends his days making beautiful, distinctive furniture as he has done for over fifty years. While Maloof's chairs are solid enough to withstand the test of time, he also insists that they look good and be comfortable. As each one takes shape, Maloof pays careful attention to every detail—selecting the wood, overseeing the design and carving his signature into the underside. He is uniquely in command of every aspect of his craft.

He loves to see the personality of each piece of wood come to life as it transforms into a finished chair or table. The warmth and sensuous nature of the wood inspires him; he finds pleasure in seeing it emerge from skilled, experienced hands. He also finds pleasure in meeting the people who will own his furniture. If the client likes it, Maloof says he is paid ten-fold. He knows that despite the countless hours spent creating these custom-made objects, they need to let them go when they are finished. It is very important to him that his clients experience pleasure from their purchases in the same way he enjoys making them. There is special relationship between Maloof and every piece he has crafted over the years. He remembers each one fondly, but he lets his "children" go so they can begin their lives in homes where they will be loved and cherished.



George Lano Photograph

Sarah Jaeger

Born 1949, West Simsbury, Connecticut

Studio potter living in Helena, Montana

Creates pots for everyday use

Discovered clay while earning her BA at Harvard University and continued artistic studies at the Kansas City Art Institute, earning a BFA

Moved to Helena to become a resident artist at the prestigious Archie Bray Foundation for the Ceramic Arts

"The greatest compliment someone can pay to me is say, 'We open the cupboard in the morning, and we always reach for your cups when we are going to make coffee.' I'd rather know that than know that a piece is on a pedestal in a museum."

Work can be found in kitchen cabinets everywhere, and in museum and private collections throughout the country

Sarah Jaeger finds pleasure in being known as the "town potter." Each day she works in her Helena, Montana studio creating elegant and folkypots she knows will leave her hands to grace someone else's home. Jaeger loves the physicality of her work—the feel of the clay, the varied pressure she must apply as the clay spins on the wheel, the simple, elegant handles she arcs just so. All aspects of her work involve her touch, guidance and vision. As her hands gently transform the clay into teapots, cups, and other functional vessels, Jaeger pays a great deal of attention to every detail, constantly keeping the user in mind as she works. She finds it satisfying to get feedback from people who use her pieces as part of their daily lives. Jaeger knows that her beautiful work must have a utilitarian function.

Jaeger knows how to make pots that combine her vision with the user's need. She understands that the use of a handcrafted cup for your morning coffee or bowl for your soup provides nourishment on many levels. People eating and drinking together is an important act, part of our daily lives, and Jaeger's beautiful pots transform the daily routine of eating from ordinary to extraordinary. She nourishes the body and the soul through the simple act of making beautiful objects that she shares with the world.



Sarah Jaeger, Teapots, 2006, Dean Adams Photograph

The Craft Connection

As craftspeople, Sam Maloof and Sarah Jaeger find pleasure and fulfillment in making objects that are beautiful, unique, and functional. Both artists use their hands to transform raw materials into works of art that are meant to be used and enjoyed by those who own them. From their hands to the owner's home, each teapot and chair created is part of a daily ritual that includes time in their respective studios perfecting their craft and thinking about who will use each object that leaves their hands. Many craft artists, like Maloof and Jaeger, think about the notions of beauty and function and work tirelessly to incorporate them into their visions.



Sam Maloof, Double Rocker, 2006, Gene Sasse Photograph



Sarah Jaeger, Tureen & Tray, 2006, Dean Adams Photograph

Craft in Action

View

Have students watch the DVD segments featuring Sam Maloof and Sarah Jaeger. Ask them to consider this question while viewing: *What is important to each of these two artists?*

After viewing, discuss what the students noticed. Give each student a copy of Handcrafted (Memory: Hand to Home Worksheet #1) and duplicate the diagram on the white board. As a class, complete the diagrams. Prompt students with question such as: *Does the artist have a routine way of working? How important is this routine to the artist? Does the artist care about the person who will use the object? How important is this to the artist? What did you see during the DVD segment to support your ideas? How important is it to each artist that the object made functions as they intended (i.e., a teapot holds and pours tea, a chair is comfortable to sit in, a cup fits in the hand, etc.)? What about beauty?*

Watch the DVD segments a second time. Ask students to consider the following question: *How are materials transformed by the hand of the artist?*

After the second viewing, discuss what the students noticed. Use Ritual and Routine (Memory: Hand to Home Worksheet #2) to compare and contrast the artists' respective ways of working. Prompt students with questions such as: *What are the materials? What tools are important? What steps are involved in the process used by each artist? Does the artist work alone? Why or why not? What studio space is necessary to work? How do these artists earn a living, given that they both do this full-time? How do these two artists indicate that their work is ready to leave the studio?*



Sam Maloof, Side Chair, 1975, Gene Sasse Photograph

Craft in the Classroom Explore

As a group in class or individually at home, have students watch additional DVD segments that feature artists working in their studios. Possible artists include, but are not limited to: Dona Look and Ken Loeber (jewelry/Community), Mary Jackson (basket maker/Memory), and Einar and Jamex de la Torre (glass/Community). Have them consider each artist's required space, tools, and overall art-making environment. Prompt their viewing with such questions as: *What are the materials? What tools are important? What steps are involved in the process used by each artist? Does the artist work alone? Why or why not? What studio space is necessary to work? What seems to be important to each artist in terms of her working environment? How do these artists indicate that their work is ready to leave the studio?*

Explore

Have students find out more about how craft artists earn a living. They should explore annual craft shows through the American Craft Council Web site: www.acc.org. *Are there craft organizations and venues in their area? Where do local craftspeople sell their work?*

Investigate

Print copies of the short story "Everyday Use" by Alice Walker from http://www.bownet.org/jmcdermott/everyday_use_by_alice_walker.htm.

Have students read the story, then engage them in a discussion about what they read. *Why did Maggie want the quilts? Why did Dee (Wangero) want the quilts? Who should have the them and why?*

Make A Three-Part Making Experience

Part 1: User Unknown

Have the students make a functional clay object such as a hand-built pinch, coil, slab, or wheel-thrown cup or bowl. Emphasize that this object is something that will be used by someone, but that person is unknown. This object could be made for sale at a local craft fair, or all the objects made could be sold as a fundraiser for the school, the class, or some other cause. Review with students the maker's considerations: type of use, weight (density), texture, usability (how it feels in the hand, whether it stands on its own or needs a lip, size of object relevant to intended use), color, where the signature will appear, how it will be displayed for sale, and price.

Part 2: Crafted with Care

Ask students to remember something they were proud to have made by hand, such as an elementary-school artwork. *Did you give it to someone? How did that person respond? What happened to the object? Why do you still remember this object? Do you think the recipient remembers that you made it?* Help students understand that handmade objects are generally seen as special—we often save what people make for us. *Have you ever been given something handmade? Why is it special to you? Would it be different if it was store-bought?*

Now have students make a second functional clay object, deciding who it is for before they begin (e.g., a classmate, teacher, friend, family member, or other important person). This could be the same kind of object made in Part 1, or they could change it (e.g., make a cup instead of a bowl).

Part 3: From Hand to Home

Have students place both objects made in front of them, and consider the following questions: *Why did you create these particular types of objects? How did the intended user influence that choice? What did you do differently in each instance? How did knowing the identity of the user influence decisions about how the object's look? Was one of the objects more difficult to make than the other? Why or why not? Did you feel differently making the second object than you did making the first? Were you thinking about the recipient while making the second object? Did one take longer to make than the other? Why or why not? Which one were you happier with? Are you looking forward to sending these objects out of the studio?*

Reflect

Take the conversation back to the larger theme presented using Hand to Home: A Scenario (Memory: Hand to Home Worksheet #3).

Craft in Your World

Seek the truth in materials. *How can you tell if wood is real or not? What qualities does real wood present? How many objects can you find that are made out of simulated wood? Why do people want products made of "fake" wood?*

We use cups, bowls, and plates every day. Have students go home and look in their cupboards to see if there are any handcrafted cups or dishes. *How can you tell if it's handmade or not? Many designers try to make their products look handcrafted. Why?*

Name _____ Date _____

Memory: Fragments Worksheet #1 – What We Save Interview

Which object from those on display is most like something you have saved or might save? How is it similar? How is it different?

Why did you save this object? What prompted you to keep something that you might otherwise throw away?

What value does it have to you? Why is it special?

Where do you keep this object? How did you choose this place? What was important to consider when you decided where to keep it?

How long do you think you will keep this object? Why?

Do you know of anyone else who saves objects like this one?

If someone else were to see this object would he or she be likely to consider it as valuable as you do? Why or why not?

Do you have save objects that are special to you?

Name _____

Date _____

Memory: Fragments Worksheet #2 – Storyboard Template

Blacksmithing in Action

In the boxes below, draw the sequence from raw metal to finished object. Write short descriptions beneath each in the box provided. Add more boxes as needed.

	➔		➔	
	➔		➔	
	➔		➔	

Name _____

Date _____

Memory: Roots Worksheet #2 – Roots Revealed – Student Questions

Use the following prompts to guide your responses in the boxes attached to the “roots” of your Roots Revealed tree.

Geographical Identity

- When people ask me where I am from, it is easy or hard to answer because...
- I consider my home to be where?
- I am a rural, suburban or urban person because...
- I need or do not need to have a sense of roots in a particular place or geographical community because...

Family Identity

- Family is very important to me or not because...
- I choose or do not choose to spend leisure time with members of my family because...
- My definition of family is...

Recreational Identity

- In my spare time, I (read, hang out with friends, play music, play sports, go to movies, play video games, etc.)...
- I connect with other people with similar recreational interests by (reading the same magazines, wearing similar clothes, etc.)...

Racial/Ethnic Identity

- My ancestors are mainly (Spanish, Italian, Mexican, African-American, Native American, etc.)
- I consider myself to be (White, Black, mainstream, mixed, I don't like being asked this question, etc.)...
- I consider my ethnic identity a heritage that is influenced by my biological heritage or cultural experiences because...
- This part of my identity is important or not so important because...

Health and Body Identity

- My physical attributes greatly affect or do not affect the way I see myself and the way others see me because...
- My physical and mental health play an important role in the ways that I view the world because...
- Members of my health and body identity communities recognize and communicate their shared experiences with one another in what ways?

Artistic/Aesthetic Identity

- My artwork is representative of the other communities above to which I belong.
- My artwork is influenced by other artists I've studied or encountered.
- You can or cannot tell who I am by the way I dress.
- My outward appearance is representative of the other communities above to which I belong.
- I spend a lot or a little energy, money, and/or time on shoes, t-shirts, jewelry, etc. because...

Name _____

Date _____

Memory: Roots Worksheet #1 – Roots Revealed – Student



Geographic Identity

Family Identity

Recreational Identity

Racial/Ethnic Identity

Health and Body Identity

Aesthetic Identity

Name _____

Date _____

Memory: Roots Worksheet #3 – Roots Revealed – Artist



Geographic Identity

Family Identity

Ethnic/Racial Identity

Artistic/Aesthetic Identity

Name _____

Date _____

Memory: Roots Worksheet #4 – Roots Revealed – Artist

Use the following prompts to guide your responses in the boxes attached to the “roots” of the Roots Revealed tree for your artist.

Artist(s) _____

Geographical Identity

- When people ask my artist where he/she is from, it is easy or hard to answer because...
- He/she considers his/her home to be where?
- He/she is a rural, suburban or urban person because...
- He/she needs or does not need to have a sense of roots in a particular place or geographical community because...

Family Identity

- Family is very important to my artist or not because...
- My artist's definition of family is...

Racial/Ethnic Identity

- My artist's ancestors are mainly (Spanish, Italian, Mexican, African-American, Native American, etc.)...
- He/she considers himself/herself to be (White, Black, mainstream, mixed, he/she doesn't like being asked this question, etc.)...
- He/she considers his/her ethnic identity a heritage that is influenced by his/her biological heritage or cultural experiences because...
- This part of my artist's identity is important or not so important because...

Artistic/Aesthetic Identity

- My artist's artwork is representative of the other communities above to which he or she belongs.
- My artist's artwork is influenced by other artists he or she has studied or encountered.

Name _____

Date _____

Memory: Roots Worksheet #5 – Storyboard Template

Glass in Action

In the boxes below, draw the sequence from sand to finished object. Write short descriptions beneath each in the box provided. Add more boxes as needed.

	→		→	
	→		→	
	→		→	

Name _____

Date _____

Memory: Hand to Home Worksheet #1 – Handcrafted



1. Does the artist have a daily routine?
2. How important is routine to the artist (very, slightly, not at all)?
3. Does the artist care about the person who will use the object? How important is this to the artist? How do you know?
4. How important is function?
5. For each artist, what makes a beautiful object?

Sam Maloof

1. _____
2. _____
3. _____
4. _____
5. _____

Sarah Jaeger

1. _____
2. _____
3. _____
4. _____
5. _____

What is important?

Name _____

Date _____

Memory: Hand to Home Worksheet #2 – Ritual and Routine



1. What are the materials?
2. What tools are important?
3. what steps are involved in the process?
4. Does the artist work alone?
Why or why not?
5. What studio space is necessary to work?
6. How does the artist earn a living?
7. How does each artist indicate that work is finished and ready to leave the studio?

Sam Maloof	<ol style="list-style-type: none">1. _____2. _____3. _____4. _____5. _____6. _____7. _____	Sarah Jaeger
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How are materials transformed?

Name _____

Date _____

Memory: Hand to Home Worksheet #3 – Hand to Home: A Scenario

Imagine that you are helping a friend or relative furnish a new home. This person has the opportunity to purchase an original hand crafted chair, which he or she really loves. At the local discount department store a mass produced chair very similar in style to the hand crafted one is selling for hundreds of dollars less. You need to help your friend decide which chair to purchase. *What reasons would you give for purchasing one over the other? What would the hand crafted chair add to the overall feeling of the home? What benefits would having the original hand crafted chair provide the user? What reason would you give for buying the mass produced chair with a hand crafted look? Which would you buy if you had the money, and why?*

Respond to the questions 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

Einar and Jamex de la Torre
<http://www.delatorrebros.com/>
<http://artscenecal.com/ArticlesFile/Archive/Articles2005/Articles1105/EJdelaTorreA.html>

Pat Courtney Gold
http://www.turtleislandstorytellers.net/tis_oregon/transcript01_pc_gold.htm
<http://www.l3-lewisandclark.com/ShowOneObject.asp?SiteID=66&ObjectID=981>

Sarah Jaeger
<http://www.unitedstatesartists.org/Public/USAFellows2006/USAFellows2006/SarahJaeger/index.cfm>
<http://www.archiebray.org/residents/jaeger/index.html>
<http://www.northernclaycenter.org/offline/popups/Jaeger.php>

Tom Joyce
<http://www.artmetal.com/project/News/Hephaist/JoyceTom.html>
<http://www.anvilmag.com/smith/910d4.htm>
http://www.theconnection.org/shows/2003/10/20031030_b_main.asp

Sam Maloof
<http://www.malooffoundation.org/>
<http://americanart.si.edu/maloof/introduction/index.html>

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
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.cgs.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://snagmetalsmith.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

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