

# CRAFT IN AMERICA

community: hand in hand



## Preview

While some craft artists find working hand in hand with others challenging, for some it is both a necessity and a pleasure. The artists at Pilchuck School of Glass and the quilters at Mississippi Cultural Crossroads could work alone if they wished; however, both prefer to work in collaboration with others. In this section of Educator Guide: Community, students will learn the importance of collaboration among craft artists. Collaborative artists know that by working hand in hand with others they can create beautiful hand crafted objects that realize a common goal and reflect a shared vision, imbued with the spirit of collaboration.

## Featured Collaborations

Pilchuck School of Glass (glass making/Community)  
Mississippi Cultural Crossroads (quilting/Community)

## Related Artists and Collaborations

Sam Maloof (woodworker/Memory)  
Denise and Samuel Wallace (jewelry/Community)  
Timberline Lodge (various/Landscape)

## hand in hand

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# education guide information

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## 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](http://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](http://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

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## 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.

# HAND IN HAND

“ The amazing thing about the glass community in general is that it is very much about the spirit of cooperation. I think that that energy is transferred into the piece ”

Preston Singletary Pilchuck School of Glass



Hystercine Rankin (center) and fellow quilters, Mississippi Cultural Crossroads

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

Collaborative practices can take many forms. In some situations collaboration offers mentoring and teaching opportunities, while in other instances a group learns together, simultaneously. Peer to peer and inter-generational learning can also take place, depending upon the context. Regardless of the group structure or goal, a collective vision should underpin everything the group does. Without a collective vision, working hand in hand with others will prove challenging. The group must remain focused on the vision and goals, respect one another's opinions and expertise, be prepared for a little "cooperative competition," and understand that interaction with one another is key to realizing their goal. In true collaborative practice, the experience, the people, the process, and the result can create opportunities, inspire you, and take you in directions you never anticipated.





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

## *Pilchuck School of Glass*

Founded in 1971, Stanwood, Washington

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

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

Teachers and students built the glass furnace themselves

The largest educational center in the world for the glass arts

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



Joey Kirkpatrick and Flora C. Mace, *By Means and Measure*, 2002. Robert Vinnedge Photograph

Over the course of sixteen days in 1971 a group of glass artists came together to build Pilchuck School of Glass. Here, the creation of beautiful handcrafted glass objects remains a truly collaborative practice. Guided by the founding vision of renowned glass artist Dale Chihuly, Pilchuck has evolved into a school where students and teachers come together to share their passion for glass making, support one another's creative vision, and work hand in hand. Whether the production of one piece of glass involves a few or many people, everyone at Pilchuck is part of the community, part of the glass family.

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



Quilts Hanging, Port Gibson, MS.

## Mississippi Cultural Crossroads Founded in 1978, Port Gibson, Mississippi

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

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

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

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

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

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

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



Hystercine Rankin, *Memories by Hystercine*, Detail, 1991, Rachel Gehlhar Photograph

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

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



Timberline Lodge, Dining Room, Mt. Hood, Oregon, Friends of Timberline Archives

## The Craft Connection

While some craft artists find working hand-in-hand with others challenging, for some it is both a necessity and a pleasure. The artists at Pilchuck School of Glass and the quilters at Mississippi Cultural Crossroads could work alone if they wished; however, both prefer to work in collaboration with others. What is it about the act of collaboration that appeals to these artists? They know that by working hand in hand with others they can create beautiful handcrafted objects that realize a common goal and reflect a shared vision, imbued with a spirit of collaboration. Craft artists who work with others truly understand the benefits of collaboration.



## Craft in Action

### View

Have students view the DVD segment on Pilchuck School of Glass. Before viewing, provide them with an overview of the segment. Explain that they are going to visit a craft school that specializes in teaching glassmaking processes and techniques. Provide students with some basic background information about the school. Then, simply ask the students to keep the word "collaboration" in mind as they watch the segment.

### Discuss

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

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



Hystercine Rankin, Memories by Hystercine, Rachel Gehlhar Photograph

## Craft in the Classroom

### Explore

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

### Explore

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

### Investigate

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

### Investigate

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

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



Garry Knox Bennett and Wendell Castle at Penland School of Crafts, Dana Moore Photograph

## Make

Have students engage in a collaborative craft project. Students could work together to make ceramic tiles that could then be joined to create a mural or they could work collaboratively to make a quilt.

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

## Reflect

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

## Craft in Your World

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

Have students find out more about collaboration through visits to places where they will find craft artists (e.g., craft shows, fairs, festivals, bazaars, etc.). Have them look for artists who collaborate and interview them about their work together.

Name \_\_\_\_\_ Date \_\_\_\_\_

## Community: Hand in Hand Worksheet #1—Models of Collaboration

Craft Collaborators: \_\_\_\_\_

What is the craft being made?

How many collaborators are there? \_\_\_\_\_

What is the relationship between the collaborators?

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

What roles are played with respect to the craft process?

Could this process be done alone?

Who gets the credit? How do you know?



Name \_\_\_\_\_ Date \_\_\_\_\_

## Community: Hand in Hand Worksheet #2–Collaborators Wanted

Wanted: \_\_\_\_\_ collaborator(s) to help create:  
(quantity)

(Describe Craft Project)

Responsibilities include, but are not limited to:

Applicants must be able to:

Applicants must possess the following qualities:

Submit application to: \_\_\_\_\_ by \_\_\_\_\_ date  
Please include letters of recommendation and salary requirements with your application.

# additional web resources

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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>

Mary Jackson  
<http://www.southernaccents.com/accents/artandantiques/art/article/0,14743,344632,00.html>  
<http://www.craftsreport.com/november01/mary.html>  
<http://www.scafricanamericanhistory.com/currenthonoree.asp?month=1&year=1995>

Mississippi Cultural Crossroads  
<http://www.ms-culturalcrossroads.org/>  
<http://www.win.net/~kudzu/crossroa.html>

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

Penland School of Crafts  
<http://www.penland.org/>  
[www.mintmuseum.org/penland/](http://www.mintmuseum.org/penland/)

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

# additional web resources

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## 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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