

MINGEI

INTERNATIONAL MUSEUM

CURRICULUM GUIDE

INFORMATION AND IDEAS FOR EDUCATORS

SAN DIEGO'S
Craft
REVOLUTION
FROM POST-WAR MODERN TO CALIFORNIA DESIGN

October 16, 2011–April 15, 2012

Guest Curator – Dave Hampton



EXHIBITION INTRODUCTION

This original exhibition documents a fascinating, inspiring and overlooked chapter of San Diego's recent past: the important contribution of San Diego craftsmen from the post-war period beginning in the 1940s up through the 1970s. ***SAN DIEGO'S CRAFT REVOLUTION – From Post-War Modern to California Design*** explores the progression from sleek modernism to unconventional handmade objects of use such as furniture, doors, jewelry and ceramics. Over 60 artists are featured in the show, including Svetozar and Ruth Radakovich, Rhoda Lopez, Jack Hopkins, Arline Fisch, Martha Longenecker, Ellamarie and Jackson Woolley, Larry Hunter, Kay Whitcomb and James Hubbell. Many of these San Diego-based artists received national attention and participated in major Los Angeles exhibitions, including the California Design series held in Pasadena and Los Angeles.

This exhibition is part of *Pacific Standard Time: Art in L.A. 1945-1980*. This unprecedented collaboration, initiated by the Getty Foundation, brings together more than sixty cultural institutions from across Southern California for six months beginning October 2011 to tell the story of the birth of the Los Angeles art scene and how it became a major new force in the art world.



GEOGRAPHIC CONNECTION

San Diego's Craft Revolution features local San Diego based artist craftsmen who were active during the post-war years (1940's - 1970's.)

San Diego is located in the southwestern corner of the United States in the state of California, 120 miles south of Los Angeles. With a population of over 1.25 million, San Diego is the second largest city in California, behind Los Angeles, and is the seventh largest city in the United States. The city's economy is derived from its defense, manufacturing and tourism industries.

The artists featured in ***San Diego's Craft Revolution*** helped to establish many of the city's educational and cultural institutions that still exist today, including The Fine Arts Gallery (now San Diego Museum of Art;) The Art Center, La Jolla (now Museum of Contemporary Art, San Diego;) and San Diego State College (now San Diego State University.)



Map of San Diego, ca. 1950s



EXHIBITION THEMES

SAN DIEGO

Following World War II, Consolidated Aviation (a navy contractor that moved its aircraft plant to San Diego in 1935) defined San Diego as a Navy town, and with it population and industry exploded. San Diego, with its warm beaches, healthy outdoor lifestyle and easy year round working conditions had obvious appeal, and a distinct creative community began to take shape.

A CRAFT REVOLUTION

From the 1940's through the 1970s craft in San Diego dramatically evolved, moving from an aesthetic in the 1940's and 50's that valued sleek modern lines, to work in the 1960's and 70's that challenged those aesthetics through varied artistic expression. While still creating functional objects, over time artists began to produce unconventional items such as body ornamentation, architectural sculpture, ceramics with baroque detailing and experimental films.

EDUCATIONAL INSTITUTIONS

California's GI Bill (government funded education or vocational training for veterans) brought notable craft artists to San Diego, and helped to establish craft programs at educational institutions across the city. Artists such as Martha Longenecker, Arline Fisch, John Dirks, Ilse Ruocco, Val Sanders, Carol Lebeck and Marj Hyde developed programs that laid the frame work for current programs at San Diego State College (now San Diego State University); University of California, San Diego; Mesa College; Grossmont College; Southwestern College; Mira Costa College and Palomar College.

FRIENDSHIPS AND COLLECTIVES





The sense of community was (and still is) strong in San Diego. Local artists were friends and colleagues, exhibiting together and supporting one another through local collectives. The most prolific collective to emerge during this time period was *The Allied Craftsmen*, a membership organization for local craft artists that championed a modern style aesthetic and high technical standards. These like-minded artists, architects and designers worked in mediums ranging from ceramics to wood and enamel to architecture, exhibiting their work both locally and nationally.




CULTURAL INSTITUTIONS

The 1940's – 1970s saw many changes to San Diego's cultural landscape. The Fine Arts Gallery (now San Diego Museum of Art) hosted yearly *Allied Craftsmen* exhibitions (1948-1979), The Art Center in La Jolla (now Museum of Contemporary Art, San Diego) fostered local craft and opened a School of Arts (1950s – 1964) and Mingei International Museum was founded by Allied Craftsman, Martha Longenecker in 1978.



EXHIBITION MEDIA

MEDIUM	DESCRIPTION	EXAMPLE FROM EXHIBITION
Ceramics	clay or a similar material, often hardened by firing at a high temperature	 <p><i>Joan Thorburn, Footed Bowl, ca. 1962, stoneware</i></p>
Enamel	fusing ground glass to a surface often metal, with high heat	 <p><i>Barney Reid, Wall Panel (detail), 1950s, enamel on copper, set in handmade mahogany frame</i></p>
Fiber	a threadlike and flexible strand, such as cotton, hair, grass thread or yarn; fibers are often woven together to create cloths	 <p><i>Eve Gulick, Black Tracery (detail), 1961, woven linen</i></p>
Glass	a hard but fragile material that is often transparent; glass was probably first made when lightning struck sand, literally melting the sand, but today, glass is made by melting silica (found in fine white sand), soda ash and lime	 <p><i>Val Sanders, Iridized Orb, 1976, assembled glass</i></p>

<p>Metal</p>	<p>a substance found in the ground as ore, which is then heated and pure metal is filtered out; metals usually have a shiny surface and can be melted, fused, hammered into thin sheets or made into wires</p>	 <p><i>Joe Nyiri, left to right: Relief III, 1964, welded steel; Space Device, 1964, welded steel</i></p>
<p>Photography</p>	<p>the process of capturing an image, either on photosensitive paper or digitally</p>	 <p><i>Lynn Fayman, Growing is Night & Day, 1950s, photograph on flexichrome film</i></p>
<p>Wood</p>	<p>Material that lies beneath the bark of a tree; can be carved, shaped, sanded and constructed for various purposes</p>	 <p><i>John Dirks, Salad Bowl and Utensils, ca. 1954, Honduran mahogany and ebony</i></p>



Ted Geisel (aka Dr. Seuss) and Toza Radakovich, Encinitas, CA 1966



TIMELINE

1925	Fine Arts Gallery is founded (San Diego Museum of Art)
1935-36	<ul style="list-style-type: none"> - Second World's Fair: California Pacific International - Spanish Village Established
1939-45	World War II
1946-49	Allied Artists' Council is established
1947	Ellamarie and Jackson Woolley start to work with enamel
1947	The Allied Craftsmen were formed
1948-1979	The Allied Craftsmen annual exhibitions at the Fine Arts Gallery
1948	The furniture design program is established at San Diego State College (San Diego State University)
1949	Lloyd Ruocco's Design Center opens
1951	San Diego Art Guild is established
1954-76	California Design Series
1955	Martha Longenecker establishes the ceramics program at San Diego State College
1959	The San Diego Potters Guild is formed
1959	Polyurethane Foam becomes readily available, and begins to be used for both surfboards and furniture design
Late 1950s	The Art Center in La Jolla (Museum of Contemporary Art, San Diego) begins to emphasize contemporary art
1961	Arline Fisch begins teaching at San Diego State College
1964	The University of California, San Diego opens in La Jolla
1965	Interstate-5 is completed
1966	Malcolm Leland adds the cast aluminum fascia, columns and walkthrough gates to the Fine Art Gallery's new West Wing.
1969-70	<i>Objects: USA</i> exhibition tours
Late 1960s	The <i>Funk Ceramics</i> movement starts to influence local work
1971	One quarter of the Allied Craftsmen are now fiber artists
1972	The UCSD Craft Center is established
1976	The final California Design exhibition is mounted
1979	The final Allied Craftsman exhibition is mounted at the Fine Arts Gallery



EXHIBITION VOCABULARY

Allied – joined or united in a close relationship

Architecture – the art or science of designing buildings

Body Ornament – a work of art decoratively worn on the body

Collective – a group of individuals with a common interest or goal

Conventional – conforming to or based upon general agreement or established practices; customary

Craftsman – a person who is skilled in a particular craft or art

Experimental – relating to or based on experiment; founded upon experience

Mid-century – the middle years of a century (or 100 year period)

Modern – relating to recent times or the present

Post-War - the years following a war, in this case World War II

Revolution – a sudden or momentous changes in a situation

Unconventional – not adhering to convention; out of the ordinary



MINGEI INTERNATIONAL VOCABULARY

Mingei – a Japanese word meaning *art of the people* or, literally, *everybody's art*, and referring mainly to useful objects of everyday life made by hand

Folk Art – often referring to art produced using the traditional practices of a particular nation or region, usually reflecting traditional culture, everyday customs, history and/or religion; Folk art objects are often created by artists who have not received an academic education or formal training, but rather, have learned traditions passed down within a culture

Craft – often referring to objects created by a skilled artisan or tradesperson, requiring training and manual dexterity; pottery, woodworking, metalsmithing and weaving are all examples of craft

Design – today, often refers to the creative process leading to objects of use mass produced by machines



ELEMENTS OF ART

Line – A mark with greater length than width. Lines can vary in width, length, curvature, color or direction

Shape – A two-dimensional area or plane that may be opened or closed, free form or geometric, found in nature or made by humans.

Form - Three-dimensional shapes expressing length, width and depth

Space - The area between or around an object, or the feeling of depth

Color - Light reflected off of an object. The three characteristics of color are:

Hue – The name of the color

Value – How light or dark it is

Intensity – How bright or dull it is

Texture – The surface quality that can be seen and felt



PRINCIPLES OF DESIGN

Balance – The distribution of the visual weight of objects, colors, texture and space. The three types of balance are:

Symmetry - The arrangements of parts to create a balanced, mirror image

Asymmetry – Unbalanced parts

Radial – Elements arranged around a central point

Emphasis – Special stress give to an element to make it stick out

Movement – An element that causes the eye of the viewer to travel across the work of art

Pattern – The repeating of lines, shapes or colors

Repetition – The recurrence of elements throughout a work of art

Proportion – The relationship in size of one part to another

Rhythm – Regular repetition to achieve a specific effect or pattern

Variety – Combining different elements of art to create interest

Unity - The feeling of harmony between all parts of the work of art



QUESTIONS TO CONSIDER

- How does location influence art? How did San Diego's natural environment play a role in the objects featured in this exhibition?
- Why does art evolve and change over time? What influenced the changing styles in San Diego from the 1940's through 1970s? How does the notion of functionality change?
- What is the benefit of artistic collaboration? How did the artists featured in *San Diego's Craft Revolution* use collaboration to their benefit?
- How do the artists featured in *San Diego's Craft Revolution* challenge the notion of success?
- Is there a distinction between art and craft?



HANDS-ON ACTIVITY (Grades K-5th)

Modifiable to grade level

Stained Glass Window Inspired by James Hubbell

OBJECTIVES

- Students will identify the elements of art in the natural environment and in a work of art
- Students will demonstrate beginning skill in the use of basic tools and art-making processes
- Students will use geometric shapes/forms in a work of art
- Students will identify how selected principles of design are used in a work of art and how they affect personal responses to the piece
- Students will describe how art plays a role in reflecting life

MATERIALS

- Black construction paper at least 8 ½ x 11 in.
- Wooden frames (same size as black construction paper); remove glass pane *Optional: popsicle sticks*
- Tissue paper in various colors
- Scissors
- Glue sticks

VOCABULARY

- **Stained Glass** – Colored glass used to form decorative or pictorial designs by setting contrasting pieces in a lead framework.
- **Elements of Art and Principles of Design** (*see page 8 of this guide*)

WARM-UP

- Show students several images from **San Diego's Craft Revolution** (high resolution images are available on the museum's website). Allow students to study each image for at least thirty seconds, and before sharing background information on the images, ask them what they **see**. Engage visual literacy skills by asking students to think critically about the objects they are shown:
 - *What is it?*
 - *What do you think it is made of?*
 - *How do you think it was created?*
 - *What do you think it was used for?*
 - ***What do you see that makes you say that?***
- Give students a short summary of the Museum's exhibition, and its theme (pgs. 1-3 of this guide). If the students have already visited the exhibition ask them to recall what they saw. Use the "Questions to Consider" from the previous page of this guide to initiate conversation.

Introduce the work of James Hubbell *and* the art of Stained Glass

- Show an example of James Hubbell's stained glass window and ask students to investigate its design.
 - Have they ever seen a stained glass window before?
 - Does this stained glass window look similar or different from stained glass they might have seen?
 - What kinds of lines and shapes do they see?
 - If they could touch it, how might it feel?
 - Where would they expect to find a window that looked like this?
 - How do they think the artist might have constructed it?
 - Why would someone create a window with many different pieces of glass instead of just one?
- Explain to students that the artist who created this piece (James Hubbell) takes much of his inspiration from the natural environment. In James Hubbell's world there is no line between art, craft and architecture. His creations look like they come from a fairy tale or fable, because he unites community, nature and beauty. *More information on James Hubbell and his work can be found at <http://ilanlaelfoundation.org/about/james-hubbell/>*
 - Ask students what kind of environment they think James Hubbell might have created this work for?
- Ask students to think of a special place where they would want to create a stained glass window. They can choose any place they would like, even if there is not a building attached to it (their house, their room, their school, the beach, a park ect.) Keeping this location in mind, what would their window look like? *You can also try this as a class before asking students to choose an individual location. Try working together to create a collaborative stained glass window design for your classroom.*



James Hubbell, Window, 1970s, stained glass, wood, lead, fused glass

Students will now create their own site-specific Stained Glass Window!

DIRECTIONS

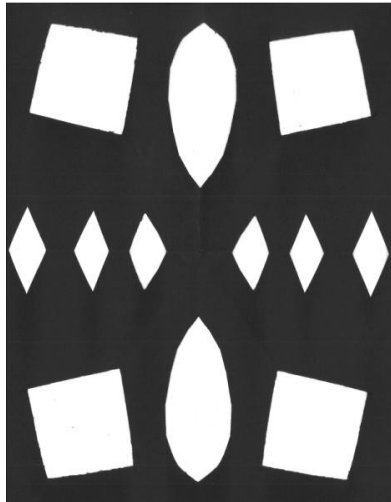
- Students will now create their own stain glass window to be installed in a location of their choosing.
- Asks students to think about a location (their room, their house, their school, the beach, a park, ect.). Have the students write this location on a piece of paper.
- Give each student a sheet of black construction paper that will fit in a wooden picture frame (*picture frame is optional – you can also use popsicle sticks, or forego the wood effect completely*)
- Have students fold their construction paper in half two to three times, and cut shapes out along each fold (like cutting shapes for a snow flake.) Be cautious not to cut too many shapes. Talk to students about shapes, design and symmetry. Show them what the design will look like once the paper is open. Have students think about the location they choose. What kind of shapes/designs do they think would look best in that location?
- Open the sheet of paper (they should now have several empty shapes spread across the sheet). Now it time to add color! Taking one shape at a time, cut out different colored pieces of tissue paper that will cover the open shapes. The tissue paper does not have to be the same shape, as long as it covers the entire hole.
- Use glue stick to outline the shape on the construction paper and glue the piece of tissue paper to cover the hole. Continue to cover each hole or opening with tissue paper.
- After all of the shapes have been covered with tissue paper, flip it over to see how it looks. Help the students fit the sheet into their frame, either by bending the metal tabs or lining the edge

with glue to secure the sheet in place. *Optional: Line front of the sheet with popsicle sticks to mimic a wooden frame.*

- Hang from a window to let light shine through.



Fold paper and cut shapes



Open paper with shapes



Back-side with tissue paper covering openings



James Hubbell, Stained Glass Window



Student-inspired stained glass window



HANDS-ON ACTIVITY (Grades 6th – 12th)

Modifiable to grade level

Weather Report Enamel Inspired by Ellamarie Woolley

OBJECTIVES

- Students will develop skill in using mixed media while guided by a selected principle of design
- Students will describe selected works of art, using the elements of art and the principles of design
- Students will construct an interpretation of a work of art based on the form and content of the work
- Students will create increasingly complex original works of art reflecting personal choices and increased technical skill

MATERIALS

- 8.5 x 11 in. mat board, heavy cardstock or cardboard
- Enamel paint. *Optional: heavy-body acrylic paint*
- Copper or aluminum sheets cut into rectangles roughly 2.5 x 3 in. *Optional: heavy duty aluminum foil*
- Odds and ends such as coins, buttons, rocks, beads, paper clips to create texture on metal sheets
- Glue

VOCABULARY

- **Enameling** – The process in which powdered glass is fused to surface, usually metal, with heat
- **Texture** – The surface quality that can be seen and felt
- **Pattern** - The repeating of lines, shapes or colors
- **Elements of Art and Principles of Design** (*see page 8 of this guide*)

WARM-UP

- Show students several images of enamel works in ***San Diego's Craft Revolution*** (high resolution images are available on the museum's website). Allow students to study each image for at least thirty seconds, and before sharing background information on the images, ask them what they ***see***. Engage visual literacy skills by asking students to think critically about the objects they are shown:
 - *What is it?*
 - *What do you think it is made of?*
 - *How do you think it was created?*
 - *What do you think it was used for?*
 - ***What do you see that makes you say that?***

- Explain to students that these works are made through the art of enameling:
Enamel is a process in which powdered glass is fused to a surface, usually metal, with heat; the glass particles melt and combine together, adhering to the surface. Enamel is a centuries-old art form that dates back to ancient Egypt, Greece and China.
Want to find out more? Try these helpful links
http://en.wikipedia.org/wiki/Vitreous_enamel (history and techniques)
http://www.youtube.com/watch?v=2_gLDxGJgsM&feature=related (enamel on copper demonstration)
- Show students *Weather Report #522* by Ellamarie Woolley. Ask students:
 - What do you see?
 - What shapes, textures and colors are present?
 - Does it look like anything you have seen before?
 - If you could touch it, how do you imagine it would feel?
 - Why do you think Ellamarie named this piece *Weather Report*?
- Explain to students how texture is something you can not only feel, but also see. Discuss how lines and shape can create texture.

Students will now create their own enamel inspired work!

DIRECTIONS

- Students will now create their own enamel inspired work using sheet metal and enamel paint.
- Give each student a large board and 12 metal/copper/aluminum squares. Have students set aside half of the squares. Use the enamel paint to paint a shape or design of their choosing on the six remaining squares; encourage them to fill in as much of the square as possible. *Optional: Heavy body acrylic paint*
- While that set is drying, take the other set of squares and using different materials (rocks, marbles, paper clips, coins, buttons, etc), press each sheet over the materials, molding the sheet into the material and creating texture. It may help to lay the metal sheet on top of a piece of cardboard to more easily press the materials down.
- After the paint has dried and the remaining squares have been texturized, begin to arrange them in a checkerboard fashion onto the large board and glue down. Allow students to organize the pattern to their choosing.



Ellamarie Woolley, Weather Report #552, 1960s, enamel on copper and copper repoussé



Student-inspired enamel-like collage



IN PREPARATION FOR YOUR VISIT:

- Schedule a Museum visit and Docent-led tour through the Education Department. Mingei International offers **free** admission for all K-12th grade groups and transportation reimbursements for Title 1 schools.
 - Email: ec-asst@mingei.org
 - Call: 619-704-7492
 - Complete an online tour request form:
www.mingei.org/education/museum-tour-request

- Discuss Museum etiquette:
 - Touching harms the art; refrain from touching objects in the Museum. A Museum Docent will point out any objects that may be touched.
 - Running and roughhousing in the Museum is both dangerous and distracting to others – instead, walk quietly, talk softly and listen carefully to the interesting information your Docent will share with you.
 - All food and drinks must be left at the front desk prior to entering the galleries.

- Explain to students that a Museum Docent will guide them through the exhibition. Explain that a Docent is a knowledgeable Museum-trained volunteer who will share lots of valuable information with them.

- Explain that Mingei International is a Museum of folk art, craft and design that shows work from all over the world, and that “Mingei” is a Japanese word that means “art of the people.”

- Use the Museum’s mission statement to encourage understanding:

Mingei International Museum is dedicated to the understanding and appreciation of 'art of the people' (mingei) from all cultures of the world; this art shares a direct simplicity and reflects a joy in making, by hand, useful objects of timeless beauty that are satisfying to the human spirit. The Museum collects, conserves and exhibits these arts of daily life — by unknown craftsmen of ancient times; from traditional cultures of past and present; and by historical and contemporary designers.





CROSS CURRICULUM EXTENSION IDEAS

California Content Standard Aligned

KINDERGARTEN – GRADE 2

View images from *San Diego's Craft Revolution* and as a class discuss the elements of art and principles of design. Review geometric shapes while discussing *Bonus* by Jackson Woolley, *Tiered Trays* by Larry Hunter and *Wall Hanging* by Barney Reid. What geometric shapes do they see? How do geometric shapes overlap to create new images? How does the combination of different lines and shapes convey feeling? Use construction paper or fun foam to cut out simple geometric shapes and have students create their own geometric composition. Conclude by asking students to either verbalize or write a short description of their work (**VISUAL ARTS** K 1.3, 2.5, 2.6, **2nd Grade** 1.3 **MATH** K 2.1 **1st Grade** 2.0 **2nd Grade** 2.0 **LANGUAGE ARTS** **1st Grade** 2.2, 2.4 **2nd Grade** 2.1)

Examine several of the materials students will see (or have seen) in *San Diego's Craft Revolution*: ceramic, metal, wood, glass, photography, etc. Where do these materials come from and what are their physical properties? Have students discuss the materials as a class. Then ask students to choose an object to observe and sketch (either in the classroom, outside or in the Museum when they visit). Observe the object, and try to convey its physical properties visually through color, line and shape. Conclude by asking students to either verbalize or write a short description of their work. (**VISUAL ARTS** K 1.2, 1.3, **1st Grade** 1.2, 1.3 **2nd Grade** 1.3 **SCIENCE** K 1a, 4b **1st Grade** 1b, 4a-b **MATH** K 2.0, 2.1, 1.1 **1st Grade** 2.4, 2.0 **2nd Grade** 2.2 **LANGUAGE ARTS** **1st Grade** 2.2, 2.4 **2nd Grade** 2.1)

GRADES 3 – 5

Mathematically Investigate Kay Whitcomb's work, *Doors*. Show students an image of Kay Whitcomb's *Doors* and recalling their tour of the exhibition, ask if anyone can guess how big they are?(together, they are 85 inches high and 65 inches wide.) Have students carry out simple unit conversions, converting these dimensions to centimeters and feet. Next investigate their possible weight. Kay Whitcomb's work was created in steel. What is steel? Is it heavier than wood? Estimate how much these doors might weigh. Conclude by asking students to write a journal entry about Kay Whitcomb's *Doors*. Do they like this set of doors? Why? or Why not? What would their ideal set of doors look like? (**MATH** **3rd Grade** **MG** 1.0-1.4 **MR** 1.0 – 3.0 **5th Grade** **MR** 1.0 -2.0 . **LANGUAGE ARTS** **3rd Grade** **W** 1.0 - 2.0 **4th Grade** **W** 1.0 – 2.0 **5th Grade** **W** 1.0 – 2.0, **VISUAL ARTS** **3rd Grade** 4.2, 4.3 **4th Grade** 3.2, 4.3, **5th Grade** 4.1, 4.3)

In the 1960's Svetozar "Toza" Radakovich worked with surfer Carl Ekstrom to create his infamous *Double Doors* with the introduction of a new material, polyurethane foam. This new foam material changed the way surf boards were made, and was also used in furniture design construction. Examine the history and physical properties of polyurethane foam. Why might the discovery of this new material have importance in coastal San Diego? Give each student a square of packing foam to sculpt with using a pencil, plastic knife or popsicle stick. Ask students to replicate waves such as Carl Ekstrom did on Toza Radakovich's *Double Doors*. What else would they envision using this material for? (**SCIENCE** **3rd Grade** **IE** 5 **4th Grade** **IE** 6 **5th Grade** **IE** 6 **VISUAL ARTS** **3rd Grade** 1.1, 1.5, 3.2,5.4 **4th Grade** 2.3, 2.6, **5th Grade** 1.1, 3.2, 3.4, 4.1, 4.2,)

GRADES 6 – 8

Photographs, exhibition flyers, announcements and personal cards are some of the ephemera included in *San Diego's Craft Revolution*. A reoccurring theme on the exhibition flyers was the Allied Craftsman "hand" (an example of this hand is shown to the left of each section of this guide.) This hand always appeared slightly different, but the form remained fairly constant. Have students create an exhibition flyer for Mingei International's exhibition, using the form of a hand. Much like was done at mid-century, students should create their exhibition flyer without the use of computers. Ask them to calculate the lines, angles and shapes needed for their design using mathematical tools such as rulers, protractors and angles. Discuss the key details an exhibition flyer should have (title, medium, date, time, etc.) What mood or theme do students want their exhibition to convey? (**VISUAL ARTS 6th Grade** 4.1, 2.4, 3.1 **7th Grade** 1.4, 3.2, 5.3 **8th Grade** 1.2, **MATH 6th Grade** **MG** 1.0, 2.0 **MR** 1.0, 2.0 **7th Grade** **MG** 3.1, 3.2 **MR** 1.0, 2.0)

GRADES 9 – 12

Research the social transformations following World War II in America. What societal changes occurred during this time period? How did artists, craftsmen and designers respond to this change? How did the East coast compare with the West coast? Ask students to research a societal change following World War II and document their finding both in a written report and also as a visual collage. For the collage ask students to combine words with images (either drawn or collected from magazines), that conveys the message of their written report, ask them to take a position, was this a positive or negative change? Once the project is complete ask the students to share their research and collages with the class. Did the use of visuals assist them in better understanding and connecting with the event they were studying? (**VISUAL ARTS 9th – 12th Grade** 1.1, 1.4, 2.1, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 4.1, 5.2 **HISTORICAL AND SOCIAL SCIENCE 10th Grade** 10.8, 10.9, **11th Grade** 11.4, 11.7, 11.8, 11.9, **12th grade** 12.2, 12.3, 12.8, 12.9 **LANGUAGE ARTS 9th – 10th Grade** **W** 1.0, 2.0, **LS** 1.0 **11th-12th Grade** **W** 1.0, 2.0, **LS** 1.0, 2.0)



PACIFIC STANDARD TIME:
ART IN L.A. 1945–1980

San Diego's Craft Revolution – From Post-War Modern to California Design is part of Pacific Standard Time. This unprecedented collaboration, initiated by the Getty, brings together more than sixty cultural institutions from across Southern California for six months beginning October 2011 to tell the story of the birth of the L.A. art scene.

Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

Visit www.pacificstandardtime.org to learn more about this project and the other museums, institutions and organizations participating in Pacific Standard Time.



LOCAL RESOURCES

Mingei International Museum

www.mingei.org

San Diego Museum of Art

www.sdmart.org

Museum of Contemporary Art, San Diego

www.mcasd.org

San Diego History Center

www.sandiegohistory.org

Allied Craftsmen

www.alliedcraftsmen.org

San Diego Potters Guild

www.sandiegopottersguild.org

Spanish Village Art Center

www.spanishvillageart.com

Objects: USA

<http://objectsusa.com/>

Modern San Diego

<http://www.modernsandiego.com/>





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All publications are available in Mingei international Museum's library

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- California Design Eleven*. Exhibition catalogue, March 14-April 25, 1971. Pasadena Art Museum, 1971.



IMAGE GUIDE

High resolution images are available on the museum's website

Page 1

John Dirks

Salad Bowl and Utensils, ca. 1954

Honduran mahogany, ebony

Kay Whitcomb

Upon Whose Bosom Snow Has Lain, 1983

enamel on steel

left to right:

Svetozar Radakovich

Bracelet, 1973

sterling silver, gold, titanium, ebony, ivory

Arline Fisch

Bracelet, 1974

sterling silver, leather, feathers

Page 4

Joan Thorburn

Footed Bowl, ca. 1962

Stoneware

Barney Reid

Wall Panel (detail), 1950s

enamel on copper, set in handmade mahogany frame

Eve Gulick

Black Tracery (detail), 1961

woven linen

Val Sanders

Iridized Orb, 1976

assembled glass

Page 5

Joe Nyiri

Relief III, 1964

welded steel

Joe Nyiri

Space Device, 1964

welded steel

Lynn Fayman
Growing is Night & Day, 1950s
photograph on flexichrome film

John Dirks
Salad Bowl and Utensils, ca. 1954
Honduran mahogany and ebony

Ted Geisel (aka Dr. Suess) and Toza Radakovich, Encinitas, CA 1966

Page 11

James Hubbell
Window, 1970s
stained glass, wood, lead, fused glass

Page 15

Ellamarie Woolley
Weather Report #552, 1960s
enamel on copper and copper repoussé

Page 19

Exhibition catalogue cover, Allied Craftsmen 30th Annual Spring Exhibition, 1979