



MUSEUM & SCHOOLS PROGRAM

EDUCATOR GUIDE
Kindergarten-Grade 12

Marguerite Wildenhain: Bauhaus to Pond Farm

January 20 – April 15, 2007



Museum & Schools program sponsored in part by:
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and



**FOR MORE INFORMATION ABOUT THE EXHIBITION OR EDUCATION PROGRAMS
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Hours:
Open Wednesday through Sunday 11:00 a.m. to 5:00 p.m.

Admission:
\$5 General Admission
\$2 Students, Seniors, Disabled
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Free for Museum members

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INTRODUCTION

Marguerite Wildenhain (1896-1985) was a Bauhaus trained Master Potter. Born in Lyon, France her family moved first to Germany then to England and later at the “onset of WWI” back to Germany. There Wildenhain first encountered the Bauhaus – a school of art and design that strove to bring the elevated title of artist back to its origin in craft – holding to the idea that a good artist was also a good craftsman and vice versa. Most modern and contemporary design can be traced back to the Bauhaus, which exalted sleekness and functionality along with the ability to mass produce objects.

Edith Heath was a potter and gifted form giver who started Heath Ceramics in 1946 where it continues today in its original factory in Sausalito, California. She is considered an influential mid-century American potter whose pottery is one of the few remaining. Under new ownership Heath Ceramics has been revitalized maintaining the sleek design and functionality first championed by Edith herself.

Interestingly both Wildenhain and Heath had exhibitions at the Legion of Honor and sold their wares at Gump’s in San Francisco. They were contemporaries who certainly knew of each other and yet they did not know each other.

EXHIBITION TEXT

Marguerite Wildenhain: Bauhaus to Pond Farm
Selections from the Forrest L. Merrill Collection
January 20 – April 15, 2007



Marguerite Wildenhain, photograph attributed to Otto Hagel, circa 1950

The Sonoma County Museum is honored to present the talent and legacy of master potter Marguerite Wildenhain (1896–1985), an internationally recognized Bauhaus trained artist who lived and worked at Pond Farm near Guerneville for over forty years.

Marguerite Wildenhain: Bauhaus to Pond Farm features over fifty works primarily drawn from the extensive collection of Berkeley collector Forrest L. Merrill, along with works from the Dolores Fruith Collection (Santa Rosa), the Asawa Lanier Family Collection (San Francisco), and the Museum’s Permanent Collection.

Sonoma County has a unique history of artist colonies and utopian collectives like that of Pond Farm where Wildenhain taught ceramics. The Museum collects artifacts that reflect this link with artists and the land to highlight the cultural connections that make Sonoma County unique. In the History Gallery upstairs selections from the Museum’s Permanent Collection include the work of county artists Harry Dixon, Otto Hagel, Hansel Mieth, Hassel Smith and Carroll Barnes. And in the West Gallery upstairs, preparatory works by Christo and Jeanne-Claude are featured from the Museum’s Tom Golden Collection.

In the Contemporary Project Space, ***The Complexity of Simplicity: Edith Heath and Heath Ceramics*** features a small survey of early ceramic works by gifted form-giver Edith Heath. This exhibition was

guest curated by Amos Klausner and highlights the work of an important colleague of Wildenhain.

Marguerite Wildenhain: Bauhaus to Pond Farm was developed in collaboration with the Sebastopol Center for the Arts on the occasion of the exhibition **Beyond Pond Farm: The Legacy of Marguerite Wildenhain** (January 11—February 11, 2007) that presents the work of Wildenhain's students.

The Museum would like to extend special thanks to Forrest L. Merrill, Dolores Fruiht, the Asawa Lanier Family, Daphne Smith, Dr. Billie Sessions, Linda Galletta and Satri Pencak (Sebastopol Center for the Arts), Leslie Ceramic Supply Company (Berkeley), Michael McGinnis (Santa Rosa Junior College Art Gallery), and North Bay Bohemian.

Organized by Patricia Watts, Chief Curator; Eric Stanley, Exhibitions Manager and Historical Collections Curator; and Maureen Cecil, Education & Visitor Services Coordinator.

MAIN GALLERY

Early Years and The Bauhaus

...one day I happened to run into the workshops where the model makers were throwing...on the potter's wheel. I was simply hypnotized, and in that second I decided that that was what I was going to do...

Marguerite Wildenhain, *The Invisible Core*, 1973



Portrait drawing of Marguerite Wildenhain, 1952, by Gerhard Marcks.

She was born Marguerite Friedlander in Lyon, France, in 1896. The daughter of a German silk merchant and his English wife, she and her siblings were educated in the classic European tradition of art, music, foreign language, and a romantic appreciation of nature. Schooled in Berlin and Yorkshire, England, Marguerite returned to Berlin at the onset of World War I and enrolled in the city's art school. After leaving school and moving to Rudolfstadt, Marguerite worked creating decorative designs for a porcelain factory. There she encountered, for the first time, craftsmen at the potter's wheel and was immediately enthralled.

Marguerite spent her free time exploring the countryside. While visiting the town of Weimar, she came upon a proclamation announcing the formation of "a new guild of craftsmen without the class distinctions which raise an arrogant barrier between craftsmen and artists." Authored by Walter Gropius, the proclamation announced what would become one of the most celebrated art schools of all time--the Bauhaus.

When the Bauhaus opened in Weimar in 1919, Marguerite was among the first to enroll. She studied with painters Paul Klee and Wassily Kandinsky, and with designer-photographer Laszlo Moholy-Nagy. She apprenticed in pottery under the dual-tutelage of master-potter Max Krehan and sculptor Gerhard Marcks.

Emigration to America

After her Bauhaus training, Marguerite spent seven years working and teaching in Halle-Saale, Germany. In 1927 she finished her Master's Degree forming, glazing and firing a complete dinner set for twelve, as well

as demonstrating her aptitude with business bookkeeping as part of her final project. In Halle she also met and married fellow artist Frans Wildenhain.

In 1933 the growing Nazi menace caught up with Marguerite. Being of Jewish descent she was asked to leave town by local officials fearful of the Nazi regime. She and her husband moved to the Dutch village of Putten and set up a pottery studio called “Het Kruikje” or Little Jug. The little jug would become the symbol with which Marguerite marked her work for years to come. Among other things, Marguerite designed dinner and tea sets for a large factory. Her tableware design earned a second place award at the 1937 art exposition in Paris.

In Putten the Wildenhains met Gordon and Jane Herr, a couple visiting from San Francisco. Devoted to the crafts, the Herrs shared their intention to establish a colony of craftsmen in California and asked Marguerite and Frans to consider joining. At the time, the Wildenhains dismissed the idea, but the German invasion of Poland in 1939 prompted Marguerite to write the Herrs asking about the artists’ community. She received a positive reply and left for America on March 3rd, 1940. Frans was forced to remain behind due to immigration restrictions.



Royal Berlin coffeepots, 1931, porcelain. Designed by Marguerite Wildenhain

EXTENDED LABEL

Porcelain

While teaching ceramics in Halle-Saale, Germany at the School of Fine and Applied Arts, Marguerite formed a partnership with Royal Berlin Porcelain. She designed tableware, vases and other objects for mass production. The collaboration succeeded and Marguerite’s designs remained in production for over seventy-five years.

The Beginnings of Pond Farm

Pond Farm was the creation of Gordon and Jane Herr, an architect and writer from San Francisco. Meant to be a school and refuge for artists of various disciplines, Gordon Herr’s vision in part emerged out of back-to-nature philosophies of the time.

In the United States the Great Depression caused both urban squalor and the need to resettle displaced rural people, inspiring a pervasive “back-to-the-land” sentiment. Exemplified at the highest levels by Franklin Roosevelt’s Resettlement Administration, the government sought to locate workers on the land. In the arts community the inclination was particularly strong and spurred the creation of several well-known art schools located in rural settings, including Black Mountain College in North Carolina and Cranbrook Academy in Michigan.

An architecture student at Oakland’s California College of Arts and Crafts in the 1930s, Gordon Herr was no doubt aware of these schools. Herr believed that healthy living and creativity could only reach their pinnacle outside the confines of city life. For over a decade, Herr strove to make his school and arts colony a reality. He traveled to Europe in 1939, searching for like-minded artists. There he found Marguerite Wildenhain and

several others. Supported by his wife Jane, who was heir to the fortune of the Brandenstein family of MJB coffee, Gordon Herr realized his vision near the town of Guerneville in 1949.

Teaching at Pond Farm

“Pond farm is not a ‘school’; it is actually a way of life...”

Marguerite Wildenhain, *The Invisible Core*, 1973



Marguerite Wildenhain,
textured vase, circa 1950,
stoneware

When Marguerite Wildenhain first taught in the United States, before moving to Pond Farm, she quickly realized that the arts education system did not match up to the all-intensive experience of her own instruction. Pond Farm offered an opportunity to get back to her artistic principles. From 1949 until 1952 Marguerite taught alongside her fellow artists at Pond Farm—but the colony disintegrated quickly. In 1950 she and her husband Frans separated and he departed for New York. Conflicting personalities and visions split the community. Jane Herr’s death in 1952 hastened the end and the other artisans departed one by one. Yet Marguerite remained and continued conducting summer workshops until her retirement in 1980.

Marguerite Wildenhain touched the lives of countless aspiring artists, some of whom made the pilgrimage to Pond Farm many times. She did not allow students to leave with completed works, putting the emphasis squarely on the craft itself, not the physical object. She stubbornly insisted that her students first master the fundamentals. She once wrote, “To learn a craft well is difficult enough, but the real difficulties start when you know your craft and want to express in your own way an idea that you visualize in your

mind. First of all, you have to make many pots, thousands, till your hands respond to the smallest, most subtle, most intricate or diversified feeling. Personal expression will come when you can really translate your innermost vision into the rough and so elusive material: clay.”

EXTENDED LABEL

Potter’s Wheel

This manual powered potter’s wheel, often called a ‘kick wheel,’ belonged to Marguerite Wildenhain. When she arrived at Pond Farm she designed kick wheels for the pottery in the style of European potter’s wheels – the type which she was trained on at the Bauhaus.

Look where the bench is worn – this is where the potter would sit while creating pots. There was room for a tool box, clay bodies and finished pieces. The potter would run the wheel by kicking one foot to move the larger wheel at the base.

Guerneville and Pond Farm

In 1940 the Russian River town of Guerneville was a popular resort area with several hotels and clubs featuring nationally known entertainment. It served as a getaway for residents of San Francisco some 75 miles to the south. Late in 1940 Gordon and Jane Herr purchased some 250 acres for their artists’ colony, soon to be named Pond Farm, amongst the redwoods just a few miles north of Guerneville on what had been the Walker ranch.

After teaching briefly at the California College of Arts and Crafts, Marguerite Wildenhain moved to Pond Farm in 1942. The land was rugged with few refinements and Marguerite worked with Gordon Herr to prepare the site. The labor was arduous, building a home and converting the old Walker barn to house the

pottery, showroom and Herr's architecture practice. Marguerite planned the studio, dividing the rooms and designing the potter's wheels to her specifications. By 1947 the site was ready. That same year Marguerite was reunited with her husband Frans after seven years apart. Several other teachers joined the school, including fiber artist Trude Guermonprez and metalworker Viktor Ries. Summer workshops were underway by 1949.

Some local residents regarded Pond Farm as an odd, bohemian experiment, but word of mouth and publicity advanced the reputation of the program. A 1950 *Press Democrat* article noted that Pond Farm featured interesting people, "from all over the United States and from foreign lands, who are teachers and students participating in the summer classes..." Pond Farm and its eminent artist-teachers attracted students from far and wide.

EXTENDED LABELS



Guatemala Women, high relief sculpture, 1977, stoneware

Figurative pieces

An admirer of American Indian culture, Wildenhain traveled to Mexico, Peru, Bolivia, Ecuador, Columbia and Central America (particularly Guatemala), during the winter months where she made drawings of figures and landscapes that inspired carved tiles and high relief sculptures. Toward the end of her life she created many sculpted figures and tiles.

Bottle/vase

This piece is a classic Marguerite Wildenhain shape. It has clean lines and is not overly glazed. There is a pattern evident on the piece through the brown striping.

Beaker vase with plant forms

Nature is a theme that Marguerite used throughout her life, she felt very close to nature and that "...Nature can in fact become the main source from which our activity and our development as an artist grow to maturity and fulfillment" (Wildenhain, *The Invisible Core*, 1973, pg 39). In many of her pieces plant and animal forms are evident. This particular piece has as a segment of a leaf on the front and back.



Guatemala men, after market, tile, circa 1970, stoneware

Carved pieces

Marguerite often carved figures and designs on her pieces. This added a sculptural quality to works that were not necessarily sculpted. It also added narrative and painterly qualities. There are several other pieces in the exhibit that have carved or incised figures on them.



Teapot, circa 1950, stoneware

Functionality/Utility

Marguerite Wildenhain was trained at the Bauhaus school in Weimar, Germany, where the concept of arts education was to fuse the craftsman with the artist. The Bauhaus stressed functionality and the ability to mass produce objects.

Bottle with 2 openings

Marguerite created this piece for an exhibition at the Crocker Museum of Art (Sacramento) in January 1973. The exhibition centered around one particular form – the bottle. The challenge was to create sixty bottles, each piece expressing new forms and characters. The result was a wide range of rich and varied pots of all different shapes, colors and sizes.

Tile with an older woman and young couple

The setting sun next to an older woman is a symbol of the latter half of life and old age, while the moon over a young couple is a symbol of youth; the plum tree is one that Marguerite planted at Pond Farm. This theme of old and young can be seen in many of her pieces.

MEZZANINE: HISTORY GALLERY

Sonoma County and a community of Artists: Selections from the Permanent Collection

Sonoma County has long served as a refuge for artists, visionaries and utopian dreamers. When considering the artists of the Bohemian Club and their Russian River encampment established in the 1880s, or this area's "back-to-the-land" communities of the 1960s, it is clear that Sonoma County holds a certain, undeniable attraction. Among other things, the appeal of this place is connected to the region's natural beauty and diversity, as well as its geographic location—close to San Francisco, but far enough away to be outside the direct influence of the city.

In the mid-twentieth century, Sonoma County attracted a small but superlative community of artists and craftsmen. While each of them moved here for different reasons--some fairly mundane-- the influence of the sweeping changes of the 1930s, '40s and '50s can still be seen in many of their stories. Thus from the tumult of the mid-twentieth century, including economic depression, world war, and the McCarthy era, Sonoma County reaped a distinct community of artists who left an important legacy, connecting Sonoma County to a wider world of art.

EXTENDED LABELS

Marguerite Wildenhain

The rise of Nazism created a diaspora of European artists, particularly those of Jewish ancestry. Hundreds of artists made their way to the United States in the wake of Nazi aggression, including Marguerite Wildenhain. Many European artists came to the United States and gravitated to places of artistic learning—including Pond Farm near Guerneville. The original corps of artists and

teachers at Pond Farm included Gordon Herr, Victor Ries, Trude Guermonprez, and Frans and Marguerite Wildenhain. With the exception of Herr, all of them had been displaced by the rise of Nazism in Europe.

Harry Dixon

Harry Dixon, a renowned metal worker from San Francisco, came to Sonoma County in 1953 and

taught classes at Pond Farm with Marguerite Wildenhain. He took up permanent residence in Santa Rosa. Dixon was the brother of famous western painter Maynard Dixon, who was married to photographer Dorothea Lange. Dixon's presence linked Sonoma County to the heart of the arts and crafts movement and to his well-known relatives. Dixon's wife Florence became an accomplished artist as well.

Hansel Mieth and Otto Hagel

Photographers Hansel Mieth and Otto Hagel arrived in Sonoma County in 1941 after years of chronicling the struggles of the Depression and organized labor. After living in New York and working for Life Magazine during the Depression and war years, Sonoma County offered a new life for the couple. They bought a ranch near Mark West Springs.

Hassel Smith

Painter Hassel Smith, one of the well-known abstract expressionist painters from San Francisco, came to Sonoma County after turmoil at the California School of Fine Arts where he taught inspired him to move from the city. Some of the upheaval among the arts community in San Francisco evolved out of the McCarthy era and the fear of Communism. Many artists left the city during this period. In 1951 Smith moved to Sebastopol, where he spent some of the most important years of his career.

Carroll Barnes

Sculptor Carroll Barnes attended the renowned art school, Cranbrook Academy, in Michigan beginning in 1940. He was influenced by the faculty which included Walter Gropius, the founder of the Bauhaus, and Charles Eames. Though he did not move to Sonoma County until 1970, he was an important, mid-twentieth century artist.

CONTEMPORARY PROJECT SPACE

The Complexity of Simplicity

Edith Heath and Heath Ceramics

Guest Curated by Amos Klausner

When Edith Heath died in December of 2005 at the age of ninety-four she left behind a convincing legacy as one of the twentieth century's great American designers. A dedicated studio potter, gifted form-giver, and the owner of one of the few remaining American potteries, Heath represents an important bridge between the singular hand of the craftsman and the commercial world of industrial manufacturing. As a student Heath was inspired by Bauhaus views on simplicity, functionality, and mass production. She was equally attracted to the Arts & Crafts movement and its focus on materiality. As a young studio potter Heath synthesized these disparate influences, adding her own impressive understanding of ceramic chemistry, to create a line of durable and affordable dinnerware that garnered instant and lasting popularity. Her Sausalito factory opened in 1946, just as America entered into a period of economic expansion. Families embraced more relaxed attitudes toward lifestyle and domesticity and it was under these social conditions that mid-century modernism flourished. Heath Ceramics played a vital role in its acceptance and success. Over a half-century later, Edith Heath's original designs are as viable as ever and the company continues



Rim Line, circa 1970, stoneware

to fulfill her core design principles: Form is paramount, production is on a human scale, and the hand of the artist is evident in every piece.

EXTENDED LABELS

Hand Made Pitchers

c. 1942

Courtesy of Suzie Tompkins Buell

Some of Edith Heath's earliest work, these hand-built pitchers were made shortly after Heath arrived in San Francisco from Chicago. They show an artist still in the process of learning her craft and one dedicated to resolving questions of composition and form.

Vase

c. 1944

Courtesy of Catherine Bailey and Robin Petravic

As Edith Heath's understanding of ceramic chemistry advanced she continued to experiment with new ways to fuse clay and glaze. This is most apparent in the small speckles that dot the surface of this vase and is result of adding active oxides like manganese to her clay body. The distinctive speckle pattern became a hallmark of early Heathware.

Coffee Pot, Water Pitcher, and Wine Decanter

c.1945

Courtesy Michael Lindsay

As a studio potter, Heath matured quickly. In a few short years she moved from hand-built to hand thrown ceramics that were sold in high-end retail locations including Gump's in San Francisco.

Coupe Line

Designed in 1947

Courtesy of the Edith and Brian Heath Trust

The Coupe line of dinnerware, Heath's first to go into production, was a perfect synthesis of crisp form and earthy materials and helped define the spirit of American modernism. Small details were important, like wiping glaze off the rims to expose her clay body and reinforce her constant attention to materiality.

Dinnerware Accessories

1948 - 1958

Courtesy of Heath Ceramics

Throughout the 1950s Edith Heath designed beautiful and important accessories to go along with her plates, bowls, cups, and saucers. Prompted by Heath's appreciation for an organic aesthetic and conveyed through soft curves and simple glazes, accessories like these have inspired several generations of designers and continue to add relevance to Heath's work.

Bowl, Vase, and Jar

c.1950

Courtesy of the Edith and Brian Heath Trust

Heath strongly believed that industrial production was the best way to bring good design to the mass market and even commented that making things on a potter's wheel in an industrialized society was an anachronism. Still, throughout her career she used the potter's wheel to investigate new shapes like this set of smoky, black pieces.

Heath of California for Wedgwood

1965

Courtesy of the Edith and Brian Heath Trust

In 1965 Edith Heath was invited by the managing director of the Wedgwood ceramics company to collaborate on a line of dinnerware and accessories for the British market. Under the name Heath of California for Wedgwood, she spent almost one year working at the Wedgwood factory in Stoke-on-Trent. The result was a rare line of dinnerware and accessories similar in shape to Heath's original designs but unique in their clay body and graduated glazes.

Rim line

c. 1960

Courtesy of Heath Ceramics

Heath's Rim line of dinnerware gained popularity throughout the 1970s as restaurants embraced the ware for its strength, safe stacking, and a wide rim that made serving easy. Heath Ceramics expanded their restaurant clientele to include some of the country's great dining rooms including Alice Waters' Chez Panisse.

Plaza Line

1992

Courtesy of Heath Ceramics

The last dinnerware line designed by Edith Heath, Plaza was instantly popular with the company's dedicated fans. With Pan-pacific influences the

Plaza line continued Heath's focus on simplicity and the interplay of shapes within a collection.

Heath Ceramics Tile

c. 1960

Courtesy of Heath Ceramics

Tile for residential and commercial projects was an important part of Heath Ceramics' business. It started as an experiment with just one client but over the years Edith Heath expanded production and went on to work with highly acclaimed architects including Eero Saarinen, William Pereira, and Kevin Roche. Leon Galletto, a French ceramicist who spent most of his career working for Heath Ceramics, designed this series of shaped tiles that remain popular today.

IN GALLERY QUESTIONS FOR:
MARGUERITE WILDENHAIN: BAUHAUS TO POND FARM
January 20 – April 15, 2007

Marguerite Wildenhain Bauhaus trained master potter Marguerite Wildenhain lived and worked for over 40 years at her home and studio called Pond Farm on what is now the Austin Creek State Recreation Area in Guerneville, California. She was internationally recognized for her skill as a potter and her impressive summer sessions at Pond Farm teaching 20+ students annually to master the art of wheel or thrown pottery.

The Bauhaus was an art education school started in Weimar, Germany in 1919; it was closed in 1933 by the Nazi regime. It aimed to teach the arts and crafts in tandem (in partnership). The founder Walter Gropius paired a Master of Form (an artist) with a Workshop Master (a craftsman) to provide a complete art education to the students.

Edith Heath, a renowned ceramicist, known for her contemporary look, pioneering techniques and finishes opened Heath Ceramics in 1948 where the company continues to produce tableware and architectural tiles in Sausalito, California.

In Gallery Questions:

1. Pottery is created using clay. Clay comes in many different colors and textures. What are some of the colors Marguerite Wildenhain uses in her pottery?
2. Many ceramic objects are glazed; this means they have a special coating applied to the object that can make the piece look shiny like glass. Can you find objects in this exhibition that are glazed? Can you find objects that are not glazed?
3. Marguerite Wildenhain created many different shapes of objects, also called forms, in her career. Can you find some of the following forms in this exhibition?
 - a) Tile or 'clay painting'
 - b) Pot/bowl
 - c) Vase
 - d) Figurative pieces
 - e) Bottle
4. There two basic ways to create pottery; the most ancient way is with your hands (called handwork or handbuilding), the other is using a potter's wheel (also called 'throwing'). Can you find the potter's wheel in this exhibition? Can you imagine using it to make pottery? What do you think would be the most difficult?
5. Edith Heath was a potter who opened a pottery (a store that creates pottery for sale to the public) in Sausalito, California called Heath Ceramics. Her pieces were mass produced, which means 100s or 1,000s of the pieces (plates, bowls, cups) were made at one time. Can you think of something you use everyday that is ceramic or pottery?
6. Heath Ceramics is still in Sausalito, California making what is known as Heathware and selling to stores all of the country. The company was started in 1946. How long has the company been in business? Why do you think that is significant or important?

SAMPLE CLASSROOM ACTIVITY

Creating an Art School

Students will learn about different art disciplines & media while creating an artist colony/summer art school. Pond Farm was originally founded as an artist colony with many different artists. Pond Farm itself was based upon other such schools; Black Mountain College in North Carolina which was based upon the Bauhaus school where **Marguerite Wildenhain** was a student.

SELECTED CALIFORNIA STATE CONTENT STANDARDS

VISUAL ARTS

1.0 Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

2.0 Creative Expression

Creating, Performing, and Participating in the Visual Arts

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

LANGUAGE ARTS

Reading

Vocabulary Development

Writing Applications

Writing Strategies

MATH

Statistics, Data Analysis, and Probability

Mathematical Reasoning

HISTORY

Grade Ten

World History, Culture, and Geography: The Modern World

10.6 Students analyze the effects of the First World War.

4. Discuss the influence of World War I on literature, art, and the intellectual life in the West (e.g., Pablo Picasso, the “lost generation” of Gertrude Stein, Ernest Hemmingway).

Materials

Paper

Pencil

Activity

1. Students research arts schools (including summer schools) and art colonies starting with the Bauhaus in Germany, Black Mountain College in North Carolina and Pond Farm in Guerneville, California.
2. Based upon research students create their own art colony/school answering the following questions. Students can supply a sample of the art discipline to be studied.
 - a) What would be taught?
 - b) Who would be the teachers (professional artists? Teachers? Art teachers? Emerging artists?)?
 - c) What would the selection process be (art portfolio, resume, interview – or multi-step) for students?
 - d) What types of art would be represented?
 - e) Would the school focus on one medium or many?
 - f) Where would these sessions occur? Why choose that location?
3. Students create a pamphlet or brochure to promote the school, including tuition costs, material costs and housing costs.
4. Additionally students create an accounting of what the art school would cost to run:
 - a) hiring teachers and/or artists
 - b) energy bills
 - c) furniture
 - d) renting or buying space
 - e) materials
 - f) insurance
5. Students write a final paper documenting their research and the process with commentary on what they liked most and least and what was difficult.

Additional Activities

1. As a class students choose one art school to re-create in the classroom, dividing duties amongst the students. Then students (running the art school) invite (or recruit) other classes (or individual students) to participate as art school students for an hour or day.
2. Students put on a gallery show of students work from the art school/colony.
3. Students research art/artist groups that came after (and/or as a reaction to and against) World War I and World War II.

Further Discussion

The Bauhaus School changed the way art was taught by having a Master Artist & a Workshop Master immersing the student in the art they studied for up to 8 hours a day (*The Invisible Core* by Wildenhain). Most of the objects we consider modern or contemporary have their roots in the Bauhaus. In what way is the school you created based upon the Bauhaus? After creating an art school/colony what were the difficulties you encountered?

SAMPLE CLASSROOM ACTIVITY

The Components of Clay

Students will develop an understanding of the composition of clay (and soils in general as very complex and not made up of one element) by comparing & contrasting the clay found in Northern California and art clay used in the creation of works. **Edith Heath** created her own clay mixture from Northern California and created her own glazes to compliment the clay. This activity briefly introduces the student to the composition of clay – what characteristics constitute clay, how they were formed and why that is important. Clay has been used in countless ways; it was a vital component of the adobe buildings created by Spanish and Mexican settlers in California, it was (and is) used to create dishes and serving vessels; it retains the most nutrients of all the soils; it was historically used as a salve to help draw out poisons and reduce swelling; it is currently used as a cosmetic cleanser and anti-aging solution among other uses.

SELECTED CALIFORNIA STATE CONTENT STANDARDS

SCIENCE

Investigation and Experimentation

Scientific progress is made by asking meaningful questions and conducting careful investigations.

Grades 9-12

Chemistry

Organic Chemistry & Biochemistry

Earth Sciences

California Geology

9. The geology of California underlies the state's wealth of natural resources as well as its natural hazards.

Materials

2 small jars (empty plastic peanut butter jars are great)

1 tablespoon measuring spoon

Clay from the ground (Sonoma County has several locations to find raw clay – maybe even your own back yard – easiest to collect on rainy days)

Clay from an art store

Small screen (to sift water clay mixture)

1. Display the two types of clay (or if you have enough hand out a piece the size of a golf ball to each student)
2. Discuss the differences between the two different types of clay paying special attention to these elements: texture (is it smooth, rough, bumpy?), malleability (the ease with which you can shape the clay), tackiness (how sticky is it?).
3. Mix a small amount of water into the two types of clays. Now what can be observed about the texture, malleability and tackiness of the clays?
4. In one of the jars place a golf ball size of the ground clay and in the other place the store bought/art clay.

5. Students hypothesize how much water will be required to dissolve each type of clay. This hypothesis should be written out with an explanation of their hypothesis.
6. Designate one student to record the experiment (if in groups – one student per group).
7. The clay will not dissolve entirely without an outside force – shaking the jar is a good way to achieve this.
8. Once the clay is dissolved (or mostly), students record the visible components
9. Students sift the water/clay solution. Students record the remaining materials that did not dissolve in the water.
10. Students create a final report of the activity/experiment, detailing their hypothesis, procedures and conclusion; including whether or not their hypothesis was correct.

Additional Activities

1. Using clay collected for the above activity object or collect more clay. Let the clay stand overnight in water. Sieve out any rocks, grass or other large particles. Let the clay dry out to a workable consistency. Work the clay into smaller pieces (golf ball – tennis ball size). Have students make objects, www.jhpottery.com has tutorials.
2. As a more advanced (for 11th or 12th grades) activity students create a model of the molecular composition of clay, discussing the mobile and fixed layers, positive and negative ions and the origin and formation of clay. A good website is http://www.mycoad.com/eng_5_15.htm for more information.

Further Discussion

What are some reasons clay is suited to being moulded? Think of characteristics that you would want in a material you form with your hands. Give some reasons why you think clay retains water. Were the two clays different? If so how were they different? What accounts for those differences?

* This activity can be adjusted to be appropriate for different age levels*

SAMPLE CLASSROOM ACTIVITY

Form & Function

Students create a design for a pottery object in the style of **Marguerite Wildenhain** paying special attention to the functionality and ability to mass produce such objects. Marguerite Wildenhain created simple designs that are functional and beautiful using a minimum of color and relying upon the merit of the object.

SELECTED CALIFORNIA STATE CONTENT STANDARDS

VISUAL ARTS

1.0 Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

2.0 Creative Expression

Creating, Performing, and Participating in the Visual Arts

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

4.0 Aesthetic Valuing

Responding to, Analyzing, and Making Judgments About Works in the Visual Arts

LANGUAGE ARTS

2.0 Writing Applications

Grade Five

2.3 Write research reports about important ideas, issues, or events by using the following guidelines:

- Frame questions that direct the investigation
- Establish a controlling idea or topic.
- Develop the topic with simple facts, details, examples and explanations

Grade Seven

2.5 Write summaries of reading materials:

- Include the main ideas and most significant details.
- Use the student's own words, except for quotations.
- Reflect underlying meaning, not just the superficial details.

SCIENCE

Physics

Motion and Forces

Materials

3 color images of Wildenhain's objects (vessel, tile, figure)
paper
pencil

- Hold the images up for students to view (or pass around)
- Discuss with students these following themes in Marguerite Wildenhain's work:
 - Nature
 - People (or figures)
 - Night/Day or Young/Old
- Discuss the importance of form in Wildenhain's work.
- Discuss the importance of function in Wildenhain's work.
- Students then design an object in the style of Wildenhain. The object can be anything the students can imagine from a simple bowl shape to an intricate sculpture.
- Students write a description of the process of designing the object, why they chose that particular object and how it relates to Wildenhain's works.

Additional Activity

As a more advanced activity students learn how to work clay through handwork and throwing understanding how physics is essential to creating a thrown clay work. There are two general ways to create an original clay piece; handwork (hand modeling or shaping), and using a potter's wheel to 'throw' clay. Marguerite Wildenhain used a potter's wheel (a kick wheel though there are also electric wheels). The term "throwing clay" came directly from the physical act of throwing the clay onto the potter's wheel to get it to stick to the surface before beginning the process of shaping the clay body.

www.jhpottery.com/tutorial for an online reference & step by step instruction

Further Discussion

The Bauhaus school stressed functionality and form. What in Marguerite's work is an expression of functionality? And of form? How can form contribute to the function of an object? Or vice versa? Imagine something that is very functional (easily used). What makes it easy to use? Now imagine something that is very difficult to use. What makes it difficult to use? How could you make that object easier to use? Think about the expression "form follows function". What does it mean? How does it apply to Wildenhain's work?

* This activity can be adjusted to be appropriate for different age levels*

VOCABULARY

Bauhaus, The was an art education school started in Weimar, Germany in 1919; it was closed in 1933 by the Nazi regime. It aimed to teach the arts and crafts in tandem (in partnership). The founder Walter Gropius paired a Master of Form (an artist) with a Workshop Master (a craftsman) to provide a complete art education to the students.

Ceramic is a term applied to a wide variety of inorganic non-metallic materials formed through heating. Generally the term ceramic brings to mind images of mugs, basins, tiles but almost anything can be created out of ceramic material including fillings for teeth!

Earthenware is a common ceramic material and one of the oldest. It is used to form everything from bird baths to decorative tiles and comes from many countries under a variety of names including: Delfware, Raku and Terra cotta. When glazed earthenware can be watertight, unglazed it is not. Though it is less durable its relative ease of use and inexpensiveness lends it to many uses.

Glaze is a term used for the thin coating applied to ceramic objects. A glaze can make an object watertight (in the case of earthenware) or be used to give color or texture to a piece.

Incise to carve figures, designs, and letters onto a surface.

Porcelain is commonly identified as whitish in color and being translucent (almost see through) in some way. It is a type of ceramic material that is hard, glassy, and durable – a result of combining refined materials and high firing temperature (1200 – 1400 degrees Celsius). Porcelain is very versatile (can be used in many ways) and is seen in objects ranging from dinner plates to fine art pieces to false teeth to toilets.

Pottery is a term used to identify objects created from clay. These objects can be fired (heated to very hot temperatures) and made more permanent.

Stoneware is a strong opaque ceramic ware that is high-fired, well vitrified (glass like), and nonporous (no holes). It is usually grey or brown in color, not as refined as porcelain and is usually glazed.

FORMING TECHNIQUES (ways of creating pottery objects) there are many ways of creating pottery objects some common and widely used ways are listed below. Marguerite Wildenhain used both handwork and a potter's wheel at Pond Farm. Most likely she also employed the methods of jiggering and jolleying (see below).

Handwork (or handbuilding) is the oldest and most individualized method of creating pottery objects. Generally wares are constructed using threads of hand-rolled clay built-up in coils, from clay slabs and from flattened balls of clay. The process of handwork creates very unique (unlike any other) pieces and requires very few tools. Due to such uniqueness of objects this process is not ideal for mass production where uniform (all looking the same) objects are desired.

Potter's Wheel (Marguerite Wildenhain's kick wheel is on display in this exhibition) this is a method of creating pottery objects that uses a turn table (wheel) where the clay is shaped as the wheel is turned either by manual (kick wheel) or electrical power. Using a potter's wheel requires a great deal of strength and stamina.

Jiggering and Jolleying are methods of creating ceramic plates and cups through a semi or fully automated process involving the potter's wheel, greatly reducing the time needed for production and both techniques have been used in pottery production since at least the 18th century. Jiggering is only used in the production of flat wares (plates, saucers, etc.). Jolleying is used to create hollow-wares such as cups and bowls. In both a mould is used for the bottom portion of the object, while a tool is used to shape the top either by a person or a machine. A **roller-head machine** is capable of jiggering and jolleying ceramic pieces and is now used in factories worldwide.

Slipcasting is a commonly used method to mass produce ceramics. A slip, made of mixing clay body with water, is poured into a highly-absorbent plaster mould. The water is absorbed by the mould leaving a

layer of clay, excess slip is poured out of the mould and the mould is split open and the moulded object is removed, glazed (if desired) and fired. Sanitary wares

(toilets, sinks, etc.,) and small figurines are often created in this way.

TYPES OF CLAY AND FIRING

Clay is an earthy material that is plastic (you can change its shape) when moist but hard when fired, that is composed mainly of fine particles of hydrous aluminum silicates and other minerals, and that is used for brick, tile, and pottery; specifically : soil composed chiefly of this material having particles less than a specified size.

Clay is classified by the temperature at which it is 'fired', this measurement is called 'cone' and the higher the temperature the higher the 'cone'.

Clay body is a portion of clay to be shaped using any of the techniques of forming.

Firing (to fire or process by applying heat 'm-w dictionary') is a term/word used for baking clay that has been formed into an object to make the object more permanent. Firing happens in a kiln (similar to an oven) that has extremely high temperatures. A type of clay is considered low fire between

Vitreous glass-like, characterized by low porosity and usually translucence due to the presence of a glassy phase, it is often used to describe ceramic objects.

Bisque or biscuit ware is unglazed china that has been through a preliminary (first stage) firing in preparation for glazing.

VISUAL ARTS TERMS (from California State Content Standards)

Balance The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial.

Color The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

Content Message, idea, or feelings expressed in a work of art.

Design The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

Elements of Art Sensory components used to create works of art: line, color, shape/form, texture, value, space.

Figurative Pertaining to representation of form or figure in art.

Form A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the

visual elements of a work of art (as distinguished from its subject matter or content).

Function The purpose and use of a work of art.

Line A point moving in space. Line can vary in width, length, curvature, color, or direction.

Shape A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

Space The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

Texture The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

Value Lightness or darkness of a hue or neutral color. A *value scale* shows the range of values from black to white.

SELECTED CALIFORNIA STATE CONTENT STANDARDS

HISTORY

Kindergarten through Grade Five

Historical and Social Sciences Analysis Skills

In addition to the standards for grades kindergarten through grade five, students demonstrate the following intellectual reasoning, reflection, and research skills:

Chronological and Spatial Thinking

1. Students place key events and people of the historical era they are studying in a chronological sequence and within a spatial context; they interpret time lines.
2. Students correctly apply terms related to time, including *past, present, future, decade, century, and generation*.

Research, Evidence, and Point of View

1. Students differentiate between primary and secondary sources.
2. Students pose relevant questions about events they encounter in historical documents, eyewitness accounts, oral histories, letters, diaries, artifacts, photographs, maps, artworks, and architecture

Grade Three

Continuity and Change

3.3 Students draw from historical and community resources to organize the sequence of local historical events and describe how each period of settlement left its mark on the land.

- 3. Trace why their community was established, how individuals and families contributed to its founding and development, and how the community has changed over time, drawing on maps, photographs, oral histories, letters, newspapers, and other primary sources.

3.5 Students demonstrate basic economic reasoning skills and an understanding of the economy of the local region

- 2. Understand that some goods are made locally, some elsewhere in the United States, and some abroad.

Grades Six through Eight

Historical and Social Sciences Analysis Skills

In addition to the standards for grades six through grade eight, students demonstrate the following intellectual reasoning, reflection, and research skills:

Chronological and Spatial Thinking

1. Students explain how major events are related to one another in time.
2. Students construct various time lines of key events, people, and periods of the historical era they are studying.

Research, Evidence, and Point of View

1. Students frame questions that can be answered by historical study and research.
2. Students distinguish fact from opinion in historical narratives and stories.

Grades Nine through Twelve

Historical and Social Sciences Analysis Skills

In addition to the standards for grades nine through grade twelve, students demonstrate the following intellectual reasoning, reflection, and research skills:

Chronological and Spatial Thinking

1. Students compare the present with the past, evaluating the consequences of past events and decisions and determining the lessons that were learned.

Historical Interpretation

Students show the connections, causal and otherwise, between particular historical events and larger social, economic, and political trends and developments.

Grade Ten

World History, Culture, and Geography: The Modern World

10.6 Students analyze the effects of the First World War.

- 4. Discuss the influence of World War I on literature, art, and the intellectual life in the West (e.g., Pablo Picasso, the “lost

generation' of Gertrude Stein, Ernest Hemmingway).

Grade Eleven

United States History and Geography: Continuity and Change in the Twentieth Century

11.2 Students analyze the relationship among the rise of industrialization, large-scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.

SCIENCE

Investigation and Experimentation

Scientific progress is made by asking meaningful questions and conducting careful investigations.

Kindergarten

Physical Sciences

1. Properties of materials can be observed, measured, and predicted. As a basis for understanding this concept:
 - a) *Students know* objects can be described in terms of the materials they are made of (e.g., clay, cloth, paper) and their physical properties (e.g., color, size, shape, weight, texture, flexibility, attraction to magnets, floating, sinking).

Grade One

Physical Sciences

1. Materials come in different forms (states), including solids, liquids, and gases. As a basis for understanding this concept:
 - a) *Students know* solids, liquids, and gases have different properties.
 - b) *Students know* the properties of substances can change when the substances are mixed, cooled, or heated.

Grade 2

Earth Sciences

3. Earth is made of materials that have distinct properties and provide resources for human activities.

3e Students know rock, water, plants, and soil provide many resources, including food, fuel, and building materials, that humans use.

Grades 9-12

Chemistry

Organic Chemistry & Biochemistry

Earth Sciences

California Geology

9. The geology of California underlies the state's wealth of natural resources as well as its natural hazards.

Physics

Motion and Forces

LANGUAGE ARTS

Grades Five through Eight

Reading

1.0 Word Analysis, Fluency, and Systematic Vocabulary Development

Students use their knowledge of word origins and word relationships, as well as historical and literary context clues, to determine the meaning of specialized vocabulary and to understand the precise meaning of grade-level-appropriate words.

Grades Three through Twelve

2.0 Writing Applications

Students write compositions that describe and explain familiar objects, events, and experiences. Student writing demonstrates a command of standard American English and the drafting, research, and organizational strategies outlined in Writing Standard 1.0.

VISUAL ARTS

Kindergarten through grade Twelve

1.0 Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

2.0 Creative Expression

Creating, Performing, and Participating in the Visual Arts

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

4.0 Aesthetic Valuing

Responding to, Analyzing, and Making Judgments About Works in the Visual Arts

5.0 Connections, Relationships, Applications

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

RESOURCES

WRITTEN

Ball, Carlton. "Strictly Stoneware: Some Comments on Modern Pottery." *Ceramics Monthly* 7 (September 1959): 22, 32, 36.

Barron, Stephanie. *Made in California: Art, Image, and Identity, 1900-2000*. Berkeley, CA: University of California Press, 2000

Duberman, Martin. *Black Mountain; An Exploration in Community*. New York: E. P. Dutton, 1972.

Ginsburg, Marsha. "Edith Heath: Renowned Ceramicist". San Francisco Chronicle newspaper. Sunday January 1, 2006

Hochman, Elaine S. *Bauhaus: Crucible of Modernism*. New York: Fromm International Publishing, 1997.

Klausner, Amos. *Heath Ceramics: The Complexity of Simplicity*. Oakland, California: Chronicle Books, 2007.

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Levin, Elaine. "The Legacy of Marguerite Wildenhain." *Ceramics Monthly* 45 (June/July/August 1997):70-75.

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Sardar, Zahid. "Home is Where the Heath Is: A Bay Area pottery tradition continues under new ownership". San Francisco Chronicle newspaper. Sunday February 1, 2004.

Sessions, Billie, "Ripples: Marguerite Wildenhain and Her Pond Farm Students." *Ceramics Monthly*. 50 (December 2002), 44-49.

Wildenhain, Marguerite. *The Invisible Core; A Potter's Life and Thoughts*. Palo Alto: Pacific Books, 1973.

Wildenhain, Marguerite. *Pottery: Form and Expression*. 1962. Reprint. Palo Alto: Pacific Books, 1973.

Wildenhain, Marguerite. *... that We Look and See: An Admirer Looks at the Indians*. Decorah, Iowa: South Bear Press, 1979.

Whitford, Frank. *Bauhaus*. London: Thames & Hudson, 1984.

WEB

<http://finearts.luther.edu/artists/wildenhain.html> Luther College, Decorah, Iowa

<http://rvf-artmuseum.csusb.edu/PONDFARM/marguerite.html> Robert V. Fullerton Art Museum at CSU San Bernardino, California

www.ceramicmuseum.org American Museum of Ceramic Art

www.ceramicstoday.com great website all about ceramics

www.ceramicsmonthly.com website for Ceramics Monthly magazines

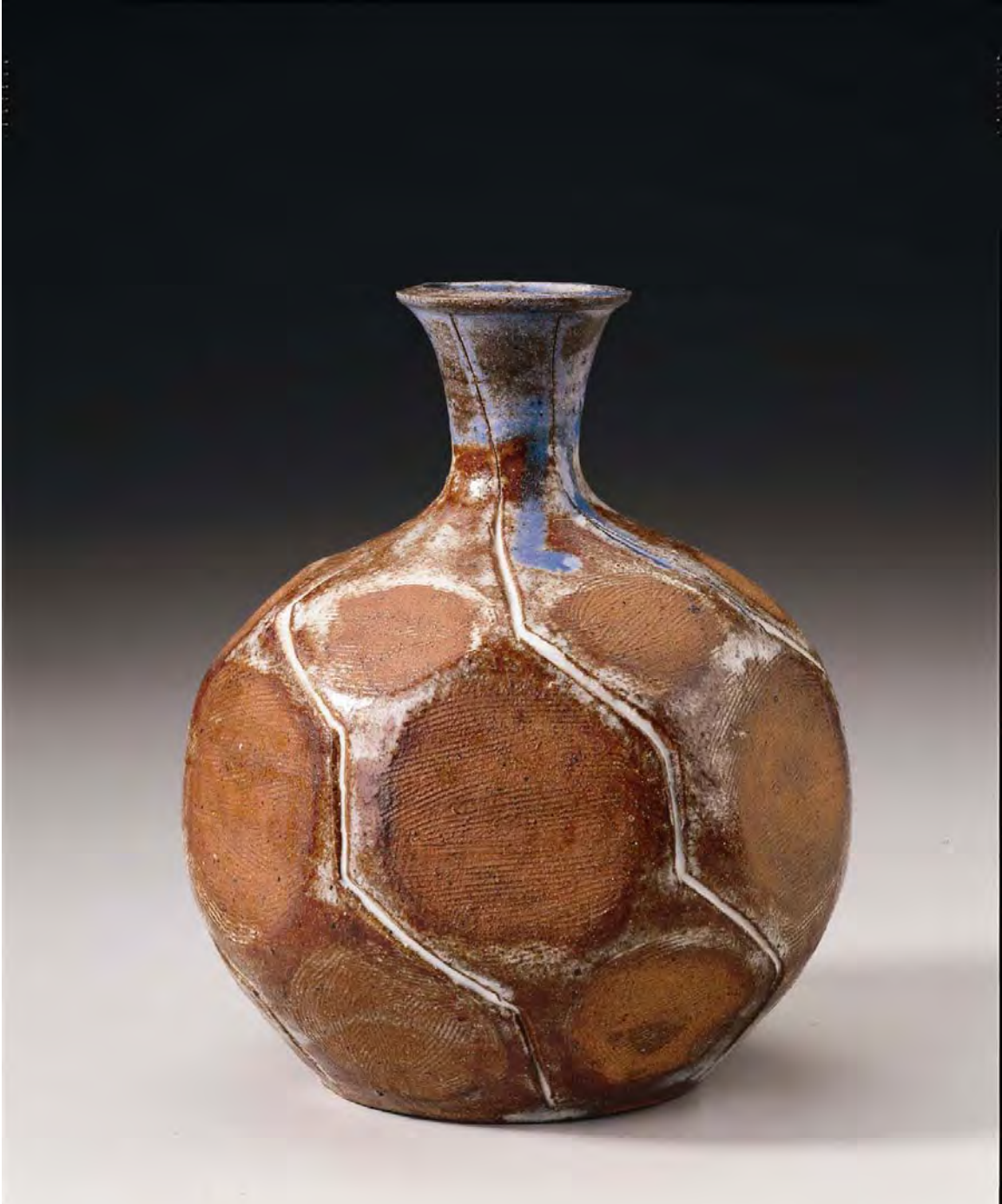
www.heathceramics.com Heath Ceramics official website

www.museumca.org Oakland Museum of California

www.parks.ca.gov/default.asp?page_id=23368 California Parks, Pond Farm

www.sonomacountymuseum.org Sonoma County Museum

www.weisman.umn.edu Weisman Museum of Art at University of Minnesota



Marguerite Wildenhain, *Six Sided Vase*, c. 1972,
stoneware
The Forrest L. Merrill Collection, Berkeley, California



Marguerite Wildenhain, *Teapot*, c. 1950,
stoneware
The Forrest L. Merrill Collection, Berkeley, California



Marguerite Wildenhain, *Footed Bowl with Incised Face*, c. 1965,
Stoneware
The Forrest L. Merrill Collection, Berkeley, California



Marguerite Wildenhain, *Guatemala Men*, c. 1970,
Stoneware, wood frame
The Forrest L. Merrill Collection, Berkeley, California