

THE CRAFTY LIBRARIAN

ISSUE 9

American **Craft** Council

NOVEMBER 2022



FEATURE

Native American Heritage Month: Spotlight on Artists

November is Native American Heritage Month, and while the examination and celebration of historically overlooked cultures should not be limited to one specific month a year, the occasion of the national celebration is a good time to highlight the work of Indigenous artists as represented in our archives and special collections.

L-R, T-B: **James Okpealuk** (Inupiak, Diomedea), *Mask Pin*, silver set with jade, from the exhibition *The American Indian Student*, 1965. **Preston Singletary**, *Mystic Bird*. Bracelet and ring by **Charles Loloma**. **Lucy Lewis**, *Water Jar*, 1979, feather pattern and fine-line decoration, 6 in. high. All images in newsletter courtesy of the ACC Library & Archives.

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American **Craft** Council

SPOTLIGHT

Indigenous Artists Represented in the ACC Archives and Special Collections

Beth Goodrich ACC Librarian

Beading artist **Teri Greeves** (Kiowa) and glass artist **Preston Singletary** (Tlingit) were inducted into the ACC College of Fellows in 2022. Through the course of the year, the ACC Library has added materials such as work images, exhibition catalogs, and press coverage to their artist files. As part of the celebration of the awardees, the ACC produced video interviews with artists which will become a part of their artist file archive. In these interviews, the artists spoke about their education, their process, their inspiration, and the meaning held within their work. The video interviews for [Preston Singletary](#) and [Teri Greeves](#) are available on the ACC's website or YouTube channel.



Preston Singletary, *Mystic Bird*.



Teri Greeves, *Kiowa Ladies*, 2017.

SEVERAL OTHER INDIGENOUS ARTISTS ARE AMONG THE ACC COLLEGE OF FELLOWS FROM YEARS PAST. LET'S DIVE INTO THEIR ARTIST FILES TO DISCOVER THEIR WORK AND HISTORY.

Charles Loloma (*Hopi, 1921-1991*) was known for his distinctive jewelry. While he lived most of his life steeped in the traditions of his native community of Hotevilla, Arizona, his jewelry was contemporary and bold, imbuing traditional Hopi design elements with a dynamic, modern aesthetic.

and developed their own line of pottery. They opened the Loloma Ceramics Shop in the Kiva Craft Center in Scottsdale, and shortly after, Charles began producing cast jewelry. In the late 1950s he taught pottery courses at Arizona State University and the University of Arizona. He became the Plastic



Bracelet and ring by **Charles Loloma**.

“... contemporary and bold, imbuing traditional Hopi design...”

Loloma began his artistic career as a teenager when he worked with Fred Kabotie and Olaf Nordmark as a muralist for San Francisco's Golden Gate Exposition of 1939. He and his wife, Otellie, studied at the School for American Craftsmen at Alfred University from 1947 to 1949

Arts Chairman at the Institute of American Indian Arts from 1961 to 1965, and then moved back to his birth home of Hotevilla where he operated his studio for the rest of his career. His work was included in the [OBJECTS: USA](#) exhibition, which premiered at the Smithsonian National Collection

of Fine Arts in 1969, and was also featured in a [solo exhibition at the Museum of Contemporary Crafts](#) in 1974. He was inducted into the ACC College of Fellows in 1976. More information about his work and career can be found in this [1974 article in *Craft Horizons*](#).

CONTINUED...

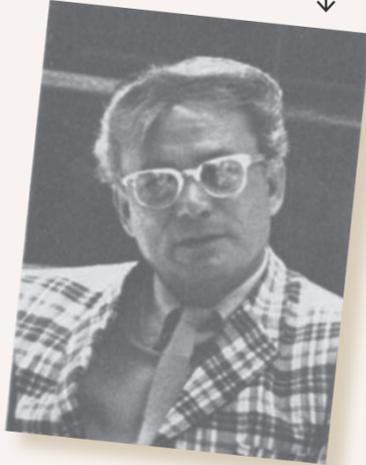


Indigenous Artists Represented in the ACC Archives and Special Collections

Beth Goodrich ACC Librarian

Lloyd Kiva New (*Cherokee, 1916–2002*) was a highly regarded fashion designer and co-founder and long-time president of the Institute of American Indian Arts (IAIA). He was born in Fairland, Oklahoma, and received his bachelor's degree from the School of the Art Institute of Chicago in 1938. After serving in the navy during World War II, he established the Kiva Craft Center in Scottsdale, Arizona, a collective of shops and studios of local Native American artists. His own design business thrived; during the 1950s, New was selling his Cherokee-inspired fabric designs to major retailers such as Neiman Marcus. But his dismay at the lack of recognition of Native creativity as art rather than artifact compelled New to leave the field of fashion for arts education. In 1962,

he moved to Santa Fe and co-founded the IAIA along with Dr. George Boyce of the US Bureau of Indian Affairs. New began as the arts director and later served as director and president of IAIA from 1967 to 1978. In 1986, he successfully lobbied Congress in favor of a congressional charter for the school, divesting the IAIA from the oversight of the Bureau of Indian Affairs. He also served as an advisor on the development of the National Museum of the American Indian.



“...DURING THE 1950S, NEW WAS SELLING HIS CHEROKEE-INSPIRED FABRIC DESIGNS TO MAJOR RETAILERS SUCH AS NEIMAN MARCUS.”

New is largely credited with building a new generation of indigenous artists by encouraging students to reflect on their individual heritage and culture without stifling their individual creativity. He was named an Honorary Fellow of the ACC in 1976. New wrote a book review of *Lucy M. Lewis, American Indian Potter* by Susan Peterson for the [February/March 1985 issue of American Craft](#).

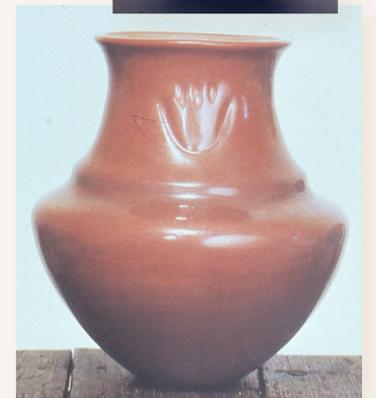
Lucy M. Lewis (*Acoma Pueblo, circa 1897–1992*) was a self-taught potter who learned her skill by observing family members making pots. She began making pottery at a young age, selling her work by the roadside. She never attended a formal school; her education and skill as a craftsperson were developed through daily life and ritual on the mesa. She worked in polychrome since that was the style she observed in the kiva. It was not until 1950 that she began to receive wide recognition as an exceptionally skilled artisan, after entering her work in the Gallup Intertribal Ceremonial where she won a blue ribbon.



Lucy Lewis, *Water Jar*, 1979, feather pattern and fine-line decoration, 6 in. high.

Lewis developed her own distinctive style of fine line pattern in her glazing, inspired by the designs she saw on shards of ancestral pottery found around the pueblo. She taught at the Idylwild School of Music and the Arts in California for 17 summers and was recognized for having the highest level of skill in her field. In her final years, she received numerous honors and awards, including the Gold Medal for Consummate Craftsmanship from the ACC in 1985. Several images of her work were featured in *Craft Horizons* and *American Craft* magazine, [including in this article from May 1964](#). Her work was also featured in the exhibitions [The American Craftsman](#) at the Museum of Contemporary Crafts and [Pattern](#) at the American Craft Museum II.

Margaret Tafoya (*Santa Clara Pueblo, 1904–2001*) was a matriarch of the Santa Clara Pueblo potters, as was her mother Sara Fina (or Serafina) Gutierrez Tafoya (1863–1949) before her. Margaret learned her art from her family, and she in turn taught her own children, many of whom became skilled potters in their own right.



Examples of **Margaret Tafoya's** blackware (top) redware (bottom).

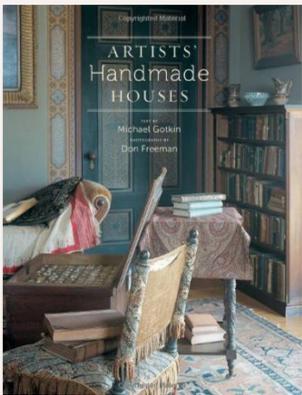
Margaret Tafoya attended the Santa Clara Pueblo elementary school and then the Santa Fe Indian School, but she had to leave high school before graduating to help her family during the flu epidemic of 1918. She married a distant relative with the same last name, Alcario Tafoya, and the couple worked together to make pottery. Margaret was known for her blackware and redware, often of a very large size featuring carved designs and a finely burnished finish. The Tafoyas initially sold her work to tourists and traders, and then began selling at art fairs such as the Santa Fe Indian Market, where she won the Best of Show award in 1978 and 1979. The National Endowment for the Arts granted her the National Heritage Fellowship in 1984. She received numerous other awards, including the ACC College of Fellows award in 1990. [Her acceptance letter](#) can be found in our digital collections. It is worth noting that *Craft Horizons/American Craft* magazine never featured Margaret Tafoya's work or profile [beyond a single paragraph](#) in this 1990 issue, nor was her work ever featured in exhibitions at the Museum of Contemporary Crafts, an egregious exclusion given the attention other artists of her stature received.

INSIDE

Books That Take You Inside Artist-Crafted Homes

Beth Goodrich ACC Librarian

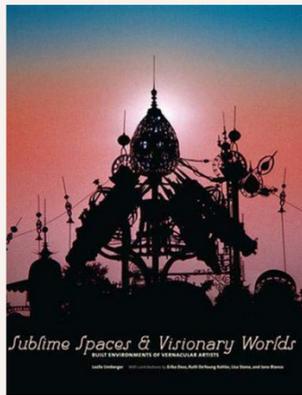
Inhabit is the theme of the Winter 2023 issue of *American Craft*, which led me to consider the spaces that artists inhabit—their homes. Looking into our library catalog, I found a number of publications specifically on the topic of artist homes. If you are curious to see the types of spaces artists create for their own habitations, here are a few recommendations for you to explore:



Artists' Handmade Houses

Michael Gotkin (2011)

This publication provides images and essays on 13 artist-designed homes built during the late nineteenth through the mid-twentieth century, including the homes of American artists such as Russel Wright, Henry Varnum Poor, George Nakashima, and Constantino and Ruth Nivola. Some of these homes have been granted National Historic Landmark status, and eight of the homes are open to the public for tours.



Sublime Spaces & Visionary Worlds:

Built Environments of Vernacular Artists

Leslie Umberger (2007)

Since 1983 the John Michael Kohler Arts Center has been dedicated to the preservation of the built environments of vernacular artists, working to preserve them in situ, or when that is not possible, preserving the elements of the environment. *Sublime Spaces and Visionary Worlds* documents the creations of nearly two dozen men and women who were driven to transform their personal spaces into works of art.



Artists' Homes:

Live Work Spaces for Modern Makers

Tom Harford Thompson (2018)

Featuring the living spaces of British painters, muralists, photographers, potters, musicians and restorationists, *Artists' Homes* features the greatest number of female artists' living spaces among this list of publications.

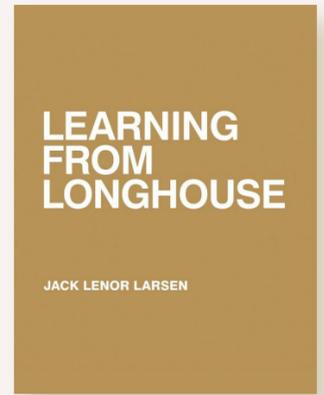


Louis Comfort Tiffany and Laurelton Hall:

An Artist's Country Estate

Alice Cooney Frelinghuysen (2006)

Laurelton Hall in Oyster Bay, New York, was the country home designed by Louis Comfort Tiffany for his family and furnished with the best examples of his own glassware and stained glass windows, as well as his own art collections. The contents of the home were sold in 1946, and sadly the home was later destroyed in a fire. This publication is the published accompaniment to the 2006 exhibition of the same name at the Metropolitan Museum of Art.



Learning from LongHouse

Jack Lenor Larsen (2016)

Larsen reveals the lessons learned from each of the homes he has owned, from his Japanese-inspired loft to the African-inspired Round House he designed to his final home at LongHouse, whose grounds are now a reserve and sculpture garden open to the public.

Note: A 1972 [video interview with Jack Lenor Larsen at his home at Round House](#) can be found in our digital collections.

NEW



Online Resource



OpenBibArt

OpenBibArt is a recently released, freely accessible database of over 1.2 million bibliographic records of periodicals, books, and exhibition and auction catalogs related to art history, published between 1910 and 2007. The Getty Research Institute represents the United States arm of this aggregation of four separate but related databases covering the history of art from late antiquity to present day. OpenBibArt offers such features as a bilingual interface (English and French), advanced and expert search options, and citation exporting. A search of the term “craft” returned nearly 3,000 results, which can be further filtered by language, subject, country of publication, and other facets. Links to access a title through WorldCat or the DOI number of the article in some cases may also be available. OpenBibArt is an easy to use tool for art history research across time and geography.



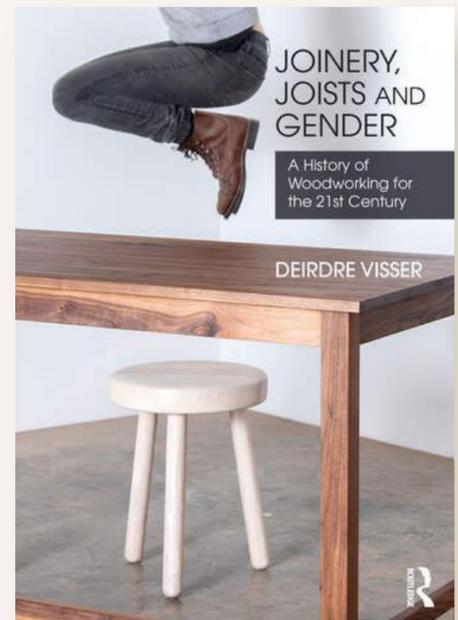
Added to the Collection

Joinery, Joists and Gender: A History of Woodworking for the 21st Century

Deirdre Visser

Routledge, 2022

Not only does Deirdre Visser explore the history of women and gender nonconforming persons in the field of woodworking, she also profiles 16 contemporary artists who identify fine woodworking as their primary vocation. Written for “craft practitioners, design students and readers interested in the intersections of gender and labor history,” each chapter includes many reference notations and illustrations, and the publication closes with an index and an illustrated glossary of terms.

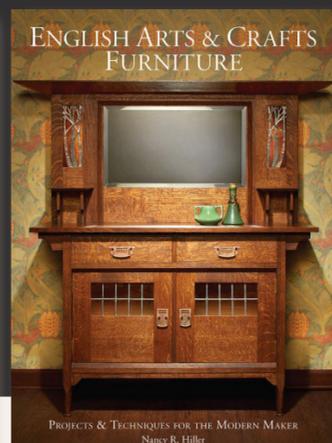
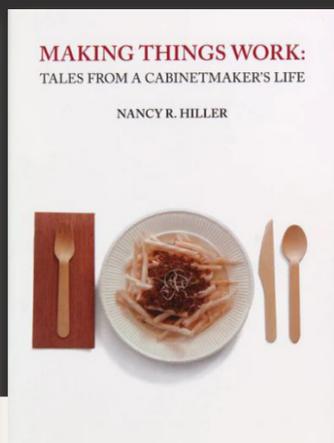
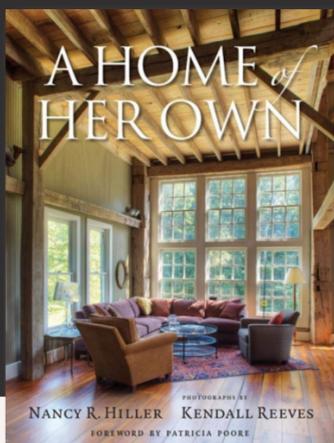


REMEMBERING Nancy R. Hiller

Cabinet maker and writer Nancy R. Hiller died on August 29, 2022, at the age of 63. Steeped in both the style and the philosophy of the Arts and Crafts movement, Hiller was widely regarded for her exceptional skill as a woodworker. She was also a formidable writer, and her work ranged from scholarly histories to accessible how-to articles for popular periodicals. [This article for American Craft magazine](#) was one of her most recent publications. Three of her books can be found in the ACC Library collection:



Nancy R. Hiller. Photo by Kip May.



[A Home of Her Own](#)
[Making Things Work:
Tales From a Cabinetmaker's Life](#)
[English Arts & Crafts Furniture:
Projects & Techniques for the
Modern Maker](#)



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Make a gift and join this group of supporters at craftcouncil.org/LibraryFriends.

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IMLS

American Rescue Plan Grant Accomplishments

The American Rescue Plan Grant we received for the operations of the ACC Library in 2022 came to a close in October. We express our sincere gratitude to the Institute of Museum and Library Services for this funding, which supported us through many accomplishments:

- **Inventories of our processed archive collections**
- **Updating the online finding aids for the ACC archives**
- **Publicly accessible finding aids for our smaller archive collections**
- **Additions to our digital collection related to our 2022 ACC awardees**
- **Archiving digital content from the ACC website**
- **Cleanup of bibliographic and authority records in the ACC Library catalog**



American **Craft** Council

DISCOVER

Discovered in the Archives



Image featured in a brochure for the Institute of American Indian Arts.

I recently discovered a document among our unprocessed archival papers that piqued my interest. The title is “The Institute of American Indian Arts: A Report Requested by the World Crafts Council for UNESCO” which was prepared by Azalea Stuart Thorpe. There are multiple intersections of this report with our other archive collections. The World Crafts Council, the organization responsible for initiating the report, is affiliated with UNESCO, and its archives reside at the ACC Library. The author of the report, Azalea Stuart Thorpe, was the spouse of ACC Honorary Fellow Lloyd Kiva New, director of the Institute of American Indian Arts. Thorpe was a noted weaver and textile designer who taught at Cranbrook Academy of Art, Haystack Mountain School of Crafts, and the Fashion Institute of Technology before moving to Santa Fe in 1962 to teach weaving at the newly established Institute of American Indian Arts (IAIA). Eventually she served as chair of the fiber and textile arts department at IAIA.

The report appears to have been written around 1978, at a time of transition for the IAIA. In 1972 a Native American Council of Regents was formed as an advisory body for

“The Indian Self-Determination and Education Assistance Act of 1975 was passed into law...”

the school. The Indian Self-Determination and Education Assistance Act of 1975 was passed into law, which supported Native American constituencies to have governing authority over the operation of their schools. At the same time the Bureau of Indian Affairs, which had oversight over the IAIA, authorized a charter in 1975 for the school to confer a two-year associate’s degree; however, the report expresses frustration with the slow progress and the bureaucracy involved with the governance of the school, and argues for greater agency by the community it serves. It insists that the Council of Regents be given legal authority to act as trustees of the institution, allowing the body to operate the school as an autonomous unit, devise and implement programming, and seek funding from any source, public or private.

The ultimate goal of the IAIA was to be recognized and accredited as a four-year degree granting college. It wasn’t until 1986 that the IAIA became a Congressionally chartered college and divested itself from the authority of the Bureau of Indian Affairs, but we can see the groundwork being laid for achieving that goal through this report.

American Craft Made / St. Paul

October saw the return of our live craft show in St. Paul, Minnesota! American Craft Made / St. Paul featured the work of over 150 artists, with nine local partner organizations providing demonstrations and hands-on activities. The ACC Library offered browsing materials from the collection and a used book sale with proceeds benefiting the library. The joy and excitement of the live craft marketplace was palpable. We had a fabulous time!

