
THE CRAFTY LIBRARIAN

FOURTH EDITION

American **Craft** Council

AUGUST 2021



NOW ACCEPTING IN-PERSON APPOINTMENTS

Beth Goodrich ACC Librarian

While the ACC Library was never “closed” during the pandemic (we provided continuous library services remotely), the library has not allowed onsite visits for the past 15 months, and we have missed seeing library users in our space. We are very excited to announce that we are now taking appointments for onsite visits at the ACC Library once again! Contact Librarian Beth Goodrich at 612.206.3118 or library@craftcouncil.org to schedule an appointment. More information about library appointment hours and visiting protocols can be found [on the library website](#). We look forward to seeing you here!

INTRODUCING

friends of the
american
craft
council library
& archives

We invite you to become a charter member of this newly launched group committed to supporting, promoting, protecting, and preserving American craft stories and documents for study and research by students, curators, historians, and the general public. For more information contact ACC director of development Judy Hawkinson at jhawkinson@craftcouncil.org or 651.434.3951.

IN THIS ISSUE

AMERICAN CRAFT UNDER LOIS MORAN

Our 80-year celebration continues with a look at the influence of our publication’s longest-serving editor.

NEW DIGITAL COLLECTION FOR AMERICA HOUSE

One of ACC’s very first initiatives is now documented and available for study through our digital collections.

RECAP OF RECENT “CRAFT WAYS SYMPOSIUM”

I share about my experience participating in this impactful, three-day event on the theme of “tending to craft.”

NEW TITLES, ONLINE RESOURCES, AND MORE

Read about recent additions to our collection, a new online exhibition and archive, and a rare photo from our archives.

CELEBRATING 80 YEARS OF CRAFT PUBLISHING

Beth Goodrich ACC Librarian

Throughout 2021, *The Crafty Librarian* will be highlighting the 80th anniversary of *American Craft* magazine, the publication of the American Craft Council. Originally published under the title *Craft Horizons*, the magazine has been a printed voice for the field of *American craft* since its inaugural issue in November 1941. In this issue, I take a look at the years of the magazine under the helm of its longest-serving editor, Lois Moran.



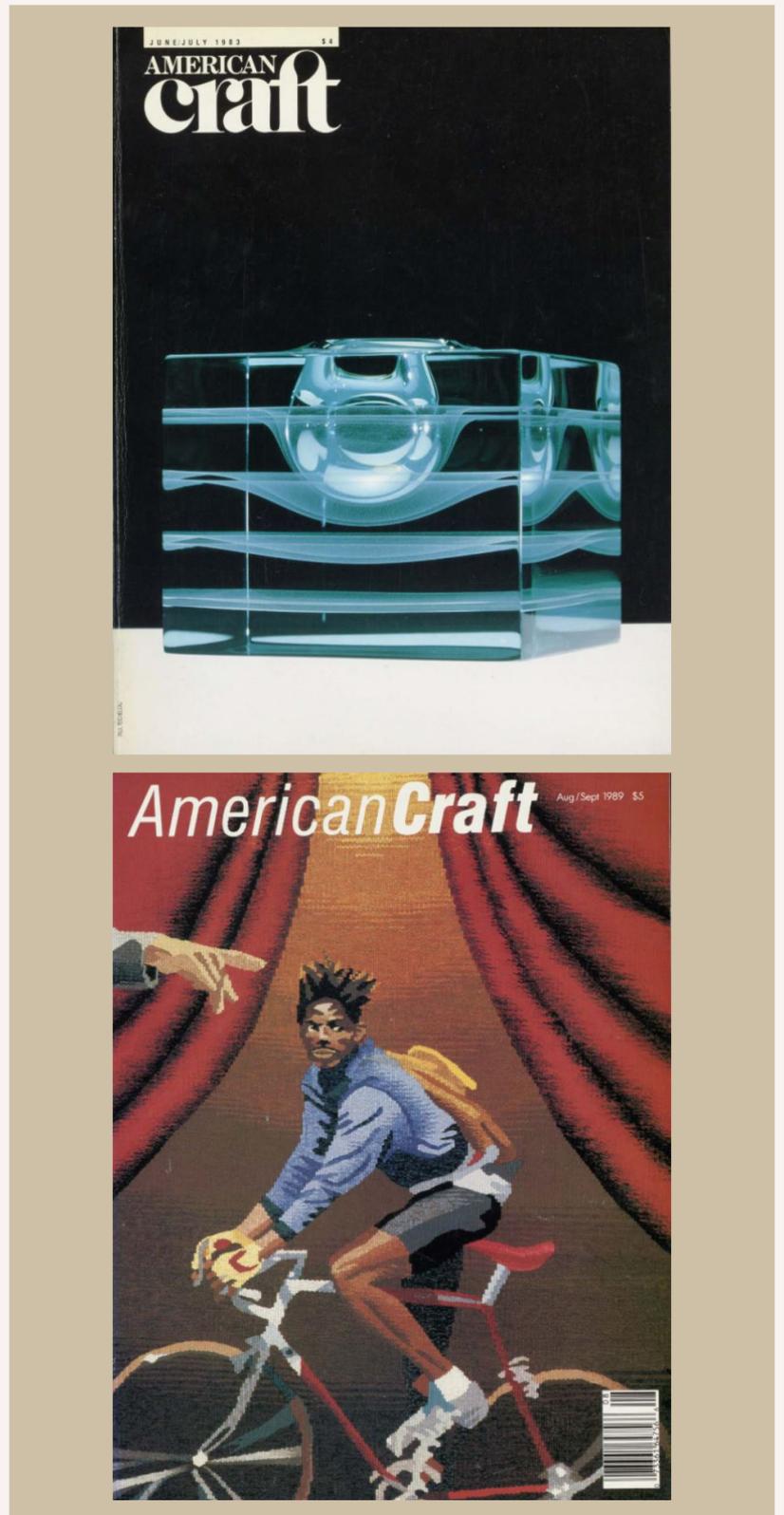
American Craft Magazine: Lois Moran Years, 1980–2006

The 1980s marked a turning point for ACC's magazine publication. Previously titled *Craft Horizons*, the magazine changed its name to *American Craft* with the June/July 1979 issue. Along with the name change, ACC trustee Ted Nierenberg directed staff and the editorial committee of the Board of Trustees to review and redirect the design and focus of the magazine. Complaints of the current publication suggested that too much focus was placed on the East Coast, that there was a lack of critical reviews of exhibitions, and not enough attention was given to emerging artists and craft processes. Likely due to creative differences on the new direction of the publication, Rose Slivka was released as editor. In 1980, long-time ACC staff member Lois Moran was appointed editor-in-chief of *American Craft* magazine, and a new era for the publication began.



Lois Moran first joined ACC in 1964, and she held positions throughout the organization, including director of regional programs, editor of *Outlook* newsletter, director of research and education, director of national programs, and vice president of operations before being named editor of *American Craft*. Through her positions directing programs nationwide, Lois developed relationships with craft artists and regional craft communities that informed a broader scope for the magazine. "Balance" was her primary concern with each issue, and she was dedicated to representing artists of all backgrounds from every part of the country. The "Portfolio" feature, which was a part of the magazine

from 1980 until 2006, typically highlighted the works of three to five artists who were early in their career. Book reviews appeared more regularly, and exhibition reviews were more robust and included more regions of the country. The typeface and styling of the magazine title were redesigned in 1986, and again in 1998.



Under her leadership, *American Craft* explored the intersection of craft with adjacent topics such as design, architecture, and lifestyle. The success of craft marketplaces through the 1980s and 1990s, and the increased representation of craft in art museums, were reflected in the content of the magazine. Lois created a publication for anyone who had an interest in the handmade object, both maker and consumer. She retired in 2006 after 26 years as the editor of *American Craft*, and a total of 43 years with ACC.

For Further Reading

**[Explore back issues of
Craft Horizons and American Craft.](#)**

In the next issue of *The Crafty Librarian*, we will look at *American Craft* in the 21st century.

REPORT FROM THE FIELD: CRAFT WAYS SYMPOSIUM, JULY 22–24, 2021



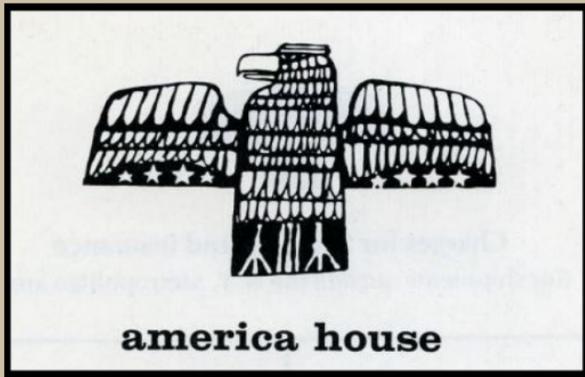
I had the pleasure of attending the “[Craft Ways Symposium](#),” co-hosted by the [Center for Craft](#) and the [MA in Critical Craft Studies program at Warren Wilson College](#), and held virtually July 22–24. Three days of programming provided plenty of opportunities for listening, thinking, and interacting with fellow participants around the theme of “tending to craft.” Portland, Oregon artist and educator [Lisa Jarrett](#), the opening and closing presenter of the symposium, invited participants to each find a question that we can “tend” to during the three-day program (Lisa stated that she “recently discovered that her primary medium is questions”). Here are a few of the resonating questions that I observed throughout the symposium:

- How does “place” shape us? How does “place” shape craft?
- Are we tending to craft, or is craft tending to us?
- What stories and histories of craft are missing?
More importantly, why are they missing?
- What are the methodologies we use in craft making and research? How do we unsettle those methodologies, and why?

The symposium sessions were presented by a cohort of educators and artists from across North America, as well as Warren Wilson MA students who shared their research. Facilitated break-out sessions allowed participants to explore questions together, and share their knowledge and experiences based on these questions. It was the built-in opportunities to learn from each other that made this virtual event engaging, lively, and memorable. I found the event particularly helpful to gain insight into the interests of researchers and makers in the field of craft today, and my hope is that I will be a better research partner and advocate as a result.

The [publication project of the 2021 graduating class](#) of the MA in Critical Craft Studies program is a great resource to explore the work of these students and begin asking questions yourself. My hearty congratulations to the 2021 graduates!

NEW ADDITIONS TO THE DIGITAL COLLECTION



Thanks to the work of University of St. Catherine student intern Clare Wedrickas, we have been able to add a new collection to our digital collection, [America House](#).



America House was the first venture of ACC founder Aileen Osborn Webb. She wanted to help support craft artisans in rural areas by creating a retail market for craft goods in New York City. In October 1939, Mrs. Webb hosted a gathering of representatives from ten regional craft guilds to garner support for the venture. It was decided that the retail shop would be a cooperative venture with each artist member purchasing shares of stock for one dollar a piece. In November 1940, America House opened its doors.

The America House digital collection holds a selection of catalogs produced for the shop, as well as interior and exterior images of the retail space. America House operated in several locations over the next thirty years, including several branch outlets in Iowa, Washington state, and Michigan. The final New York City location

was at 44 West 53rd Street, in a building that was purchased by Mrs. Webb and redesigned by David Campbell, who won an award for his design in 1964. The building later became the home of the American Craft Council offices.



America House finally closed its doors as a retail space in 1971, at a time when craft fairs were gaining popularity. ACC sponsored its [first craft fair in 1966 in Stowe, Vermont](#), and has continuously held fairs throughout the country every year since then. From the organization's inception, the support of the craft artist has been one of the core missions of the ACC. The pandemic in 2020 forced the ACC to reimagine how a craft fair can be presented, and the first virtual craft show was launched by the organization.

From a shop on Madison Avenue to a virtual marketplace, the craft retail space has experienced a dramatic evolution. Watch for the [Atlanta/Southeast Craft Week](#) this coming September to see how e-commerce combines with special programming to support our diverse craft artist community.



OTHER RECENT ADDITIONS TO THE DIGITAL COLLECTION:

[Catalog: North Central Regional Crafts Exhibition / Craftsmen: USA '66](#)

[Catalog: The American Indian and The American Flag \(1975\)](#)

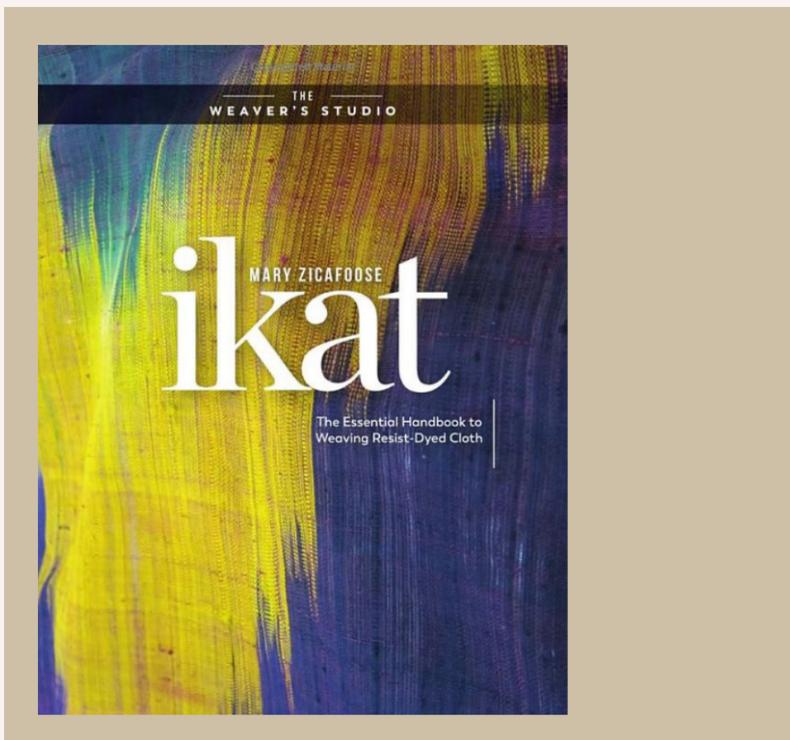
[Catalog: Grass \(1976\)](#)

[Catalog: The Quilt: New Directions for an American Tradition \(1983\)](#)

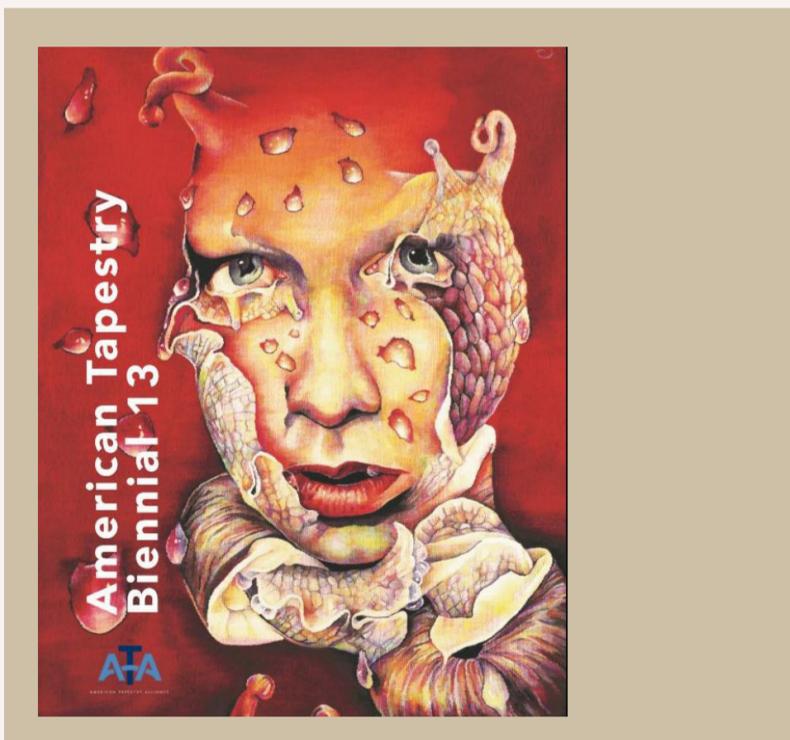
[Conference materials from the "ART/CULTURE/FUTURE" conference of 1986](#)

[College of Fellows correspondence](#)

NEW ADDITIONS TO THE LIBRARY COLLECTION



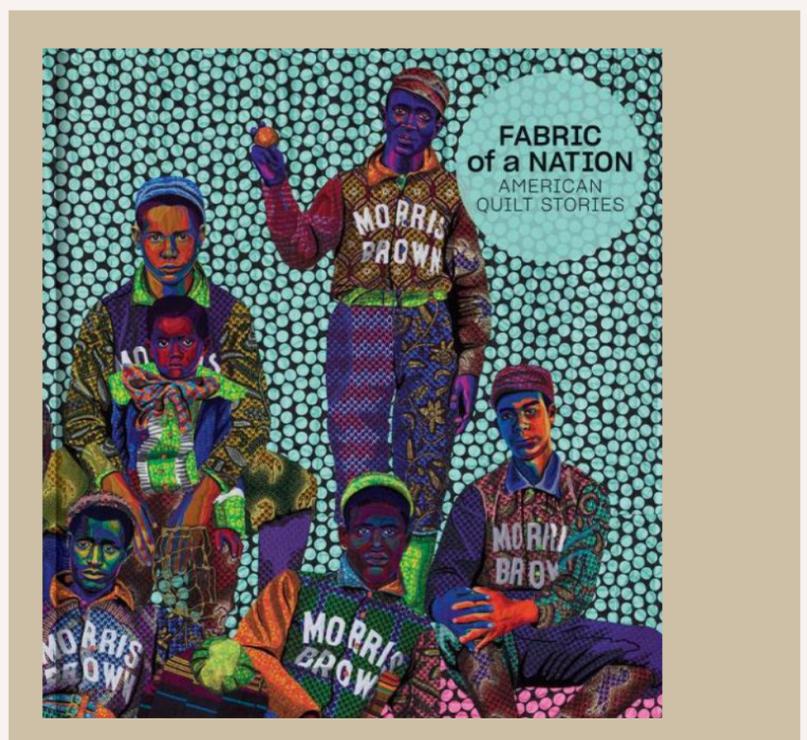
The technique of feathery patterned ikat resist-dye weaving is the subject of the new publication *ikat* by Mary Zicafoose. Zicafoose is self-taught in the art of ikat weaving with 30 years of experience practicing, interpreting, and adapting ikat techniques. Written for the reader with some basic weaving experience, Zicafoose's text describes the materials and methods for warp ikat weaving, and includes instructions for nine different projects. Plentiful photographs and additional essays by scholars, curators, and textile artists accompany each chapter.



The publication *American Tapestry Biennial 13* showcases the work of 37 textile artists from ten countries. This cycle of the biennial was curated by Nick DeFord, Program Director at Arrowmont School of Arts and Crafts, and the travelling exhibition is currently on view at the San Jose Museum of Quilts and Textiles through September 12, 2021.

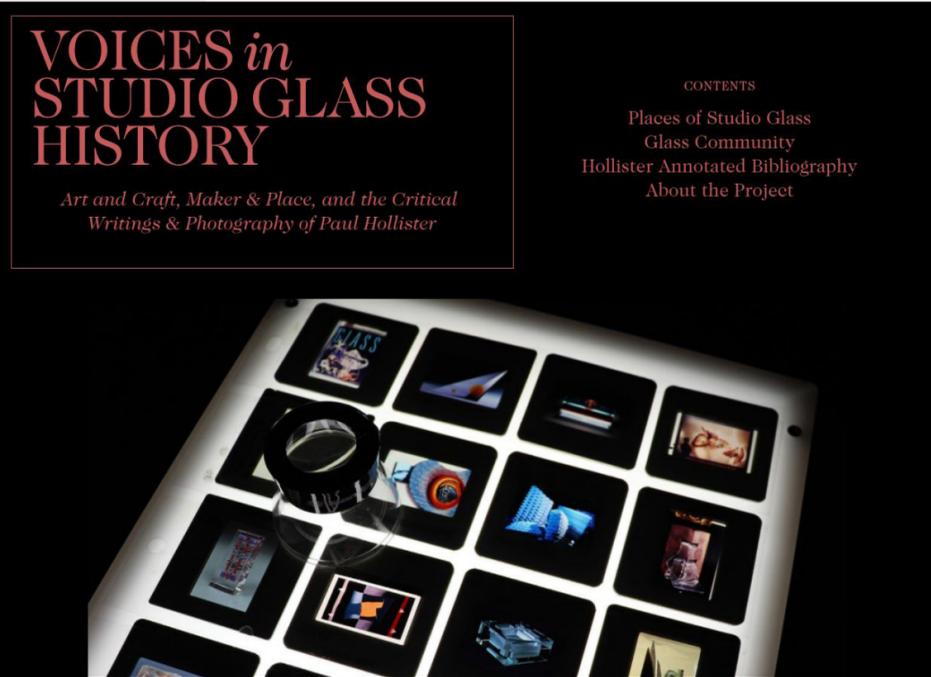


Transparency is a publication of the National Liberty Museum in Philadelphia, a venue founded in 2000 by philanthropist Irvin J. Borowsky out of his belief in universal equality and liberty, and a passion for contemporary glass art. This catalog was produced in conjunction with the exhibition *Transparency: An LGBTQ+ Glass Art Exhibition* mounted at the NLM for Pride 2017 and features the self-selected works of 20 glass artists from the LGBTQ+ community.



Fabric of a Nation: American Quilt Stories explores the multiplicity of American histories through quilts and bed coverings in the collection of the Museum of Fine Arts Boston. Full and detail images of works spanning over 400 years are organized based on themes that emerge from the stories of a diverse community of American quilters, both known and unknown, and each image is accompanied by extensively researched interpretation. The publication also includes a bibliography for "Further Reading."

ONLINE CRAFT RESOURCE



The Bard Graduate Center has recently released [Voices in Studio Glass History](#), an online exhibition and archive that is a compendium of critical writings by Paul Hollister on the Studio Glass Movement, archival images from Hollister's teaching collection, and recorded interviews of artists in the field. The site is organized into three sections: "Places of Studio Glass" explores the history and growth of studio glass at key schools, workshops, and cultural centers; "Glass Community" compiles select resources and biographical information on the artists and scholars of the glass community; "Hollister Annotated Bibliography" provides links to full text of over 90 essays and reviews written by Hollister between 1976 and 1995. New oral histories and extensive original research conducted by the Bard Graduate Center team combined with a beautifully designed website make this an extraordinary online resource for the study of studio glass.

FEATURED IMAGE: KINSHIP



I chose this image from our archives in the spirit of the Fall issue of *American Craft*, which is centered on the theme of Kinship. Here, Museum of Contemporary Crafts director Paul J. Smith and Lois Moran, then director of Research and Education at the ACC, share a relaxed moment on Paul's terrace in the 1970s. Lois and Paul's friendship continued for the remainder of their lives.



Ways To Engage With the ACC Library

[Search the Library Catalog](#)

[Explore the Archive](#)

[Search the Digital Collections](#)

[Contact the Librarian](#)