
THE CRAFTY LIBRARIAN

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American **Craft** Council

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READER FEEDBACK

I received recently an email from writer, editor, and art critic Janet Koplos, regarding the last issue of *The Crafty Librarian*. “I think you’re not quite right in your summary of *American Craft* under Lois [Moran],” she wrote. “For one thing, you say that one of the reasons for the change from [*Craft Horizons*] to [*American Craft*] was lack of reviews, including regional reviews. That’s not at all the case.” Janet, who was a frequent contributor and one-time editor of the ACC magazine has a direct understanding of its history. She writes:

CH [Craft Horizons] was very text heavy and included a huge number of reviews in the back of the magazine, including “letters” from various parts of the country that reviewed multiple shows in those areas. My own first contributions to CH were that sort of report from MN...

As seen in documents in our archives, Ted Nierenberg, who was president of the ACC and served as interim editor for two issues in 1979, cited the results of an internal survey of readers that suggested *Craft Horizons* was too centered on the East Coast and did not offer enough reviews of exhibitions. The impressions of the readers surveyed may not have accurately reflected the content scope of the magazine; nevertheless, Ted Nierenberg called for a redesign and redirection of the magazine content. Lois Moran certainly had well-developed relationships with regional craft artists through her role as director of national programs with ACC, which served her well in giving greater attention to regional artists and creating a well-balanced publication. Janet Koplos writes further:

Under Rose Slivka, CH was oriented toward art through criticism and philosophizing articles. Under Lois, it was full of feature articles on makers, most of them academics and all of them of the quality that showed up in the College of Fellows...At first the new AC [American Craft] had NO reviews, but over time Lois added them back--just a few and in longer form than CH's....As a fellow editor, my greatest praise for Lois is not just that the magazine was balanced, but that it was well-edited. There were virtually no typos or corrections during her long tenure.

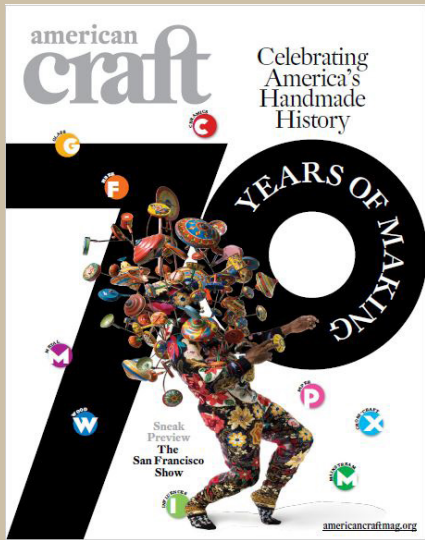
Thank you, Janet, for your astute assessment of *Craft Horizons*/
American Craft magazine!

I appreciate feedback from my readers; if you have comments on any of the content, feel free to contact me to share your thoughts.

CELEBRATING 80 YEARS OF CRAFT PUBLISHING

Beth Goodrich ACC Librarian

Throughout 2021, The *Crafty Librarian* has been 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 final installment, I look at the magazine’s trajectory in the 21st Century.



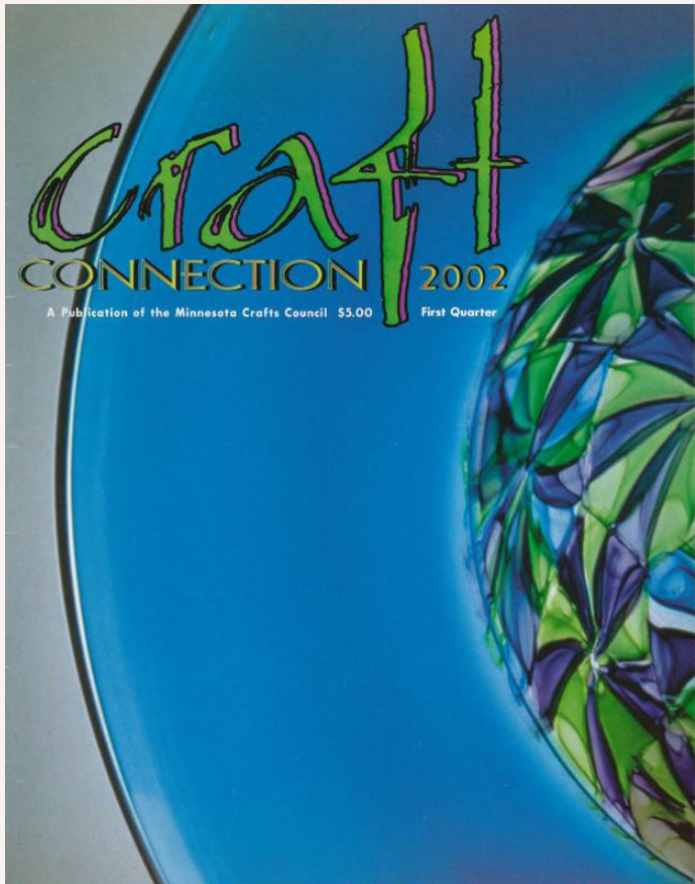
American Craft in the 21st Century

This November marks the 80th anniversary of ACC’s magazine publication, which has evolved from a communication tool for a localized community of craft artists to a mouthpiece and sounding board for American craft in all its varied forms. The past 21 years have seen a number of changes in editorship and focus. Andrew Wagner (2006–2009) took over the role of editor from Lois Moran, and he emphasized content on design and pop culture, according to Janet Koplos. Janet served as guest editor during the period when ACC was transitioning from New York City to Minneapolis (2009–2010). Monica Moses (2010–2019) took the helm of the magazine after ACC reopened its offices in Minneapolis, bringing with her a background in newspaper journalism, and leading the publication to receive numerous awards. Megan Guerber (2019–2020) expanded the magazine’s scope beyond its studio craft focus to include greater coverage of food, design, and technology, and to be more inclusive and socially conscious. Our current editor, Karen Olson, has overseen a refresh of *American Craft*, shifting to a quarterly publication that considers craft’s role in culture, shares insights from artists in their own voices, and celebrates the diversity of American makers and their craft.

Every issue of *Craft Horizons*/*American Craft* published from 1941-1990 has been digitized and is searchable in full text in our digital collections platform. We are receiving an increasing number of requests for remote access to articles from issues published after 1990. Funding for digitizing the issues from 1991–2011 will be a priority for our fundraising efforts in the coming year. With sufficient funding we will be able to fill the gap in our digital collection of *American Craft*. In the near future we plan to add into the digital collection the issues from 2011 and later, for which we have existing digital files from the design process, and we can continue to add new issues going forward to create a full run of the publication in digital format.

NEW DIGITAL COLLECTION: MINNESOTA CRAFTS COUNCIL NEWSLETTERS

A new digital collection of materials from the Minnesota Crafts Council has been added to our digital collections.

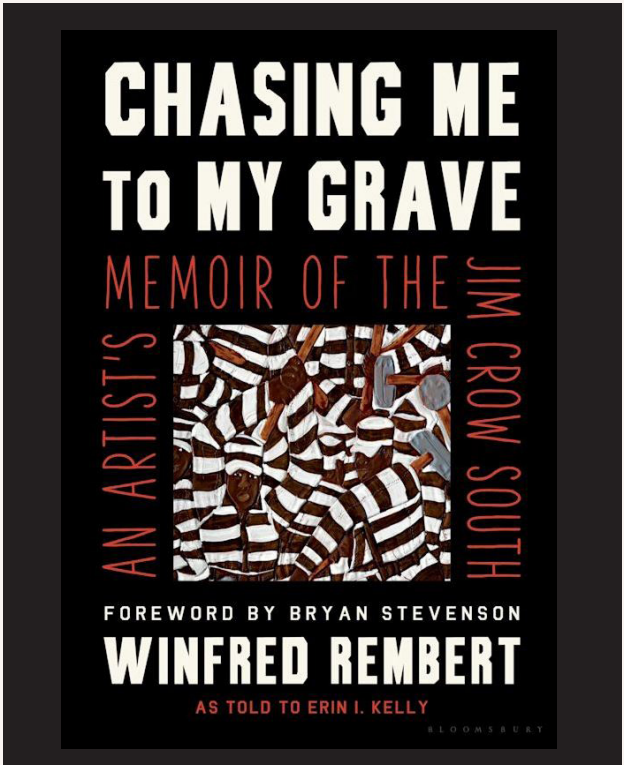


The Minnesota Crafts Council (not affiliated with the ACC) was active from the 1960s until 2006. The MCC incorporated in 1974 and began publishing the periodical *Craft Connection* in 1975. *Craft Connection* was issued mostly quarterly through 2003, and the ACC Library holds a nearly full run of the publication. Through funds issued to the Minnesota Digital Library via the Minnesota Historical Society, we were able to have our physical copies digitized, enabling us to include every issue in our digital collection. Since many of the issues were printed on newsprint that is now fragile and degrading, we are excited to offer this content in a format that is searchable and will be preserved for the long term.

Throughout the issues of *Craft Connection* you will find mention of many artists that are familiar on a national level, including Warren MacKenzie, Betty Woodman, Joan Mondale, and James Tanner. Longtime senior editor of *Art in America* Janet Koplos began her career in critical writing as a contributor and editor of *Craft Connection*. Included in the Minnesota Crafts Council digital collection are issues of the short format *MCC Craft Newsletter* (1997–2002), and images from the 1984 Minnesota Crafts Festival held on the campus of the College of St. Catherine in St. Paul.

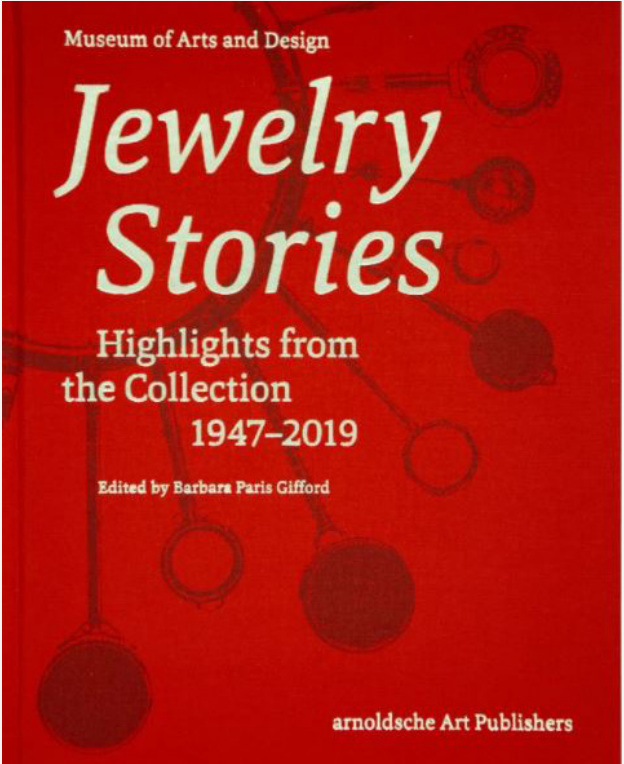


NEW PUBLICATIONS OF NOTE



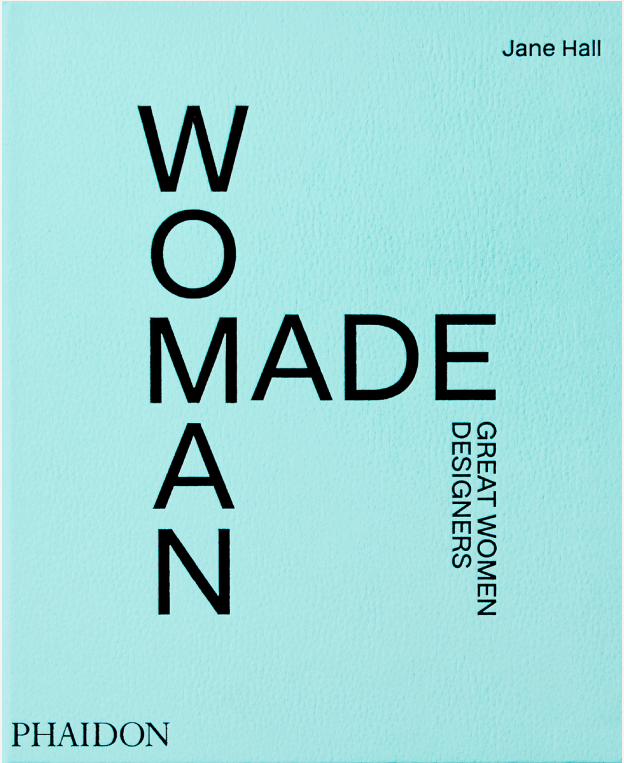
Chasing Me to My Grave: An Artist's Memoir of the Jim Crow South by Winfred Rembert, as told to Erin I. Kelly, Bloomsbury Publishing USA.

Artist Winfred Rembert (1945–2021), who learned leather tooling while in prison, created extraordinary pictorial works of Black life in the south. This oral history by the artist, with a chapter by his wife Patsy, is accompanied by numerous images of his paintings on tooled leather that are both visceral and joyful representations of his life experience. This posthumous publication is an unvarnished tale of violence and suffering under racism and exemplifies the power of storytelling through art.



Jewelry Stories: Highlights from the Collection 1947–2019 edited by Barbara Paris Gifford, Arnoldsche Art Publishers.

Jewelry Stories: Highlights from the Collection 1947–2019 is the catalog publication from the recent exhibition *45 Stories in Jewelry: 1947 to Now* at the Museum of Arts and Design. The “45 Stories” are essays written by a selection of writers, curators, jewelry artists, gallerists and educators and reflect the 45 visible storage drawers that are a part of the Tiffany & Co. Foundation Jewelry Gallery at the museum. Full-page color images of the represented works fill this publication.



Woman Made: Great Women Designers by Jane Hall, published by Phaidon.

Woman Made: Great Women Designers is an A–Z compendium of more than 200 women designers from around the world. Four key design categories (product, furniture, textiles, and lighting) are included, and each designer entry features biographical information and a full-color image of a representative work. A timeline at the back of the book places each designer in historical context.

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WONDER: ONE HUNDRED AND ONE QUESTIONS FROM MAPPING CRAFT

wonder

verb | wondered; wondering\ ‘wən-d(ə-)rɪn

1. to feel curiosity or doubt.
2. the theme for the Winter 2021 issue of *American Craft*.



1. WHY ARE WE HERE?
2. AM I IN THE RIGHT PLACE?
3. AM I THE RIGHT PERSON?
4. WHO IS MISSING?
5. HOW CAN I TAKE THESE QUESTIONS INTO MY COMMUNITY?
6. WHAT IS COMMUNITY?
7. WHO HAS ACCESS TO YOUR COMMUNITY?
8. HOW MUCH TO SHARE?
9. WHOSE STORIES CAN I TELL?
10. HOW CAN I HELP OTHERS TELL THEIR STORY?
11. WHAT DO WE NEED?
12. WHAT CAN WE LET GO OF?
13. WHO IS “WE”?
14. WHAT MAKES CRAFT A BONDING EXPERIENCE?
15. WHO IS WELCOME?
16. WHY ARE SOME MAKERS HOSTILE?
17. WHY DOES VULNERABILITY LEAD TO HOSTILITY?
18. IS THE STUDIO CRAFT MOVEMENT DEAD?
19. DO YOU WANT ME TO POST IT ON THE WINDOW?
20. IS STICKING A CRAFT?
21. WHAT IS CRAFT?
22. CRAAAFT OR CRAYAFT?
23. WHAT IS THE MAKERS’ MOVEMENT?
24. WHICH MAKERS ARE PART OF CRAFT?
25. WHAT IS MAKING IN RESPONSE TO?
26. WHAT ISN’T CRAFT?
27. IS CRAFT ACCESSIBLE?
28. WHY DO HUMANS MAKE THINGS?
29. DO ONLY HUMANS MAKE THINGS?
30. WHAT IS THE ROLE OF CRAFT IN A DISPOSABLE CULTURE?
31. IS MAKING SLIME A CRAFT?
32. WHEN WILL WE DECENTER THE HUMAN?

33. WHAT ARE THE SOCIAL CONSTRUCTS THAT BIND OR PLACE BOUNDARIES ON CRAFT?
34. HOW DO WE REFRAME CRAFT MATERIALITY IN THE ANTHROPOCENE?
35. HOW DO WE STOP MAKING NEW OBJECTS/THINGS?
36. DO WE NEED TO STOP MAKING THINGS?
37. IS THE “OBJECT” THE SAME AS A “THING”?
38. HOW DO WE SHIFT FROM THE ARTISTS’ SUBJECTIVITY TO BROADER CULTURAL QUESTIONS?
39. DOES CRAFT HAVE TO BE ABOUT YOU?
40. WHY DO WE TALK ABOUT THE ARTIST AND NOT THE CRAFTSPERSON?
41. WHO CARES ABOUT CRAFT?
42. WHAT COLOR IS CRAFT?
43. WHY ARE WE SO ATTACHED TO OBJECTS?
44. HOW DO WE DEFINE VALUE?
45. CAN CRAFT BE IMMATERIAL?
46. ARE WE RESPONSIBLE FOR THE LEGACY OF OBJECTS WE LEAVE BEHIND?
47. WHY ARE WE SO CONCERNED WITH LEGACY?
48. WHOSE LEGACIES?
49. DOES AN APPRECIATION OF CRAFT BEGIN WITH THE CHILD?
50. WHEN DID CRAFT GET DETACHED FROM TECHNOLOGY?
51. CAN CRAFT BE DECOMMODIFIED?
52. WHEN DID THE STUDY OF CRAFT BECOME A SCHOLARLY EFFORT?
53. ARE WE SCHOLARS?
54. WHO IS A SCHOLAR?
55. WHEN DID CRAFT GET WRAPPED UP IN DECORATIVE ARTS IN THE US?

56. CAN WE CREATE A FIELD OF CRAFT STUDIES?
57. SHOULD WE CREATE A FIELD OF CRAFT STUDIES?
58. WHAT ARE THE BOUNDARIES OF CRAFT
59. WHY DO WE NEED BOUNDARIES?
60. WHO BENEFITS FROM CREATING A FIELD OF CRAFT STUDIES?
61. WHAT ARE THE OBSTACLES TO A FIELD OF CRAFT STUDIES?
62. IS CRAFT A GHETTO OR AN OPPORTUNITY?
63. IF CRAFT IS A GHETTO, WHAT IS THE OPPORTUNITY FOR REFRAMING CENTERS AND MARGINS?
64. WHO RESIDES IN THE CRAFT GHETTO?
65. DO WE HAVE A SIGNATURE CRAFT COCKTAIL?
66. DO WE NEED NEW/DIFFERENT INSTITUTIONS TO SUPPORT CRAFT?
67. DO WE NEED INSTITUTIONS AT ALL?
68. WHAT DO WE DO ABOUT PEOPLE CLINGING TO OLD INSTITUTIONS?
69. WHAT’S THE DIFFERENCE BETWEEN THE STUDY OF CRAFT BEER AND THE STUDY OF CERAMICS?
70. HAS THE WORD “CRAFT” BEEN APPROPRIATED/MISAPPROPRIATED?
71. WHO OWNS THE WORD “CRAFT”?
72. IS SOMEONE RENTING OUT THE WORD “CRAFT” FOR \$25/HOUR TO PAY FOR TUITION?
73. DO YOU GET A DISCOUNT IF YOU LEAVE OUT LETTERS FROM THE WORD CRAFT?
74. IS ALL SKILLED LABOR CRAFT?
75. IS ALL MAKING CRAFT?
76. HOW DO WE TELL CRAFT HISTORIES WHEN THERE’S A MINIMAL TRACE THAT REMAINS?
77. WHAT’S THE ACRONYM FOR CRAFT?
78. CAN INSTAGRAM BE A TOOL FOR CRAFT SCHOLARSHIP?

79. CAN MAKING BE SCHOLARSHIP?
80. CAN INSTAGRAM BE A CRAFT?
81. DOES CRAFT MEAN SOMETHING DIFFERENT IN THE EAST?
82. DOES CRAFT MEAN SOMETHING DIFFERENT IN THE NORTH?
83. IS THERE A DIFFERENCE BETWEEN THE IDEAS OF NORTH-SOUTH AND EAST-WEST?
84. WHO’S MAKING BUT DOESN’T CONSIDER THEMSELVES A CRAFTSPERSON?
85. WHAT’S THE DIFFERENCE BETWEEN A MAKER AND A CRAFTSPERSON?
86. WOULD CRAFT EVER RISE TO THE RANKS OF ACCOUNTING–IN AN ACADEMIC SENSE?
87. IS CRAFT A PROFESSION OR VOCATION?
88. IS CRAFT A HOBBY?
89. IS “ART” THE NEWEST INCARNATION OF CRAFT?
90. IS “CRAFT” THE NEWEST INCARNATION OF ART?
91. CAN NATURE CRAFT?
92. HOW DO WE DENIGRATE OBJECTS AND ACTIVITIES BASED ON THEIR BEING AMATEUR VS. PROFESSIONAL PURSUITS?
93. WHERE DO WE LEARN CRAFT?
94. DO WE HAVE TO BE TRAINED FOR CRAFT?
95. WHERE IS DESIGN IN CRAFT?
96. WHAT DOES CRAFT HAVE TO DO WITH DESIRE?
97. WHAT ARE WOMEN’S ARTIFACTS, AND WHAT ARE MOTHERS’ ARTIFACTS?
98. IS CRAFT A PASSION?
99. ARE TOYS CRAFT?
100. WHAT SYSTEMS DRIVE CRAFT?
101. IS PLAY CRAFT?

For the MA in Critical Craft Studies program at Warren Wilson College in Swannanoa, North Carolina, artist and educator Lisa Jarrett led the Question-Based Research Workshop during the Fall 2019 student residency on the campus. In that workshop the 2021 student cohort devised one hundred and one questions that would launch them into the next two years of their research and study. These questions were published in Mapping Craft: This is How We Meet, the culminating publication of the 2018–2020 MA in Critical Craft Studies program. When you think of craft, what questions do you *wonder* about?

ACC LIBRARY OPEN HOUSE

Thank you to everyone who joined us on October 28 to celebrate the reopening of our library. I was happy to provide private tours of the space, and the event also included a raffle of American Craft Council memberships, a pop-up booth with local craft organization Knitting in the Wild, a craft book sale, and locally sourced food and beverages.

