
THE CRAFTY LIBRARIAN

SEVENTH EDITION

American **Craft** Council

MAY 2022

HIGHLIGHTS AND REFLECTIONS FROM THE ACC LIBRARY & ARCHIVES



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ARLIS/NA CONFERENCE RECAP

Beth Goodrich ACC Librarian



Photo by Beth Goodrich.

In early April I had the opportunity to attend my first in-person conference in nearly three years, the Art Libraries Society of North America (ARLIS/NA) annual conference in Chicago. Despite spring weather that was more lion than lamb, it was a wonderful gathering of art librarians from across the US, Canada, and Mexico, as well as a few delegates from the European library community. Founded in 1972 and modeled after ARLIS UK & Ireland, ARLIS/NA celebrated its 50th anniversary with a week of inspiring speakers, presentations, and tours of local libraries and architectural sites. Here are a few highlights and take-aways of the conference:

Diversity Forum – This session featured members of the **Black Lunch Table**, an artist-centered organization built around discourse that “mobilizes a democratic rewriting of contemporary cultural history by animating discourse around and among the people living it.” The BLT builds on the historical narrative in two ways. First, audio recordings of “lunch table” discussion sessions by artists of color are archived and made accessible on a portal on the BLT website. Second, BLT Wikimedians host meetups and editing sessions to mobilize the creation and editing of Wikipedia articles that pertain to Black artists. In this session the presenters discussed some of the barriers that artists of color may face to meet the “notability” criteria to have a biographical article be included in Wikipedia. This session gave me some food for thought on how I could add to the Wikipedia canon of BIPOC artists by providing images or content that will help surmount those barriers to inclusion.

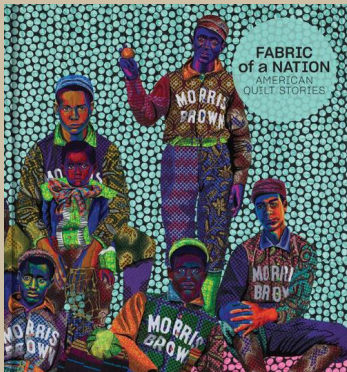
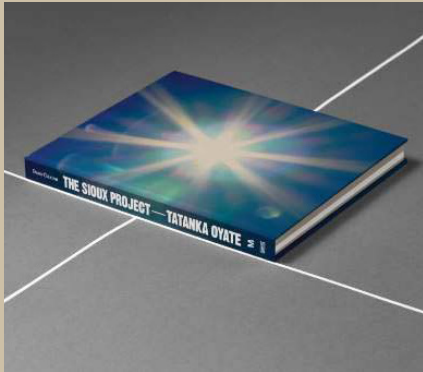


Unseen Labor cover artwork: Ann Kardos, *Same Old Message, Different Day*. Photo by Lee Morrisette.

Session Highlights – In a paper presentation titled *Useful + Beautiful: Queering Information Worlds*, presenters discussed using arts-based methods for expanding knowledge organization and sharing, and improving library working environments. Weaver and librarian

Ana Diab created textile works that reflect upon the invisible labor that goes into the making of yarn for weaving, or the creation of a catalog entry that allows a book to be discovered. The online exhibition *Unseen Labor* consists of embroidery works created by library workers to share stories of their hidden labor behind the scenes in their libraries. The **exhibition catalog for *Unseen Labor* is available** as an open-access download.

Book awards from ARLIS/NA were given to two new publications.



LEFT: *The Sioux Project—Tatanka Oyate*. RIGHT: *Fabric of a Nation*. Cover artwork: Bisa Butler, *To God and Truth* (detail), 2019.

The Melva J. Dwyer Award for an exceptional Canadian publication was given to ***The Sioux Project—Tatanka Oyate***, which relates a three-year research and video project among Lakota/Nakota/Dakota (Sioux) communities in Saskatchewan, culminating in a video installation at MacKenzie Art Gallery in Regina.

The George Wittenborn Memorial Book Award which recognized exceptional publishing in the last year was given to ***Fabric of a Nation: American Quilt Stories***, the catalog for the exhibition of the same name held at the Museum of Fine Arts Boston (I featured this publication in the **Issue 4 of *The Crafty Librarian***).



Photo by Beth Goodrich.

Tours – ARLIS conferences always include special tours of area landmarks and institutions. My favorite tours are of libraries and archives that offer the chance to see the back room workings of these repositories. I took advantage of tours of the **Fashion Resource Center at the School of the Art Institute of Chicago**, and of the **Ryerson & Burnham Libraries** at the Art Institute, culminating in the beautiful Ryerson Reading Room.

It was an inspiring and rejuvenating week spent reconnecting with old colleagues and making new connections. I continue to sit with the many ideas and challenges brought forward at the ARLIS conference and look forward to implementing some new approaches to my work at the ACC Library.



MY LIFE AS AN ACC INTERN

Liz Anderson ACC Librarian Intern

Liz Anderson is a student intern in the ACC Library, courtesy of the Ruth DeYoung Kohler Foundation.

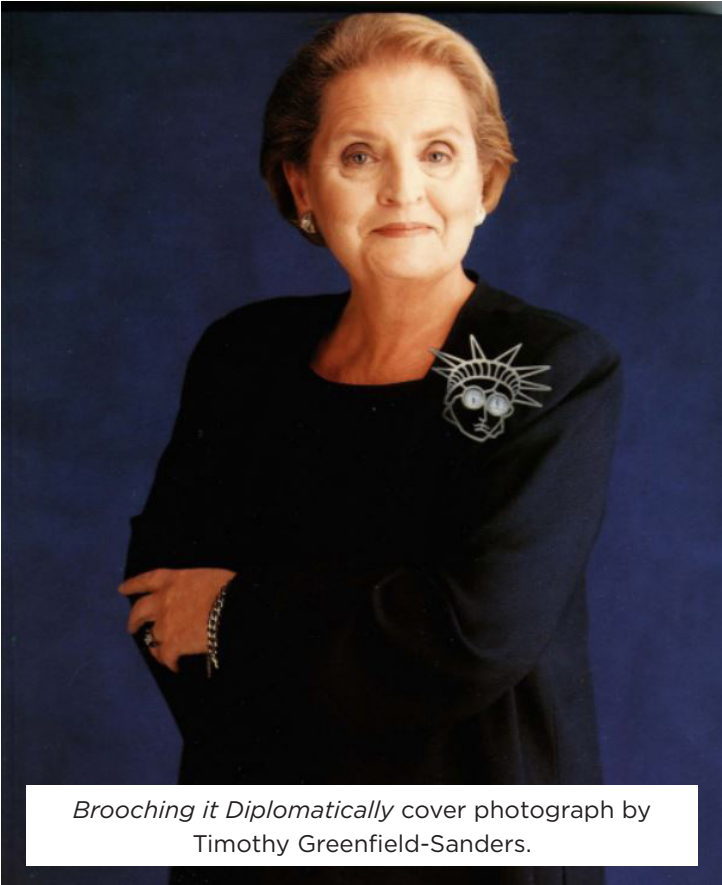
In January of this year I started my internship at the American Craft Council Library & Archives. I was very excited since I had wanted to marry my undergraduate degree in studio arts with my nearly-completed masters degree in library and information sciences for so long, and now I finally had that opportunity.

There have been two parts to my internship work: the artist files and the Year of American Craft records. Processing the artist files was straightforward; I would sort through and process the materials that had been donated, find the artist’s file in our collection, incorporate the new materials with the old, and make the necessary updates to the catalog listing for the file. They all had their little quirks, though. Gene Pijanowski had a ring he had made in one of his boxes. Anna Fariello had heaps of research materials she had used as sources for her own prolific writing. And, J. Fred Woell, the final artist on my list, had materials that included not only the usual catalogs and postcards, but also thousands of photo slides of his work, the works of others, and images of his studio and a small town in Wisconsin that he’d once lived in. Sorting through those slides took almost a month and a half—a period of time that I referred to as “slide purgatory.” When my parents would ask me how work had been, I’d say “oh, still in slide purgatory,” until the day I was finally free.

After coming out on the other side of Woell’s slides, it was time to start on the Year of American Craft. The year 1993 was designated “The Year of American Craft” through a congressional resolution and presidential proclamation by George H. W. Bush. ACC worked with the National Steering Committee in order to organize events across the US that would celebrate and promote craft. In addition to the national celebration, the states issued their own proclamations and coordinated local programs to celebrate the Year, with Canada and a number of Central and South American countries hosting their own events. What started as a collection of three Hollinger boxes has more than doubled in size, and I still have more material to process and incorporate. The major theme for this collection has been “déjà vu,” as it seems like my reaction to every record I find is *I know I’ve seen this before but where?* before looking at my discard pile and realizing that this is the fifth copy of this document that I’ve seen today. The real meat and potatoes of this collection has been the state files. When I started, not every state was represented in the collection, but most of the states had a record or two on their participation in the Year. Now that I’m nearly finished with processing, every state has a respectably sized folder of records detailing their participation in the Year.

I still have a fair bit of material to process for the Year, I need to update the finding aid, and I’d like to do a once-over of the collection to make sure that I’m satisfied with how everything is organized, but the end of this project and my internship are in sight. While it’s always exciting to finish a project, it’s sad to know that my time at ACC is almost at an end. I have thoroughly enjoyed my taste of art librarianship and archiving, and I’m so glad to have gotten to know Beth, Kirsi, and the rest of the team at ACC. I’ll always value the time I’ve spent here, and I hope to work with all of you again someday.

MADELEINE ALBRIGHT’S PINS

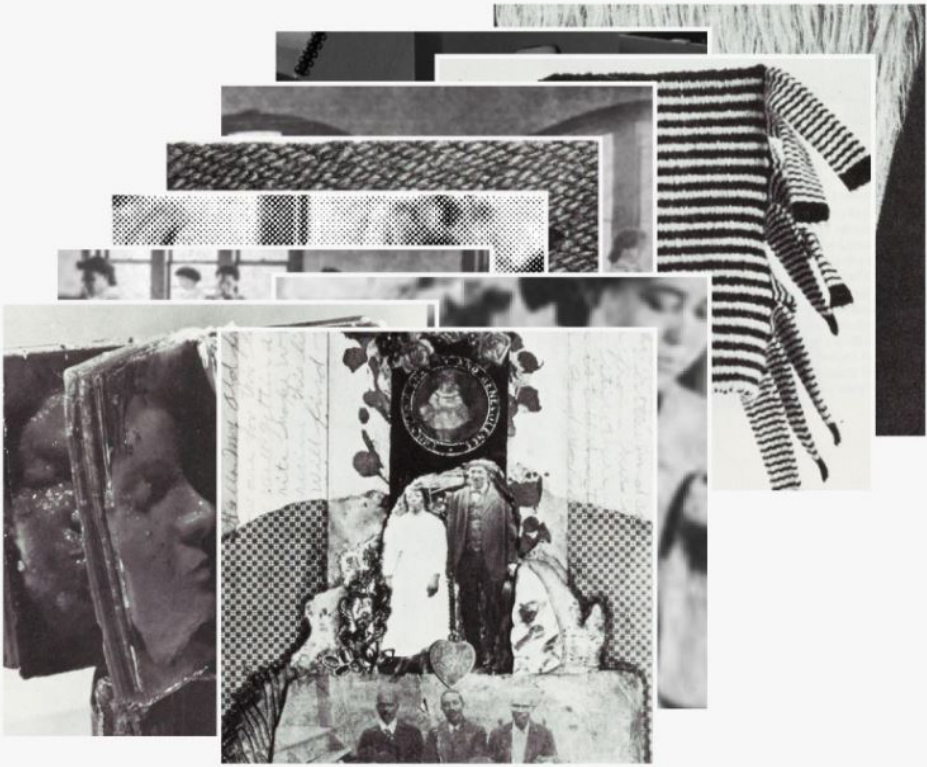


Brooching it Diplomatically cover photograph by
Timothy Greenfield-Sanders.

Madeleine Albright (1937–2022), the first female secretary of state during the Clinton administration, held one of the most powerful positions in the nation and did so with intelligence, poise, and tenacity. And, her pins were iconic. The brooch, which has been an essential element of personal adornment, was employed as a communication device by Secretary Albright. “Read my pins” she is known to have said in response to questions of her mood and thinking.

In 1998 gallerist, educator, and collector Helen W. Drutt English was inspired to organize an exhibition in honor of Madame Secretary. Sixty-one artists were invited to create a brooch inspired by Albright for the exhibition *Brooching it Diplomatically: A Tribute to Madeleine K. Albright*, which opened at the Helen Drutt Gallery in Philadelphia in 1998. The exhibition included many artists associated with ACC, and it traveled to several locations in Europe before landing at the American Craft Museum in 1999. The catalog *Brooching it Diplomatically is in the ACC Library collection*, and contains full-color images of each of the pieces, as well as personal statements regarding the messages the artists wanted to convey with their works.

Gijs Bakker’s pin *Liberty*, featured in the cover image of *Brooching it Diplomatically*, was included in a subsequent 2009 exhibition of Albright’s personal collection of brooches titled *Read My Pins: The Madeleine Albright Collection*. The exhibition was organized by the Museum of Arts and Design, and traveled internationally for many years. While many of the pins in her personal collection were mass produced items, some like the Liberty pin were handmade. Madeleine Albright’s collection now resides at the National Museum of American Diplomacy.



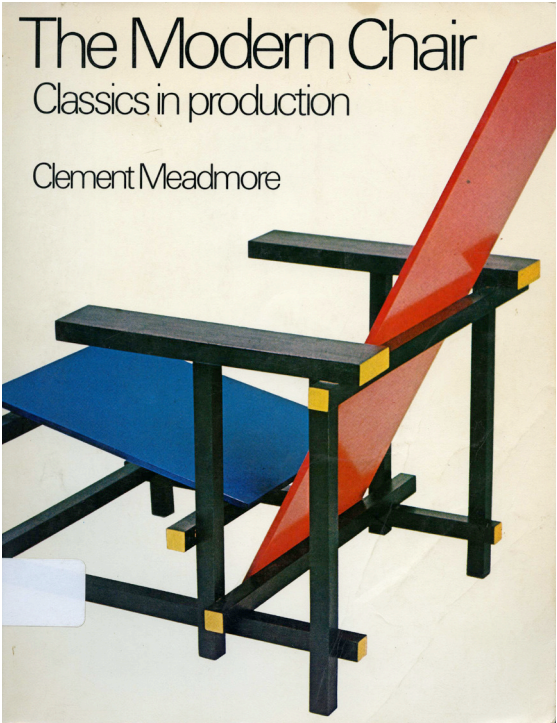
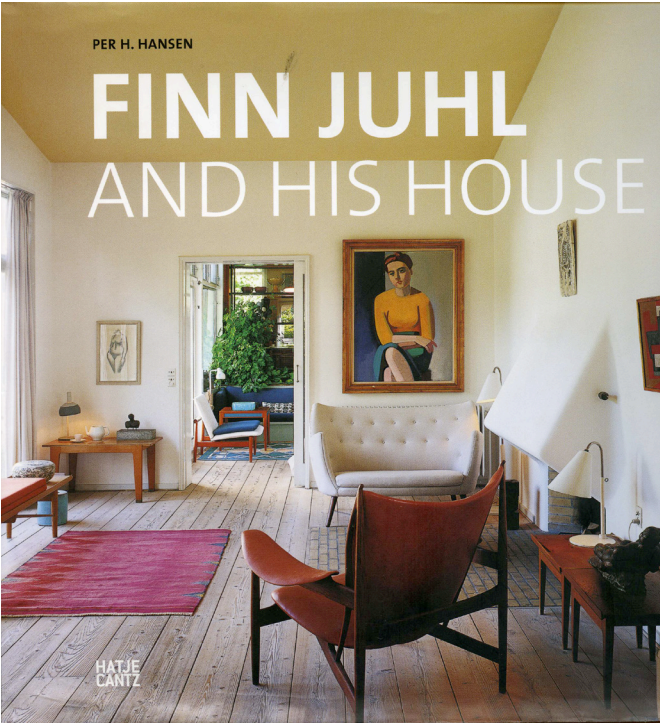
FELLOWSHIP OPPORTUNITY — CRAFT ARCHIVE FELLOWSHIP AT CENTER FOR CRAFT

Applications are now open for the [2022 Craft Archive Fellowship](#) sponsored by the Center for Craft. The aim of the 2022 fellowship is to support research on underrepresented and non-dominant craft histories in the United States. Six fellows will each receive a \$5,000 stipend to conduct research in an archive of their choosing. The fellowship will culminate in virtual public programming in partnership with the American Craft Council, and a publishing opportunity in a special issue of the online forum Hyperallergic.

Application deadline is June 27, 2022.

NEW ACQUISITIONS

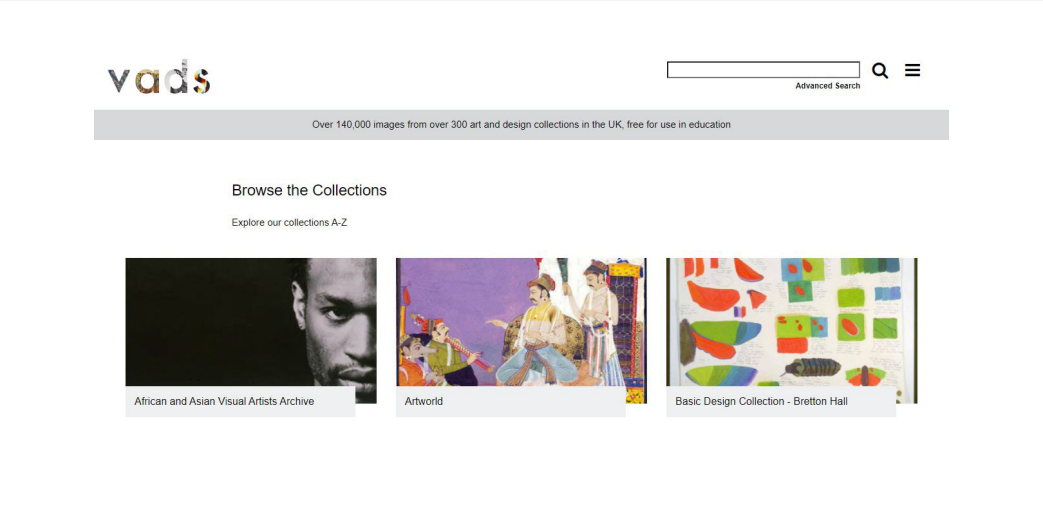
The ACC Library recently received two new book donations of note.



Nearly 100 additional books, catalogs, and brochures for the Selkurt Collection of Scandinavian Craft & Design arrived and are waiting to be cataloged in the coming months. New additions include surveys of craft and decorative arts, as well as publications on specific artists such as Danish furniture designer Finn Juhl and Swedish glass artists Ulrika and Bertil Vallien. Read more about the Selkurt Collection in [Issue 6 of *The Crafty Librarian*](#).

Woodworker John Sheridan of the Grew-Sheridan Studio in San Francisco donated 25 books and catalogs on woodworking and furniture design from the studio's library. Volumes include works on woodworking and finishing techniques, modern furniture design, and design for physical accessibility.

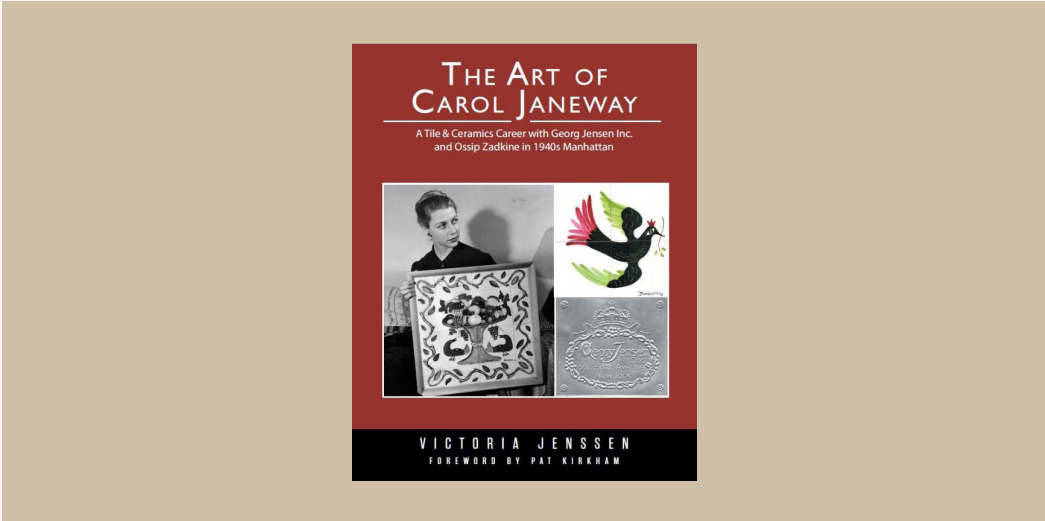
ONLINE RESOURCE



VADS

[VADS](#) is an online arts database hosted by the University of Creative Arts in the United Kingdom. It provides access to over 140,000 images of artworks from 300 collections across the UK that can be used freely for non-commercial, educational purposes. The images cover a broad range of the arts, including design, fashion, architecture, and media. Here you will find images of works from collections such as the Crafts Study Centre, the Museum of Design in Plastics - Arts University Bournemouth, and the Zandra Rhodes Digital Study Collection of fashion designs.

NEW PUBLICATION



The Art of Carol Janeway by Victoria Jenssen

Carol Janeway (1913–1989) was a ceramic artist active in New York City in the 1940s and 1950s, whose tile work was a part of the 1945 exhibition *Tiles: Their Decorative and Functional Use* held at [America House](#), the retail arm of the American Craft Council. The new publication [*The Art of Carol Janeway*](#) includes both essays providing a biographical overview and context for Carol Janeway's work, as well as a *catalogue raisonné* of her ceramics work, jewelry, paintings, and illustrations.

LIBRARY FRIEND MICHAEL MCKAY: WHY I SUPPORT THE ACC LIBRARY

ACC Giving Week is June 20-26, and this approaching event caused me to reflect on the many supporters of the ACC Library, and ponder why they choose to give.

One of the members of the Friends of the ACC Library & Archives is Michael McKay. Michael earned his Master of Library Science degree as well as an MBA, and worked as a business manager at three libraries before joining ACC as director of finance in the 1990s. He has been a strong supporter of the library, both intellectually by sharing his book suggestions and financially through his charitable giving, which includes a planned gift. I reached out to Michael recently and asked him what motivates him to support the library.



The ACC Library was formerly located at 72 Spring Street in New York City (pictured here) before the Council moved its headquarters to Minneapolis in 2010.

What are your memories of the ACC Library when you were on staff at ACC?

I arrived at ACC after the move to 72 Spring Street in NYC where the library occupied pride of place. Lois Moran, who worked with the architects to design the space, wanted to provide an inviting area for researchers and other patrons. During my 18 years at ACC, library stacks were filled full to bursting. The big project during that period was cataloging the collection to an online catalog.

This specialized library was always a source of amazement to me and, I think, also to those who used the collections. Many users said they could not find these magazines, books, and exhibition catalogs together anywhere else.

The librarians who worked at ACC over the years were a vital part of the program. They welcomed both in-person and telephone users, and were also mentors to library assistants. In fact, three ACC library assistants went on to earn master’s degrees in library science.

What does the library mean to you?

A library is where one can find the answer to almost any question, self-educate about any subject, or simply browse to find items of interest.

Why do you choose to support the ACC Library today?

The library is the only ACC program without earned income (like show booth fees/admissions, or magazine advertising) yet, as indicated previously, is a vital resource for the craft community. With the digitization of collections, the library will be a resource for many, not just for those who can physically travel to Minneapolis.

Why did you choose to participate in planned giving?

Actually, I was the first person to participate in the ACC planned giving program initiated during 2004. Recently, I received an email suggesting a planned gift to the ACC Library & Archives Endowment Fund. My planned gift to ACC always has been specified for a library endowment. It is vital that the library have its own robust endowment, along with many Friends of the Library, to insure an income stream and the continuity of such an important resource.

Information on [Planned Giving](#) and [ACC Giving Week](#) can be found on the ACC website.

THANK YOU TO THE FRIENDS OF THE ACC LIBRARY & ARCHIVES—AND WELCOME TO OUR NEWEST MEMBERS!

*Asterisk indicates new Library Friend

\$5,000+

Jean McLaughlin and Tom Spleth
Sarah Schultz and Jeffrey Sugerman

\$1,000-\$4,999

Judith and John Alexander
Michele and Martin Cohen
Susan Daughtridge
Leilani Lattin Duke
Barbara Laughlin*
Judith Weisman
Thom and Barb Williams*
Patricia A. Young

\$500-\$999

Susan Bradley*
John Campbell
Denise and Gary David
Chuck and Andrea Duddingston*
Alex Kurtz
Michael McKay and Catherine Lankford
Jill Moormeier*
Lynn Pollard
Arturo Alonzo Sandoval*
The Ravenal Foundation*

\$100-\$499

Anne Abendroth
Albert Accettoia
Suzanne Ammerman*
Lynn Bailets and Katherine Crosson
William Baker
Joan and Robert Benedetti
Lorraine Bressler*
Gail M. Brown
Jan Buckman
Tom and Susan Bulleit*
Anne Burgeson

David Burling
Dennis and Antoinette Ciesielski
Judy Conn Jones
Helen Cooluris
Kathleen Curran
Ed Danifls and Marcia Kane*
Fran Davis*
Craig Dubois
Sarah H. Dunning*
Arnie and Judy of the Fishman Family Foundation*
Nancy Goodman
Beth and John Goodrich*
Luanne Grabski*
Katherine Gray
Katheryn J. Hall
Anne Harris
Michele Harris
Judy Hawkinson and Patrick Plonski
Nancy Hays
Jack Hillman*
Mary L. Hu
Jean Ellen Jones*
Patricia Jones
Roger Knudson and Cheryl Burns
Cindy Kotila*
Linda Lasater*
Cynthia Launer*
Jerry Levine
Marjorie Levy
Rachelle Lim*
Maggie and Charles Maggio
Jain Malkin
Barbara Marder-Gately and Charles Gately
Kelly Marshall*
Sam and Patty McCullough*
Sidney Mehlschmidt

Don Miller and Susan Thompson
Christine Montet
Deloris Moring
Mira Nakashima-Yarnal*
Michael Nation and Janet Sauers
Richard North and Patrick Doust
Patty Ploetz*
Michelle Portman
Sarah Pritchard
David and Becky Ramsey*
Jennie Rodriguez
Lysa and Gregory Rohan*
Peter Rothe and Gail Amundson*
Vonnie Sanford
Paul Savidge*
Ann Scheid
Dr. Michael and Brenda Silverman*
Rick Simons*
Mathew and Elizabeth Smith
Kate Stolpman
Carolyn Strack
Marvin and Davira Taragin
Johanna Thompson
Hellena Tidwell*
Beth Torstenson*
Maureen and Richard Turman*
DeLana Valentine
Arlene Vernon*
Patti Warashina*
Barbara and Samuel Wells*
Marta Williams
Oliver Williams and Mary Ann Holloway*

\$60-\$99

Meg Black
Andy and Ginny Lewis
Kathleen Weaver*



Give your support. Join the Friends of the ACC Library & Archives today.

Learn More



Special Thanks to the Foundations Supporting Our Library

This project was made possible in part by the Institute of Museum and Library Services grant number ARPML-250536-OMLS-22. The ACC Library & Archives’ internships efforts are made possible in part by the RDK Foundation.

SMALL VICTORIES IN THE LIBRARY

Frequently I will be contacted by someone trying to identify the maker of a piece they own. Typically these requests come from people who have purchased work at one of the ACC Craft Shows. Identifying previous show artists can be tricky, especially if the show in question took place prior to 2012. While we hold show directories in our archives for all of the shows we have sponsored, the directories merely show lists of names and addresses without any images of work. Unless the buyer has some specific information about the artist and date of purchase, the likelihood of our being able to identify an artist can be very slim. Add to that the fact that artists who were active prior to the mid-1990s often have little to no presence on the internet, and my hopes for being able to identify an artist can be completely dashed.

I was recently contacted by a patron whose mother had a necklace purchased at an ACC show that had been stolen, and the family wanted to try to replace the piece. The necklace was one given to her by her husband when he proposed, so it held great sentimental meaning. The patron had at least some basic information about the artist but didn't know her name. She knew the necklace had been purchased in San Francisco in the late 1990s, and that the artist was a woman from Minnesota. Having at least that little bit of information about the show place and the artist helped immensely. In searching the directories from that time period, I only saw one jewelry artist listed from Minnesota. As fortune would have it, that artist is still active and has a website. Based upon the description of the necklace, I thought it was possible this was the artist in question.

After contacting the patron with the website information, she confirmed this was indeed the artist she was looking for, Cheryl Rydmark. The patron was elated! A small victory for me, but one that made me feel proud to be a librarian that day. This is why we do what we do!



Mrs. Margaret Migel at the 1964 exhibition "Amusements Is..." Photo: Edward Ozern