

THE LIBRARY QUARTERLY

A Newsletter by ACC's Crafty Librarian, Beth Goodrich

Second Edition

American **Craft** Council

February 2021

YOUR WINTER CRAFTING GUIDE

Beth Goodrich ACC Librarian

Welcome to the second edition of the Library Quarterly. In this issue, we will take a dive into the history of *Craft Horizons*/*American Craft* magazine, look at the more unusual “how-to” references in our collection, talk to a local craft zine creator, and more.

IN THIS ISSUE

MAGAZINE TURNS 80

We reflect on the origins of *Craft Horizons*, the publication that became *American Craft*.

HOW-TO CRAFTS FOR WINTER

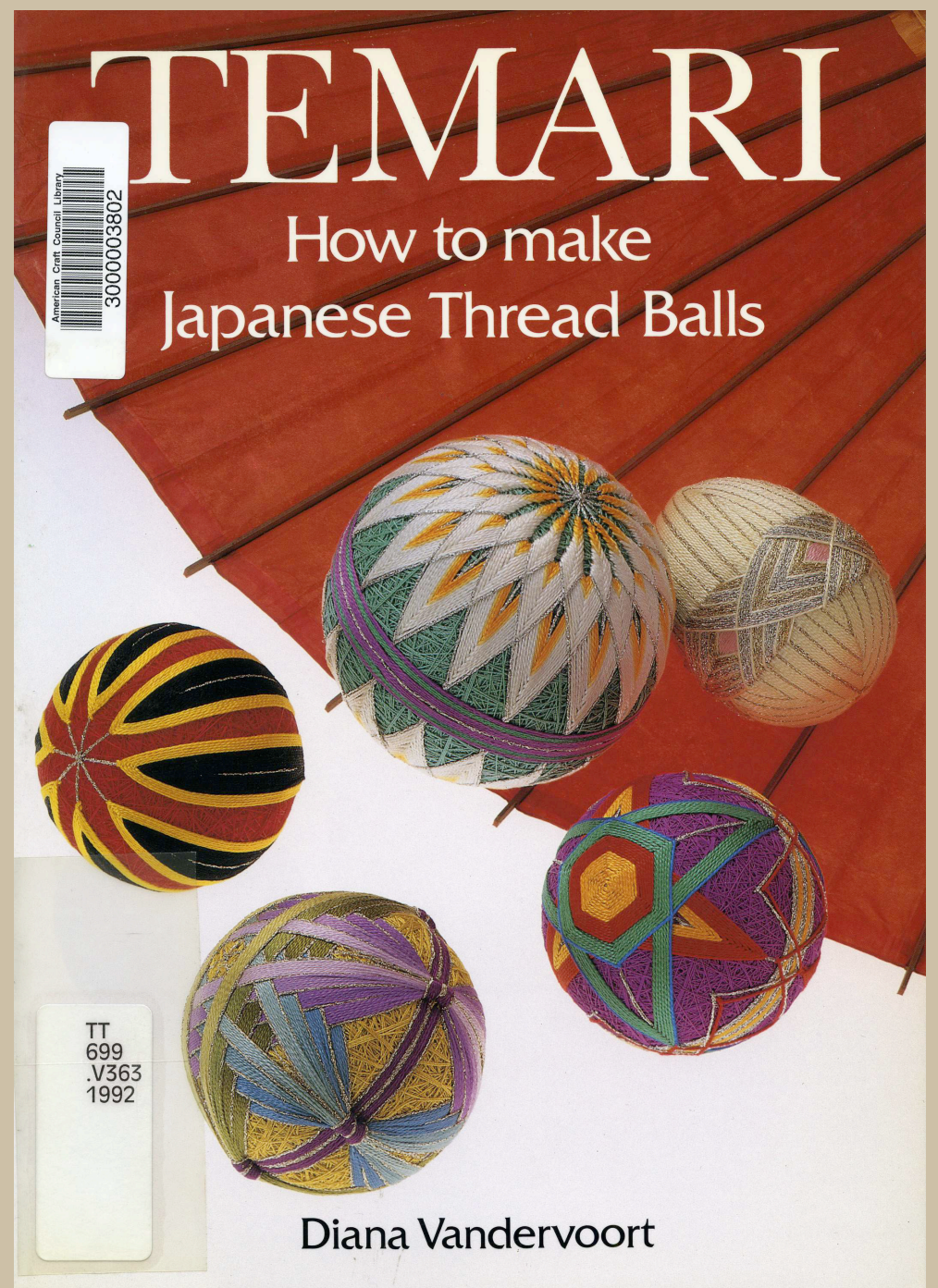
A peek into the wealth of do-it-yourself resources available in our library collections.

CRAFT ZINE INTERVIEW

Minnesota maker Teresa Audet shares about her fascination with zines as a craft form.

NEWS AND NEW ADDITIONS

Exciting happenings in the art reference world and new titles in our collection.

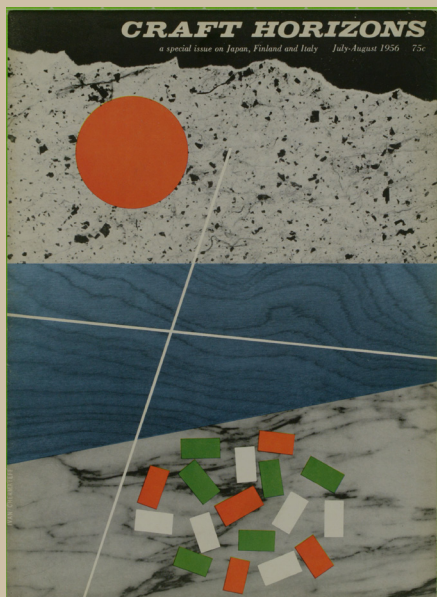


Diana Vandervoort

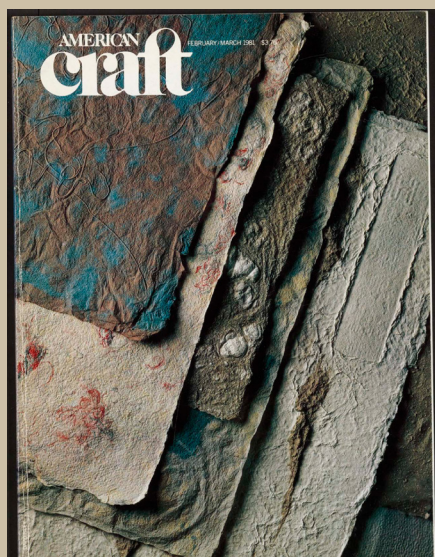
HOW-TO INSPIRATION FROM OUR LIBRARY COLLECTION

Read more on page 3.

OUR PUBLICATION THROUGH THE YEARS



1956



1981



2020



2021

Read more on page 2.

CELEBRATING THE
80TH ANNIVERSARY OF
AMERICAN CRAFT MAGAZINE

Beth Goodrich ACC Librarian

Throughout 2021, the Library Quarterly 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 evolution of the publication from a World War II-era newsletter of a fledgling professional organization for craftspeople to a design-rich, glossy magazine that reflected the prosperity of post-war America and heralded the emergence of the studio craft movement of the late 1950s.

The Origins of the American Craft Council and *Craft Horizons*

In August of 1940, amateur potter and philanthropist Aileen Osborn Webb organized numerous regional craft organizations into a single national organization, the Handcraft Cooperative League of America. A precursor to the organization that over the years became known as the American Craft Council, the League aimed to address the challenges of marketing and distribution of handmade goods, particularly those emanating from rural communities. That same year, the League opened America House, a retail outlet located in New York City devoted to the sale of handcrafts. A newsletter for the participating craftspeople of America House was first published in November of 1941 without a name but with a large question mark on its cover. “Do you know our name?” the issue asks, as a call for suggestions. By the second issue in May 1942, the name was revealed—*Craft Horizons*.

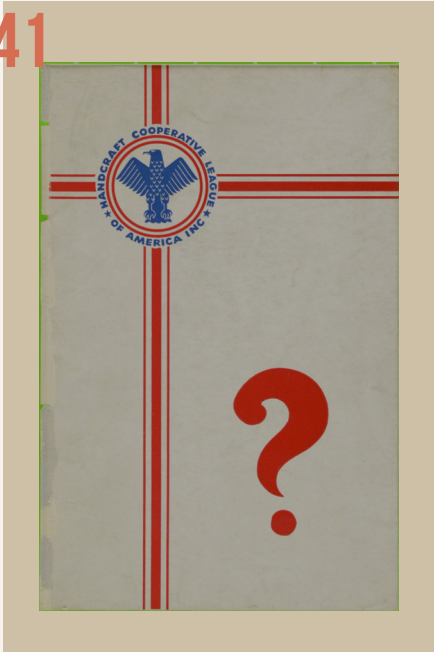
From a Niche Newsletter to a Publication for the Field

The earliest issues are emblazoned with the eagle insignia for the Council. The content is largely focused on issues of design, technique, and production, and contributing writers included such craft artists as Anni Albers, Beatrice Wood, and Henry Varnum Poor. The war effort and aftermath feature prominently in articles such as “Craftsmen and the War” and “Crafts in a German P.O.W. Camp.” The magazine serves as a community forum to learn and instruct, share ideas, and meet other artisans in the field. In November of 1946 following the war years, the eagle insignia disappears from the cover, and there is a “promise to make *Craft Horizons* bigger, better, and more beautiful.” By 1947, *Craft Horizons* hires its first professional editor, Mary Lyon, and the magazine is incorporated separately from the Council, yet remains closely allied to the founding organization.

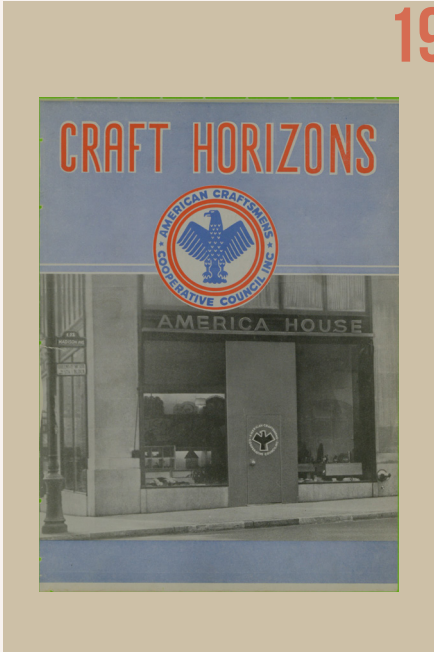
Craft Horizons Evolves With the Council

In the early 1950s, the cover images of *Craft Horizons* are in full color, and graphic design elements are incorporated into the cover illustration. Feature articles more frequently focus on individual artists and crafts from around the world. The magazine highlights museum exhibitions more prominently, perhaps resulting from the opening of the Museum of Contemporary Crafts by the Council in 1956. By 1959, circulation has grown from a few hundred members in the early 1940s to a paid circulation of 24,000. At this time, *Craft Horizons* is incorporated back into the Council as a means to pool the resources of the two organizations, and subscribers to the magazine become subscribing members of the Council.

1941



1943



Preserving the Magazine’s Legacy

Explore back issues of *Craft Horizons*/*American Craft* magazine from 1941 to 1990 [in the ACC Library & Archives Digital Collections](#).

American Craft magazine is refreshed for 2021, now being issued quarterly with a new look and new features. To subscribe, [become a member of the American Craft Council](#).

In the next issue of the Library Quarterly, we will look at the era of Rose Slivka, who was editor of *Craft Horizons* from 1959-1979.



Remembering: Lois Moran

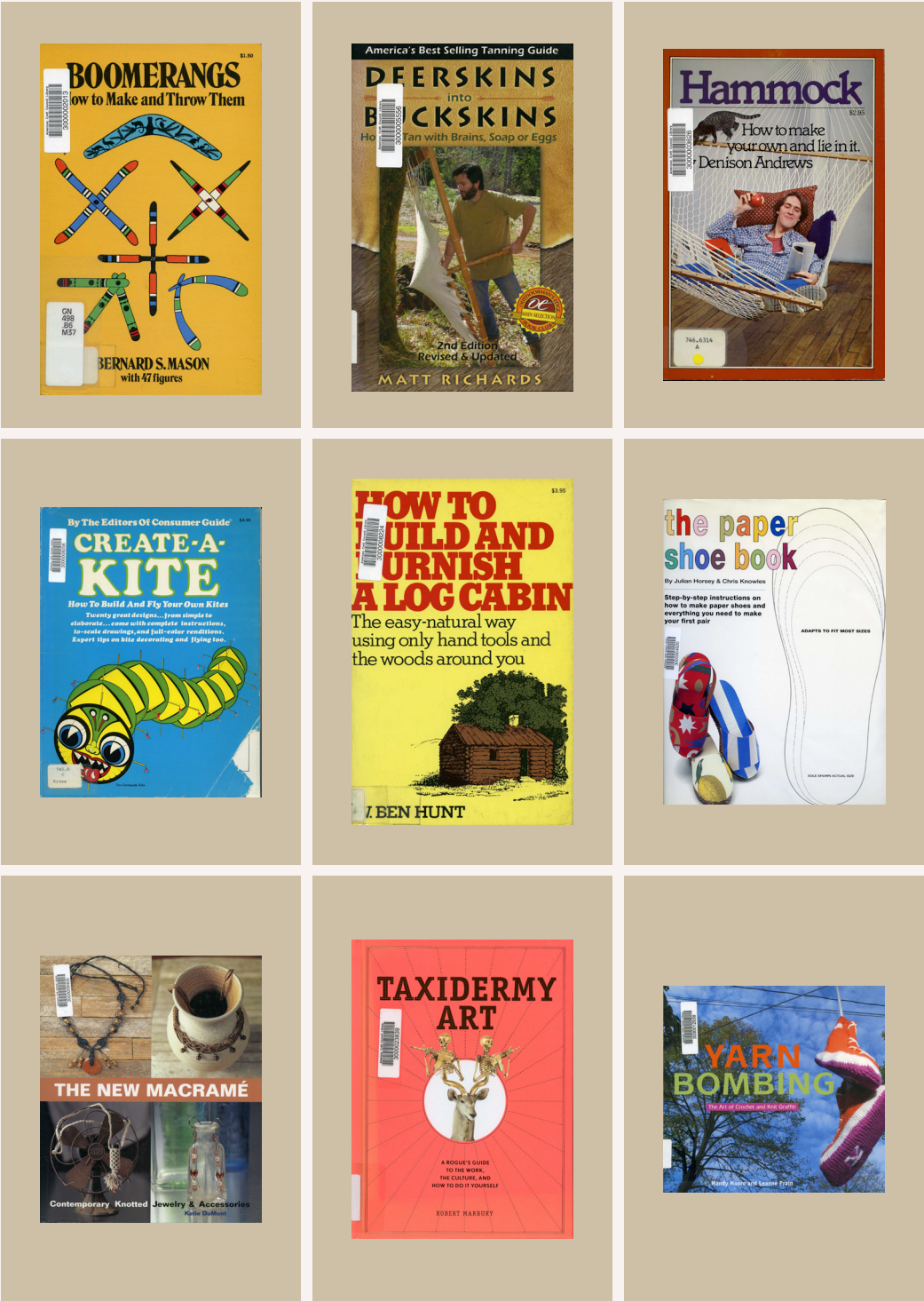
We also mourn the passing of Lois Moran, the longest serving editor of *American Craft* magazine and a monumental figure in the history of the American Craft Council. Read the [touching tribute to Lois written by Joyce Lovelace](#) on the ACC Website.

HOW-TO REFERENCE: FROM TECHNICAL TO QUIRKY

Beth Goodrich ACC Librarian

The ACC Library collection is replete with instructional reference material on all manner of craft techniques and materials. The Council at one time was even an active publisher of reference materials that included instructional pamphlets such as Paul Soldner’s *Kiln Construction*, pricing guides for the craftsperson, and writings on aesthetics and theory such as Marguerite Wildenhain’s *Pottery: Form and Expression*. Any manner of maker is likely to find the resources needed to hone their craft in our collection today. There are technical manuals such as *Advanced Ceramic Manual: Technical Data for the Studio Potter, Recovery and Refining of Precious Metals, Gem Cutting: a Lapidary’s Manual*, and Dard Hunter’s *Papermaking: The History and Technique of an Ancient Craft*, to name just a few.

The library also holds a myriad more accessible “how-to” books of a quirkier nature. In these pandemic times, more of us are looking for ways to fill our winter hours with activity outside of television streaming and are looking to try something new, something out of the ordinary, or something fun and relaxing to feed our souls. We have the books to fill the bill!



HERE ARE A FEW TITLES THAT MAY PROVIDE YOU WITH INSPIRATION FOR YOUR NEXT WINTER MAKING SESSION

The Paper Shoe Book by Julian Horsey & Chris Knowles.

Temari: How to Make Japanese Thread Balls by Diana Vandervoort.

The New Macramé: Contemporary Knotted Jewelry and Accessories by Katie DuMont

How to Make Mobiles by John Lynch

Boomerangs: How to Make and Throw Them by Bernard Sterling Mason

Hammock: How to Make Your Own and Lie In It by Denison Andrews.

Yarn Bombing: the Art of Crochet and Knit Graffiti by Mandy Moore and Leanne Prain

And for those who want a more challenging project:

Deerskins Into Buckskins: How to Tan With Brains, Soap or Eggs by Matt Richards.

How to Build and Furnish a Log Cabin: the easy-natural way using only hand tools and the woods around you by W. Ben Hunt

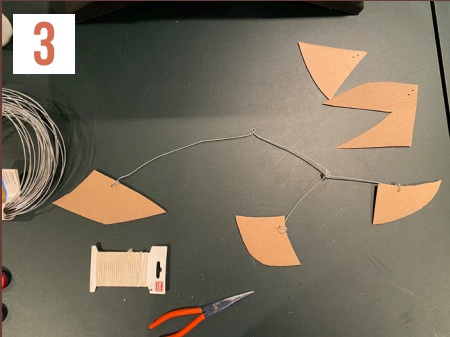
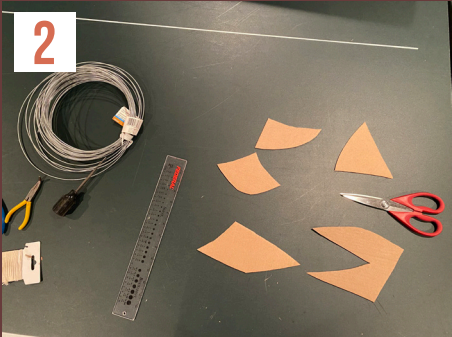
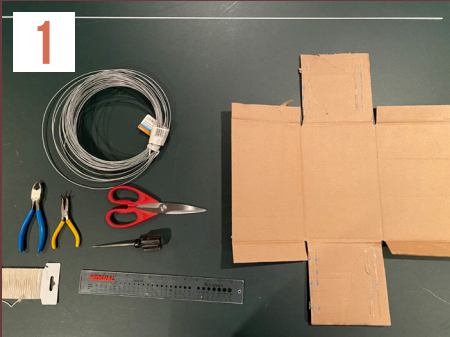
Taxidermy Art: a Rogue’s Guide to the Work, the Culture, and How To Do It Yourself by Robert Marbury

ACC STAFF GAVE A FEW PROJECTS A TRY OVER THE HOLIDAY BREAK

SHOES BY BETH



MOBILE PROJECT BY PETER



CRAFT ZINES: AN INTERVIEW WITH ZINE AUTHOR TERESA AUDET

Beth Goodrich ACC Librarian

A new material type that we are collecting for the ACC Library, zines are typically self-published magazines produced by an individual or small collective with a very limited circulation. They are a great primary source material that reflects and documents contemporary popular culture and can cover any topic imaginable, including craft. Zines may be professionally printed, bound, and published as a serial, such as [Craft Desert](#), or may be inexpensively handwritten, photocopied and stapled, and circulated through exchange.

Minneapolis wood artist [Teresa Audet](#) has created a series of zines related to woodworking which the library recently acquired. The series includes titles such as *Wood Grain 101*, *The Japanese Handsaw*, *Bowtie Inlay: a How To*, and *My Favorite Drill Bits*. I talked to Teresa recently about her interest in creating zines.



Photo courtesy of Teresa Audet.

When did you start creating zines?

I started when I was doing a residency at [The Future](#), which is a store in Minneapolis. It was a one-week residency. At the same time, I was teaching classes at [Women’s Woodshop](#), and I created zines as an option for a syllabus for the classes.

Why were you interested in creating zines?

I started with *My Favorite Drill Bits*, and I made it just because I wanted to make a zine. The Future had all kinds of zines, which I loved looking at. They are very interactive, and it was low pressure to create. With my teaching, I first created instruction sheets as full sheets of paper, and it just wasn’t working—the sheets would get in the way, things would get laid on top of them. So I decided to turn the instruction sheets into little booklets, and it made them more engaging.

How do you decide on the design of your zine?

I am not confident in my drawing skills, and it’s a little intimidating to try to draw the picture I want to draw. I start with the information first, and as long as the drawing illustrates the point I’m making, it’s fine. It’s not super glossy—I’m not spending a lot of time on the illustrations, which I hope encourages people to try things they may think they’re not good at. I don’t take it super seriously, it’s DIY cutesy enough.

How do you disseminate your zines?

I use them in classes. Any place people are woodworking, I will take a stack and give them away. I offer them on my website, where you can do a digital download. I used to sell them at [Boneshaker Books](#), and the funds would go to Women’s Woodshop. I like the idea of supporting the community in some way, and to get the zines into people’s hands. I have dreams of putting them in the drill bit section of Home Depot! *My Favorite Drill Bits* is the most popular.

Do you collect zines? What type of zines do you like?

Yes, and I just spoke at a conference about my zines! Lise Silva Gomes’ *Craft & Practice: Meditations on Creativity & Ethics* and *A Knot Book* (the zine is out of print and now published formally as *Sacred Knots*) are great. They’re about knots and meditation, about the ethical responsibility of the craftsperson, responsibility to community, ownership, and avoiding cultural appropriation. They have interesting spaces to take notes as well as activities, and they get you thinking about how you fit in your community. Alanna Stapleton is an embroidery and quilting artist who creates zines. Most of the zines I have are more instructional or poetry, and some are just works of art.

Any future zines in the planning for you?

Probably—I feel like I always have ideas. I would like to redo some of my smaller zines. I like the larger-sized one I made with a cover, [How to Make a Coiled Basket](#). I’ve been asked to make a zine for someone else who is teaching a woodworking class. I would like to make some fun ones rather than the technical instruction.



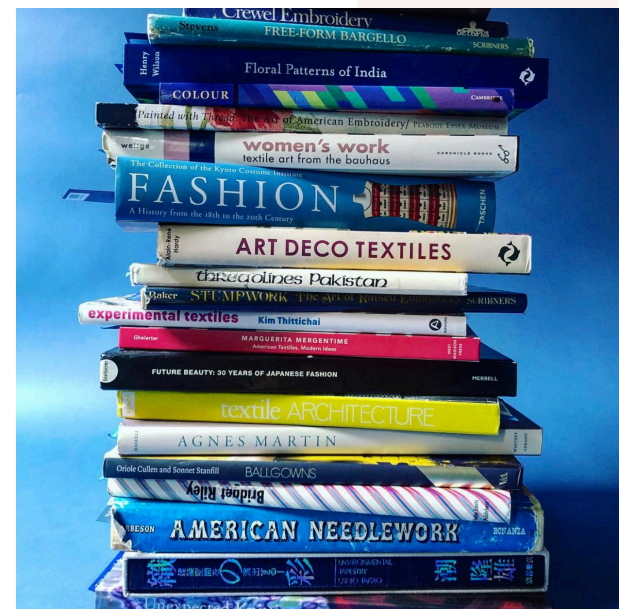
Photo courtesy of Teresa Audet.

Do you create craft zines that you would like to add to the ACC Library zine collection? Contact librarian [Beth Goodrich](#) to find out how to submit your publications.



CRAFT IN AMERICA

A close-up photograph of a blue embroidery hoop resting on a dark fabric. The fabric is adorned with intricate white and orange embroidery, including a central orange cross-stitch pattern and various white geometric and floral motifs. A spool of blue thread is placed on the fabric near the hoop. A pair of blue-handled scissors is positioned to the right of the hoop. The background consists of a blue and white checkered fabric.



BLUE: The TATTER Textile Library in Brooklyn, New York, is both an interactive, ongoing art installation and a research library with more than 6,000 volumes exploring the global history, traditions, makers, craft, and beauty of textiles. Originally based on the personal collections of Edith Robinson Wyle, founder of the Craft and Folk Art Museum in Los Angeles, her granddaughter Jordana Munk Martin, founder of TATTER, and renowned fiber artist and professor Carol Westfall, the library now also contains the partial collections of Cora Ginsburg, Glee Krueger and Marianne Kerr. The Library is open to the public by appointment, offers workshops and retail, and publishes a quarterly online journal about cloth.




CRAFT CONNECTION

A JOINT PUBLICATION OF THE MINNESOTA CRAFT COUNCIL

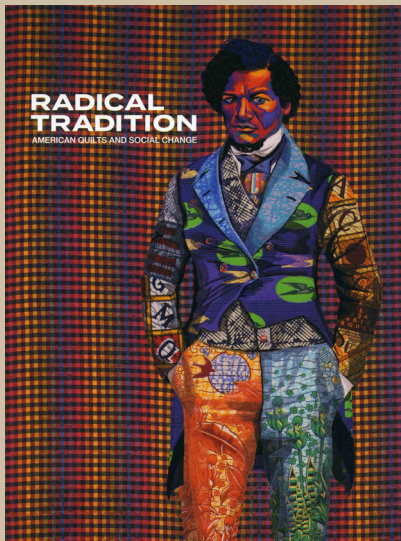
SPRING 1987 VOL. 4, NO. 2

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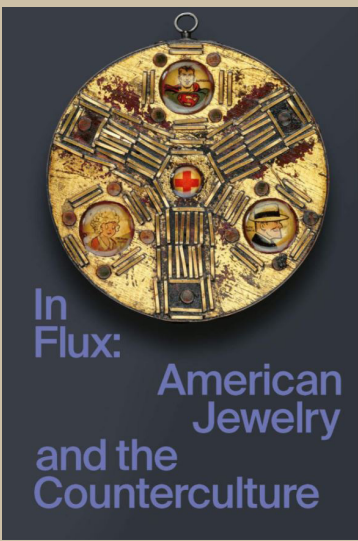
We are thrilled to announce that our proposal for Phase 17 of the Minnesota Digital Library grant program has been accepted! MDL will be digitizing publications and photographs from the Minnesota Crafts Council (1965-2007), including Craft Connection magazine, which are held in the ACC Library collection. The digitized resources will be uploaded into the ACC Library Digital Collections, and will also be included in the Minnesota Digital Library.

JUST ARRIVED IN OUR COLLECTION



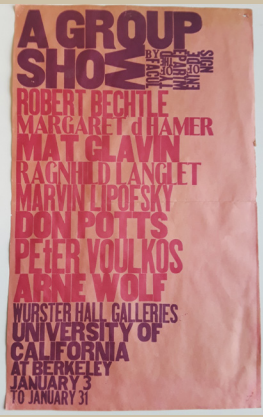
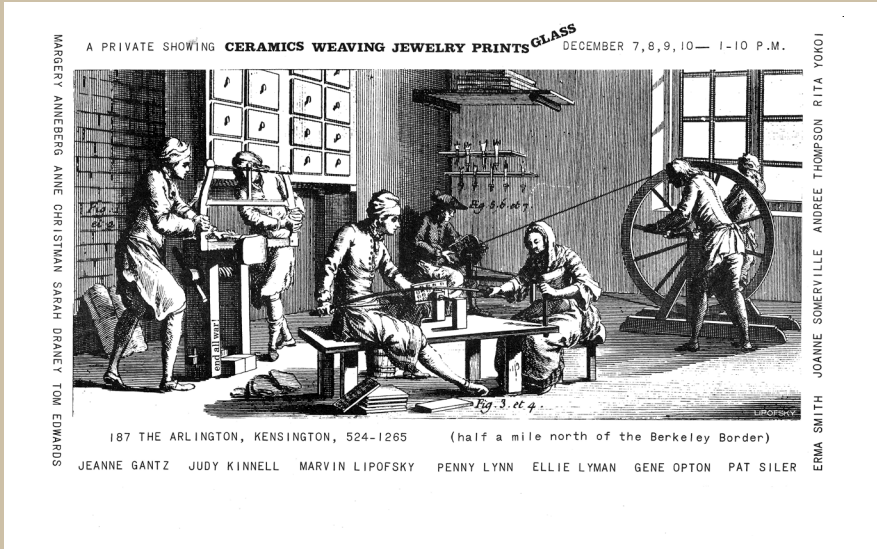
Radical Tradition: American Quilts and Social Change

Published in conjunction with the exhibition “Radical Tradition: American Quilts and Social Change,” mounted at the Toledo Museum of Art, this catalog highlights more than thirty quilts and “considers how quilts have been used to voice opinions, raise awareness, and enact social reform in the United States from the mid-nineteenth century to the present.”



In Flux: American Jewelry and the Counterculture
by Susan Cummins, Damien Skinner, and Cindi Strauss

Young Americans in the 1960s and 1970s reacting to the Vietnam War, fighting for civil rights, and exploring Eastern mystic teachings and drug culture created a counterculture that made its way into the work of studio jewelry artists.



Marvin Lipofsky Poster Collection

We recently received a donation of approximately 200 posters from the estate of the late glass artist and ACC Fellow Marvin Lipofsky. These posters were produced to promote exhibitions, workshops, and other events related to Marvin’s career, as well as the activities of other craft artists. We aim to post a complete inventory of this and other poster collections on the library website in the coming months.



American **Craft** Council

How To Support the ACC Library & Archives

If you believe in the power of libraries and craft to transform lives, please consider joining the ACC or increasing your level of support if you’re already a member. In addition to receiving a subscription to our magazine, our members make it possible for ACC to maintain the library and its services as well as cultivate the next generation of makers through our educational programs and marketplaces. Learn more about the benefits available at each of our member levels and join or renew.

Join us

Ways to engage with the ACC Library

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