

THE CRAFTY LIBRARIAN

ISSUE 11

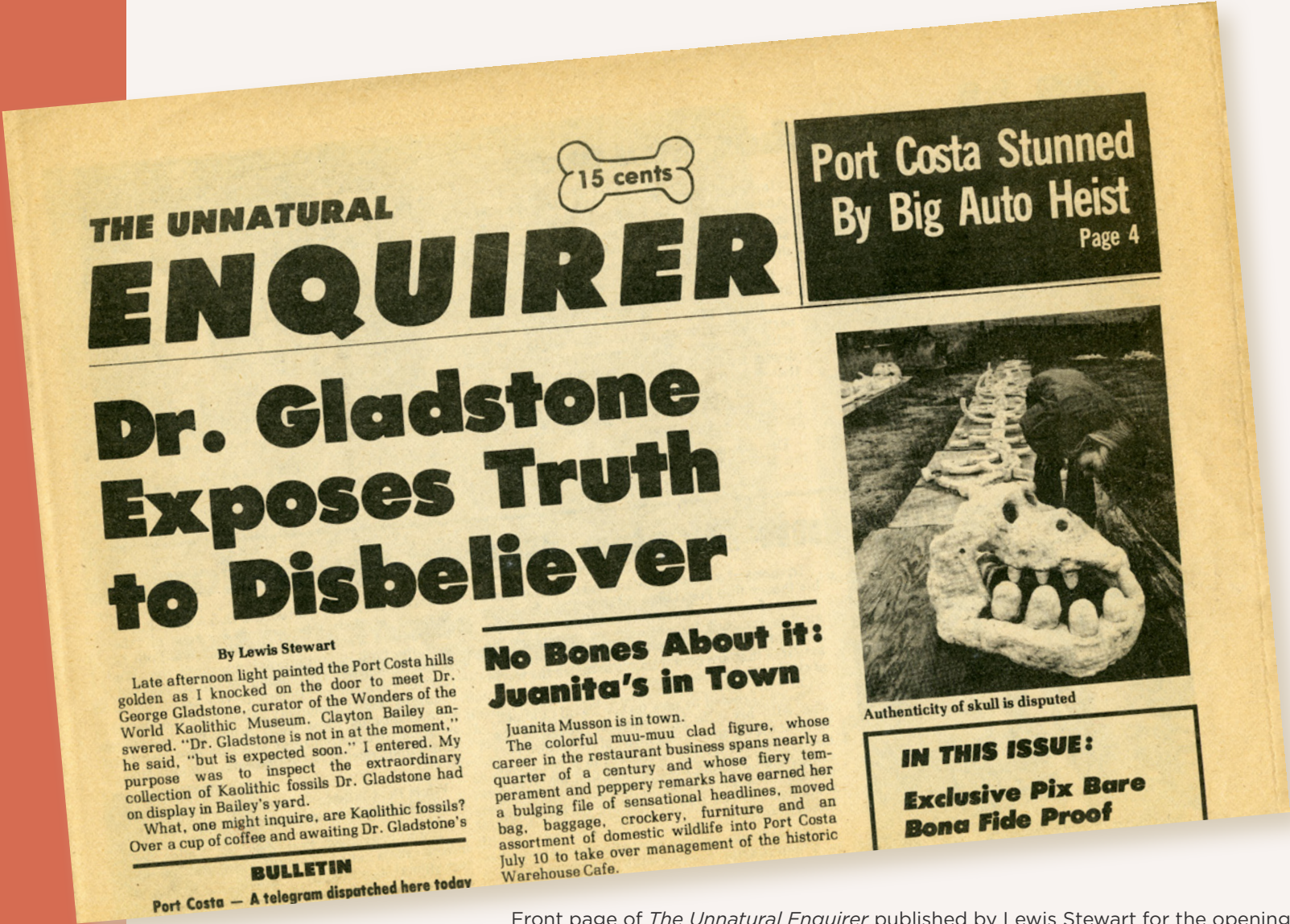
American **Craft** Council

MAY 2023

FEATURE WILD

Spring has been busy with special events where I had the opportunity to share some of the unique resources at the ACC Library & Archives.

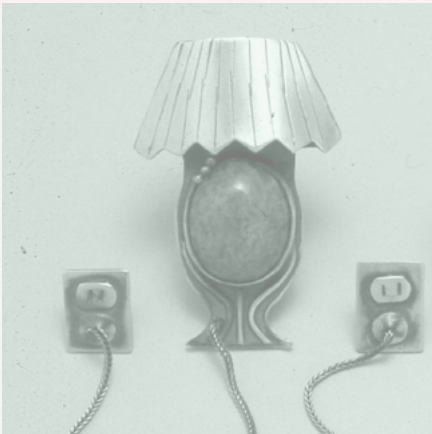
— Beth Goodrich, ACC Librarian



Front page of *The Unnatural Enquirer* published by Lewis Stewart for the opening of the Wonders of the World Kaolithic Museum in Port Costa, California, curated by Bailey's persona Dr. George Gladstone. From the Clayton Bailey artist file, ACC Library & Archives.

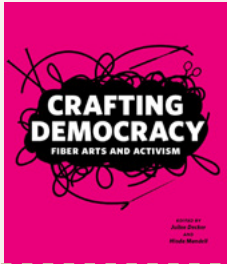
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SPOTLIGHT

Coffee With the Librarian

Beth Goodrich ACC Librarian

On April 5, the ACC hosted “Coffee With the Librarian,” a virtual open house for library donors, users, and Friends to take a sneak peek at some of the recent acquisitions to our collections. We kicked off with several items from the Paul J. Smith estate that were added to our collection in 2022.

Among his papers were family photos and documents giving a fuller picture of his personal history. There are several examples of his own artwork from his childhood where he demonstrated an affinity for art and making at an early age. He was a skilled craftsman in his own right, and we have several images of his artwork as a teen and young adult. Paul was passionate about documentation and freely shared copies of his resources. While there was a certain amount of duplication within the collection of new materials from his estate, we were able to add a substantial amount of new correspondence from associates in the craft field that we did not have before. And where previously we had documents from his extensive jurying in the 1980s, we now have added new materials from his jurying activity through the 1960s and 1970s.



Above: Knife and tray, rosewood.
BELOW: Wooden bowl with stained design.



Paul Smith, Water Tower, 1952.

Paul was an avid photographer, which also reflects his desire to document events in visual form. We received scores of his large-format photographs of various craft artists, many of which were included in his publication ***Masters of Craft***. In addition, we discovered slide collections from his travels to the World Craft Council assembly meetings in Mexico, Türkiye, Australia, and Japan, of which I serendipitously made use for a different presentation at the annual Art Libraries Society conference (see below).

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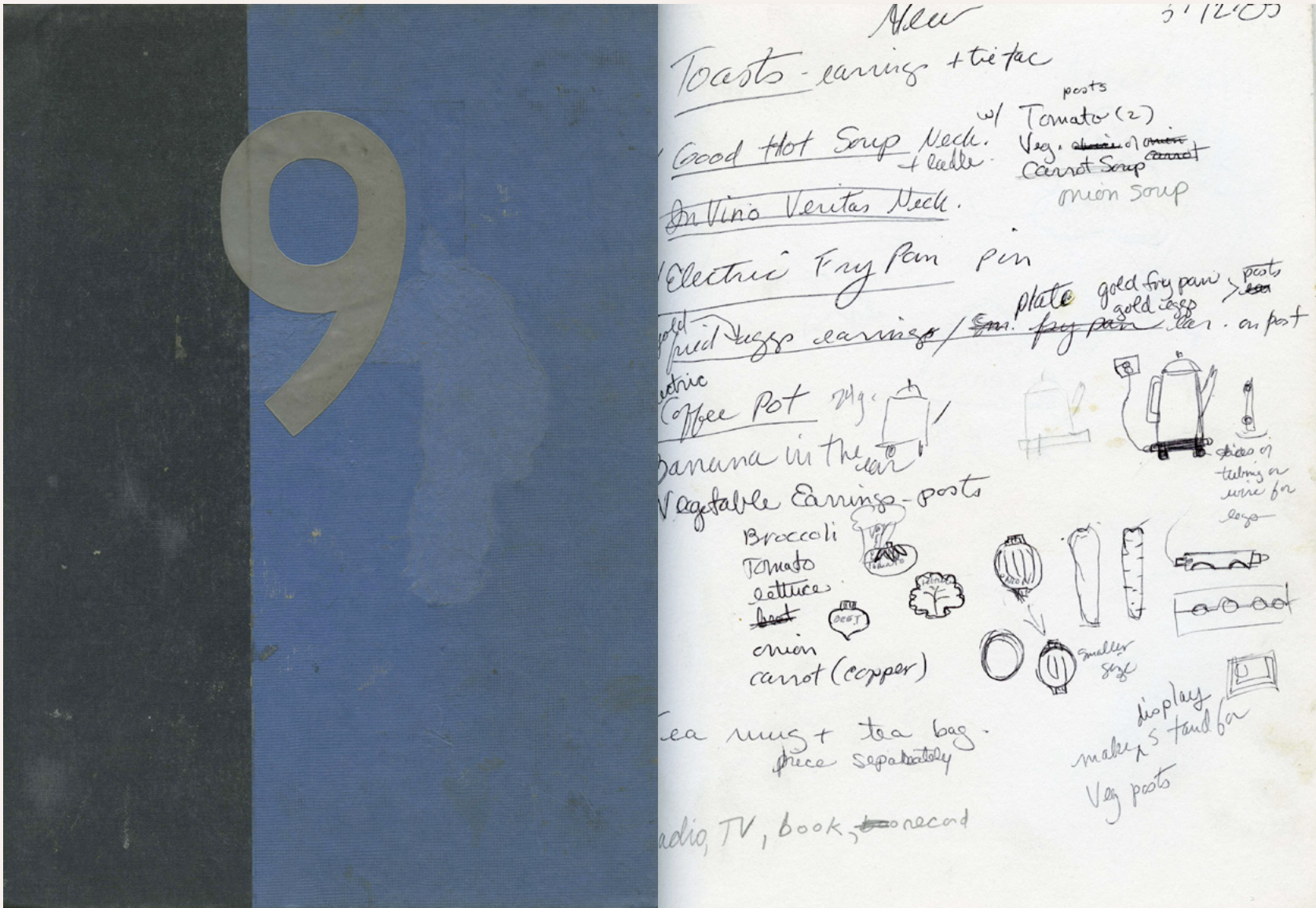


Backstrap weaver from Ecuador

Coffee With the Librarian

Beth Goodrich ACC Librarian

From the [artist file of Peggy Johnson](#), I presented some pages from the nine sketchbooks that were in her collection of papers. Peggy Johnson was a jewelry artist who created playful pieces imitating animals, plants, or common household objects in miniature, which she called “housewearables.”



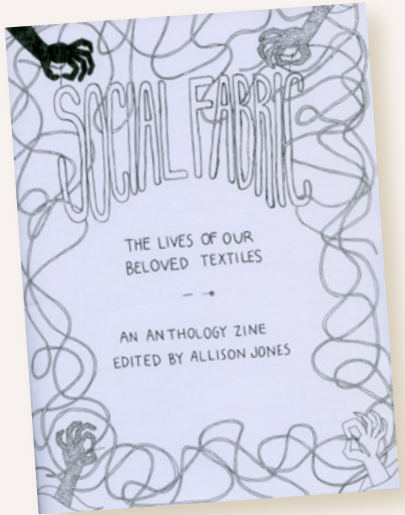
TOP: Toaster pin and poached trout necklace on mini furniture.
BOTTOM: Lamp pins.



Big Bugs necklace/pins.
Photo: R. Diamante



Cicada pin and necklace



I also shared some recent additions to the library collection, including a new craft zine by local artist Allison Jones. In the summer of 2022, Jones sent out a call around the Twin Cities and through social media, asking for people to share their stories, memories, and connections to textiles. The result is her anthology zine [Social Fabric: the Lives of our Beloved Textiles](#) containing memoirs, interviews, poetry, drawings, and plenty of photographs of fabric creations. Allison hopes to make *Social Fabric* an annual publication. We hope she does too.

EVENTS

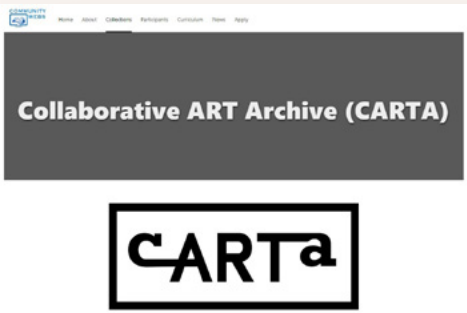
Art Libraries Society Annual
Conference - Mexico City

Beth Goodrich ACC Librarian



The 51st Annual Art Libraries Society of North America conference took place April 18-21 in Mexico City. Despite the organization’s membership covering Canada, the United States, and Mexico, this was the first time in its 50-year history that the conference was held in Mexico. Located in the Centro Historico district of the city, the conference was well situated to immerse oneself in the history, art and culture of the oldest capital city in the Americas.

I presented on two session panels for the conference. The first of the two sessions, “The Collaborative ART Archive (CARTA): The Next Steps in Art- chiving the Web,” highlighted the work of the [Collaborative Art Archive](#) project. In this session, the panel provided an overview of the project and introduced the access portal for the collection. This project, spearheaded by the Internet Archive and the New York Art Resources Consortium (NYARC) and funded by grants from the National Endowment for the Humanities (NEH) and the Institute of Museum and Library Services (IMLS), facilitates a collaborative group of art libraries to help build the collections of archived web-based content. Participants in CARTA have worked together to nominate websites for the archive collection, recommend metadata guidelines, promote outreach, and explore end-user engagement with the collections. Through my participation on the Collection Development subcommittee, I have worked to ensure that the websites of craft organizations and artists are represented. The way information is created by artists and organizations has shifted dramatically in recent decades. Websites, email, and social media have taken over from what used to be produced in print. Web archiving is and will continue to be an essential part of preserving the documentation of contemporary art for future researchers.

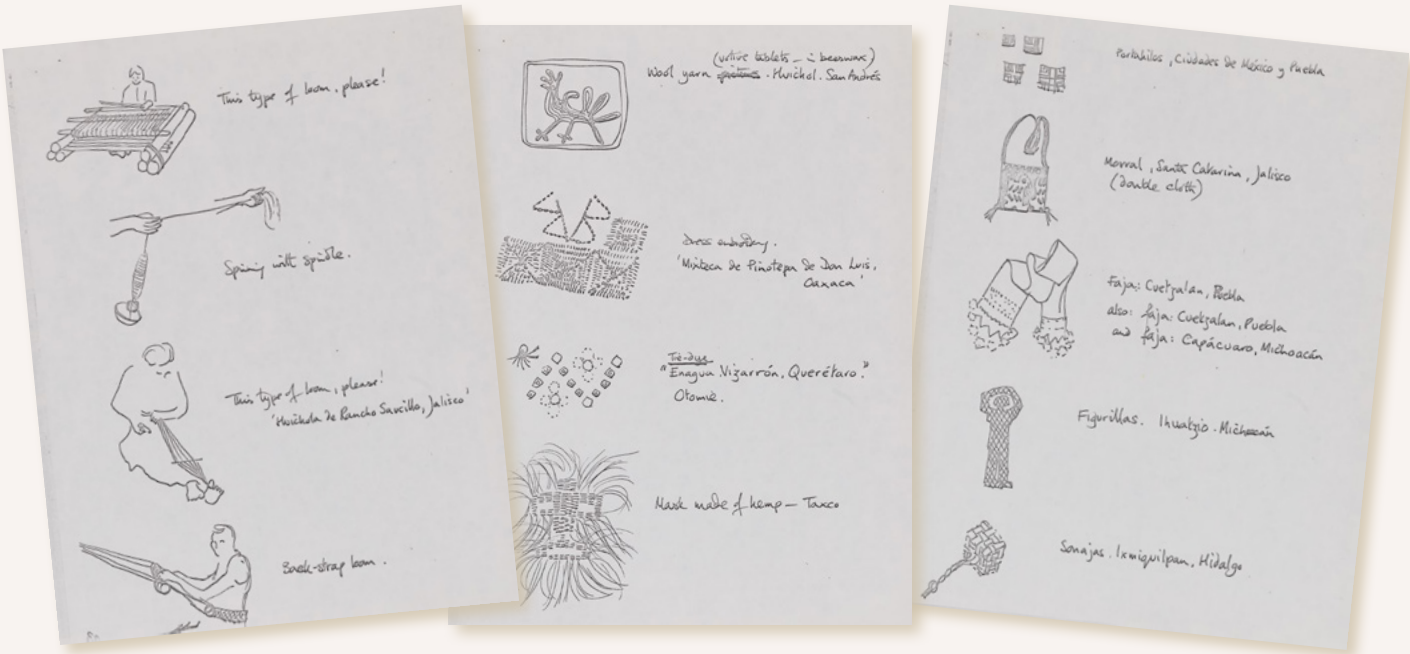


The second session titled “Transformative Collections and Latin America” brought together a panel of four presentations focused on collections related to Latin America. Referencing our archives collection from the [World Crafts Council](#), I discussed the 7th general assembly meeting of the WCC that took place in Oaxtepec, Mexico in 1976. Putting the events of the general assembly meeting into the context of the political situation in Mexico and the history of the WCC, I highlighted the convivial nature of the global meeting and the artists involved, such as Daniel Rhodes, Peter Voulkos, and Arline Fisch from the United States and Felipe Derflinger, Alberto Barovier, and Hugo Velásquez of Mexico.



LEFT: Mexican hammock maker.
RIGHT: **Koji Kamiyama** of Japan working with bamboo. Photos: Paul J. Smith

While much of the information for my presentation came directly from the WCC archives, I found connections to many other collections as well. From the papers of Paul J. Smith, I discovered a collection of slides from the Oaxtepec general assembly, and I used many of these images in my presentation. I also received scans of documents from the archives of participants in the Oaxtepec meeting, such as notes from the [Daniel Rhodes papers](#) at Alfred University and an entire folder of documents from the [archives of Arline Fisch](#) at The Smithsonian Archives of American Art that included sketches of some of the artwork and demonstrations that she observed.



Sketches found in the Arline M. Fisch Papers at the Smithsonian Archives of American Art.

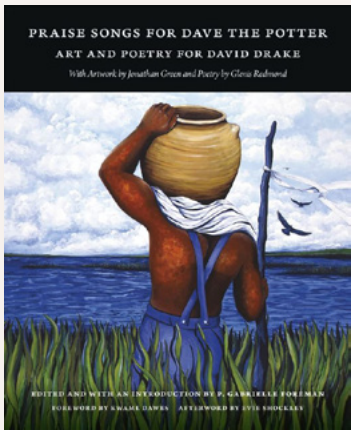
“The arm of craft is long and its reach is wide” I stated in my presentation. The World Crafts Council convening of global craftspeople in Mexico is a shining example of international cooperation and exchange that can be emulated by the art information community.

INSIDE

Summer Reading Suggestions From *American Craft*

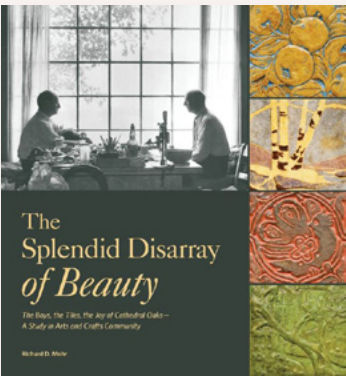
Beth Goodrich ACC Librarian

Looking for some summer reading? Check out these new publications that are featured in the summer issue of *American Craft*:



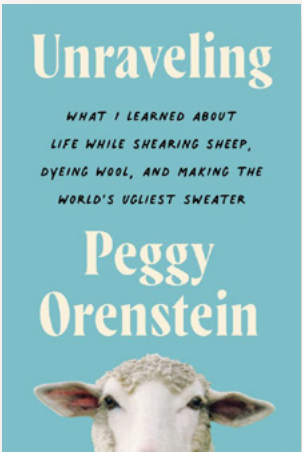
Praise Songs For Dave The Potter: Art And Poetry For David Drake
Edited and with an introduction by P. Gabrielle Foreman

With artwork by Jonathan Green and poetry by Glenis Redmond Drake, the enslaved artist who became one of the most celebrated 19th-century American potters, also wrote poems—on his pots and jars. This volume explores how his work inspired subsequent visual artists and poets. Included are full-length examples of Drake’s influence on two of his fellow South Carolinians: the Sir Dave (1998) series of paintings by Jonathan Green, and a 20-poem cycle, *All My Relation* (2015), by Glenis Redmond.



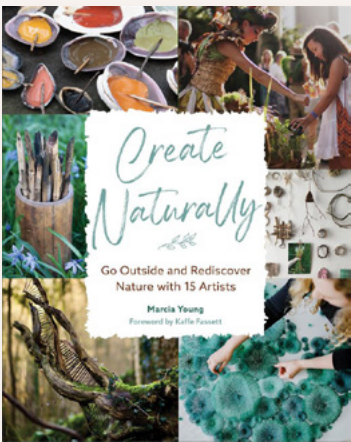
The Splendid Disarray Of Beauty: The Boys, The Tiles, The Joy Of Cathedral Oaks—A Study In Arts And Crafts Community
By Richard D. Mohr

Despite only running from 1911 to 1914, the Cathedral Oaks art school was important for the Arts and Crafts Movement, producing alums who would establish many other California arts institutions. This book is also the story of Cathedral Oaks’ founders, Frank Ingerson and George Dennison, an unapologetically out gay couple who became celebrated interior designers in Europe and Hollywood. Photos of the school’s only surviving works, dazzling art tiles, round out the volume.



Unraveling: What I Learned About Life While Shearing Sheep, Dyeing Wool, And Making The World's Ugliest Sweater
By Peggy Orenstein

When COVID hit, Orenstein, a writer on adolescent sexuality, saw her speaking engagements canceled. Her mother had died, her father was declining, and her daughter was preparing to leave for college. She decided to create a sweater totally from scratch—which started with wrestling a recalcitrant ewe—hoping that processing the garment would help her process these losses. The result: a lively memoir that knits together a remarkably wide range of human concerns.



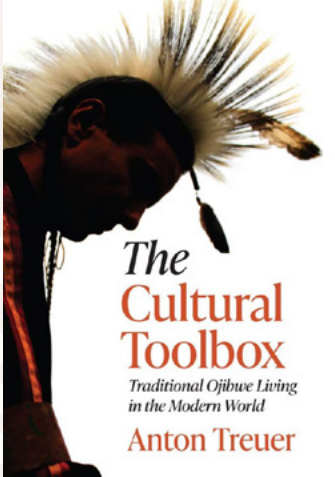
Create Naturally: Go Outside And Rediscover Nature With 15 Artists
By Marcia Young

This lifestyle book encourages readers to reconnect with the natural world, inspired by the work of craft artists who do the same. It’s also an art book in which the reader can discover the meticulous leaf assemblages of Mark Coleman, Meredith Woolnough’s sculpted embroideries based on corals, Nicole Dextras’s exuberantly woodsy wearable art, and 12 more sources of delight and renewal. A wonderful read for those who want to shape their lives around art and nature.

RESOURCES

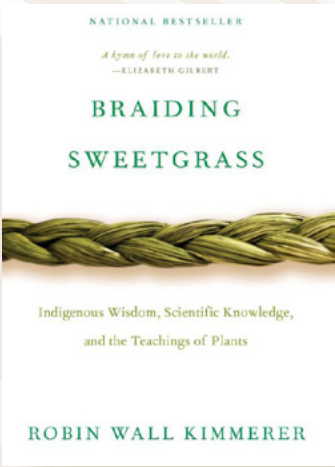
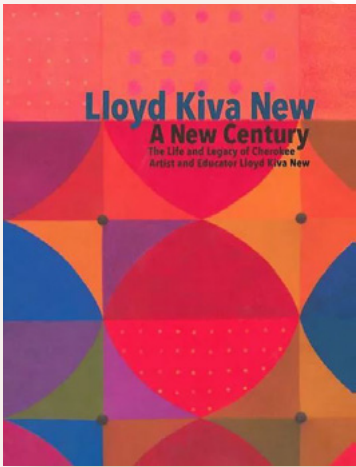


Added to the Collection

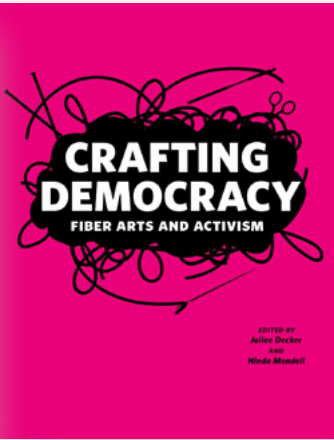
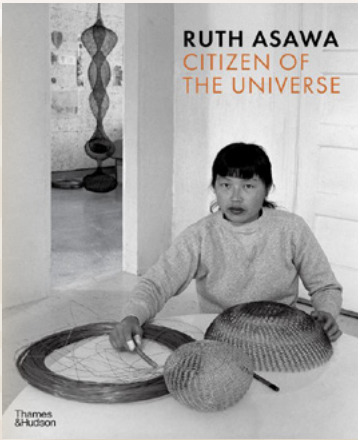
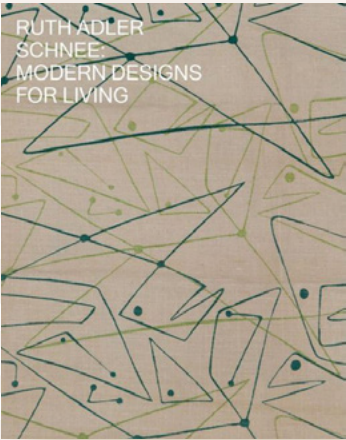


The ACC Library recently added Anton Treuer’s [*The Cultural Toolbox: Traditional Ojibwe Living in the Modern World*](#). Dr. Treuer writes and lectures on Ojibwe language, history, and culture. In *The Cultural Toolbox*, Treuer follows the four seasons of the year as they parallel the four stages of life—spring and new life, summer and coming of age, fall and adulthood, and winter and elderhood—and offers an Ojibwe view of life cycles.

Other new book additions of indigenous artists and culture: [*Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge And The Teachings Of Plants*](#) by Robin Wall Kimmerer [*Lloyd Kiva New: A New Century: The Life and Legacy of Cherokee Artist and Educator Lloyd Kiva New*](#)

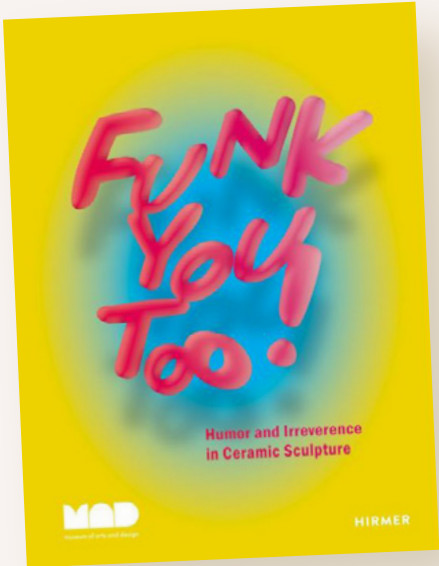


During recent Library open house events, I promote an Adopt-a-Book program of a variety of titles that are high on my wishlist to add to the ACC Library collection. Donors purchase a title of their choosing from the wishlist, and a bookplate with their name is added to the inside cover. Thanks to the generosity of our open house attendees, **here is a selection of newly adopted titles:**



[*Ruth Adler Schnee: Modern Designs for Living*](#)
[*Ruth Asawa: Citizen of the Universe*](#)
[*Crafting Democracy: Fiber Arts and Activism*](#)

EXHIBITIONS



“Funk You Too!” and “Generation Paper”
at the Museum of Arts and Design

The Funk Art Movement of the 1960s and 1970s is on full display at the Museum of Arts and Design through August 27. The new exhibition “[*Funk You Too! Humor and Irreverence in Ceramic Sculpture*](#)” places works by some of the originating artists of the Funk Art movement alongside a new generation of artists speaking to the social and political issues of today.

CONTINUED...

EXHIBITIONS



ABOVE, CLOCKWISE: **David Gilhooly**, *Napoleon Frog*, earthenware, glaze, 20 in. high. **William Lombardo**, *D.C. Lunchbreak*, 1971, stoneware, low-fire glaze, lustre, china paint, 20 x 20 x 10 in. **Rodger Lang**, *Polka Dot Pie* (left); *Pie with Ice Cream* (center); *Striped Pie* (right), earthenware, glaze, 9.5 in. diameter (left); 9 in. diameter (center); 9.5 in. diameter (right). **Jack Earl**, *Landscape Penguin* (left); *Winged Penguin* (center); *Flower Basket Penguin* (right), cast porcelain, china paint, 30 x 18 in.

“Funk You Too!” harkens back to the “[Clayworks: 20 Americans](#)” exhibition that took place at the Museum of Contemporary Crafts in 1971. Robert Arneson and Richard Melchert were viewed as instrumental in defining the art movement in the 1960s, marked by its humor and subversive expression. Many of the early generation artists represented in “Funk You Too!” were a part of the “Clayworks: 20 Americans” exhibition: [David Gilhooly](#), [Clayton Bailey](#), [Robert Arneson](#), [Richard Shaw](#), [Chris Unterseher](#), [Peter VandenBerge](#), and [Patti Warashina](#). The 110-page, hardcover exhibition catalog for “Funk You Too!” is now available in the ACC Library collection.

A tandem exhibition at the Museum of Arts and Design, “[Generation Paper](#),” features rare paper fashion garments introduced by the Scott Paper Company as part of a promotional campaign in 1966. Early examples of paper garments can also be seen in the ACC Library Digital Collection in the 1967-1968 exhibition “[Made With Paper](#)” at the Museum of Contemporary Crafts.



Elisa Stone, dress, 1967, cutout paper.

RESOURCES



As Seen in *American Craft*

Artists Show Their Wild Side

The theme for the summer issue of *American Craft* is “wild,” and the Crafty Librarian dives into the nearly 4,000 artist files in the ACC Library & Archives to discover the artists who showed their *wild* side.

Marjorie Schick (1941-2017)

[Marjorie Schick](#) was a pioneering force in avant-garde jewelry making, pushing body adornment into the realm of sculpture. She emerged as a jewelry artist in the 1960s when her contemporaries among the community of “New Jewelers” were rejecting traditional materials and techniques. Although trained in the craft of metalsmithing, Schick was drawn to non-traditional media, from fiber and papier-mâché to the wooden dowels of her iconic Dowel-Stick Series. Throughout her body of work, Schick explored the relationship of sculptural form to the human body. While her jewelry work broke free from the constraints of the body into surrounding space, her sculpture work was grounded in the human form. Schick used scale, bold color, and unconventional forms to provoke. Soft-spoken and mild-mannered, she took delight in referring to herself as “quietly rebellious.”



Portrait of Marjorie Schick. From the **Marjorie Schick** artist file, ACC Library & Archives.

CONTINUED...



LEFT-RIGHT, CLOCKWISE: **Marjorie Schick**, *Back sculpture with reeds*, 1988, painted wood and reed, 48 x 26 x 8 in. Photo: Gary Pollmiller. *Que Duerma Con Los Angelitos*, 1998, painted canvas, 20 x 20 x 2 in. *Teapot Armlet*, 1999, painted papier mache, 5.5 x 12.5 x 6.25 in. *4 Part Piece*, 1992, painted papier mache. Pictured, Large collar: 8 x 15.75 x 11.75 in.; Small collar: 4.5 x 12.25 x 10.75 in. Not pictured, Armlet: 9 x 11.75 x 10 in.; Sculpture: 12 x 16.5 x 9.75 in. Photo: Gary Pollmiller. From the Marjorie Schick artist file, ACC Library & Archives.

RESOURCES



As Seen in *American Craft*

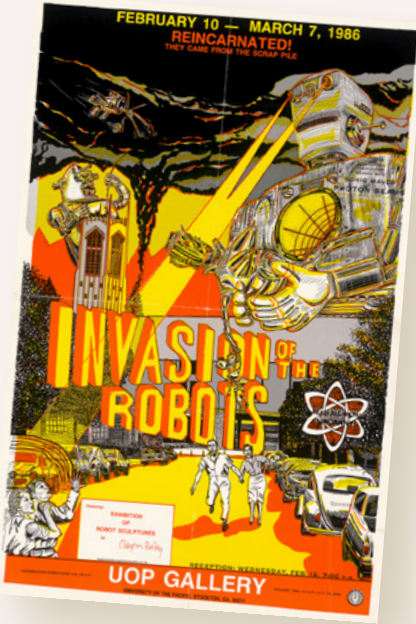
Artists Show Their Wild Side

Clayton Bailey (1939-2020)

As a leader in the ceramics arm of the Funk Art movement, [Clayton Bailey](#) created sculptures primarily of ceramic, latex, and metal and infused them with humor and a bit of the grotesque. His work was an amalgam of art, science, entertainment and invention. As an instructor at what was then known as Whitewater University in Wisconsin, he noted that “‘beauty’ is an attribute of the familiar and the comfortable. The artist . . . should seek to discover the new and unusual, and should not strive for beauty,” according to the artist’s website. Bailey was continually innovating new techniques for working with materials and ways to incorporate elements such as electricity or kinetic movement into his sculptures. He even created an alter ego in the guise of Dr. George Gladstone, an artist/scientist who lectured on discoveries of fossilized remains (usually ceramic) of creatures from the “Pre-credulous Era.” Gladstone’s collection of artifacts led to the creation of the Wonders of the World Museum, initially located in Bailey’s backyard and later located in a storefront space in Port Costa.



Clayton Bailey (center) with his family Robin (Left), Curt (Right) and Betty (Bottom) near their home in Crockett, California. From Carl Byoir & Associates, Inc., public relations firm for the “OBJECTS: USA” exhibition sponsored by Johnson Wax. From the Clayton Bailey artist file, ACC Library & Archives.



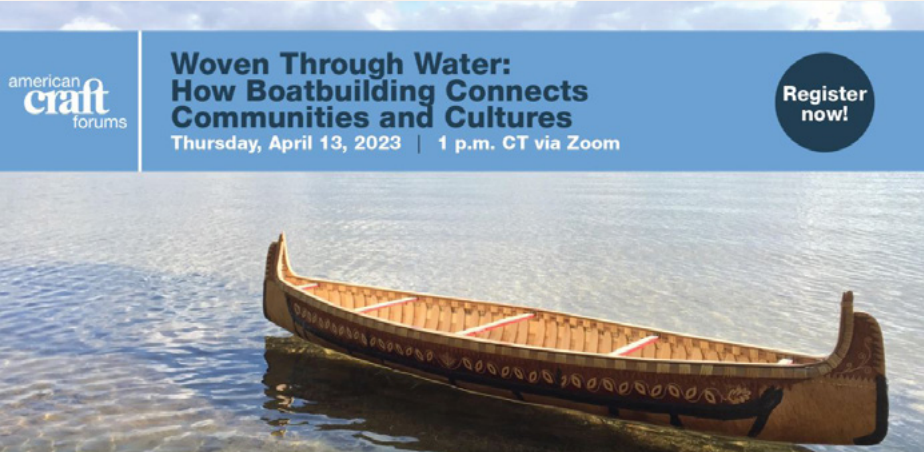
LEFT-RIGHT, CLOCKWISE: **Clayton Bailey**, Poster for an exhibition of robot sculptures at the University of the Pacific Gallery in Stockton, California, 1986. *Soft Nose Cups*, luster, low-fire whiteware marbled clay, 3.5 x 5 in. and 4 x 5 in. Photo: Bob Hanson. From the exhibition “Coffee, Tea and Other Cups” held at the Museum of Contemporary Crafts in New York City September 30, 1970 through January 3, 1971. *Belching Bowl*, pinkware, underglazes, 16 in. diameter. From the exhibition “Clayworks: 20 Americans” held at the Museum of Contemporary Crafts in New York City June 18 through September 12, 1971. Photo: Bob Hanson. *Chicken Mutant and Evil Eye Monster Masks Series*, natural latex, acrylic, fur. From the exhibition “Face Coverings” held at the Museum of Contemporary Crafts in New York City, September 30, 1970 through January 3, 1971. Photo: Ferdinand Boesch. From the Clayton Bailey artist file, ACC Library & Archives.



Online Resources

Recording of ACC Forum Now Available

The most recent ACC Forum took place on April 13. “[Woven Through Water: How Boatbuilding Connects Communities and Cultures](#)” featured Dr. Anton Treuer, professor of Ojibwe at Bemidji State University, leading the discussion with Daniel Creisher from the Maine boatbuilding and sailing school The Apprenticeshop and Ojibwe birchbark canoe maker Jim Jones. The recording is now available on the ACC website.

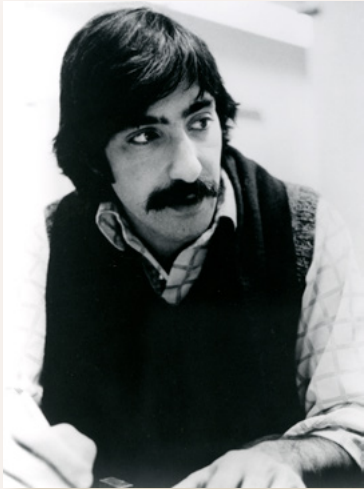


Designed By Women

A new website has been launched to highlight the contributions of women in the field of design. [Designed by Women](#) is a project of the [Stewart Program for Modern Design](#) which collects examples of international design from 1900 to the present. The program was inaugurated by the Montreal Museum of Fine Arts (MMFA) in 2000 when the Stewart Collection, initiated by philanthropists Liliane and David M. Stewart, was donated to the MMFA. The Stewart Program has continued to acquire and donate important design examples to the MMFA. This dynamic website features designers both historic and contemporary, providing brief biographies, examples of works, and connections to other designers working in similar design categories.



REMEMBERING
Alphonse Mattia



Studio furniture maker, educator, and ACC Fellow Alphonse Mattia died on April 10, 2023. He broke free from the traditional rules of furniture making which he viewed as too rigid, and is credited with leading a new generation of furniture making into the conceptual realm.

Alphonse Mattia was born in Philadelphia in 1947, the son of an Italian immigrant father who was a carpenter and an American-born mother. He attended Philadelphia College of Art, where he received his BFA in 1969. He pursued graduate study at Rhode Island School of Design studying under Tage Frid, and received his MFA in 1973. He began his teaching career in the Furniture Design Department at Virginia Commonwealth University (1973-1976) and continued at such institutions as Boston University (1976-1985), Swain School of Design (1985-1988), and Southeastern Massachusetts University (1988-1991). In 1990 he returned to Rhode Island School of Design as an associate professor, where he taught for more than 15 years.

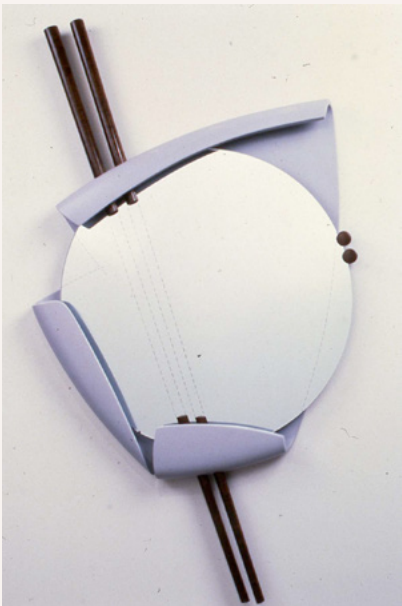


ABOVE, CLOCKWISE: **Alphonse Mattia**, Dyed Coffee Table, 1982, bleached and painted mahogany, painted mahogany, 16 x 24 x 58 in. *Points of Reference Series (Atlas, Webster, Roget)*, 1995, curly and birdseye maple, fir, poplar, painted wood, 71 x 21.5 x 15.5 in., 67.25 x 19.5 x 16 in., 71.25 x 19.5 x 14 in. *Humidor*, 1970, lamination, carving, stave construction, oiled cherry, 20 x 32 x 20 in. *Humidor*, 1970, lamination, carving, stave construction, oiled cherry, 20 x 32 x 20 in.

“As a maker and as an educator, Alphonse had a lot to do with moving the field forward from conservative traditions and opening up the possibility of narrative and conceptually-driven furniture that ventured outside of and expanded the historical models for furniture,” says **Tom**

Loeser, a former student of Mattia’s. His pieces are infused with color and humor,

extracting concepts from both historical contexts and popular culture. He rejected the idea that objects must be either functional or nonfunctional, preferring to create work that conveyed emotion and meaning along with utility. His work has been exhibited widely, and several of his pieces, the “**Geometric Valets**,” were included in the exhibition *Poetry of the Physical* at the American Craft Museum in 1987. Mattia’s work can be found in many private and public collections such as the Museum of Arts and Design, the Renwick Gallery of the Smithsonian, the Philadelphia Museum of Fine Arts, and the Museum of Fine Arts Boston.



Alphonse Mattia, *Chopsticks*, 1980, burlled sedua, birch, painted wood, 24 x 52 x 4.5 in.



ABOVE, CLOCKWISE: **Alphonse Mattia**, *Joker Chairs*, 2000. *Time Stands Still Life*, 2002, English brown oak, hardwoods, paint, 80 x 16 x 16 in. *Read Me Like a Book*, 1999. *Two Point (Crash) Rocker*, 1971, lamination, carving, oiled walnut,

Mattia was the recipient of a Massachusetts Artists Foundation Fellowship in 1986 and a National Endowment for the Arts Fellowship in 1984. He was elected into the American Craft Council College of Fellows in 2005.

THANK YOU

Friends of the
ACC Library & Archives

This list recognizes those who donated \$60 or more to the Friends of the ACC Library & Archives between April 11, 2022 and April 11, 2023. Make a gift and join this group of supporters at craftcouncil.org/LibraryFriends.

\$5,000+

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Tom Spleth

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GIVING

\$80,000
for the 80th

This year the ACC celebrates its 80th anniversary! It was on May 21, 1943 that the American Craftsmen’s Cooperative Council charter was accepted by the State of New York Education Department, marking the birth of the ACC as we know it. The ACC has planned a special Giving Week to coincide with this significant milestone. We have



set an ambitious goal of raising “\$80,000 for the 80th” to support the many ways the ACC uplifts the craft community. Visit our website at craftcouncil.org/Support to help us reach our goal. Your gift may be designated specifically to support the ACC Library & Archives if you wish. Thank you for your support!

SHOW
YOUR
LOVE
FOR
CRAFT
DURING ACC
GIVING WEEK
May 21–27, 2023

DISCOVER

Craft of Mexico

Beth Goodrich ACC Librarian

I will close this issue with some images from el Museo de Arte Popular (Folk Art Museum) in Mexico City. ¡Disfruta! Enjoy!



TOP-BOTTOM:
Huipil embroidery. Guitar with
pyrography. Kite display.



Day of the Dead display



Wooden mask



Alebrije (mythical creature) sculpture



Ceramic monkey sculpture