

THE CRAFTY LIBRARIAN

ISSUE 12

American **Craft** Council

FALL 2023

FEATURE COLLECT

Following the theme of the fall issue of *American Craft*, we ponder the term “collect.” Collections reflect the choices we make to add (or not add) items to the collections, and library collections are no different. In this issue we examine our collections for materials by communities that are underrepresented, and we strive to do better. We push back against those who would dictate what we can or cannot have in our collections. And we remember two great artists whose works are found in celebrated museum collections, as well as our own archives.

— Beth Goodrich, ACC Librarian



UniteAgainstBookBans.org
#UniteAgainstBookBans

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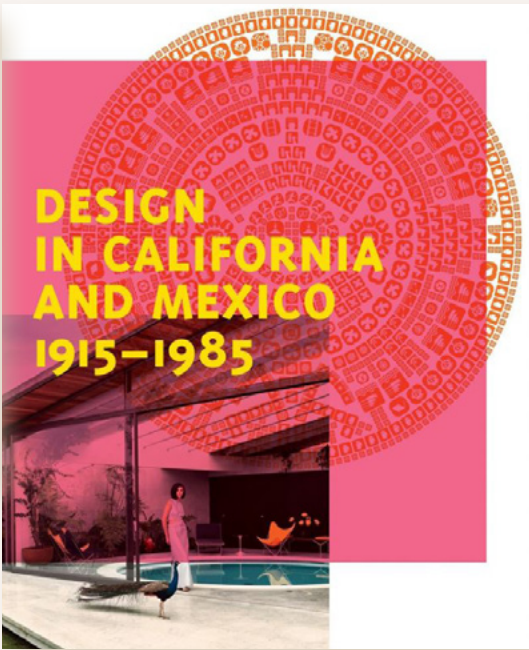
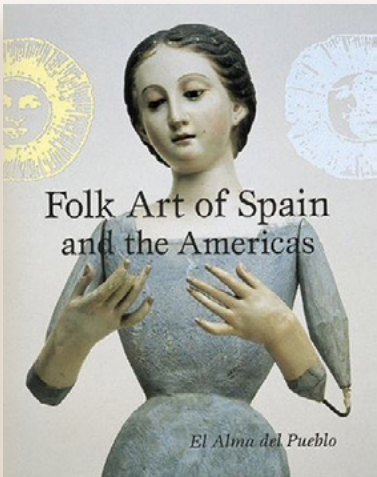
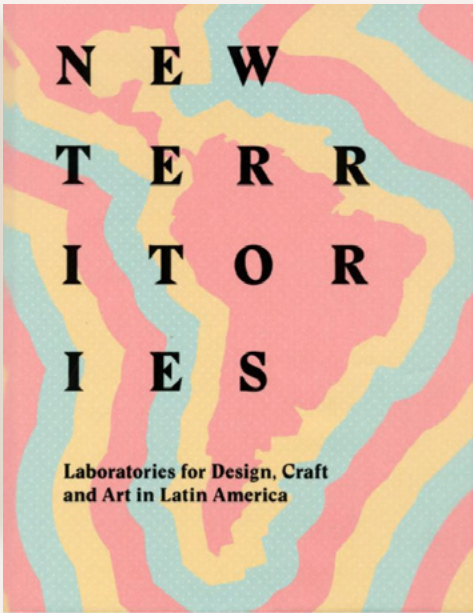
9 Thank You / The Collector

SPOTLIGHT

Hispanic Heritage Month: 9/15-10/15

Beth Goodrich ACC Librarian

National Hispanic Heritage Month will be celebrated in the U.S. from September 15 through October 15, and it is an opportunity to recognize the history, culture, and contributions of citizens of Hispanic heritage. The dates are significant in order to incorporate the independence anniversaries celebrated by many Central and South American countries and Mexico in mid-September, as well as Día de la Raza (recognized as Columbus Day in the U.S.) in mid-October. Here are some resources for exploring the work of artists with ancestry from Mexico, Central and South America, Spain and the Caribbean.



BOOK SELECTIONS

- [Mexico: Masks, Rituals](#) / Phyllis Galembo
- [New Territories: Laboratories for Design, Craft and Art in Latin America](#) / Lowery Stokes Sims
- [Folk Art of Spain and the Americas: El Alma del Pueblo](#) / edited by Marion Oettinger, Jr.
- [Design in California and Mexico, 1915-1985: Found in Translation](#) / Wendy Kaplan, editor

DIGITAL COLLECTIONS

Our digital collection, A Measure of the Earth: An Oral History of the Potters of the St. Croix River Valley, Minnesota, includes [an interview with Guillermo Cuellar](#), who was born in Venezuela and currently operates one of the host studios on the annual St. Croix Valley Pottery Tour.



Guillermo Cuellar

ARTISTS

- Ceramic artist **Gerardo Monterrubio**, who was on the shortlist for the [2017 Emerging Voices Award](#), is featured in the October/November 2017 issue of *American Craft*.
- An [interview with fiber artist and 2018 ACC Fellow Consuelo Jimenez Underwood](#) can be found in the online article from *American Craft* published in October/November 2018. More [images of her work](#) are also available in the ACC Library & Archives Digital Collections.
- Others featured in *American Craft* include piñata artist **Justin Favela**, ceramic artist **Roberto Lugo**, and basketry artist **Sarita Westrup**.
- View the Craft in America series episodes [Neighbors](#) and [Borders](#) to learn about the exchange of influences between artists of the U.S. and Mexico.

EVENTS

Banned Books Week, October 1-7

Beth Goodrich ACC Librarian



The first week of October is Banned Books Week, a time to celebrate the freedom to read and highlight efforts to censor books in schools and libraries. In 1953 the American Library Association, together with the Association of American Publishers, authored the [Freedom to Read Statement](#), and on this 70th anniversary of the creation of the statement these associations have reunited to launch the [Unite Against Book Bans](#) campaign. Book challenges are on the rise, reaching a record high in 2022, with titles containing LGBTQ+ themes making up more than half of the challenges. The Art Libraries Society of North America recently released [a statement](#) supporting “the LGBTQ+ community’s rights to full and equitable inclusion in libraries, both as patrons and employees, and to representation within the collections we steward.” While the ACC Library has not been the recipient of book challenges such as public and school libraries are currently experiencing, we denounce efforts to censor publications and firmly support every citizen’s right to intellectual freedom and to read what they choose.

The American Library Association provides [lists of the most frequently banned and challenged books](#). Exercise your freedom to read; read a banned book today!



[The American Museum & Gardens, Bath, England](#)

I recently discovered the website for the [American Museum & Gardens](#), located in Bath, England. It is the only museum outside of the U.S. devoted to American decorative arts. Founded in 1961 by American psychiatrist and collector Dallas Pratt and British-born antique dealer John Judkyn, who were partners in life as well as in their collecting, the museum features a collection of over 12,000 decorative objects, quilts, textiles, and works of folk art. The museum also has a research library open to the public by appointment. The library collection includes 11,000 books and periodicals related to the museum collections, as well as institutional records and photographs, and papers of its founders.

If you happen to be near Bath on September 9, 2023 you can experience the [Selvedge](#)

[Fair](#), sponsored by *Selvedge* magazine, on the grounds of the American Museum & Gardens, a fabulous opportunity to view an extraordinary decorative arts collection and purchase some fine textiles for yourself.



[Visit by the Minnesota Woodworkers Guild](#)

In June we welcomed members of the [Minnesota Woodworkers Guild](#), who held their monthly meeting in the ACC Library. After a brief business meeting, librarian Beth Goodrich gave a presentation to the group about the history of the ACC, its library, and collections. If you want to visit the ACC Library for a group tour or as a meeting space for your organization, [contact Beth](#) to inquire about arrangements. The library can accommodate groups of up to 50 people.



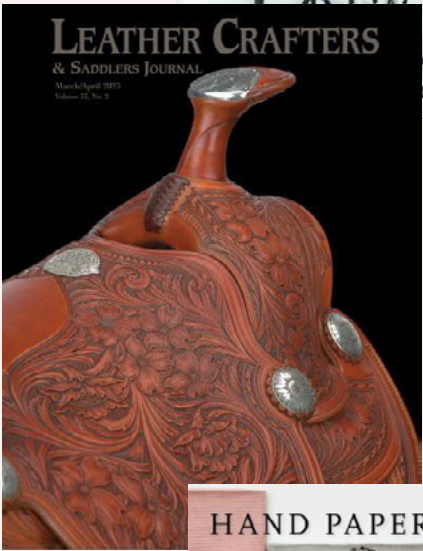
[American Craft Forum — Foragers](#)

On July 13, 2023 the American Craft Council presented the latest installment of the American Craft Forum — Foragers: Making Connections Between Place and Materials. The recording of the conversation with artist and pigment researcher Melonie Ancheta, fiber and clay artist and 2023 recipient of the Maxwell/Hanrahan Award for Craft Adebunmi Gbadebo, and photographer and sweetgrass basketmaker Donovan J. Snype is [now available on the ACC website](#).

INSIDE
NICHE MAGAZINES

Beth Goodrich ACC Librarian

There are many professional associations in the field of craft covering all different types of media and techniques, and many of these associations produce magazines specific to their area of interest. The American Craft Council Library holds nearly 100 current periodical subscriptions and myriad issues of publications no longer in print, and most cater to specific areas of the craft field. Interested in woodcarving? There is a publication just for you from the National Wood Carvers Association. Are you a spinner, dyer, or weaver? Check out *Shuttle, Spindle & Dyepot*, published by the Handweavers Guild of America. Four such publications are highlighted here, with a longer list (not exhaustive) of niche magazines below.



[Stained Glass](#) (Stained Glass Association of America)
This quarterly publication features articles on the history of architectural stained glass, artist spotlights, and noteworthy projects, as well as resource pages listing suppliers, books, and opportunities of interest to stained glass artists.

[The Anvil's Ring](#) and [Hammer's Blow](#) (Artist-Blacksmith's Association of North America, Inc.)
The Artist-Blacksmith's Association of North America (ABANA) issues two publications. *The Anvil's Ring* is their primary publication that contains feature articles, historical notes, member spotlights, book reviews, and other tricks of the trade. The educational counterpart *Hammer's Blow* provides how-to articles, notices, and classified ads for the blacksmithing community.

[Leather Crafters & Saddlers Journal](#)
This journal will provide you with plenty of inspiration for your next project. Each issue features several projects with step-by-step instructions and a large pull-out section with cutting and carving templates. The journal also provides industry news and event listings for leather craft.

[Hand Papermaking](#) (Hand Papermaking, Inc.)
Hand Papermaking Inc. publishes its magazine to promote "the scholarship and production of handmade paper and paper art." Each issue features articles such as artist interviews, historical and regional practices, and exhibition reviews and includes tipped-in samples of handmade paper.

Other niche magazines to explore:

- [American Woodturner](#)
(American Association of Woodturners)
- [Book Arts arts du livre](#)
(Canadian Bookbinders and Book Artists Guild)
- [Chip Chats](#)
(National Wood Carvers Association)
- [Guild of Book Workers Journal](#)
[Metalsmith](#)
(Society of North American Goldsmiths)
- [Needle Arts](#)
(Embroiderers' Guild of America)
- [SAQA Journal](#)
(Studio Art Quilt Associates)
- [Shuttle, Spindle & Dyepot](#)
(Handweavers Guild of America, Inc.)
- [Surface Design](#)
(Surface Design Association)
- [Tile Heritage](#),
a Review of American Tile History
(Tile Heritage Foundation)

REMEMBERING
Jack Earl

Beth Goodrich ACC Librarian

Ohio ceramic artist and ACC Fellow Jack Earl died on June 17, 2023 at the age of 88. He was known for his figurative porcelain work, equally philosophical and whimsical, that reflected his outlook growing up and living in the Midwest.

Jack Earl was born outside of the small town of Uniopolis, Ohio on August 2, 1934. He took an early interest in drawing and painting as a child, and after taking high school art classes, decided to pursue a career as an art teacher. He received his B.A. from Bluffton College in 1956 where he was introduced to ceramics. After teaching high school and grade school for seven years, he decided to pursue an M.A. in ceramics at Ohio State University. He continued his teaching career, working as an instructor at the Toledo Museum of Art from 1964 to 1972, then as an associate professor at Virginia Commonwealth University until 1978. Disillusioned with teaching at the university, Earl was considering leaving his position at Virginia Commonwealth and returning to Ohio when he and his family experienced a catastrophic house fire. Packing up what could be salvaged, Earl and his wife Fairlie and children found a new home in Lakeview, Ohio. At this time, he also made the decision to abandon teaching and to make his living solely on the sale of his artwork.

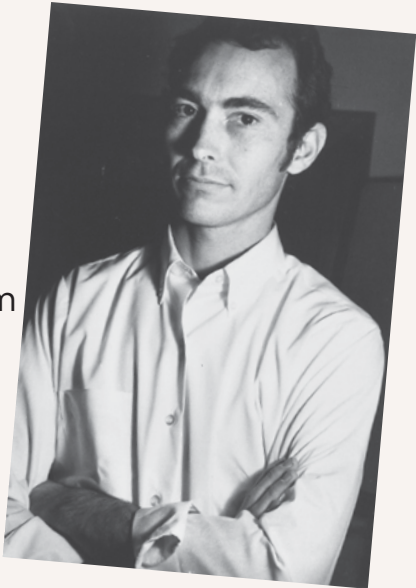
While Earl’s earliest ceramics work during his graduate studies

tended toward more functional pottery in the Japanese style of Iga ware, he made a sudden shift after graduate school to sculptural and figurative work that he found more to his liking. As an educator at the Toledo Art Museum, he took advantage of their library’s collection on ceramics. He was attracted to the forms and qualities of European porcelain and incorporated the style in his work while adding his own details and decoration. His early works tended toward all white porcelain, later adding colored glaze and china paint as he moved from porcelain to low-fire whiteware as a medium. Earl’s subjects reflected the American vernacular of the small-town working man and the simplicity of acts of daily life. He created a ball cap-wearing Everyman character named Bill, who appears in many pieces, likely a composite of family, friends, and acquaintances from his rural life in Ohio. His figures could be surreal and humorous, at times melding objects with human or animal forms. His work also projected Earl as a storyteller; his lengthy titles provide an added layer of significance to the works. “I learned that whatever you make, it has to have some philosophy behind it,” he said in an interview for *Ceramics Monthly* (October 1981).

Earl received many honors and awards throughout his career. Along with ceramic artist Tom Ladousa, Earl was invited to

participate in the first artist residency at the John Michael Kohler Arts Center’s Arts/ Industry Program in 1974, and with the success of that inaugural year of the program, was invited for subsequent residencies in 1976 and 1979. He was the recipient of a National Endowment for the Arts Fellowship in 1974 and 1988, numerous Ohio Arts Council grants, and the Governor’s Award for the Arts in Ohio in 2013. He was named an Honorary Member of the National Council for Education in the Ceramic Arts (NCECA) in 1990 and was inducted into the American Craft Council College of Fellows in 1997.

Jack Earl’s works were shown in many exhibitions at the Museum of Contemporary Crafts/ American Craft Museum, such as Clayworks: 20 Americans (1971) OBJECTS: USA (1972), Soup Tureens (1976), The Clay Figure (1981), Craft Today: Poetry of the Physical (1987), as well as two solo exhibitions: Porcelains by Jack Earl (1971) and Ohio Boy: The Ceramic Sculpture of Jack Earl (1987). His works can be found in major public and private collections, including the Museum of Arts and Design in New York City; the Everson Museum in Syracuse, New York; the Art Institute of Chicago; the Johnson Wax Company in Racine, Wisconsin; and the Smithsonian American Art Museum. An extensive profile of Jack Earl can be found in Jack Earl: The Genesis and Triumphant Survival of an Underground Ohio Artist by Lee Nordness.



Left to right: *Carrot Finger* (1981); *Dog Descending The Staircase* (1975); *This Is Walter...* (1984).
Photos: George Erml

REMEMBERING
Jim Melchert

Beth Goodrich ACC Librarian

We remember ACC Honorary Fellow Jim Melchert, a beloved educator in the Bay Area and an artist renowned for his experimental approach to ceramics as a material and other media. He died on June 1, 2023 at the age of 92.

[Jim Melchert](#) was born in New Bremen, Ohio in 1930 and graduated from Mansfield High School in 1948. He went on to earn a BA in art history from Princeton University in 1952, at which time the United States was in the midst of the Korean War. He declared himself a conscientious objector, which allowed him to engage in alternative service by teaching English in Japan. It was there that he met his wife, Mary Ann Hofstetler. In 1956 they moved back to the U.S. with their children, and Jim went on to earn his MFA in painting from the University of Chicago. He took a teaching position as the only art instructor at Carthage College, which required him to teach ceramics. This prompted him to enroll in a summer class in Missoula, Montana to develop his skills in the medium. The course was taught by Peter Voulkos, who made such an impression on him that Melchert moved his family to California to become Voulkos’ studio assistant. He also enrolled at UC Berkeley to pursue a second master’s degree in design, which he completed in 1961. Melchert then took a position as an instructor in ceramics and sculpture at the San Francisco Art Institute from 1961-1964, after which he joined the faculty at UC Berkeley where he taught until his retirement in 1994.



Initially, his work reflected Abstract Expressionism’s aesthetic, influenced by California artists like Peter Voulkos, John Mason, and Michael Frimkess. His work also gave a nod to the California Funk movement, as evidenced by work in the [Clayworks: 20 Americans](#) exhibition at the Museum of Contemporary Crafts. He began to produce more conceptual work in the 1970s. One of his most notorious performance pieces was [“Changes”](#) produced in 1972 at the Hetty Heisman Studio in Amsterdam. Melchert and several other Dutch participants immersed their heads in wet clay slip, and then were led to benches where they allowed the slip to dry and crack. Following his retirement from teaching he worked prolifically in creating sculpture, primarily large-scale wall installations utilizing commercially purchased ceramic tiles, which he would intentionally break by dropping them from a short height. He would then use the cracked pieces to create dynamic abstract patterns. He continued with his sculpture work until 2022.

During his teaching career at UC Berkeley Melchert took two long leaves. The first was in 1977, when he became the first artist to head the Visual Arts division of the National Endowment for the Arts. The second was in 1984 when he was selected to be the director of the American Academy in Rome. He received numerous awards throughout his career, including being named an Honorary Fellow by the National Council on Education for the Ceramic Arts (NCECA), the Citation for Distinguished Service in the Visual Arts from the National Association of Schools of Art and Design, and two honorary doctorate degrees from the San Francisco Art Institute and the Maryland Institute College of Art. He was elected an Honorary Fellow by the American Craft Council in 1988. His works can be found in the collections of the Museum of Arts and Design, the Victoria and Albert Museum in London, the Nelson-Atkins Museum of Art in Kansas City, the San Francisco Museum of Modern Art, and the Rhode Island School of Design, among others. The Smithsonian Archives of American Art holds [his archives](#) and two oral history interviews from [1991](#) and [2002](#).

Three articles that Jim Melchert wrote for *Craft Horizons* magazine can be found in the ACC Library & Archives Digital Collections: [Fred Marer and the Clay People](#), [Our Legacy of Crafts](#), and [Peter Voulkos: A Return to Pottery](#).



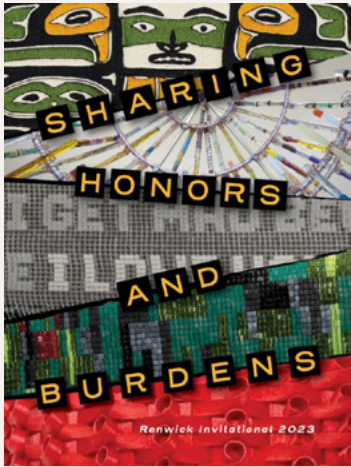
Jim Melchert: *EyeSites/Are*, 2008, broken porcelain and graphite, 54 x 108 inches. Photo by Alice Shaw.

RESOURCES

New Aquisitions

Beth Goodrich ACC Librarian

Here are some publications recently acquired
for the library collection:



**Sharing Honors and Burdens:
Renwick Invitational 2023**

This exhibition catalog for the invitational exhibition hosted by the Renwick Gallery of the Smithsonian American Art Museum, juried by Lara Evans (Cherokee), Miranda Belarde-Lewis (Zuni/Tlingit), and Anya Montiel (Mexican/Tohono O’odham), features six indigenous artists from across the U.S.



The Power of Style

by Christian Allaire

Vogue fashion and style writer Christian Allaire (Ojibwe) examines creativity and self-expression in fashion design in this powerful celebration of inclusivity and cultural expression. While aimed at children and teens, *The Power of Style* is an inspirational read for all audiences.



**Chair Anatomy:
Design and Construction**

by James Orrom

First published in 2018, this revised and updated edition explores how the most iconic chair designs of the past 160 years were conceived and made, from design concept to materials selection and manufacturing process.



**Shaping the Future:
Environments by Aleksandra Kasuba**

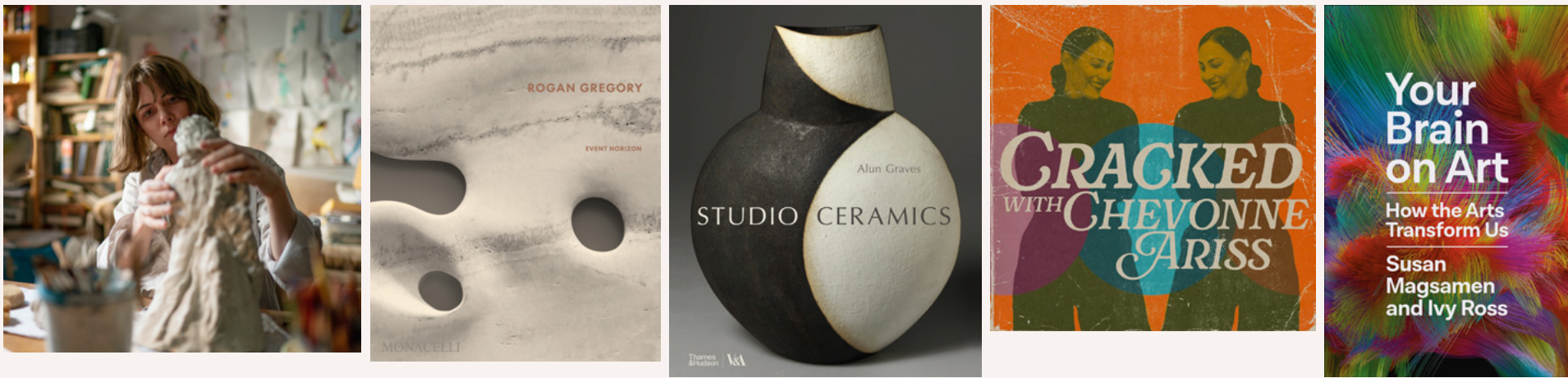
Lithuanian artist Aleksandra Kasuba (1923-1019) was a multi-faceted artist with a considerable history connected to the American Craft Council. Her mosaics were included in exhibitions at the Museum of Contemporary Crafts, such as *OBJECTS: USA* (1969), and she created environment installations for the exhibitions *Contemplation Environments* (1970) and *Photo Media* (1972). The exhibition *Shaping the Future*, produced by the Lithuanian National Art Museum, spans seven decades of the artist’s work and features the last essay written by Paul J. Smith, Director Emeritus of the Museum of Arts and Design (formerly the Museum of Contemporary Crafts) before his death in 2020.

RESOURCES

New Releases in *American Craft*

Beth Goodrich ACC Librarian

The Fall 2023 issue of *American Craft* features the following new releases, including one film and a podcast series.



SHOWING UP
Movie directed by Kelly Reichardt
2022
Available on streaming services

In Kelly Reichardt’s new film *Showing Up*, sculptor Lizzy (Michelle Williams) prepares for an upcoming show while balancing interruptions from her job, negligent landlord, and difficult family. Reichardt grounded her film in the local craft scene in Portland, Oregon, incorporating Cynthia Lahti’s richly textured figurative sculptures as Lizzy’s work. Lahti tutored Williams in ceramics during production and created greenware duplicates of her work for Williams to work on during filming.

ROGAN GREGORY: EVENT HORIZON
By Rogan Gregory
Monacelli, 2023
\$60

The curvy, blobby, bio- and geomorphic forms of design-consultant-turned-artist Gregory reflect his passion for geology, ecological systems, and evolutionary biology. His furniture and sculptural works, executed in materials ranging from wood, stone, and bronze to innovative aggregates, receive deluxe treatment here: page after lush page of images interrupted

only occasionally by short essays by experts, including his father, the social historian Stanford W. Gregory, and his sister, biologist Tremaine Gregory.

STUDIO CERAMICS: BRITISH STUDIO POTTERY 1900 TO NOW
By Alun Graves,
foreword by Tanya Harrod
Thames & Hudson, 2023
\$85

This book, by a Victoria and Albert Museum curator, is both a history and a definitive reference work on how British ceramics made their radical contribution to modern art. Text that sums up the movement succinctly is followed by excellent color photos of significant works, 1909–2019, in chronological order. The second half of this 400-page tome presents accounts of major makers alphabetically, from Jerome Abbo to A. and J. Young.

CRACKED WITH CHEVONNE ARISS
Podcast available on standard platforms
15 episodes available as videos on YouTube

A stained-glass podcast? Absolutely. Ariss, the proprietor of Rüna Glassworks in Austin, Texas, holds animated, informal

conversations with artists who use colored glass in many ways, from windows to multimedia works. She and her guests talk about style and influences as well as the nitty-gritty of setting up and running an arts business. Mindful of the broad reach of her art form, she welcomes conservators and hobbyists to the show too.

YOUR BRAIN ON ART
By Susan Magsamen and Ivy Ross
Random House, 2023
\$30

This book’s bold assertion is that, beyond inspiring thought, enhancing sensibilities, and building community, the arts “can... fundamentally change your day-to-day life. They can help address serious physical and mental health issues, with remarkable results. And they can both help you learn and flourish.” The art-brain nexus that does these things is termed neuroaesthetics, and Magsamen and Ross introduce the reader to it with loads of scientific evidence.

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 July 2022 and July 2023.

Make a gift and join this group of supporters at craftcouncil.org/LibraryFriends.

\$1,000+

Susan Daughtridge
Leilani Lattin Duke
Jean McLaughlin and Tom Spleth
The Ravenal Foundation

\$500-\$999

Judy Hawkinson and Patrick Plonski
Michael McKay and Catherine Lankford
Lynn Pollard
Arturo Alonzo Sandoval

\$100-\$499

Joan and Robert Benedetti
Ellen Denker
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Deloris Moring
Eleanor Moty
Gabriel Ofiesh and Mary Maher
Patty Ploetz
Sarah Pritchard
Ann Scheid
Lisa Scribner
Susan Wertheimer-David and Alexander David

\$60-\$99

Katie Glusica

The Collector

The theme for the fall issue of *American Craft* magazine is “Collect”, and here we share a photo of [Robert Pfannebecker](#), a prolific collector of craft who was named an Honorary Fellow of the ACC in 2009. He began collecting in the 1960s under the guidance of artist and gallery owner Don Wright, who had extensive connections to prominent craft education programs such as Alfred University in New York and Cranbrook Academy of Art in Michigan. Pfannebecker cultivated relationships with the artists he collected, often acquiring pieces directly from MFA students. He has amassed one of the most reputable collections of contemporary craft in the U.S., and museums and other private collections across the country have since acquired many pieces. This image from the 1974 exhibition “[The Collector](#)” at the Museum of Contemporary Crafts shows Pfannebecker in his home with one of Jack Earl’s dog sculptures in the foreground.

