

# THE CRAFTY LIBRARIAN

ISSUE 13

American **Craft** Council

NOVEMBER 2023

## FEATURE LIGHT

This is the final issue of *The Crafty Librarian* newsletter before I take a hiatus. As the days grow shorter, I reflect on the concept of “light” and its varied meanings, and I have prepared a list of cozy reads for the coming dark and chilly months. Thank you for reading this newsletter of the ACC Library & Archives, and follow future writings of the Crafty Librarian in *American Craft* magazine. Cheers!

— Beth Goodrich, ACC Librarian



Ceramics class taught by Madeleine Douet (standing), late 1940s.  
Photo: Gilman Took It

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UPDATES

# Noteworthy News

Beth Goodrich ACC Librarian

## THE CRAFTY LIBRARIAN NEWSLETTER ON HIATUS



**Fiscal year 2024 has begun for the ACC, and with it many changes for the organization.**

We have adopted a new mission statement and strategic framework which define our strategies and goals for the coming years. In short, the three defined strategies include 1) providing educational opportunities and resources for artists and makers, 2) increasing our publishing and storytelling across multiple channels, and 3) producing regionally tailored events to bring together craft audiences of all types. Along with this new strategic framework has come a restructuring of staff roles and responsibilities in order to implement those defined strategies. While I will continue in my role as librarian for the ACC and provide reference services and manage the collections, I will also be stepping into a new role as a part of the editorial team. In this new role I will be managing the new publications for review in *American Craft* magazine, and provide research and other editorial support for the magazine staff.

In order to accommodate the time I will be devoting to this new role, I have decided that it is time to take a hiatus from *The Crafty Librarian* newsletter. I will continue to produce the Crafty Librarian feature for *American Craft*, and I look forward to exploring ways to highlight our library collections and other craft resources on our website, which will undergo a redesign in the near future. As we re-imagine our storytelling platforms, *The Crafty Librarian* will likely re-emerge in a new form.

Thank you for reading this newsletter over the past three years. Writing each issue has made me examine our collections in new ways, and it has been a joy to compile every quarter. Remember to look for the Crafty Librarian in every issue of *American Craft*, and as always, reach out to me at any time with your questions. I am always here to help.

Beth Goodrich

P.S.: Never miss a Crafty Librarian feature in *American Craft* magazine—become an ACC member and receive four issues a year sent right to your home. Visit [craftcouncil.org/join](https://craftcouncil.org/join) for more information.

## NEH GRANT AWARD

We are pleased to announce that the ACC Library & Archives has been awarded a [Preservation Assistance Grant for Smaller Institutions](#) from the National Endowment for the Humanities (NEH). This grant program assists small and mid-sized institutions to improve their ability to preserve their important humanities collections. The grant award for the ACC Library & Archives will fund a condition and preservation assessment of 235 audiovisual recordings in the ACC archives collection. The audiovisual archives include interviews, lectures, conversations, and demonstrations featuring notable craft artists, as well as recorded content used in exhibitions at the Museum of Contemporary Crafts. The resulting report from the preservation assessment will be used to support future applications for funding to digitize significant audiovisual content for preservation and access. We are grateful to the NEH for supporting this vital work to preserve our at-risk audiovisual content!



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES

## ROBERTO LUGO RECEIVES THE HEINZ AWARD

Philadelphia ceramic artist [Roberto Lugo](#) was named a 2023 recipient of the [Heinz Award](#). The \$250,000 award, named for former Senator John Heinz, is given annually to two people in each of three categories—Arts, Economy, and Environment. Lugo is well known to the ACC community; he was the feature of an [article in the April/May 2016 issue of \*American Craft\*](#), and was a panel participant at the ACC conference “Present Tense” that took place in Philadelphia in 2019. Congratulations, Roberto!



## THE HEINZ AWARDS



COLLECTION HIGHLIGHT

Craft Students League of New York  
(1920s – 2005)

Beth Goodrich ACC Librarian



Tapestry weaving class at the Crafts Students League, circa 1930s.



Craft Students League Annual Exhibition, circa 1980s



Silversmithing class with instructor Rudolph Schumacher, circa 1950s.

A significant (and under-used) archives collection housed at the ACC Library is the [Craft Students League of New York \(CSL\)](#). The Crafts Students League was founded on October 27, 1932 as a collaborative project between the New York Society of Craftsmen and the New York Adult Educational Council. The aim was to consolidate the arts and crafts programs of several YWCA units in New York City and to provide quality instruction in the crafts. Space was provided by the Westside YWCA, with the first program located at 140 West 22nd Street.

In the 1930s, the CSL provided a creative outlet for students during the Great Depression. As the US became involved in World War II, CSL offered free classes for service men and women who were stationed in the area. Course offerings varied over the years, and included calligraphy, ceramics, jewelry, metalsmithing, woodworking, drawing, painting, sculpture, fiber arts, book arts, and decorative finishes.

Established craft artists were hired to teach the courses, and the roster of guest instructors included Adda Husted-Andersen, Irena Brynner, Fred Fenster, Tommy Simpson, and Paul Soldner. In 1991 the Crafts Students League founded the Elsa Mott Ives Gallery to present exhibitions of students’ work, and exhibitions featuring emerging artists, women artists, and artists of color. Some of the most recognized names featured in the exhibitions include Toshiko Takaezu, Olga de Amaral, Sheila Hicks, Cynthia Schira, Lenore Tawney, Betty Woodman, Stoney Lamar, Ed Moulthrop, Syd Carpenter, Jere

Osgood, and Wendy Maruyama. The Craft Students League was active for seventy-three years, and disbanded in 2005.

The archives collection contains administrative records, correspondence, exhibition records, general histories of the organization, photos and slides filling nearly ten linear feet and 23 boxes. The majority of the collection spans the final two decades of the organization, with the exhibition files comprising nearly one third of the collection. Exhibitions files include catalogs, checklists, photos, slides, and other documentation. Over seventy years of craft education history reside here, ready to be mined.

Featured here are images from the 1997 exhibition “The Bathing Suit Show” as part of the Elsa Mott Ives Gallery’s summer series. Artists were asked to construct three-dimensional interpretations of a bathing suit using unconventional materials. Dimensions of the pieces were limited to the size of an individual’s body.



**Top to bottom:**  
Janice Farley, *Beach Bucket Bikini*, ceramic  
Wendy Knox Leet, *Untitled*, vintage ornaments and brass mesh  
Whitfield Lovell, *Untitled Swimsuit*, charcoal on wood



REMEMBERING  
Jere Osgood

Beth Goodrich ACC Librarian

With sadness we share that furniture designer/craftsman and ACC Fellow Jere Osgood died at his home in Peterborough, New Hampshire on October 10. His association with the ACC began in the 1950s as a maker selling his work through America House.

Jere Osgood was born in Staten Island, New York in 1936 to a woodworking family. His father, grandfather and uncles all maintained workshops, and he was raised with the concept that if one needed something, it could be made. During his high school years Osgood did repair work and refinishing for neighbors, and eventually moved into making kitchen cabinetry. He was inspired to follow in his grandfather’s footsteps and study architecture at the University of Illinois, but found after a few years that he was more interested in the design of the furniture and accessories that fill a building than the structure itself. He left the architecture program and enrolled in the [School for American Craftsmen](#) at the Rochester Institute of Technology (RIT), where he studied with the Danish woodworker Tage Frid. After receiving his BFA in 1960 he spent a year abroad on a Scandinavian Seminar in Denmark, which greatly influenced his approach to furniture design. He was able to observe small furniture shops and independent makers who he felt had a greater sensitivity to the material they worked with than American furniture makers. Upon returning to the US, he set



up a shop to produce [wooden accessories for America House](#), an enterprise he began while he was still a student at RIT.

His teaching career began in 1962 at the YWCA’s [Craft Students League in New York City](#). In 1970 his former classmate Dan Jackson asked Osgood to be his sabbatical replacement at the Philadelphia College of Art. He was offered a position at RIT in 1972, followed by a position at the University of Boston’s newly created Program in Artistry (PIA). Together with Dan Jackson he developed the wood program for PIA, with [Alphonse Mattia](#) taking over Jackson’s position after one year. Osgood remained with PIA until 1985 and continued his studio work at his home in New Hampshire until his death.

Osgood’s artistry as a furniture maker stemmed from his sensitivity to wood as an organic and living form. He eschewed the use of straight lines in his pieces, preferring to embrace the curves and flowing structures found

in nature. “I’ve always tried to be sensitive to the tree as a growing form—the cell structure and the growth lines going up and down the tree, the way the branches come out of the tree,” he told [American Craft magazine in 1985](#). Osgood was known for the lamination techniques he developed and perfected to achieve the sweeping curves he envisioned.

Osgood began exhibiting his work early on as a student when he was invited to participate in the exhibition [Young Americans 1958](#) at the Museum of Contemporary Crafts, and later was included in [Designed for Production](#) (1964), [OBJECTS: USA](#) (1969), and [Craft Today: Poetry of the Physical](#) (1986). His work is held in collections at the Museum of Arts and Design in New York, the Racine Art Museum in Wisconsin, the Rhode Island School of Design Museum, the Renwick Collection at the Smithsonian Institution, and the Museum of Fine Arts, Boston. He received many awards during his career, including National Endowment for the Arts Grants in 1980 and 1988, the Distinguished Alumni Award from RIT in 2001, and the Award of Distinction from the Furniture Society in 2002. Jere Osgood was inducted into the ACC College of Fellows in 1993.

An [oral history interview with Jere Osgood from 2001](#) can be found at the Archives of American Art, Smithsonian Institution.



**Left to right:** *Desk*, 1987, ash and leather, 32 x 72 x 26 inches. *Shell Desk*, 2001, Macassar ebony, wenge, pearwood and leather, 61 x 42 x 30 inches. *Ebony Desk*, 1989, ebony lacewood, pearwood, ash and leather, 41 x 69 x 50 inches.

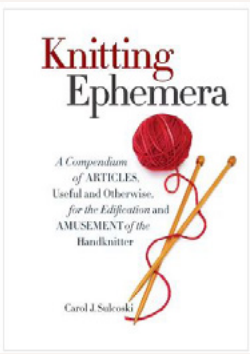
**Inset:** Jere Osgood, 1993.



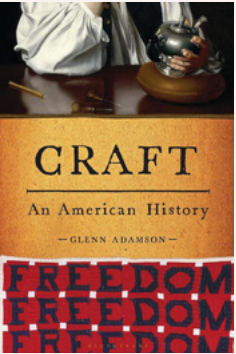
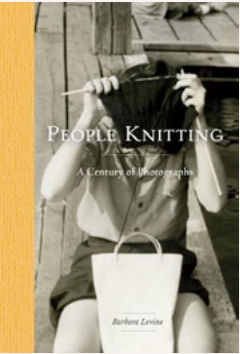
INSIDE  
Winter Reads

Beth Goodrich ACC Librarian

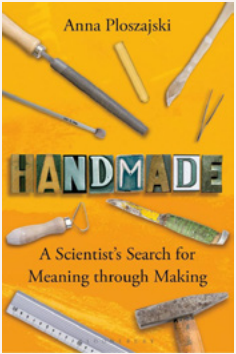
Winter is upon us; are you prepared for the long, cold months ahead with some reading diversions? Here are a few titles from our library collection to inspire your next winter project and tie you over until spring.



A warm fire, a cup of tea, and a knitting project—what could be cozier? But if this seems a bit too humdrum, then [\*Knitting Ephemera\*](#) by Carol J. Sulcoski may add a bit of entertainment to your knitting sessions. It contains over 300 entries of trivia and odd facts about knitting in history, literature, and pop culture. [\*People Knitting: A Century of Photographs\*](#) by Barbara Levine is a wonderful compendium of portraits of people engaging in the craft of knitting, including such figures as Doris Day, Ingrid Bergman, Eleanor Roosevelt and Sojourner Truth.



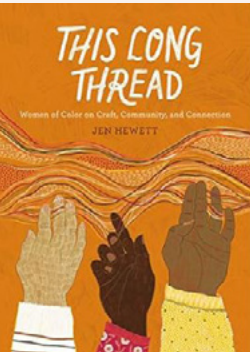
For the history aficionado, try [\*Craft: An American History\*](#) by Glenn Adamson for an examination of how artisans shaped our nation, including indigenous makers and enslaved craftspeople. And for those inclined toward science, [\*Handmade: A Scientist's Search for Meaning Through Making\*](#) by materials scientist Anna Ploszajski relates her discovery of the structures and properties of common craft materials by working with experts who guide her through the making process.



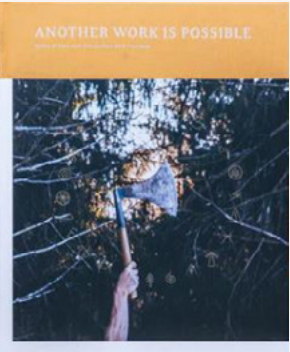
Have big aspirations but little space? [\*Weaving Big on a Little Loom\*](#) by Fiona Daly will guide you through larger weaving projects on a small tabletop loom.



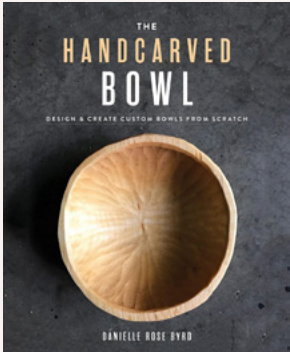
Food enthusiasts will enjoy reading about the many healthful and delicious recipes from [\*The Sioux Chef's Indigenous Kitchen\*](#). James Beard Foundation Award Winner Sean Sherman shares his understanding of the local foods grown and foraged by the indigenous cultures of Dakota and Minnesota territories, and provides easy, accessible recipes for his flavorful dishes that celebrate locally sourced, nose-to-tail cooking. Foraging plants goes beyond gathering for food. [\*Foraged Flora: A Year of Gathering and Arranging Wild Plants and Flowers\*](#) by Louesa Roebuck and Sarah Lonsdale provides a month-by-month guide to using local flowers and plants in delightful arrangements—just in time for your holiday season gatherings!



For a more meditative approach to fiber craft, [\*This Long Thread: Women of Color on Craft, Community, and Connection\*](#) by Jen Hewett contains a series of essays, interviews, and stories that explore the contributions of fiber artists of color and the sense of community they help create. Knot tying as a meditative as well as a creative practice is featured in [\*Sacred Knots: Create, Adorn, and Transform Through the Art of Knotting\*](#) by Lise Silva Gomes.



For the woodworker, there is [\*Another Work is Possible\*](#) by Joshua A. Klein. This book, and the [companion documentary film](#), relates the story of the building of a blacksmith shop for *Mortise & Tenon Magazine*, with the aid of Carpenters Without Borders, a group of skilled craftspeople from France who restore buildings and teach traditional methods of building. For a smaller project, [\*The Handcarved Bowl: Design and Create Custom Bowls From Scratch\*](#) by Danielle Rose Byrd provides an introduction to the tools and methods of hand carving that can be applied to all of your winter wood carving projects.

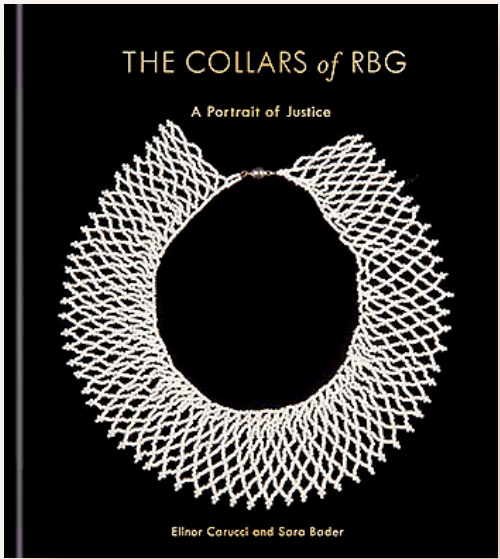




RESOURCES

# New Releases in *American Craft*

The Winter 2024 issue of *American Craft* features the following new releases.



**THE COLLARS OF RBG: A PORTRAIT OF JUSTICE**

By Elinor Carucci and Sara Bader  
Penguin Random House, 2023  
\$30

Ruth Bader Ginsburg’s Supreme Court robe was designed to be worn with a necktie. Ginsburg responded with beautiful, intricate, often hand-crafted collars that became iconic. Sumptuous photos of the collars accompany an exploration of her life, along with pithy quotes from the jurist. The dark collar she wore when delivering dissents is here, and so are lesser known neckpieces that reflect her relationships with friends, with family, and with artists who admired her.



**HUGH HAYDEN: AMERICAN VERNACULAR**

Edited by Sarah Montross  
MIT Press, 2023  
\$44.95

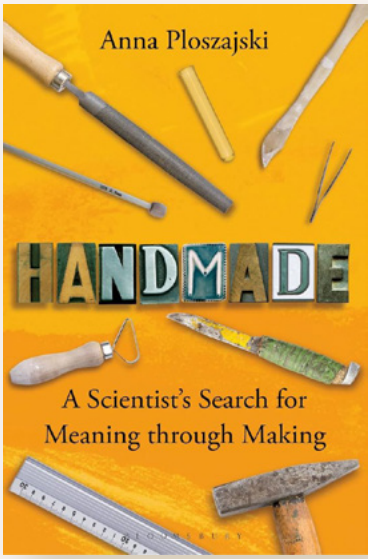
Hayden’s wood sculptures reflect a love for natural materials while presenting bizarre variations on familiar functional forms—tables and chairs studded with sharp-pointed swellings; two student desks fused together at an alarming angle; a baby stroller choked with tree branches—all offered here in large, elegant photographs. The context is surrealism, but the discomfort this African American artist’s pieces provoke is meant to awaken viewers to the anxieties and frustrations of Black life.



**AN INDIGENOUS PRESENT**

Edited with an introduction by Jeffrey Gibson  
DelMonico Books/Big NDN Press, 2023  
\$75

This grand gathering of the work of contemporary Indigenous artists, photographers, musicians, writers, performance artists, and others includes craft-based and craft-employing work by Rose B. Simpson, Natalie Ball, Raven Halfmoon, and Cannupa Hanska Luger. These makers, according to Gibson, are “contributing to—and authoring—new conversations that challenge outdated perceptions of who we are and what we make.” Essays illuminate the works, which are boldly of the moment and energized by tradition.



**HANDMADE: A SCIENTIST’S SEARCH FOR MEANING THROUGH MAKING**

By Anna Ploszajski  
Bloomsbury Sigma, 2023  
\$18 paperback

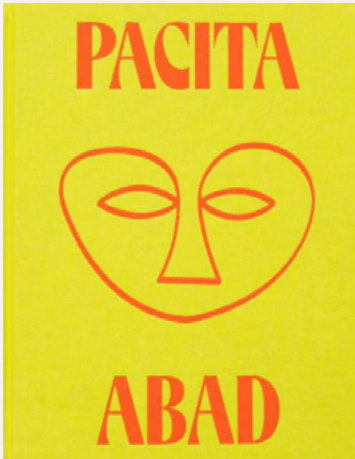
Fascinated watching a glassblower create a test tube for her, materials scientist Ploszajski had a realization: though an expert on the nature of materials, she knew nothing of how glass, iron, clay, or wood behave, and what they mean, in the hands of artists. Learning from masters of craft—and trying her hand, too—taught her to, in her words, “make personal connections between the handmade material world and my own lived experiences.”

RESOURCES

# New Aquisitions

Beth Goodrich ACC Librarian

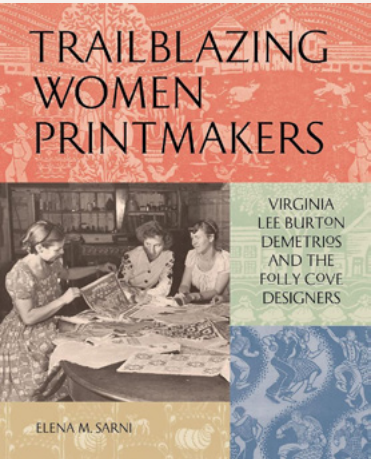
Here are some publications recently acquired  
for the library collection:



**Pacita Abad**

edited by Victoria Sung

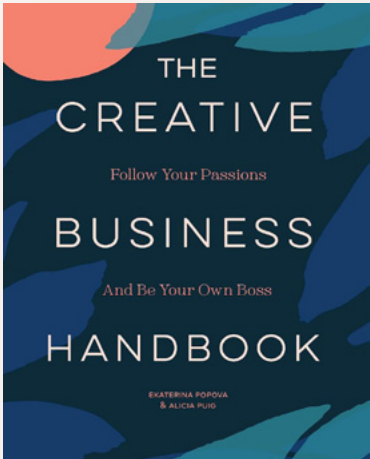
Filipina artist Pacita Abad (1946–2004) was largely self-taught and is known for her highly embellished trapunto paintings. Having lived in over sixty countries during her lifetime, she imbued her works with many different cultural techniques and aesthetics. The catalog published by the Walker Art Center for the retrospective exhibition *Pacita Abad* covers her widely varied 32-year career, and includes a chronology of her works, exhibition history, and oral history interviews with many of Abad’s family and friends.



**Trailblazing Women Printmakers:  
Virginia Lee Burton Demetrios and  
the Folly Cove Designers**

by Elena M. Sarni

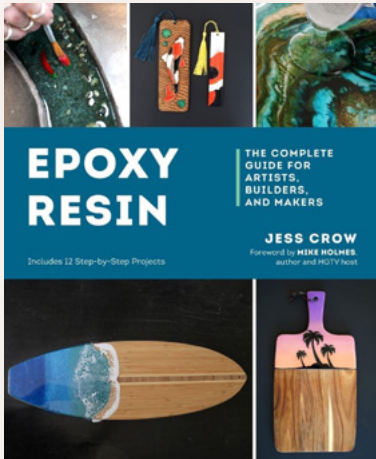
*Trailblazing Women Printmakers* is the first comprehensive history of the Folly Cove Designers, an artist collective of mostly female block printers founded by the renowned Caldecott Medal author and illustrator Virginia Lee Burton Demetrios. The Folly Cove Designers were active from 1941 to 1969, and reached international notoriety through textile contracts with major retailers such as Lord & Taylor. They also had a decades-long relationship with the Craft Council’s retail establishment [America House](#).



**Creative Business Handbook:  
Follow Your Passions  
and Be Your Own Boss**

by Ekaterina Popova and Alicia Puig

The artist/entrepreneurs behind *Create! Magazine* have compiled a practical, accessible guide for starting your own creative business. Each chapter includes suggested action steps, and interviews with artists and founders of established creative enterprises. The handbook covers every step of launching a new business, from identifying your “big idea” to growing and scaling your business.



**Epoxy Resin: The Complete Guide  
for Artists, Builders, and Makers**

by Jess Crow

This complete manual written by foremost epoxy resin artist Jess Crow provides fundamental instruction for using the material, from terms and safety tips, to troubleshooting, to maintenance and repair, and repurposing unintended results. Twelve projects, from beginning to advanced, are included with step-by-step instructions and ample photographic illustrations.



FROM THE ARCHIVES

# Made with Paper

Beth Goodrich ACC Librarian



**Top, left to right:** Window display of various paper objects at the *Made with Paper* exhibition, [photographer unknown]; Installation view of *Made with Paper* exhibition, [photographer unknown]

The theme of the Winter issue of *American Craft* magazine is “light,” and materially, paper embodies this issue’s theme in many ways. It can be light in weight, it can be translucent, and it can be swept aloft on air. These properties and paper’s versatility were explored and celebrated in the 1967 exhibition “[Made With Paper](#)” at the Museum of Contemporary Crafts. Organized in cooperation with Container Corporation of America, the exhibition encompassed the broad spectrum of paper’s applications, from crafts and ceremonial objects to industrial products. Many objects were suspended from the ceiling of the gallery, giving them the appearance of floating on air. Light and shadow were employed to fascinating effect on modular shapes of folded paperboard.



Artist James Lee Byars conducted two performative events in conjunction with the exhibition. The temporary sculpture “The Giant Soluble Man” consisted of a 400-foot-long piece of “Dissolvo” water soluble paper that was laid out on West 53rd Street in front of the museum and then washed away by the New York City Department of Sanitation’s flusher trucks. The second event titled “Up” was held on New Year’s Day, 1968 at the plaza of the CBS building. Byars attached a one-mile-long spool of Japanese gold paper thread to a helium-filled weather balloon that was donated by the Helium Centennial Committee to celebrate the 100th anniversary of the discovery of helium. The balloon, trailing the gold thread, was released into the sky as a “gift to the universe.” [Rare film footage of these two events](#) can be found in the ACC Library Digital Collections, along with [documents and images](#).

**Center, top to bottom:** Installation of “The Giant Soluble Man” by James Lee Byars, Photo: Raimondo Borea; New York City Department of Sanitation flusher truck spraying the 400-foot-long temporary sculpture titled “The Giant Soluble Man” by James Lee Byars made of “Dissolvo” paper.



ENDNOTE

Pacita Abad and Indonesian Craft

Beth Goodrich ACC Librarian

I managed to see the *Pacita Abad* exhibition at the Walker Art Center just before it closed. Such a stunning body of work! Here are a few photos of the pieces that made the greatest impression on me.



**Top left:** *SEPOC WALL*, 1985, Oil, acrylic, mirrors and buttons on stitched and padded canvas, 116 x 112 inches  
**Top right:** One of many garment constructions Abad made for herself.  
**Bottom left:** *SEPOC WALL* (detail)  
**Bottom right:** Part of Abad's series of mask pieces.

And finally, I just returned from a trip of a lifetime to Bali and Java, where I saw the most beautiful array of Indonesian crafts. Enjoy!



**Left to right:** Mendut Temple and Buddhist Monastery, Java; Batik demonstration; Javanese Puppet; Balinese wood carving.  
Photos: Beth Goodrich