

they produced for their daily needs. For them a chair became a work of art. Their handwoven coverlets, their decorated marriage contracts, their cooking utensils, these and a hundred other simple objects were made with such loving care that today we recognize them for the masterpieces they are and we cherish them in our greatest museums. The famous Index of American Design in the National Gallery of Art has, I think, something like 20,000 items representing the American crafts.

The magnitude of our current interest in the craft arts is evidenced by the fact that approximately \$135 million was spent in 1956 for materials used in craftwork. Manufacturers are anticipating an increase in this amount for 1957. This figure refers only to materials used and does not include the vast sums spent on tools and associated items necessary to weave, to make ceramics, and so on, to provide which a billion-dollar industry has been established. In addition, the publication of books and articles dealing largely with instruction in the techniques of the crafts has also become a large industry employing many people. Some of the books on the crafts have actually become best sellers. Craft magazines are forging ahead steadily both in number of subscribers and in the actual number of magazines published. Outstanding among these are *Craft Horizons*, *Handweaver & Craftsman*, *Ceramics*, the *Cross-Country Craftsman*, and *Design*. There are, too, such publications as *School Arts* and *Arts and Activities*, which are primarily directed to the teachers of these subjects. The teachers have their national organizations, the principal one being the National Art Education Association, a department of the National Education Association.

In addition to education, the craftwork today shows three distinct manifestations: vocational, recreational, and therapeutic. For instance, in the vocational field there has recently been noted a tremendous increase in the sale of handmade articles for use in homes, as well as wearing apparel. In many shops, such items make up quite a large part of their stock. An increasing number of craft workers are either supporting themselves or adding to their income by their productions. Quite a number have established important businesses, hiring other craftsmen. Craft groups working together are to be found across the country. But the largest and most important professional groups in this work consists of the regular teachers of craft subjects in the schools, colleges, universities, and specialized groups.

The summer 1957 issue of *Handweaver & Craftsman* lists the Fourth Annual Handweaving Conference held at the University of Kansas, in April; the League of New Hampshire Arts and Crafts and such related activities as the annual Craftsmen's Fair at the Belknap Mountain Recreation Area, at Guilford, in August, which now attracts thousands of visitors each year and results in five-figure sales; the handweaving course at Mills College, Oakland, Calif., established in 1944; the Northwest Conference of Handweavers jointly sponsored by the Seattle, Wash., Weavers Guild and the University of Washington's School of Art and Home Economics at the university in Seattle, to which come more than 400 weavers from all over the country; the Craftsmen's Fair of the Southern Highlands at Asheville, N.C.; the Museum of International Folk Art at Santa Fe, N. Mex.; the Virginia Highlands Festival at Abingdon, Va.; the