

## Craft An American History

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### The Historian's Toolbox

The Routledge Companion to African American Theatre and Performance is an outstanding collection of specially written essays that charts the emergence, development, and diversity of African American Theatre and Performance—from the nineteenth-century African Grove Theatre to Afrofuturism. Alongside chapters from scholars are contributions from theatre makers, including producers, theatre managers, choreographers, directors, designers, and critics. This ambitious Companion includes: A "Timeline of African American theatre and performance." Part I "Seeing ourselves onstage" explores the important experience of Black theatrical self-representation. Analyses of diverse topics including historical dramas, Broadway musicals, and experimental theatre allow readers to discover expansive articulations of Blackness. Part II "Institution building" highlights institutions that have nurtured Black people both on stage and behind the scenes. Topics include Historically Black Colleges and Universities (HBCUs), festivals, and black actor training. Part III "Theatre and social change" surveys key moments when Black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole. Topics include Du Bois and African Muslims, women of the Black Arts Movement, Afro-Latinx theatre, youth theatre, and operatic sustenance for an Afro future. Part IV "Expanding the traditional stage" examines Black performance traditions that privilege Black worldviews, sense-making, rituals, and innovation in everyday life. This section explores performances that prefer the space of the kitchen, classroom, club, or field. This book engages a wide audience of scholars, students, and theatre practitioners with its unprecedented breadth. More than anything, these invaluable insights not only offer a window onto the processes of producing work, but also the labour and economic

issues that have shaped and enabled African American theatre.

### **Blue-Collar Broadway**

Charting the birth and growth of craft beer across the United States, Tom Acitelli offers an epic, story-driven account of one of the most inspiring and surprising American grassroots movements. In 1975, there was a single craft brewery in the United States; today there are more than 2,500. This entertaining and informative history brims with charming, remarkable stories, which together weave a very American business tale of formidable odds and refreshing success.

### **Timberline Lodge**

In this beautifully designed and illustrated volume, leading craft scholars, curators and artists come together to assess the post-War history and contemporary flourishing of craft in America. Their critical gaze encompasses craft practice by artists, professional makers, and amateurs; crafting as it takes place in the studio and in the domestic space, and as it is exhibited in museums and galleries; craft that uses materials and crafting in the digital arena, and critical issues confronting craft such as industry, education and digitization.

### **The Wise Men**

### **Fewer, Better Things**

Presents an assortment of crafts representative of colonial times in the United States.

### **War and Craft**

Jennifer Way's study *The Politics of Vietnamese Craft* uncovers a little-known chapter in the history of American cultural diplomacy, in which Vietnamese craft production was encouraged and shaped by the US State Department as an object for consumption by middle class America. Way explores how American business and commerce, department stores, the art world and national museums variously guided the marketing and meanings of Vietnamese craft in order to advance American diplomatic and domestic

interests. Conversely, American uses of Vietnamese craft provide an example of how the United States aimed to absorb post-colonial South Vietnam into the 'Free World', in a Cold War context of American anxiety about communism spreading throughout Southeast Asia. Way focuses in particular on the part played by the renowned American designer Russel Wright, contracted by the US International Cooperation Administration's aid programs for South Vietnam to survey the craft industry in South Vietnam and manage its production, distribution and consumption abroad and at home. Way shows how Wright and his staff brought American ideas about Vietnamese history and culture to bear in managing the making of Vietnamese craft.

### **Craft**

More than 30 engaging hands-on activities in this guide make key time periods come alive and enhance history lessons. Includes step-by-step directions, lists of important dates, fun facts, recipes, and more. Illustrations.

### **The Craft of American History**

A groundbreaking and endlessly surprising history of how artisans created America, from the nation's origins to the present day. At the center of the United States' economic and social development, according to conventional wisdom, are industry and technology-while craftspeople and handmade objects are relegated to a bygone past. Renowned historian Glenn Adamson turns that narrative on its head in this innovative account, revealing makers' central role in shaping America's identity. Examine any phase of the nation's struggle to define itself, and artisans are there-from the silversmith Paul Revere and the revolutionary carpenters and blacksmiths who hurled tea into Boston Harbor, to today's "maker movement." From Mother Jones to Rosie the Riveter. From Betsy Ross to Rosa Parks. From suffrage banners to the AIDS Quilt. Adamson shows that craft has long been implicated in debates around equality, education, and class. Artisanry has often been a site of resistance for oppressed people, such as enslaved African-Americans whose skilled labor might confer hard-won agency under bondage, or the Native American makers who adapted traditional arts into statements of modernity. Theirs are among the array of memorable portraits of Americans both celebrated and unfamiliar in this richly peopled book. As Adamson argues, these artisans' stories speak to our collective striving toward a more perfect union. From the beginning, America had to be-and still remains to be-crafted.

### **Bay Area Cocktails**

Pussyhats, typically crafted with yarn, quite literally created a sea of pink the day after Donald J. Trump became the 45th president of the United States in January 2017, as the inaugural Women's March unfolded throughout the U.S., and sister cities globally. But there was nothing new about women crafting as a means of dissent. *Crafting Dissent: Handicraft as Protest from the American Revolution to the Pussyhats* is the first book that demonstrates how craft, typically involving the manipulation of yarn, thread and fabric, has also been used as a subversive tool throughout history and up to the present day, to push back against government policy and social norms that crafters perceive to be harmful to them, their bodies, their families, their ideals relating to equality and human rights, and their aspirations. At the heart of the book is an exploration for how craft is used by citizens to engage with the rhetoric and policy shaping their country's public sphere. The book is divided into three sections: "Crafting Histories," "Politics of Craft," and "Crafting Cultural Conversations." Three features make this a unique contribution to the field of craft activism and history: The inclusion of diverse contributors from a global perspective (including from England, Ireland, India, New Zealand, Australia) Essay formats including photo essays, personal essays and scholarly investigations The variety of professional backgrounds among the book's contributors, including academics, museum curators, art therapists, small business owners, provocateurs, artists and makers. This book explains that while handicraft and craft-motivated activism may appear to be all the rage and "of the moment," a long thread reveals its roots as far back as the founding of American Democracy, and at key turning points throughout the history of nations throughout the world.

### **Choosing Craft**

Through a close look at the history of the modernist hooked rug, this book raises important questions about the broader history of American modernism in the first half of the twentieth century. Although hooked rugs are not generally associated with the avant-garde, this study demonstrates that they were a significant part of the artistic production of many artists engaged in modernist experimentation. Cynthia Fowler discusses the efforts of Ralph Pearson and of Zoltan and Rosa Hecht to establish modernist hooked rug industries in the 1920s, uncovering a previously undocumented history. The book includes a consideration of the rural workers used to create the modernist narrative of the hooked rug, as cottage industries were established throughout the rural Northeast and South to serve the ever increasing demand for hooked rugs by urban consumers. Fowler closely examines institutional enterprises

that highlighted and engaged the modernist hooked rugs, such as key exhibitions at the Museum of Modern Art and the Metropolitan Museum of Art in the 1930s and '40s. This study reveals the fluidity of boundaries among art, craft and design, and the profound efforts of a devoted group of modernists to introduce the general public to the value of modern art.

### **American Craftsmen**

THIS IS NO TIME TO RUN AND HIDE America seems to be crumbling from within. Having abandoned the Judeo-Christian values that are the foundation of its culture, our nation, in the eyes of many, is going the way of the great civilizations of the past. If our 250-year experiment in ordered liberty has really run its course, is it time to recognize the inevitable, pack up our families, and head for the hills, hunkering down through the dark days to come? Or is there hope for an American restoration? Tim Goeglein and Craig Osten, battle-hardened veterans of the culture wars, know as well as anyone that the decadence is undeniable. But they make the case that an American restoration is not only possible, but probable—if we act now. The key is for Christians to engage with the culture, not flee from it, to be the salt and light that will renew it from within. That engagement must take place especially at the local level, where real spiritual and cultural transformation occurs. If America returns to its spiritual foundations, the tumultuous times we live in will be nothing more than a bumpy detour in our nation's history. This book is a roadmap for the way back. In this clear-eyed but hopeful guide to restoration, Goeglein and Osten explain how patriotic Americans, with God's help, can renew fifteen critical components of our culture. Government will not provide the solutions we desperately need. The solutions lie in our churches, our communities, and our homes. The light for our path is faith. As that light pierces the darkness, America will experience a reawakening, regeneration, and renewal.

### **A Theory of Craft**

This book is published on the occasion of the exhibition "Revivals! Diverse Traditions 1920-1945", American Craft Museum, New York, October 20, 1994 - February 26, 1995.

### **The Craft of American History**

The Historian's Toolbox introduces students to the theory, craft, and methods of history and equips them with a series of tools to research and understand the past. Written in an engaging and entertaining

style, and filled with fascinating examples, this best-selling "how to" book opens up an exciting world behind historical research and writing. This fourth edition expands the repertory of tools and techniques available to students entering the workshop of history. These include materials on the Kennedy assassination, the litigation of Van Gogh's Night Café, local town histories, contemporary history, Twitter, and the contemplation of the end of history as well as the Sixth Extinction in a new epilogue. The book demonstrates the relevance and expanding possibilities of the study of history in our cacophonous information age of tweetstorms and fake news; it emphasises the increasing value of critical thinking, facts and evidence in the face of political lies and conspiracy theories. Material added to the fourth edition will resonate with a new generation of computer-literate readers in the face of climate change. The Historian's Toolbox continues to be a seminal text for supporting students throughout their study of history and an accessible teaching tool for instructors.

### **Crafting a Continuum**

Thomas Day (1801-61), a free man of color from Milton, North Carolina, became the most successful cabinetmaker in North Carolina--white or black--during a time when most blacks were enslaved and free blacks were restricted in their movements and activities. His surviving furniture and architectural woodwork still represent the best of nineteenth-century craftsmanship and aesthetics. In this lavishly illustrated book, Patricia Phillips Marshall and Jo Ramsay Leimenstoll show how Day plotted a carefully charted course for success in antebellum southern society. Beginning in the 1820s, he produced fine furniture for leading white citizens and in the 1840s and '50s diversified his offerings to produce newel posts, stair brackets, and distinctive mantels for many of the same clients. As demand for his services increased, the technological improvements Day incorporated into his shop contributed to the complexity of his designs. Day's style, characterized by undulating shapes, fluid lines, and spiraling forms, melded his own unique motifs with popular design forms, resulting in a distinctive interpretation readily identified to his shop. The photographs in the book document furniture in public and private collections and architectural woodwork from private homes not previously associated with Day. The book provides information on more than 160 pieces of furniture and architectural woodwork that Day produced for 80 structures between 1835 and 1861. Through in-depth analysis and generous illustrations, including over 240 photographs (20 in full color) and architectural photography by Tim Buchman, Marshall and Leimenstoll provide a comprehensive perspective on and a new understanding of the powerful sense of aesthetics and design that mark Day's legacy.

### **Hooked Rugs**

### **Craft**

America, land of the Free and home of the warlocks. The Founding Fathers were never ones to pass up a good weapon. America's first line of defense has been shrouded in secrecy, magical families who have sworn to use their power to protect our republic. But there are those who reject America's dream and have chosen the Left Hand Path. In this triumphant conclusion to Tom Doyle's imaginative alternate historical America, we start with a bloody wedding-night brawl with assassins in Tokyo. Our American magical shock troops go to India, where a descendant of legendary heroes has the occult mission they've been waiting for. It all comes to a head in a valley hidden high in the mountains of Kashmir. Our craftspeople will battle against their fellow countrymen, some of the vilest monsters of the Left Hand Path. It's Armageddon in Shangri-La, and the end of the world as we know it. The American Craft Trilogy #1 American Craftsmen #2 The Left-Hand Way #3 War and Craft At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

### **Nation Building**

A captivating blend of personal biography and public drama, *The Wise Men* introduces the original best and brightest, leaders whose outsized personalities and actions brought order to postwar chaos: Averell Harriman, the freewheeling diplomat and Roosevelt's special envoy to Churchill and Stalin; Dean Acheson, the secretary of state who was more responsible for the Truman Doctrine than Truman and for the Marshall Plan than General Marshall; George Kennan, self-cast outsider and intellectual darling of the Washington elite; Robert Lovett, assistant secretary of war, undersecretary of state, and secretary of defense throughout the formative years of the Cold War; John McCloy, one of the nation's most influential private citizens; and Charles Bohlen, adroit diplomat and ambassador to the Soviet Union.

### **Antiracist Baby**

Hands-on activities, games, and crafts introduce children to the diversity of Native American cultures and teach them about the people, experiences, and events that have helped shape America, past and present. Nine geographical areas cover a variety of communities like the Mohawk in the Northeast,

Ojibway in the Midwest, Shoshone in the Great Basin, Apache in the Southwest, Yupik in Alaska, and Native Hawaiians, among others. Lives of historical and contemporary notable individuals like Chief Joseph and Maria Tallchief are featured, and the book is packed with a variety of topics like first encounters with Europeans, Indian removal, Mohawk sky walkers, and Navajo code talkers. Readers travel Native America through activities that highlight the arts, games, food, clothing, and unique celebrations, language, and life ways of various nations. Kids can make Haudensaunee corn husk dolls, play Washoe stone jacks, design Inupiat sun goggles, or create a Hawaiian Ma'o-hauhele bag. A time line, glossary, and recommendations for Web sites, books, movies, and museums round out this multicultural guide.

### **The Invention of Craft**

Glenn Adamson's last book, *Thinking Through Craft*, offered an influential account of craft's position within modern and contemporary art. Now, in his engaging sequel, *The Invention of Craft*, his theoretical discussion of skilled work is extended back in time and across numerous disciplines. Adamson searches out the origins of modern craft, locating its emergence in the period of the industrial revolution. He demonstrates how craft was invented as industry's "other", a necessary counterpart to ideas of progress and upheaval. In the process, the magical and secretive culture of artisans was gradually dominated through division and explication. This left craft with an oppositional stance, a traditional or anti-modern position. *The Invention of Craft* ranges widely across media, from lock-making, wood-carving and iron-casting to fashion, architecture and design. It also moves back and forth between periods, from the 18th century to the present day, demonstrating how contemporary practice can be informed through the study of modern craft in its moment of invention.

### **The Routledge Companion to African American Theatre and Performance**

Here is the first comprehensive survey of modern craft in the United States. *Makers* follows the development of studio craft--objects in fiber, clay, glass, wood, and metal--from its roots in nineteenth-century reform movements to the rich diversity of expression at the end of the twentieth century. More than four hundred illustrations complement this chronological exploration of the American craft tradition. Keeping as their main focus the objects and the makers, Janet Koplos and Bruce Metcalf offer a detailed analysis of seminal works and discussions of education, institutional support, and the philosophical underpinnings of craft. In a vivid and accessible narrative, they highlight the value of

physical skill, examine craft as a force for moral reform, and consider the role of craft as an aesthetic alternative. Exploring craft's relationship to fine arts and design, Koplos and Metcalf foster a critical understanding of the field and help explain craft's place in contemporary culture. Makers will be an indispensable volume for craftspeople, curators, collectors, critics, historians, students, and anyone who is interested in American craft.

### **Craft in America**

From the former director of the Museum of Arts and Design in New York, a timely and passionate case for the role of the well-designed object in the digital age. Curator and scholar Glenn Adamson opens *Fewer, Better Things* by contrasting his beloved childhood teddy bear to the smartphones and digital tablets children have today. He laments that many children and adults are losing touch with the material objects that have nurtured human development for thousands of years. The objects are still here, but we seem to care less and know less about them. In his presentations to groups, he often asks an audience member what he or she knows about the chair the person is sitting in. Few people know much more than whether it's made of wood, plastic, or metal. If we know little about how things are made, it's hard to remain connected to the world around us. *Fewer, Better Things* explores the history of craft in its many forms, explaining how raw materials, tools, design, and technique come together to produce beauty and utility in handmade or manufactured items. Whether describing the implements used in a traditional Japanese tea ceremony, the use of woodworking tools, or the use of new fabrication technologies, Adamson writes expertly and lovingly about the aesthetics of objects, and the care and attention that goes into producing them. Reading this wise and elegant book is a truly transformative experience.

### **Craft in the Machine Age, 1920-1945**

### **Early American Crafts and Occupations Coloring Book**

The Arizona State University Art Museum is renowned for its extensive and notable craft collection and features international acquisitions in wood, ceramic, and fiber. This book, edited by the museum's curators, uses the ASU collection to explore the idea of craft within a critical context, as both idea and action. *Crafting a Continuum* begins with the genesis of the craft collection and relates it to the historical development of craft in the United States and abroad, exploring both anthropological and

cultural concepts of the field. Peter Held and Heather Sealy Lineberry present photographs of the museum's objects alongside essays by distinguished scholars to illuminate historical and contemporary trends. Sidebars and essays by writers in the craft field offer a broad overview of the future of contemporary craft.

### **Audacity of Hops**

### **Crafting Dissent**

Although often overshadowed by Milwaukee's brewing reputation, Green Bay has its own rich and proud brewing heritage. Beginning in the mid-nineteenth century, Blesch, Rahr, Hochgreve, Hagemeister and Van Dycke pioneered the art of brewing and brought the love of beer to the city and beyond. When Prohibition struck, some breweries couldn't make it, others could and some pushed the limits of the law to bring people the beer they wanted. Today, Green Bay is a thriving beer city once more. The names are different--Tittletown, Hinterland, Badger State and more--but the love and passion for tasty suds remain the same. Grab a pint and join author Cameron Teske on his beer journey from 1850 through today.

### **Green Bay Beer**

"A companion to the exhibition *Crafting America* curated at Crystal Bridges Museum of American Art, this publication explores the interdisciplinary contexts of the assembled works, featuring contributions from scholars with expertise in art history, American studies, folklore, and museum studies. Essay topics include the significance of craft within Native American histories and explorations of craft's relationship to ritual and memory, personal independence, and abstraction"--

### **Distilling the South**

Timberline Lodge, a magnificent ski lodge on Mount Hood in Oregon was constructed and furnished entirely by hand, then dedicated by Franklin D. Roosevelt in September 1937. Glass mosaics, hand wrought andirons, hand-carved newel posts, rustic textiles, wood marquetry, and paintings date mostly from the construction and furnishing of the lodge under the Works Progress Administration. Its unusual architecture gave rise to the style known as Cascadian. A National Landmark since 1977, the lodge is a

museum of craft traditions and an enthralling mountain destination. Today the lodge attracts two million visitors a year and is one of Oregonians favorite destinations, but few know the history of its construction or the narratives of those who furnished the lodge. Firsthand stories of its construction and furnishing, rare historical photography, and stunning new images fill this long-awaited history which also includes the only complete guide to the artists, art, and furnishings of the national treasure on Mount Hood.

### **Revivals! Diverse Traditions, 1920-1945**

Exploring a contemporary Judaism rich with the textures of family, memory, and fellowship, Jodi Eichler-Levine takes readers inside a flourishing American Jewish crafting movement. As she traveled across the country to homes, craft conventions, synagogue knitting circles, and craftivist actions, she joined in the making, asked questions, and contemplated her own family stories. Jewish Americans, many of them women, are creating ritual challah covers and prayer shawls, ink, clay, or wood pieces, and other articles for family, friends, or Jewish charities. But they are doing much more: armed with perhaps only a needle and thread, they are reckoning with Jewish identity in a fragile and dangerous world. The work of these crafters embodies a vital Judaism that may lie outside traditional notions of Jewishness, but, Eichler-Levine argues, these crafters are as much engaged as any Jews in honoring and nurturing the fortitude, memory, and community of the Jewish people. Craftmaking is nothing less than an act of generative resilience that fosters survival. Whether taking place in such groups as the Pomegranate Guild of Judaic Needlework or the Jewish Hearts for Pittsburgh, or in a home studio, these everyday acts of creativity—yielding a needlepoint rabbi, say, or a handkerchief embroidered with the Hebrew words tikkun olam—are a crucial part what makes a religious life.

### **A Kid's Guide to Native American History**

What is craft? How is it different from fine art or design? In *A Theory of Craft*, Howard Risatti examines these issues by comparing handmade ceramics, glass, metalwork, weaving, and furniture to painting, sculpture, photography, and machine-made design from Bauhaus to the Memphis Group. He describes craft's unique qualities as functionality combined with an ability to express human values that transcend temporal, spatial, and social boundaries. Modern design today has taken over from craft the making of functional objects of daily use by employing machines to do work once done by hand. Understanding the aesthetic and social implications of this transformation forces us to see craft as

well as design and fine art in a new perspective, Risatti argues. Without a way of understanding and valuing craft on its own terms, the field languishes aesthetically, being judged by fine art criteria that automatically deny art status to craft objects. Craft must articulate a role for itself in contemporary society, says Risatti; otherwise it will be absorbed by fine art or design and its singular approach to understanding the world will be lost. *A Theory of Craft* is a signal contribution to establishing a craft theory that recognizes, defines, and celebrates the unique blend of function and human aesthetic values embodied in the craft object.

### **Thomas Day**

*Choosing Craft* explores the history and practice of American craft through the words of influential artists whose lives, work, and ideas have shaped the field. Editors Vicki Halper and Diane Douglas construct an anecdotal narrative that examines the post-World War II development of modern craft, which came of age alongside modernist painting and sculpture and was greatly influenced by them as well as by traditional and industrial practices. The anthology is organized according to four activities that ground a professional life in craft--inspiration, training, economics, and philosophy. Halper and Douglas mined a wide variety of sources for their material, including artists' published writings, letters, journal entries, exhibition statements, lecture notes, and oral histories. The detailed record they amassed reveals craft's dynamic relationships with painting, sculpture, design, industry, folk and ethnic traditions, hobby craft, and political and social movements. Collectively, these reflections form a social history of craft. *Choosing Craft* ultimately offers artists' writings and recollections as vital and vivid data that deserve widespread study as a primary resource for those interested in the American art form.

### **American Restoration**

Forty illustrations of textile dyers, herdsman, potter, furniture makers, cannon founders, ship carver, and more. Captions.

### **Thinking Through Craft**

Illustrations and rhyming text present nine steps Antiracist Baby can take to improve equity, such as opening our eyes to all skin colors and celebrating all our differences.

### **Painted Pomegranates and Needlepoint Rabbis**

A groundbreaking and authoritative history of American craft and its role in the fight for social progress, from the nation's origins to the present day. The United States has always been a nation of makers. From initial settlement through successive waves of immigration, craft has been crucial to America's economy and identity, appealing to deeply held ideas of individuality and self-sufficiency. But while handmade objects are often valued as evocations of a bygone past, they have also played another, under-recognized role in our history, as forward-looking symbols and ethical guideposts, pointing firmly toward the future. In an important work of scholarship that is also entertainingly peopled and rich with illustrations and visual detail, leading historian Glenn Adamson unspools the story of craft in the United States, and argues for its importance as an activist force in American life. Beginning with Indian wampum and Revolutionary Era silver, *Craft: An American History* transports readers through the 19th-century utopianism of the Shaker community and the Arts & Crafts Movement, and on to the DIY creativity of contemporary organizing. Adamson's examination reveals that the artisan ethos is inextricable from the history of our nation, and our collective striving toward a more perfect union. In more ways than one, as this timely and absorbing history shows, America from the beginning had to be-and still remains to be-crafted.

### **Felicity's Craft Book**

Co-published in Association with the Victoria and Albert Museum, London This book is a timely and engaging introduction to the way that artists working in all media think about craft. Workmanship is key to today's visual arts, when high 'production values' are becoming increasingly commonplace. Yet craft's centrality to contemporary art has received little serious attention from critics and historians. Dispensing with clichéd arguments that craft is art, Adamson persuasively makes a case for defining craft in a more nuanced fashion. The interesting thing about craft, he argues, is that it is perceived to be 'inferior' to art. The book consists of an overview of various aspects of this second-class identity - supplementarity, sensuality, skill, the pastoral, and the amateur. It also provides historical case studies analysing craft's role in a variety of disciplines, including architecture, design, contemporary art, and the crafts themselves. *Thinking Through Craft* will be essential reading for anyone interested in craft or the broader visual arts.

### **The Politics of Vietnamese Craft**

The first half of the twentieth century witnessed a growing interest in America's folk heritage, as Americans began to enthusiastically collect, present, market, and consume the nation's folk traditions. Examining one of this century's most prominent "folk revivals--the reemergence of Southern Appalachian handicraft traditions in the 1930s--Jane Becker unravels the cultural politics that bound together a complex network of producers, reformers, government officials, industries, museums, urban markets, and consumers, all of whom helped to redefine Appalachian craft production in the context of a national cultural identity. Becker uses this craft revival as a way of exploring the construction of the cultural categories "folk" and "tradition." She also addresses the consequences such labels have had on the people to whom they have been assigned. Though the revival of domestic arts in the Southern Appalachians reflected an attempt to aid the people of an impoverished region, she says, as well as a desire to recapture an important part of the nation's folk heritage, in reality the new craft production owed less to tradition than to middle-class tastes and consumer culture--forces that obscured the techniques used by mountain laborers and the conditions in which they worked.

### **Crafting America**

Accessible and readable and lively illustrated, CRAFT IN AMERICA will explore the historical, social and cultural significance of craft, focussing on the last century. While showcasing some of the greatest works of the last century, CRAFT IN AMERICA will delve deeply into the psychology of craft to show how it fulfills a need we share as Americans.

### **Selling Tradition**

Cursed by a Persian sorcerer and haunted by ancestors after a mission gone wrong, magician Army Captain Dale Morton is targeted by Major Michael Endicott, who would protect Dale despite Dale's possibly demonic nature.

### **Fun & Easy American History**

Behind the scenes of New York City's Great White Way, virtuosos of stagecraft have built the scenery, costumes, lights, and other components of theatrical productions for more than a hundred years. But like a good magician who refuses to reveal secrets, they have left few clues about their work. Blue-Collar Broadway recovers the history of those people and the neighborhood in which their undersung labor

occurred. Timothy R. White begins his history of the theater industry with the dispersed pre-Broadway era, when components such as costumes, lights, and scenery were built and stored nationwide. Subsequently, the majority of backstage operations and storage were consolidated in New York City during what is now known as the golden age of musical theater. Toward the latter half of the twentieth century, decentralization and deindustrialization brought the emergence of nationally distributed regional theaters and performing arts centers. The resulting collapse of New York's theater craft economy rocked the theater district, leaving abandoned buildings and criminal activity in place of studios and workshops. But new technologies ushered in a new age of tourism and business for the area. The Broadway we know today is a global destination and a glittering showroom for vetted products. Featuring case studies of iconic productions such as *Oklahoma!* (1943) and *Evita* (1979), and an exploration of the craftwork of radio, television, and film production around Times Square, *Blue-Collar Broadway* tells a rich story of the history of craft and industry in American theater nationwide. In addition, White examines the role of theater in urban deindustrialization and in the revival of downtowns throughout the Sunbelt.

### **Makers**

An American invention, the cocktail fluctuated in popularity following Prohibition and had firmly taken root in the culinary landscape by the 1990s. The Bay Area played a significant role in reviving it--as much as New York and London. From the distillers who pioneered craft spirits and Alice Waters' revolutionary take on simple, fresh food at *Chez Panisse* to the bartenders who cared enough to grow a dedicated cocktail community, this is the story of how the Bay Area shaped the art of elevated drinking in America. Through oral history interviews and recipes, author Shanna Farrell chronicles the narrative history of the modern cocktail renaissance.

### **Harvard Guide to American History**

Intrepid Kathleen Purvis traveled extensively throughout the South to create this first-ever guide to the region's burgeoning craft-liquor movement, capturing her journey in the creation of six original Liquor Trails. As fascinating as the craft itself are the distillers' experiences and backstories. Purvis chronicles them with verve and insight, bringing her knowledge of southern foodways and traditions to bear on the flourishing of the distiller's art. She shows how new entrepreneurs, part of the all-American food and drink renaissance, are positioning themselves to find both the inspiration and

land ranging from West Virginia to Louisiana for their farm- or farm-ingredients-based distilleries. They are creating new and sought-after bourbons, whiskies, rums, gins, and much more. Their cordials are flavored with pumpkins, raspberries, peaches, and other local products; not long ago, a West Virginian's black walnut liqueur won the prize for the best nut cordial at the San Francisco World Spirits Competition. Driven by legacy and passion, today's distillers are creating a new southern tradition--one that you can now explore with an inimitable writer. Each Liquor Trail covers one or several states and features particularly worthy distilleries that Purvis has personally selected. The trails also feature maps, a complete listing of distilleries in each territory, on-site photographs, and some dynamite drink recipes direct from the distillers.

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