

CONTENTS

Preface ix

1 THE ROOTS OF STUDIO CRAFT 1

- The Industrial Revolution 1
- Craft and Work 2
- The Origin of Arts and Crafts 2
- The Aesthetic Movement 8
- English Arts and Crafts 11
- World's Fairs 13
- The Cincinnati Wood-Carving Movement 14
- Art in Textiles 16
- China Painting and Art Pottery 19
- Louise McLaughlin, Studio Potter 29
- Stained Glass and Art Glass 29
- In Short 36

2 1900–1909:

HANDWORK AND INDUSTRIALIZATION 37

- Setting the Scene 37
- Reform and the Crafts 38
- Elbert Hubbard and the Roycrofters 40
- Gustav Stickley 42
- Wood: Reform and Commerce Together 45
- Pottery for All Purposes 51
- Studio Potters 58
- Jewelry: Beginnings 63
- Metalsmithing 66
- Textiles: Revivals, Inventions, and Borrowings 70
- Objectifying Glass 72
- Arts and Crafts Societies 74
- Arts and Crafts Communities 75
- Craft Education 79
- In Short 83

3 1910–1919: UPHEAVALS 84

- Setbacks 84
- Revivals 84
- The Armory Show 86
- Ceramics Interrupted 87
- Wood: The End of the Craftsman Style 94
- Jewelry and Metals: Regional Differences 97
- Textiles 103
- Craft Institutions 104
- Occupational Therapy 105
- In Short 105

4 1920–1929:

BOOM TIME IN A CONSUMERIST SOCIETY 106

- New Styles and Habits 106
- Craft Institutions 107
- Southwest Indian Arts 108
- Wood: Reactionaries and Progressives 114
- Jewelry and Metals: Traditionalists and Modernists 118
- Textiles in Transition 124
- Ceramics: Tiles and Figurines 130
- Crafts in the Southern Highlands 134
- In Short 144

5 1930–1939:

INDUSTRIAL DESIGN VERSUS HANDCRAFT 145

- Changes in Life and Craft 145
- Craft Institutions 146
- Education 149
- MOMA and Craft 152
- Ceramics in School 153
- Modern Textiles 164
- Wood: The Modern Moment 168
- Metals: Silver Tarnishes 174
- Glass Goes Several Ways 178
- In Short 180

6 1940–1949: NEW OPPORTUNITIES 181

- Losing and Gaining 181
- Education 182
- Craft Institutions 183
- Jewelry and Enameling: Artists Rewrite the Script 185
- Wood: The Era of the Designer-Craftsman 191
- Ceramics Flourishes 195
- Glass 206
- Textile Arguments 206
- In Short 211

7 1950–1959: THE SECOND REVIVAL OF CRAFTS 212

- Paradigm Shifts 212
- Craft Embraces Academia 213
- MOMA and Good Design 214
- Ceramics: Import-Export 215
- Textiles: Ready for Change 234
- Jewelry, Metals, and Enameling: Toward an American Voice 238
- Wood: Influences and Inventions 246
- A Little Glass 253
- In Short 255

8 1960–1969:

**YOUTH CULTURE, COUNTERCULTURE,
MULTICULTURE** 256

Ringling Changes 256

Textiles Go Large 259

Jewelry and Metals: Looking Elsewhere 270

A New World of Glass 279

Wood: Furniture as Design, Expression,
and Concept 283

Ceramics: Sorting Out Options 293

Craft Institutions 308

In Short 309

9 1970–1979:

ORGANIZATIONS AND PROFESSIONALS 310

An Explosion of Crafts 310

Ceramics Down and Up 311

Jewelry, Metals, and Enameling:

Pluralism Takes Over 333

Textiles in Depth 344

Glass Goes Mainstream 360

Wood: Actions and Reactions 368

Craft Institutions 376

In Short 378

10 1980–1989: MONEY AND IMAGES 380

Business and Baroque 380

Wood: Classicism and Postmodern Play 381

Clay Variations 393

Glass 410

Textiles and the New Basketry 420

Jewelry, Metals, and Enameling:

Declarations of Independence 434

Craft Institutions 445

In Short 446

11 1990–1999: MASTERY AS MEANING 447

Got It Made 447

Craft Institutions 448

Glass Ascendant 449

Jewelry, Metals, and Enameling:

A Spectrum of Possibilities 456

Textiles to Fiber 464

Wood: All Options Open 469

Ceramics: Individuals and Themes 477

In Short 485

Notes 487

Acknowledgments 507

Index 509