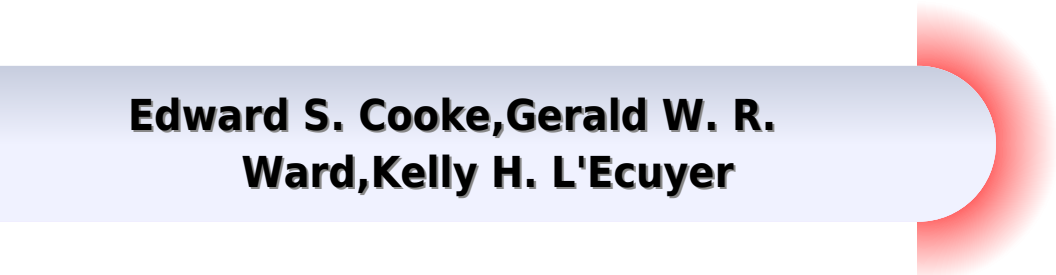


THE MAKER'S HAND
American Studio Furniture, 1940–1990

Makers Hand American Studio Furniture 1940 1990

**Edward S. Cooke, Gerald W. R.
Ward, Kelly H. L'Ecuyer**



Makers Hand American Studio Furniture 1940 1990:

The Maker's Hand Edward S. Cooke, Gerald W. R. Ward, 2003 Published in conjunction with the exhibition organized by the Museum of Fine Arts Boston in collaboration with The Furniture Society from November 12 2003 to February 8 2004

American Furniture Oscar P. Fitzgerald, 2017-12-22 Drawing on the latest scholarship this comprehensive lavishly illustrated survey tells the story of the evolution of American furniture from the 17th century to the present Not viewed in isolation furniture is placed in its broader cultural historic and aesthetic context The focus is not only on the urban masterpieces of 18th century William and Mary Queen Anne Chippendale and Federal styles but also on the work of numerous rural cabinetmakers Special chapters explore Windsor chairs Shaker and Pennsylvania German furniture which do not follow the mainstream style progression Picturesque and anti classical explain Victorian furniture including Rococo Renaissance and Eastlake Mission and Arts and Crafts furniture introduce the 20th century Another chapter identifies the eclectic revivals such as Early American that dominated the mass market throughout much of the 20th century After World War II American designers created many of the Mid Century Modern icons that are much sought after by collectors today The rise of studio furniture and furniture as art which include some of the most creative and imaginative furniture produced in the 20th and 21st centuries caps the review of four centuries of American furniture A final chapter advises on how to evaluate the authenticity of both traditional and modern furniture and how to preserve it for posterity With over 800 photos including 24 pages of color this fully illustrated text is the authoritative reference work

Studio Furniture of the Renwick Gallery Oscar P. Fitzgerald, 2019-01-01 Take a tour of the Renwick Gallery the craft division of the Smithsonian and enjoy an in depth look at the artists and the work of this unparalleled collection of handmade contemporary furniture This absorbing volume features profiles and interviews of 64 artists and reveals their artistic influences and interpretations along with 112 stunning photos of iconic work

American Furniture Designers Oscar P. Fitzgerald, 2022-04-01 A 2023 Choice Reviews Outstanding Academic Title The 20th century furniture is hot American Furniture Designers 1900 to the Present highlights the furniture produced by the 20 most important American furniture designers of the 20th and early 21st centuries plus a selection of the best known European designers whose work is sold by Knoll International and Herman Miller The designers are organized into five chapters Introductions to each section summarize the evolution of furniture design as it evolved through the 20th and early 21st centuries The book begins with the Arts and Crafts era before World War I moves into the interwar period when Modernism gained a foothold in America continues through the Postwar heyday of Mid century Modern highlights the furniture from the 1970s and into the 21st century with a focus on the foremost promoters of modern furniture Knoll International and Herman Miller and concludes with a selection of the top Studio Furniture makers and their innovative creations The book focuses on the leading American designers from each of these periods including Gustav Stickley and Charles Rohlfs during the Arts and Crafts movement Paul Frankl and Gilbert Rohde in

the interwar period Charles and Ray Eames and George Nelson for Mid century Modern and Wendell Castle and George Nakashima for Studio Furniture to name just a few All their furniture is explained and profusely illustrated with 280 color photos For anyone curious about the modern material culture that surrounds them the book will explain everything about American furniture from 1900 into the 21st century when it was made where it was made who made it what it was made of how it was designed how long it was in production and how the furniture related to its contemporaries **Makers** Janet Koplos, Bruce Metcalf, 2010-07-31 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 **Guitar Makers** Kathryn Marie Dudley, 2014-11-10 It whispers it sings it rocks and it howls It expresses the voice of the folk the open road freedom protest and rebellion youth and love It is the acoustic guitar And over the last five decades it has become a quintessential American icon Because this musical instrument is significant to so many in ways that are emotional cultural and economic guitar making has experienced a renaissance in North America both as a popular hobby and for some a way of life In Guitar Makers Kathryn Marie Dudley introduces us to builders of artisanal guitars their place in the art world and the specialized knowledge they ve developed Drawing on in depth interviews with members of the lutherie community she finds that guitar making is a social movement with political implications Guitars are not simply made they are born Artisans listen to their wood respond to its liveliness and strive to endow each instrument with an unforgettable tone Although professional luthiers work within a market society Dudley observes that their overriding sentiment is passion and love of the craft Guitar makers are not aiming for quick turnover or the low cost reproduction of commodities but the creation of singular instruments with unique qualities and face to face transactions between makers buyers and dealers are commonplace In an era when technological change has pushed skilled artisanship to the margins of the global economy and in the midst of a capitalist system that places a premium on ever faster and more efficient modes of commerce Dudley shows us how artisanal guitar makers have carved out a unique world that operates on alternative more humane and ecologically sustainable terms **The Maker's Hand** Edward S. Cooke, Gerald W. R. Ward, Kelly H. L'Ecuyer, 2003 Essays by Edward S Cooke Jr and Gerald W R Ward The Crafted World

of Wharton Esherick Sarah Archer, Colin Fanning, Ann Glasscock, Holly Gore, Emily Zilber, 2024-10-01 Widely celebrated as the father of the Studio Furniture Movement Wharton Esherick is one of the most important furniture designers of the twentieth century Presenting his preserved hillside house and studio this book showcases seven decades of innovative woodwork and sculpture embodying his influence on American art and design Wharton Esherick 1887 1970 stands as a pivotal figure in 20th century American art craft and design Now known as the Wharton Esherick Museum the artist s self proclaimed autobiography in three dimensions on Valley Forge Mountain constructed between 1926 and 1966 served as his creative epicenter and a vibrant community hub To introduce Esherick s visionary work to a broader public this book draws on the museum s collection of almost 3 000 objects many never before seen outside his home and studio following Esherick s evolution from paintings and woodcut illustrations to his revolutionary fusion of furniture and organic sculpture Through fully contextualizing iconic works in Esherick s own space this book immerses readers in his creative world while capturing his unparalleled artistic contributions to the realms of furniture architecture prints drawings and sculpture *A Revolution in Wood* Nicholas R. Bell, 2010-09-21 *A Revolution in Wood* celebrates the magnificent gift of sixty six pieces of turned and carved wood to the Renwick Gallery of the Smithsonian American Art Museum by the distinguished collectors Fleur and Charles Bresler Illustrated in lavish detail works by this country s best known wood artists highlight the growing sophistication of American craft s youngest medium and the expressive capacity of its most organic material Masterpieces by the field s pioneers including David Ellsworth William Hunter Mark and Melvin Lindquist Edward Moulthrop and Rude Osolnik demonstrate the extraordinary range of expression achievable on the lathe the medium s foundational tool Compelling recent works by Ron Fleming Michelle Holzapfel Hugh McKay Norm Sartorius Mark Sfirri and many others reveal the advent of new techniques including multi axis turning the incorporation of secondary materials and a strong focus on carving A wide ranging essay by Renwick Curator Nicholas R Bell examines contemporary wood art s historical roots and its rapid growth since the 1970s Particular attention is given to the medium s development outside the studio craft movement and how that dynamic has shaped the current field An interview with Fleur Bresler by former Renwick Curator in Charge Kenneth R Trapp offers a window on the collector s passion and highlights her twenty five year dedication to wood and to the artists she considers family The final section *Wood Art at the Renwick Gallery* illustrates in color over two hundred works by more than one hundred artists making this premier public collection available in print for the first time From James Prestini s original gift of twenty pieces before the Renwick s opening to experimental works by current artists this guide to the Smithsonian s collection will serve as a reference for years to come **California Design** Jo Lauria, Suzanne Baizerman, Toni Greenbaum, 2005 Increasingly receptive world and showcased objects that still influence craft and design today Book jacket **Craft in America** Jo Lauria, Steve Fenton, 2007 Illustrated with 200 stunning photographs and encompassing objects from furniture and ceramics to jewelry and metal this definitive work from Jo Lauria and Steve Fenton

showcases some of the greatest pieces of American crafts of the last two centuries Potter Craft Why We Make Things and Why It Matters Peter Korn, 2015-03-31 A furniture maker and author offers a mix of personal memoir and personal philosophy in a book perfect for craftspersons artisans and artists Woodworking handicrafts the rewards of creative practice bringing something new and meaningful into the world through one's own vision make us fully alive Peter Korn explains his search for meaning as an Ivy League educated child of the middle class who finds employment as a novice carpenter on Nantucket transitions to self employment as a designer maker of fine furniture takes a turn at teaching at Colorado s Anderson Ranch Arts Center and finally founds a school in Maine the Center for Furniture Craftsmanship an internationally respected non profit institution This is not a how to book in any sense Korn wants to get at the why of craft and the satisfactions of creative work to understand their essential nature How does the making of objects shape our identities How does creative work enrich our communities and society What does the process of making things reveal to us about ourselves Korn poignantly provides answers in this book that is for the artist artisan crafter do it yourself inside us all In his beautiful book Peter Korn invites us to understand craftsmanship as an activity that connects us to others and affirms what is best in ourselves Matthew Crawford New York Times bestselling author of Shop Class as Soulcraft What is the point of craft in a completely mass produced world This fascinating account offers insights into the significance of the handmade object for the maker as well as for society as a whole Martin Puryear artist recipient of the Guggenheim and MacArthur Foundation Fellowships Objects: USA 2020 Glenn Adamson, 2020-10-27 Objects USA 2020 hails a new generation of artist craftspeople by revisiting a groundbreaking event that redefined American art In 1969 an exhibition opened at the Smithsonian Institution that redefined American art Objects USA united a cohort of artists inventing new approaches to art making by way of craft media Subsequently touring to twenty two museums across the country where it was viewed by over half a million Americans and then to eleven cities in Europe the exhibition canonized such artists as Anni Albers Sheila Hicks Wharton Esherick Wendell Castle and George Nakashima and introduced others who would go on to achieve widespread art world acclaim including Dale Chihuly Michele Oka Doner J B Blunk and Ron Nagle Objects USA 2020 revisits this revolutionary exhibition and its accompanying catalog which has become a bible of sorts to curators gallerists dealers craftspeople and artists by pairing fifty participants from the original exhibition with fifty contemporary artists representing the next generation of practitioners to use and upend the traditional methods and materials of craft to create new forms of art Published to coincide with an exhibition of the same title at the renowned gallery R James Zemaitis curator and former head of twentieth century design at Sotheby's and Lena Vigna curator of exhibitions at the Racine Art Museum an interview with Paul J Smith the cocurator of Objects USA archival photographs of the original exhibition and important historical works and lush full color images of contemporary works Objects USA 2020 is an essential art historical reference that traces how craft was elevated to the status of museum quality art and sets its trajectory forward **American Furniture 2003** Luke

Beckerdite,2003 An annual publication forging a link between social history American studies and the decorative arts

Global Design History Glenn Adamson, Giorgio Riello, Sarah Teasley, 2011-03-15 This book gathers together a number of leading design historians whose research points the way forward aiming to address and promote changes to design history

Joinery, Joists and Gender Deirdre Visser, 2022-03-15 Joinery Joists and Gender A History of Woodworking for the 21st Century is the first publication of its kind to survey the long and rich histories of women and gender non conforming persons who work in wood Written for craft practitioners design students and readers interested in the intersections of gender and labor history with 200 full color images both historical and contemporary this book provides an accessible and insightful entry into the histories practices and lived experiences of women and nonbinary makers in woodworking In the first half the author presents a woodworking history primarily in Europe and the United States that highlights the practical and philosophical issues that have marked women s participation in the field Research focuses on a diverse range of practitioners from Lady Yun to Adina White This is followed by sixteen in depth profiles of contemporary woodworkers all of whom identify fine woodworking as their principal vocation Through studio visits interviews and photographs of space and process the book uncovers the varied practices and contributions these diverse artisans make to the understanding of wood as a medium to engage spatial material aesthetic and even existential challenges Beautifully illustrated profiles include Wendy Maruyama one of the first women to earn an MFA in woodworking in the US Sarah Marriage founder of Baltimore s A Workshop of Our Own a woodshop and educational space specifically for women and gender non conforming makers Yuri Kobayashi whose sublime work blurs boundaries between the worlds of art and craft sculpture and furniture and Folayemi Wilson whose work draws equally on African American history and Afrofuturism to explore and illuminate the ways that furniture and wood traditions shape social relations American Furniture ,2004 **The Pursuit of Pleasurable Work** Trevor H. J.

Marchand, 2021-11-01 Against the backdrop of an alienating technologizing and ever accelerating world of material production this book tells an intimate story one about a community of woodworkers training at an historic institution in London s East End during the present renaissance of craftsmanship The animated and scholarly accounts of learning achievement and challenges reveal the deep human desire to create with our hands the persistent longing to find meaningful work and the struggle to realise dreams In its penetrating explorations of the nature of embodied skill the book champions greater appreciation for the dexterity ingenuity and intelligence that lie at the heart of craftwork *Crafting America* Glenn Adamson, Jen Padgett, 2021-01-29 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 **American Craft** ,2004

Adopting the Tune of Phrase: An Mental Symphony within **Makers Hand American Studio Furniture 1940 1990**

In a world consumed by displays and the ceaseless chatter of instantaneous communication, the melodic beauty and mental symphony created by the prepared term usually diminish into the backdrop, eclipsed by the constant noise and disturbances that permeate our lives. But, located within the pages of **Makers Hand American Studio Furniture 1940 1990** a charming literary prize overflowing with raw emotions, lies an immersive symphony waiting to be embraced. Constructed by a masterful musician of language, this charming masterpiece conducts readers on an emotional journey, well unraveling the concealed tunes and profound influence resonating within each carefully crafted phrase. Within the depths of this emotional examination, we will examine the book is central harmonies, analyze their enthralling writing model, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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