

ART 592 Writing and Research Methods

The Disconnection of Consumerist Cultures

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Consumer n. 1 a person who uses food, clothing, or anything grown or made by producers. 2 a person or thing that uses up, makes away with, or destroys (World Book Dictionary).

Non-consumerist cultures traditionally use resources from their environments to create utilitarian objects for daily use. People may create baskets from grasses and other vegetable fibers, rugs and clothing with wool from the animals they tend and with the cotton they grow, and homes from animal skins and wool felt. Color is then added to these objects using dyes derived from local plants. In comparison, consumerist cultures usually purchase the utilitarian objects for their daily use. Members of these cultures buy mass-produced containers, carpeting, clothing, and homes. These products are manufactured in large quantities, often by machines in factories that, in many cases, exploit the environments in which they exist. The purpose of this paper is to prove how consumerist cultures' disconnection from the environment is causing a breakdown of community and beauty in the culture, which has negative connotations for the environment as well as the general welfare of the society. I will illustrate my argument by comparing the daily use of textiles in consumerist cultures with that of non-consumerist cultures using fibers as the frame of reference, since the thread of textile traditions winds itself through all cultures. The focus will be specifically on containers, homes, rugs, blankets and clothing.

Historically, textiles have been an important commodity in many cultures. For example, a community on the island of Sumba, Indonesia, regards spinning cotton into thread as tantamount to the passage from nonliving to life, and society's movement from wilderness to cultivation (Barnes 17). This same community treasures a specific type of handwoven cloth to such an extent that families dread the cloth leaving their possession for fear of bad luck and illness (Barnes 22). In most cultures, rituals of all kinds are marked with the wearing of distinctive textiles. For instance, wedding ceremonies in most cultures involve special costumes for the bride and groom. In a more materialistic manner, in the region of Zaire, handwoven cloth is so valued that it has been used as a form of currency (Polakoff 49). In present day consumerist cultures, the textiles with which we come into contact on a daily basis have lost their traditional value. For the most part, cloth is taken for granted instead of developed and revered for its cultural significance. The lack of veneration for such common yet vital effects such as cloth, causes a disconnection from that which is simple and real. For example, if a person has a utilitarian object such as

a dishtowel that was embroidered by a dear friend, when a dish is dried with that towel the person will take note of the towel and experience beauty in the everyday act of drying a dish. This facilitates living in the moment instead of rushing through life. "I live for weekends" is a popular saying that has been printed on t-shirts and bumper stickers in the United States. By finding meaning and beauty in the common aspects of daily life, like drying dishes, we do not have to restrict our enjoyment of life to two out of five days of the week. Having and using meaningful objects can enhance the diminutive aspects of daily life, thereby creating beauty out of the mundane.

In consumerist cultures, buying and using mass-produced products is easier than making them ourselves. Before machines and marketing, people had to survive by using the resources that were found in the areas in which they lived. People living in different parts of the world were influenced by their vastly different environments. For example, living in Scandinavia posed an entirely different set of obstacles than living in the rain forests of South America. Scandinavians needed to be concerned with clothing and shelter that would protect them from frigid weather. South Americans, however, needed to be more concerned with staying dry and keeping the insects away. As human beings evolved, they developed sophisticated means to satisfy their needs. In this way, varying cultures arose and differentiated themselves through the language, rituals, and crafts created for use in their daily lives. By embellishing crafts with patterns and designs derived from their surroundings, people connected with their environment in a way that was beautiful, personal, and communal.

Throughout history humans have strived to make better tools, to help ease the struggle of survival. The creation of crafts in Westernized cultures has been deeply affected by the implementation of technological tools. With the Industrial Revolution in eighteenth-century Europe came many changes for the people who made crafts. A positive aspect was that many difficult and tedious tasks were taken over by machines. The manufacture of cloth, in particular, involves a great deal of work from the preparation of the raw materials to the completion of the woven fabric. A negative aspect of the Industrial Revolution was that many workers were displaced from their jobs. One group of angry workers, the Luddites, tried to destroy some of the machinery that had replaced them. The machines did not merely put them out of work, but represented a shift in the amount of control the workers had over their own lives (Greenhalgh

106). Craftsmen who previously had the freedom to pursue their work with individual expression, were faced with what Roger Coleman describes as “the machinery of enslavement” (qtd. in Greenhalgh 106). The organization of their communities was being altered by the increase in the division of labor. The craftsman, as a result of industrialization, was subjected to the loss of his livelihood, this was not just a job he worked to make money, but defined the quality of life he experienced on a daily basis. The Luddites were willing to fight to preserve a quality of life that gave their existence meaning and beauty.

In the consumerist cultures of the present day, the struggle of the Luddite has been forgotten. The focus has shifted from creation to consumption. Industrializing the production of goods significantly increases the speed at which they can be manufactured. This results in a greater quantity of products on the market which promotes consumerism. Because of the excess of goods that exists in the United States, the consumer is very aggressively courted by producers, and as a result, purchasing everything for daily life has become status quo. Westernized consumers have become reliant upon producers instead of themselves for supplying the every day objects used in daily life. This lack of self-reliance can disconnect the consumer from significant aspects of meaning and beauty. A deficiency of connection with the environment promotes a lack of respect for the natural world. On the individual level, this can result in an increase of trash being discarded irresponsibly. When we do not realize where things come from, we are less likely to consider what happens to the things we discard. By not having a personal relationship with our possessions, we are more apt to dispose of them in favor of the latest trends. Cultural historian, Susan Strasser points out that “It is easier to discard a ready-made dress, stitched in an unknown sweatshop...than it is to throw away something you or your mother made” (27). Disposable lifestyles do not consider the ramifications of producing large quantities of waste. On a broad level, consumptive behavior causes the depletion of many natural resources that cannot be replenished. Utilizing meaningful objects in our daily lives decreases thoughtless abandonment of outdated possessions.

Many things in our daily lives are ordinary. We shop for these things in chain stores like those that exist in many communities throughout the United States. Every store in the chain stocks its shelves with identical products. People living in Boise, Idaho, can buy the exact same blue shirt with yellow flowers as people living in Naples, Florida. But a shirt could be rendered extraordinary if the consumer

took the time to make it himself. When a personal connection to an object exists, the use, the care, and the perceived value of that object can become more meaningful and thus more beautiful. By participating in the creation of things, we come to a greater understanding of where they come from. A cotton shirt does not originate on the shelf at the store. Rather, the cotton shirt originated from cotton plants that grew out of the earth. The cotton was harvested and then spun into thread. Thread was then woven into a fabric. The fabric was cut into pieces and then sewn together to make the shirt. If people in consumerist cultures had a more elemental knowledge of how their possessions came into being, they might feel a more intimate connection to the world around them. In other words, a greater connection between such items as baskets, rugs, blankets, clothing or even homes would occur if individuals created these things themselves.

Much personal satisfaction can be gained from creating the things that we use in our daily lives. The satisfaction of accomplishment is the most obvious gain. The feeling of being connected to both the process of the creation as well as the specific materials used is a more subtle satisfaction. Anni Albers, a weaver of the Bauhaus School, believed the use of natural materials when making things would put people in a more direct relationship with what the world is made of (Rossbach 38). This is in opposition to the “virtual world” of the present. In the United States, vast portions of the population deal strictly with information. If these people had more involvement with tangible objects, they could be more connected to their environment, or with things they can touch. Taking raw materials and crafting them into something to be used is a valid way for some computer-oriented people to reconnect with the tactile. One of the factors keeping people in consumerist cultures from taking time away from the influx of information to create things, may be that we equate time with money. Being paid by the hour has caused us to assign monetary value to time which has drastically altered our way of seeing the world. When a consumer desires a particular product, if she even considers making it herself, she will weigh the amount of time she would spend constructing it with a monetary amount she feels her time is worth. In a consumerist society, worth is calculated by economic factors. As a comparison, in the non-consumerist society of Middle Eastern weavers of tribal rugs, author, Arthur T. Gregorian purports that when weaving a rug for personal use, the celebration at the completion of the rug is enough payment for the weaver for his time expended

(6). This is, perhaps, an oversimplification, but the weaver and his family will enjoy the fruits of his labor for many years to come. Using the beautiful rug in their home on a daily basis will provide its own reward. If consumerist societies could get beyond seeing everything in fiscal terms, they might be better able to understand the simple beauty of creation and the art of satisfaction through practical accomplishment.

William Morris, one of the leaders of the European Arts and Crafts movement of the late nineteenth-century, proposed a social movement that revolved around the belief that the objects of daily life can and should be meaningful to the user and to the maker. Similar to the Luddites in philosophy, Morris thought that the making of things should be a pleasant process. This, he considered would in turn, result in a more beautiful product. He felt that the crafts of the Middle Ages exhibited the epitome of beauty in utilitarian art. The prominence of handcrafts in the Middle Ages, Morris believed, made meaning and beauty attainable to all people, including the maker as well as the user of the craft. Morris did not take into account, however, all of the restrictions imposed upon a guild member of the Middle Ages. There were strict rules that craftsmen had to follow; they were not as free as Morris would like to have thought. There is no question that life was difficult in the Middle Ages. He idealized the lifestyle of the time to a certain extent. But Morris focused on the lack of machinery in the Middle Ages; he believed that the lives of craftsmen were more pleasant as a result of the dearth of industrialization. Using ones hands and creativity to construct an object, Morris felt, was more satisfying to the maker than operating a machine. To that end, he considered the products that came from that time to have greater inherent beauty. Meaning and beauty in objects were very important in Morris' philosophy, he succinctly stated: "Have nothing in your home that you do not know to be useful or believe to be beautiful" (qtd. in Pearce 22).

In early twentieth-century Japan, Soetsu Yanagi, adopted many of Morris' philosophies and applied them to Japanese folkcrafts. Yanagi invented the term "mingei," in reference to the traditional everyday crafts of the Japanese people. Yanagi, troubled with the loss of beautiful and unique handcrafts due to modernization within his culture, began to collect mingei. Yanagi thought that "true beauty grew out of the daily lives of ordinary people" (Yanagi 30). Life was hard for people living without the

accoutrements of modern times. But Yanagi felt that the spirit of the Japanese people was reflected in the simple yet beautiful designs of their every day objects. He also believed that the products that come out of a society directly reflect that society's health (Yanagi 31). Similarities to Yanagi's idea of societal health are evident in the consumerist culture of the United States, children may shoot each other as a way of communicating their anger; likewise, the term "road rage" has been coined to describe the frequent occurrence of exceedingly aggressive behavior by automobile drivers. We should question the health of a society that produces such pervasive violence. As Soetsu Yanagi suggests, we should also look at the products that come out of such a society, and consider how they reflect the health of the culture.

One of the most basic utilitarian problems man has had to address is containment. Basketry is the perfect solution for many containment needs faced by non-consumerist peoples. Babies are rocked to sleep in woven bassinets. When gathering food, baskets provide a lightweight solution for carrying the harvest. Coating a basket with pitch or clay renders it watertight, thus increasing the containment applications. Basketry techniques were used as far back as ancient Egypt. A chair woven in the split cane method was found in the tomb of King Tutankhamen (Irwin 77). All of the supplies needed to make a basket can be found in nature. Grasses, trees, reeds, canes and many other vegetable fibers grow just about everywhere and can be woven into a basket. To make a basket, a person would go to where the fiber grows and hand select the specimens best suited to their design. The basket maker is personally connected with the supplies of the basket. With Baskets and Basket Makers in Southern Appalachia, John Rice Irwin has devoted a whole book to the personal connection of specific individuals to their baskets, and basketry supplies. Irwin cites in detail the fibers used to make Southern Appalachian baskets (77-98). Many people described in Irwin's book harvested their basketry supplies from land they grew up on and knew intimately. Most of the baskets pictured can be attributed to the individuals that created them. (Fig. 1). These baskets, which were originally utilitarian objects, are cherished by their current owners as links to their loved ones and to their heritage.

Since people in consumerist cultures have more possessions than non-consumerist people, and the term "consumerist" means that more useable products are consumed by them than are produced, it would imply that consumers have more containment needs. Yet handwoven baskets are not the most

widely used containers. Numerous chain retail stores, such as Kmart, Target, WalMart, ShopKo, Hobby Lobby, Bed Bath and Beyond, Linens N Things, Kohl's, and Mervyn's, have stacks of plastic containers in every size imaginable to suit all of the containment needs of the American consumer. (fig. 2). Even though all containment needs are met, the consumer has no personal relationship with these plastic boxes; and, unless the plastic is recycled after the consumer is finished with it, the container itself has no natural place in the world other than a landfill. Traditional baskets made from fibers taken from the environment by people who respect the source will be cherished by the user of that basket more than a "faceless" plastic bin purchased at Kmart.

Various cultures have used basketry techniques to construct their homes. Some Native American tribes on the East coast lived in wigwams, which were thatched, dome-shaped dwellings (Laubin 15). Native Americans who lived on the plains, however, often lived in tipis. These conical dwellings were made from animal skins or vegetable fibers stretched over a framework of poles. (Fig. 3). Some tipis of Plains tribes had designs painted onto them, which personalized the homes to an even greater extent. In the present, nomads indigenous to the high plateaus of Asia use yurts for their homes. (Fig. 4). These dwellings consist of felted wool over a wooden framework. The wool comes from the sheep and goats that these people raise and have built their lives around. These non-consumerist cultures are completely immersed in their environments. The land they live on provides the materials for the shelters they make. Then, as a community, homes are built together. Although the homes are similar in construction, the people who live in them are the builders. The communal experience of erecting the homes, coupled with their environment providing the materials, gives them an intimate connection to the structures.

Conversely, in the United States, many suburbs are filled with mass-produced homes. These homes are an amalgamation of particle board and insulation. (Fig. 5). Construction companies erect many homes simultaneously in "planned communities," with a few set floor plans that are reproduced over and over. (Fig. 6). When driving through many suburbs, it is easy to get lost due to the similarities in style and color of the houses. People who live in these houses have no connection to how they were made or the building materials that went into them. These homes may be comfortable materially, but it is a very sterile environment that does not promote intimacy with the land or community.

One organization that is resisting the current trend toward communal sterility is Terra Madre. In Sunland Park, New Mexico, on the Mexican border, the non-profit organization Terra Madre has organized low-income families to construct their own community. Five families at a time work together to build the homes in which they will live. Forty-seven homes will be built by the forty-seven families that will live in them (Miller 28). Building these homes as a community will strengthen the ties between the families. The plan also includes an orchard and community garden that is watered with waste water from the homes. Not only will the bonds among the people be tighter, the bonds to their environment will be tighter as well due to their ecological mindfulness. These modern houses are not made from wool nor do they utilize textile techniques, but the concept of creating one's own personalized home is the same. By investing time and effort into the construction, the residents can feel a greater sense of connection, which in turn makes them better stewards of their place in the community.

Inside non-consumerist homes, floors are often covered with textiles. In these homes, the residents weave or felt rugs. Once again, the raw materials for these rugs come from the animals they raise. The designs and patterns in woven tribal rugs are stylized representations of scenes from their daily lives, such as plants, animals, celestial bodies, clouds, and household objects (Izmidlian 14). The life of a nomad living on the high plateau of Central Asia can be stark. By weaving floral patterns into the rugs, they bring woven gardens into their homes, thus making their surroundings more beautiful. (Fig. 7). In addition to the environmental connection, when felting rugs, the involvement of the community is required. It can take twenty or more people working together to felt a large rug (Burkett 3). (Fig. 8). Felted rugs also become personalized with depictions of daily life. These factors contribute to a very personal connection between the user of these objects and the environment as well as a connection with their community. The beautiful handmade rugs help to connect the people with their world.

In contrast, in the United States, many newly fabricated suburban houses have wall-to-wall carpeting in them. To carpet a home, an individual or couple will go to a flooring store to choose from mass-produced samples available. (Fig. 9). Then they will pay a company to install the carpet in their home. This process forges no connection with the environment in which the people live. There is no community involvement with neighbors, family, or friends. Such modern carpeting methods voids the

opportunity for a personal relationship with the floor covering that could exist if people wove it themselves, incorporating symbols of their daily lives. For example, I have a hooked rug that my grandmother made. (Fig. 10). She created it using strips of cloth that she recycled from fabric whose original purpose had expired. One of the main fields of color in it came from a coat that my mother wore as a child. I cherish this rug. It is a part of my daily life. And every day when I see it and use it, I think of my loved ones. This brings beauty and meaning to my life that I would not get from wall to wall carpeting.

Like rugs, blankets can serve a very intimate purpose in the home. When we sleep, blankets provide extra warmth. We wrap ourselves in them as a soothing gesture. Children often adopt these textiles as something of great comfort. They carry them around until the cloth is tattered and we refer to these as security blankets. As adults, the same individuals' blanket purchases are often made to suit fashion trends. This learned behavior has nothing to do with building a personal connection to ones environment or culture. Consumerist cultures follow frequently changing trends when decorating their homes. Bedspreads are bought to coordinate with the color of the walls or carpeting, which matches the bathroom, which blends with the living room, and so on. (Fig. 11). In contrast, choosing a more personalized bed covering, such as a quilt, offers insight into the life and culture of the quilter. This in turn gives the person using the quilt a connection to something more than a chain store from where it was purchased.

As an example of personalized bed coverings, quilts were a popular form of coverlet in the United States up until the early part of the twentieth century. (Fig. 12). Rural women with few opportunities for social interaction would gather together, to quilt and catch up on each other's lives. These quilts were made from store-bought material as well as scraps of fabric that were recycled from the clothing of the quilter and her family. Otherwise unusable scraps of fabric were used to create beautiful, utilitarian objects. The creation of these objects served as a way to strengthen the community by providing a forum for relaxed socialization. The quilts themselves contained little pieces of the quilters' daily lives, thereby forming a direct relationship to everyone involved in the quilt's creation.

Clothing is the textile form that provides the most direct relationship to the individual. The

varied textiles with which people choose to adorn themselves are one of the most obvious signatures of a culture. In the culturally mixed cities of the United States, one can identify the religion or ethnicity of people dressed in their traditional clothing. For instance, Indian women can be identified by their saris. Catholic nuns at one time were readily identified by their habits. In "Recycled Textiles: Culture or Commodity," Jean A. and James A. Hamilton state that "dress presents the body and self as a social entity with cultural meaning, and that it is a reminder of one's roles, obligation and status which reinforces the subtle values and relationships of the group" (qtd. in Rivers 39).

Many cultures hold the traditional costume of their people in extremely high regard. For example, on the coastal Panamanian islands of Kuna Yala, the women make and wear their traditional blouses known as molas (Fig. 13). At one time, the Panamanian government attempted to keep the Kuna from wearing molas in an effort to Westernize them. But the Kuna refused to be assimilated into the mass culture and insisted upon wearing their traditional garb. To the Kuna, the clothes they wear are a direct statement of who they are as a culture as well as their individuality within that culture (Tice 82). Their clothing has become a political statement against acculturation (Tice 28). The Kuna are also taking economic advantage of the uniqueness of molas by selling them to non-Kuna and using the profits to improve their standard of living.

The designs, patterns and colors used in many traditional clothing styles often have specific meanings to the wearer. In Central America, the variation of clothing is so pronounced that the wearer's specific village can be identified by "reading" the costume. Most people living in traditional societies like these make their clothing themselves or personally know the creator. Huipiles, the traditional blouses of Guatemalan women, like Persian rugs, are decorated with references to plants and animals from their daily lives as well as some traditional religious references (Sayer 227). Kente cloth, from West Africa, is also rife with implied meanings. (Fig. 14). Specific names are assigned to the woven patterns of Kente. The names may represent royalty, proverbs, historical events, plants, animals, or natural phenomena such as rainbows (Ross 107). The colors used in conjunction with these patterns also have meaning, although they are not universally agreed upon (Ross 111).

To the contrary, in consumerist societies, fashion trends, instead of cultural identities, tend to

guide our clothing choices. Changes in fashion exist in every culture. No form of traditional dress has remained stagnant. But Westernized fashions change more quickly as a result of our mass exposure to the media. Television and movies have the ability to broadcast up-to-the-minute changes in popular clothing styles. When the singing group “The Spice Girls” was popular in the late 1990s, hundreds of thousands of American girls began to dress like them. The clothing they wore had no societal significance to the girls or their families, they merely wanted to emulate the popular singers. When fashion merchandisers observe fads in clothing styles, they perpetuate the trends by filling retail stores with the fashions that they think will sell the best. (Fig. 15). In this way, consumerist cultures’ clothing is dictated by profit, not connection with the families or environments in which the consumers live. The consumer of a mass produced shirt takes no pride in the technical skill required to weave the intricate pattern of the fabric. This is unlike the Kuna who, as discussed previously, feel that, “Molas are a medium for social commentary, for personal creativity, and for fashion. Kuna women gain prestige through their sewing and design skills,” as reported by Anthropologist Karen E. Tice (83). The molas that a Kuna woman creates and wears are a direct communication of the connection that she feels with her culture and environment, offering the women individuality, yet a sense of belonging to a specific group or culture.

We strive to assert our individuality with the clothes we wear. Yet, for the average American, those clothes have been purchased from a retail store whose purpose is to sell as much of it as possible. Cultural theorist Anne Hollander states that after cloth ceased to be made in the home, people saw it differently. Cloth gained economic significance and thus “represent[ed] a triumph of man’s impulse toward artificial luxury rather than his harmony with the natural resources of the earth” (Bond 25). This is exactly the problem with consumerist cultures: they have come to value material goods over their relationship with their environment. Author, Chloe Sayer states it another way, in reference to how this mind-set gets interpreted by non-consumerist cultures: “As societies change and the sacred importance of costume is lost, women adjust to Western notions of saving labour and money” (230). When saving time and money becomes more important than a communion with our natural environment or with our heritage, beauty is lost, the beauty of recognizing our place within the world, both individually and culturally.

The materialistic nature of consumerism leads to a disconnection from what is real: the natural world. It is this disconnection from the community and environment that can result in a loss of beauty in daily life. The absence of beauty felt by some individuals in consumerist societies manifests itself as a lack of respect for others within the community and for the natural world; consequently, the community and the environment suffer. A way to combat the disconnection is to reduce the number of meaningless mass-produced objects we own. Consumerist cultures presently enjoy a standard of living that is unprecedented in the history of man. While appreciating the benefits of this luxury, we should not disregard some of the positive aspects of non-consumerist life. Creating by hand the utilitarian objects we require, directly forges an intimate connection to them. Filling our personal spaces with cherished possessions such as hand crafted containers, homes, rugs, blankets, and clothing provides a beauty that can make life more meaningful on a day-to-day basis.

Illustrations



Fig. 1. Woman with baskets that have been in her family for generations. Baskets and Basket Makers in Southern Appalachia, p.91.



Fig. 2. Plastic containers at Kmart, 2535 S. College Ave., Fort Collins, CO. Photograph by Anne Bossert.



Fig. 3. Tipis showing pole construction. The Indian Tipi: Its History, Construction, and Use, color plate 2.



Fig. 4. Twentieth-century yurt in Central Asia. The Art of the Felt Maker, p.10.



Fig. 5. Particle board construction of new houses, 3400 S. block of Warren Farm Dr., Fort Collins, CO. Photograph by Anne Bossert.



Fig. 6. Newly constructed houses of similar styles, 3400 S. block of Bale Dr., Fort Collins, CO. Photograph by Anne Bossert.



Fig. 7. Iranian Heriz-Serapi handwoven wool pile rug depicting stylized flowers, 9'3" x 12'4" nineteenth century. Oriental Rugs and the Stories They Tell, p. 26.

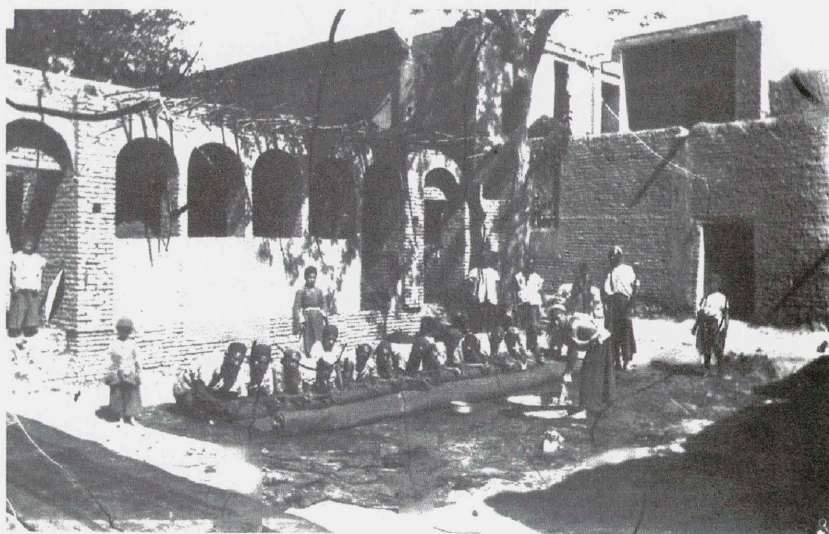


Fig. 8. Community felt making in Iran, late nineteenth century. The Art of the Felt Maker, p. 5.



Fig. 9. Carpet samples in commercial carpeting store, America's Carpet Gallery, 2531 S. College Ave., Fort Collins, CO. Photograph by Anne Bossert.



Fig. 10. Wool hooked rug handmade by the author's grandmother, 2'11" x 5'1". Photograph by Anne Bossert.



Fig. 11. Mass-produced blankets at Bed Bath & Beyond, 110 W Troutman Pkwy., Fort Collins, CO. Photograph by Anne Bossert.



Fig. 12. Handmade cotton quilt, Pennsylvania, c. 1885, 81 1/2" x 81 1/2". *The Pieced Quilt: An American Design Tradition*, color plate 82.



Fig. 13. Hand applied panel from a Kuna Mola depicting scenes from everyday life. Molas: Folk Art of the Cuna Indians, p. 67.

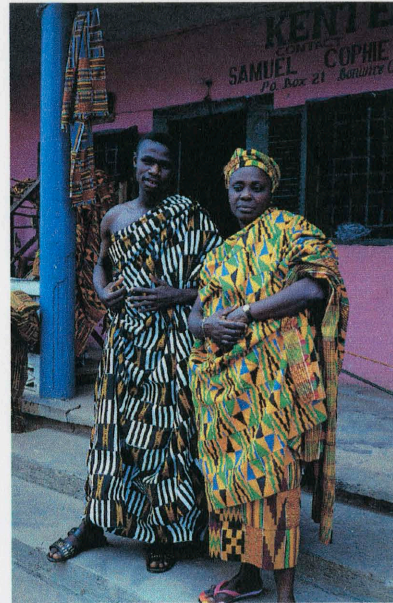


Fig. 14. Ghanaians wearing handwoven Kente cloth. Wrapped in Pride: Ghanaian Kente and African Identity, p. 98.



Fig. 15. Mass-produced clothing at Target, 105 Troutman Pkwy., Fort Collins, CO. Photograph by Anne Bossert.

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- Figure 2. Photograph by Anne Bossert
- Figure 3. Laubin, Reginald and Gladys Laubin. The Indian Tipi: Its History, Construction, and Use. 2nd ed. Norman: U of Oklahoma P, 1977. color plate 2.
- Figure 4. Burkett, M.E. The Art of the Felt Maker. Kendal: Wilson, 1979. p. 10.
- Figure 5. Photograph by Anne Bossert
- Figure 6. Photograph by Anne Bossert
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