



## *Martha Stewart Roundtable*

# **The Mythical Making Martha**

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### *Making a Bobeche*

1. Use the metal stamp to punch twelve leaf shapes out of copper-colored aluminum foil. Flatten the leaves so the edges don't curl under.
2. With a wooden spindle or bone folder, burnish the leaves to make gentle folds where the veins would be on a real leaf. If you want, burnish six on the copper side and six on the silver side of the aluminum.
3. On a piece of aluminum, trace around the base of the candle, then draw another ring around the first that's ~ inch larger. With a pair of heavy scissors, cut out along the outer circle, and then along the inner circle, so that the result resembles a canning ring. Flatten it out to remove any buckling and to smooth the edges.
4. Fold the stems of the leaves over the ring, and, using the copper-foil adhesive tape, affix them on the underside of your ring. Repeat until you have covered the entire ring with leaves. Slide the finished ring over the candle.<sup>1</sup>

The formulation of this brief article began as thoughts first turned, chipped and spewed as assorted chunks of wood spun before me on my lathe. Its planning continued as the bounty of my new garden in Oregon challenged me to

find ways to use berries and fruit previously unknown to me as a gardener in Iowa. It was finally written on paper stained purple (or should I say “Concord”) between batches of grape jelly. I am a maker.

Martha Stewart is many things—domestic advisor, businesswoman, media symbol—and with the help of an accomplished staff, she is a maker too. The contribution of crafts to her success is made evident by the prominence of craft projects in her magazine and on her television show, as well as by the establishment of her mail-order company “Martha by Mail” in 1995. This mail-order component of the Stewart empire first came about in order to provide a collection of products and kits designed to enable readers and viewers to recreate (with the correct tools) many of the projects and recipes that they learn about in the magazine and on the television show. Its success and growth since its inception is a testament to the popularity of the crafts and products associated with Stewart and her projects.

The [marthastewart.com](http://marthastewart.com) website makes learning about and discussing crafts easy, and conveniently offers access to the “Martha by Mail” products that support craft activities. The “craft” home page gives members (you have to register to participate) a chance to post messages, ask for advice and exchange ideas with other crafters on Martha’s official bulletin board. Interactive question and answer hours allow members to chat with the *Martha Stewart Living* craft editors about projects and ideas featured in the magazine or offered as part of each program’s theme. Similar live discussions between members are facilitated by the web site between 10 a.m. and 10 p.m. EST. Programming information about recent craft segments on Stewart’s television show and radio program is listed with summaries and transcripts that can be printed. The credibility of the information given is enhanced by Martha Stewart’s stated connection to “Blue Ribbon Associations” that include the American Sewing Guild, the Home Sewing Association, the International Glass Guild and the National Craft Association. Experts from these groups offer advice on regional questions from members and the organizations offer endorsements of Martha’s projects that fall within their domain.

“Martha by Mail” craft projects usually include all the supplies needed to complete a project. For example, the ultimate pumpkin carving kit retails for \$68 and includes nine tools for cutting shapes in pumpkins, a handy canvas tool holder, colorful glassine paper, reusable template designs, battery-operated mini-lights for illumination and detailed instructions. Martha also retails tools that are useful for general crafting, including chain nose pliers, a pastry bag set, and the infamous hot glue gun. Instructions for projects are also available in how-to books by Martha Stewart that can also be purchased with the click of a mouse. Ultimately, this interactive multimedia web site gives Martha’s makers a hands-on experience in consumption that is not unlike the processes they engage in the production of their craft projects. They are able to actively assemble an order for their equipment and supplies in a manner that supports the particular re-

quirements of the projects they wish to undertake, and they are given opportunities to interact with experts or amateurs like themselves about the crafting experience.

### Granny Squares

Information about their origins is scarce, but most sources suggest that granny squares were first made by thrifty settlers faced with a dearth of warm textiles. Yarn was difficult to come by in the early days of our country; too expensive to be wasted, it had to be used sparingly and any remnants set aside for future use. Mismatched scraps, worked into squares and stitched together into blankets, resulted in the hodgepodge of color and texture we now associate with the quintessential granny square.

But hodgepodge isn't the only look possible with granny squares. Yarn today is hardly the scarce commodity it once was, and the sheer quantity of weights, colors, and fibers available lets anyone working in granny-square mode emphasize appearance over utility. So why not reinterpret the granny square for the twenty-first century?<sup>2</sup>

Handicraft has served particular purposes in American culture at different periods of its history. The history of craft production in America began as leisure activity in the form of ornamental needlework that was to become the preoccupation of middle- and upper-class women in the nineteenth century. By 1840, the creation of "fancywork" expanded to include a range of craft products, both functional and decorative. These products generally consisted of decorative needlework, ceramics and china painting, and the exploration and assemblage of unusual materials such as shell, feathers and human hair. However, many of the crafts of this era were reliant on mass-produced tools (the newly-introduced sewing machine, for one) and manufactured patterns that were printed on or could be transferred to embroidery canvases or other backing materials.<sup>3</sup> The increased production of affordable small consumer goods such as ribbons and textiles and the sharing of patterns and "how-to" information through the popular press helped to democratize fancywork for women who had less discretionary income or who were located in remote rural areas.<sup>4</sup> By making craft instruction and supplies available to women from a wide range of socio-economic backgrounds, industry actually helped to support the cultivation of a new kind of craft culture—one in which crafting out of necessity (felt by the original makers of granny squares) to a system of crafting that was based on the maker's ingenuity.

The high visibility of craft production in the nineteenth century helped to promote women to a status of expert or connoisseur based on their ability to master certain skills. That a significant investment of the maker's time was usually required for the completion of crafts in the nineteenth century also reinforced the emphasis on the process of production over the product itself. *How* the fancywork was achieved, what materials were used, the length of time required for the production, and the general artistic merits of fancywork were all important factors in its review.

The influence of mass production shifted to create structured, less individualized processes for making in the twentieth century. The growing prevalence of power tools for home use and the availability of pre-packaged supplies changed American's perception of crafting by shifting emphasis away from time-consuming hand processes to more mechanized and automated production that modeled the assembly line. In particular, the post-World War II era is characterized by the popularity of kits for craft projects. Kits almost always included precut or preformed pieces and the adhesives, connectors and other parts necessary for the completion of the project. Kit manufacturers marketed their goods as introductions to more advanced and autonomous forms of crafting. However, the proliferation of types of kits available suggests that rather than building an expertise in a certain type of craft, kit assemblers were tempted to move across boundaries and test their abilities in a range of media.<sup>5</sup> The use of prefabricated parts that were sometimes partially assembled contributed to a shift away from a valuing of process to an appreciation of products created with ease to satisfy the need for instant gratification by the mid-twentieth century.

By simplifying the making process, many twentieth-century manufacturers of craft kits were able to market their products to children. (How many baby-boomers got through childhood without weaving a pot holder from colorful elastic bands?) Hardly new to crafting, children participated in the processes of making in the nineteenth century when crafts were used to instill in them a value of labor and a sense of the gender-appropriateness of a range of activities. Girls excelled at needlework while boys received instruction in manual training. Women's publications such as *Good Housekeeping* and *Ladies Home Journal* published patterns and instructions for girls' projects that were modeled after the activities of their mothers while magazines with traditionally male readerships such as *American Carpenter and Builder* featured woodworking projects deemed suitable for boys.<sup>6</sup>

Post-war crafts such as weaving, leather-craft, linoleum block printing and pottery did not limit the gender of those involved in their production, but did continue the tradition of craft's reliance on explicit instructions. Popular magazines featured techniques and vast, dense and often confusing instructions accompanied kits and other pre-packaged craft materials. Magazines such as *Profitable Hobbies* and specialized publications such as *Treasures of Hobbies and Crafts* informed readers about processes and projects that were less reliant on

purchased kits. In all cases, step-by-step instructions (“attach part B to part C using assembly G for support . . .”) both demystified and maddened crafters, depending on their level of experience.<sup>7</sup>

Martha Stewart’s craft projects connote a range of the historical roles played by crafts in the lives of makers. With elements of the practical and the purely decorative, many of her endeavors serve to educate makers in the use of new tools or the mastery of complicated processes. The availability of packaged craft supplies from “Martha by Mail” likens her crafts to the model builders and kit crafters of the postwar period. Simplified projects for children are often included in *Martha Stewart Living* and young relatives or the children of staff members are regularly enlisted to assist Martha with craft projects featured on the television program. The elite overtones embedded in her more expensive craft propositions align the activities to that of Victorian fancywork. However, to accept the view that Martha Stewart’s crafts have sent the cultural perception of making into a retreat to an association with leisurely busywork for the wealthy or mimetic home production for the middle class is to oversimplify Martha Stewart’s role in this relationship. The labor associated with making in Stewart’s philosophy, along with her passion for small power tools (particularly the hot glue gun) and her widespread marketing efforts in large-scale, chain-operated places of commerce such as Kmart and Joanne Fabrics clearly suggests that she hopes to bring her message of the benefits of crafting to a broad audience that crosses lines of class, gender and age.

### Martha’s Calendar

- October 2: Take down screens; put up storm windows
- October 3: Bring in all outdoor furniture; clean cushions
- October 7: Have chimneys cleaned
- October 8: Empty outdoor urns; repot plants
- October 9: Clean gutters
- October 11: Winterize chicken pox
- October 13: Fill outdoor planters with gourds, squash, Indian corn, and small pumpkins
- October 15: Begin planting spring-flowering bulbs
- October 18: Pick apples; make apple sauce
- October 23: Rake, rake, rake; shred leaves and add to compost pile
- October 24: Go pumpkin picking; carve jack-o-lanterns
- October 27: Clean and put away outdoor grill
- October 29: Order wood for fireplaces
- October 30: Make candy apples for trick-or-treaters<sup>8</sup>

Despite the temporary popularity of the post-war kit boom and the current prominence of crafters within the ranks of Martha's fans, over two hundred years of industrialization and mass production has taken its toll on the role of craft and making in American culture at large at the beginning of the twenty-first century. This is, perhaps, because over time, as more and more goods become available at diminishing cost, the perceived necessity of crafting has declined. The loss of mandatory craft education—learning how to make what is needed to feed and cloth oneself or to furnish one's environment—is no longer a prominent aspect of formal American education. Reductions in school budgets across the United States have frequently resulted in the removal of courses dedicated to making from their curricula. American high school courses in home economics or shop and have been replaced with courses that emphasize a consumer-oriented perspective, acknowledging the general belief that craft and making are simply not required aspects of everyday life today.

If making is less a part of most people's everyday lives, how, then, can we understand the importance of making things as a major aspect of the philosophy on which Martha Stewart has built her empire? The answer may be located, in part, in that craft making has traditionally contributed to the fulfillment of a perceived lack in some aspect of maker's lives. For nineteenth-century crafters, making may have served to elevate women's cultural status by generating the perception of expertise and offering an outlet for creative expression. In the post-war era of the twentieth century, kit-based crafting gave makers a feeling of accomplishment when reduced household space and constraints on time provided fewer opportunities for meaningful self-expression. That kits facilitated easy production of crafts allowed the product to be emphasized; an important factor in an age of increasingly conspicuous consumption. Craft activity today is elective rather than required, and allows the option for producing projects that meet practical or purely creative needs for the individuals who produce them. Because craft is no longer associated primarily with thrift or the social demands of a distinct leisure class, obligation has been replaced with a sense of agency. Crafters often focus their energies on making decorative objects or gifts rather than purely utilitarian goods. Their making takes on the characteristics of ritualized production that provides a sense of satisfaction on a spiritual as well as a material level. This may suggest that the role of craft today is to provide makers with an outlet for tangible self-expression in an increasingly virtual world. Martha Stewart relies on the ritualization of established domestic routines and processes to appeal to a readership made up of persons who may find themselves looking for significant ways to connect to their physical environments within the context of an automated and electronic culture.

The role of ritual in contemporary life has been the recent subject of cultural scholars who speculate about the significance of its perceived lack in an age described by Suzi Gablik as devoid of "meaningful contact with the great archetypes that nourish the life of the soul."<sup>9</sup> Echoing Joseph Campbell's asser-

tion that contemporary American society has lost its concern for rituals that serve to connect individuals on physical and spiritual levels, columnist Susan Tompor writes, “somehow I can’t help thinking that Martha is Martha because we’re lost. Really lost. We’re looking for someone, some expert, to tell us how to love, how to give, how to turn often empty houses into homes. Maybe we don’t believe enough in ourselves . . . to know that whatever we do for those we love will be just right.”<sup>10</sup>

The concept of ritual can be easily connected to processes of making because both are generally understood as externalized spatial activity. Ritual is often based in repetitive action and performed consciously, just as the stitches, marks or cuts of various craft activities occur. The tendency of ritual to involve a sense of passage of the body (either literally or figuratively) lends its participants a personal sense of control.<sup>11</sup> For instance, participants in religious rituals often value procession or other types of physical movement such as making the sign of the cross. The physical engagement of makers with their tools such as looms or glue guns and their projects as they are transformed from raw materials into their finished forms reflects this same sense of passage. This is particularly true of large-scale works such as quilts or pieces of furniture that require physical exertion and full body movement in their production.

The emphasis on passage, movement and transformation in religious and other cultural rituals can also be found in household projects that require the application of deliberate and transformative activities to tasks performed regularly. The importance of such action can be seen throughout *Martha Stewart Living*, particularly in the editors’ use of action verbs to categorize the features in the publication. “Entertaining,” “building,” “collecting,” “traveling,” “learning,” and “keeping” are just some of the typical features of *Living* that recommend projects to its readers each month. The dividing of routines into activity-based procedures turns all types of domestic work into projects to be made. Martha crafts her recipes and constructs her gardens using particular processes and materials and like her nineteenth-century predecessors, always considers the aesthetic value of her domestic projects.

Martha’s published calendar of activities—many of which include routines dedicated to addressing the predictable crafting demands of each season—is also a regular record of the importance of ritual in Stewart’s life and philosophy. Readers know that in November, preparations for Christmas and the final winterizing of the home are accomplished. In March, Stewart begins the long process of clearing away protection from wintering plants and preparing the soil for seeds or seedlings from the cold frame in months to come. Often these maintenance tasks spawn projects to be crafted: the making of compost, the arrangement of seasonal displays, and the conversion of garden produce to edible gifts all exemplify Martha’s promotion of making at every opportunity.

Although the projects and rituals outlined on Martha’s calendar often mark the rhythms of the changing of seasons and the cycle of holidays, many are

associated with general craft projects that support the tasks of organizing, decorating and nurturing. Specialized storage and display crafts that facilitate domestic ritual activities include a magnetic bulletin board on which to post momentos and memos alike; a gardener's apron for organizing tools to be taken into the garden and a garage organizer with space for gardening tools, plant markers, twine, wire and gloves on bamboo rods suspended from brass brackets.<sup>12</sup> Crafts that support nurturing are often children's activities and giftware such as making bubble wands, hair ornaments or cards for Mother's or Father's Day. Most of Martha's crafts are oriented around home decoration and holidays; applying leather to a table top, making a terrycloth shower curtain or creating personal gift wrapping or Valentine boxes, to name a few. The pattern of craft types exhibited in the pages of *Martha Stewart Living* not only conveys the importance of making but also demonstrates Martha's preference for tasks that are based on tradition rather than reflecting modern convenience.

### Fancy Eggs

For inspiration, Fabergé would seek knowledge of his imperial clients' favorite flowers or landscapes, or of a momentous event of the preceding year. You can do the same for your own keepsake eggs. A cache of decorative and sentimental possibilities is probably waiting to be claimed between the bobbins and needles in your sewing basket, among your stores of postcards and stationery, and amid the miniatures in the toy chest. If not, a trip to crafts and sewing-supply stores will turn up more treasures than you can possibly play with. Fabergé eggs were built by committee; two hundred workshop artisans executed the master's designs—enamellers, goldsmiths, silversmiths, gilders, jewelers, gem cutters, and engineers crafted the mechanisms concealed within the eggs. Although the designs here can be fashioned by a committee of one or two, they are just as likely to initiate a cherished holiday tradition.<sup>13</sup>

Stewart appeals to a notion of sentimentality and tradition in her crafts by rejecting convenience, shortcuts and mass production. Readers know that Stewart's methods are more akin to their grandmothers' than their own, but they are never encouraged to emulate the past for history's sake. Instead, as in most rituals, the activity is directed toward keeping a practice alive for the sake of preserving the quality of the experience.

Stewart's referencing of tradition as a signifier of the quality of the ritualized experience promotes a nostalgic context for understanding the importance of craft to her philosophy. By bringing in her mother, sister, and nieces and



nephews to aid her in her projects, we are led to believe that crafting is part of Stewart's family heritage. Many of her craft projects are presented as part of her family tradition and as such, evoke memories of times past for her (and by association, for her viewers and readers.) Just as nineteenth-century fancywork encouraged women to share a conceptualized identity with the objects they made, the objects Stewart makes can be understood as representations of personal experiences that intimately map her life history. This system of symbolic representations can, by implication, be applied to any individual who attempts to make his or her own objects. Such products become nostalgic objects by their ability to record a series of experiences through their physicality.

The act of making can be understood as nostalgic at its core. In the products of their efforts, makers express a "lust for the new" that, like nostalgia, is a longing for something one cannot have, for as soon as an object/craft comes into existence, it ceases to be new.<sup>14</sup> To satisfy this need, Stewart's crafts tend to be on-going and cyclical rather than focusing on the production of a single object. Followers of Martha Stewart are encouraged to acquire tools and supplies that will allow for the production of numerous projects. They are encouraged to practice by making more than one of the objects they craft. Therefore, as with the time-consuming nature of nineteenth-century crafts, it is the deliberate and repetitive act of making and not the end result that motivates Martha's readers who are involved in craft production.

Scholars such as Susan Stewart (no known relation to Martha) suggest that like the performance of domestic rituals, the creation of nostalgic objects provides something that is missing from American culture at the end of the twentieth century. By modeling themselves after her, Martha Stewart's readers are taught to create souvenirs of themselves and their lives through the crafts they make and the recipes they serve. Susan Stewart connects the souvenir to "rites of passage" that are, for Martha Stewart, everyday rituals of making. The creation of objects through hand-craft fills a need for authenticity in contemporary life, for just as the souvenir authenticates remote experience, it also discredits aspects of the present that are seen as too impersonal, too looming or too alienating.<sup>15</sup>

### Velvet Holly Garland

One of the most graceful ways to evoke the holiday season is to drape a handcrafted garland over a mirror or mantel. To make a 7-foot garland, you'll need an assortment of small and large long-stemmed velvet holly leaves (we used about 160), approximately 84 8mm silver beads; 18-gauge nickel wire, and floral tape. First, make the holly-berry bunches—there are 3 berries in each bunch. Cut the 18-gauge nickel wire into an 8-inch length, and thread it through a silver bead so the

bead is centered on the wire length; twist the wire ends together. Repeat two more times; twist all wires together to form a bunch. Next layer the stems of the holly leaves on top of each other, randomly alternating between small and large leaves. Tightly wrap stems with floral tape to secure. Weave a bead bunch every 3 inches, again securing wires with floral tape. Continue layering and taping until garland has reached desired length.<sup>16</sup>

The craft projects prominently featured in *Martha Stewart Living* are often described as “good things”: Stewart’s code for attending to the sensuous details that lend authenticity to life, often through the production of handcrafted goods. Stewart’s “good things” are approached from an instructional perspective by combining information about the materials used with detailed step-by-step instructions. For instance, crafters making the *bobèche* are informed of its cultural heritage (it’s French) and its practical usefulness (the protection of table top and table cloths). Makers of the velvet garland can spend their hours of assembly contemplating the history of and shifts in the production methods of velvet (named from *vello*, Italian for fleece and “first woven from silk, which made it difficult to maintain . . .”).<sup>17</sup> Through the provision of historical background with her projects, Stewart’s readers are encouraged to imagine themselves as part of a continuum of makers.

The ritualization of making that is based on using specific methods or techniques results in the fulfillment of another element often considered lacking in twenty-first-century American culture: the development of tacit knowledge. Martha (with her staff) provides readers deliberate steps to follow and encourages them to avoid shortcuts. The prescriptive nature of the instructions is often interpreted by Martha’s critics as imposing and restrictive. They imply that by telling her readers exactly how to do something, she squelches their creativity. However, it can be argued that the philosophy of craft is historically based on this type of rule-oriented instruction that results in knowledge that is acquired through learned action. As noted by Peter Dormer in *The Culture of Craft*, “the knowledge required to be an expert in the discipline of almost any craft is usually complex, and the transfer of knowledge from one person to another is often done through demonstration and structured teaching using formulas which are conceptually clear and simple.”<sup>18</sup> As demonstrated by the long-standing use of popular publications to convey craft information, the craft tradition relies on the careful maintenance of methods that are established by learning deliberate step-by-step procedures, and it is not until these steps are mastered that creative divergence is encouraged.

The fluid teacher-student relationship often formed among makers also supports the development of ritual activity that “fuses a people’s conception of order and their moods and motivations for action.”<sup>19</sup> Martha features guests to

craft with her on her television show—these are sometimes experts or celebrities—and acknowledges that because projects are often time consuming, they are best done with a friend because “it’s an ideal time to catch up.”<sup>20</sup>

Sources for *Bobèche*: Martha by Mail

Jumbo leaf-punch sets: \$18.00 for a set of two punches; sets come in maple-and-ash and birch-and-fern.

Metal projects kits: \$58.00 for an aluminum kit, including wood spindle.

\$124.00 for a new-copper kit, including wooden spindle

Copper tape: \$28.00

The complex and time-consuming nature of Martha Stewart’s crafts is often noted by her critics, (I’d rather buy my ice cream bars and marshmallows at the store too), and as exercises of practicality or efficiency, there is much to be questioned. When Martha entertains, she strings lanterns in her trees made from lights housed in perforated tin cans or dried gourds that she makes herself in the summer. At Christmas, her entry is marked by homemade illuminated mounds of snowballs. However, by filling our need for ritualized activities, Stewart’s crafts satisfy some of her readers because they demand deliberate and time-consuming action. And without the personal investment of the body’s time and energy—often enumerated by the lengthy step-by-step lists of required materials and directions—the notion of ritual is lost, or at least, diluted.

The everyday rituals of making may satisfy our cultural desire for cyclical predictability and increased tacit knowledge. They may also enable us to forge bonds of fellowship with friends and family members that might otherwise go unfulfilled. Our nostalgic longings may be satisfied through the creation of handmade objects that allow us to leave a record of goods to mark our experiences. However, this process, as prescribed by Martha Stewart, is ironic and sometimes expensive. Stewart convinces her readers and viewers that they should want to make things and that there are particular ways to go about making them. She demonstrates and instructs in the creation of craft objects that are sometimes intended as heirlooms or souvenirs of the self in the making, but more often are conceived as temporary or seasonal, creating a need for a continuing craft practice (and purchase) by her customers. In a stroke of commercial genius, she instructs that there are special obscure tools and materials necessary to make her projects, and then offers to sell them to her readers so that they can have the pleasure of making an item instead of buying it. Harkening back to the culture of kit-oriented assembly of the post-war period, one wonders at what point the act of commercial consumption is replaced by the belief that a craft is an original creation.

Also, there is some reasonable doubt as to whether Martha's readers and viewers actually make all of the things that she tells them to. According to one of the many web pages on Martha kept by her fans, Martha's ideas don't always lead to literal action, but rather act as myths that keep them conscious of what is possible. Many fans' commentaries on the role of the making Martha in their lives state the importance of imagining what can be accomplished through crafting over living with the actual mess and expense of making, only to find out what can't be done well. Others credit Stewart with motivating them into action. Says one fan, "I love [Martha] because she teaches me new things all the time—. . . . She motivates me—when I watch her I feel invigorated and encouraged and I want to hurry and make my life better. She has this charisma that says, 'Go ahead. Try it. You'll do fine. Of course yours won't be as good as mine but that's okay.'"<sup>21</sup> The multimedia Martha, speaking to her fans like a personal acquaintance, promotes making on a daily basis to interested persons who may or may not literally partake in the projects. But it may not matter. Just as our interpersonal relationships are no longer constrained by real space and time, the *idea* of making may be enough to satisfy some people's desire for myth, ritual experience and nostalgic longing in everyday life.

## Notes

1. [www.marthastewart.com/television](http://www.marthastewart.com/television), "Decorating: Bobeche," November 20, 1999.
2. "Granny Squares," *Martha Stewart Living* (November, 2000), 264.
3. Rozsika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine*, (New York, 1984), 74.
4. Nancy Dunlap-Bercaw, "Solid Objects/Mutable Meanings: Fancywork and the Construction of Bourgeois Culture, 1840-1880," *Winterthur Portfolio*, 26 (Winter, 1991), 233-34.
5. Steven M. Gelber, *Hobbies: Leisure and the Culture of Work in America* (New York, 1999), 261-262.
6. *American Carpenter and Builder* included the monthly series "Something the Boys Can Make" from 1906-1908. Plans and instructions for furniture that could be made with basic tools formed the basis of the published projects.
7. The mid-twentieth-century emphasis on the cultivation of hobbies produced a range of magazines and books for men and women that were dedicated to providing instruction for craft activities, including *Needlecraft Magazine*, *Home Craftsmen*, *Popular Mechanics* and *Handicrafts as a Hobby*. General shelter magazines such as *Better Homes and Gardens* also regularly offered ideas for craft projects for women and children to beautify the home.
8. *Martha Stewart Living* (October, 1999), 12.
9. Suzi Gablik, *The Reenchantment of Art* (New York, 1991), 50.
10. Susan Tompor, "Aren't holidays already filled with more than enough Martha?" *The Detroit News*, December 17, 1995.
11. David Parkin, "Ritual as spatial direction and bodily division," *Understanding Rituals* (New York, 1992), 18.
12. *Martha Stewart Living* (March, 1999), 86.
13. "Fancy Eggs," *Martha Stewart Living* (April, 2001), 193.
14. Jennifer Bloomer, "The Matter of the Cutting Edge," *Desiring Practices: Architecture, Gender and the Interdisciplinary*, ed. Katerina Ruedi, Sarah Wigglesworth, and Duncan McCordquodale (London, 1996), 18.
15. Susan Stewart, *On Longing* (Baltimore, 1984), 138-139.
16. *Martha Stewart Living* (December, 1999/January, 2000), 176.
17. *Ibid.*, 170.
18. Peter Dormer, "The Language and Practical Philosophy of Craft," *The Culture of Craft* (New York, 1997), 221.
19. Catherine Bell, *Ritual Theory, Ritual Practice* (New York, 1992), 26-27.
20. [Marthastewart.com/television](http://Marthastewart.com/television): "Project: Pinecone Frame with Lorraine," November 29, 1999.
21. [www.cjnetworks.com/~jessa/me/love/martha.html](http://www.cjnetworks.com/~jessa/me/love/martha.html)