

REVIEW

***The Archaeology of Craft and Industry.* Christopher C. Fennell. 2021. University Press of Florida, Gainesville. xvii + 207 pp. \$95.00 (hardcover), ISBN 978-0-8130-6904-3.**

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The University Press of Florida's series *The American Experience in Archaeological Perspective*, with 26 volumes now in print since 2004, is designed to provide reviews of literature on particular topics that are important in the historical archaeology of the modern world from Americanist perspectives. Articles, manuscripts, and books intended to summarize a broad topic should present a discussion of the topic that is as complete as possible, even in presentation, without overwhelming the reader with detail. Some review volumes, including books in this series, are more successful, more enduring, and ultimately more useful than others. Christopher C. Fennell's volume is a success.

In *The Archaeology of Craft and Industry*, Fennell tackles the field commonly known as industrial archaeology—one that is large in every sense—from the dimensions of individual artifacts to the size and complexity of individual sites, to social and theoretical approaches to the study of material aspects of industrial heritage. Excavation sites can include production centers and associated infrastructure such as storage sheds, drains, and supply roads, but they often also include housing and homes of factory workers or extractive workers. These theoretically focused and socially minded studies cover the rise of industrialism during the last two centuries, the economics and politics of capitalism, and class struggles and labor relations. Fennell also touches on the environmental consequences of the Industrial Revolution. This is a lot to cover.

The book is divided into seven chapters, including an introduction and a conclusion. Fennell begins by explaining the differences between “craft” and “industry” as the transformations from manual technologies to increasingly mechanized production methods. In Chapters 2 through 5, Fennell describes myriad industries in broad categories. Chapter 2 (“Making and Harvesting Commodities”) gives examples of crafts transforming to industries (such as textiles and pottery) and of extractive enterprises for commodities (such as abalone, salmon, and cheese), focusing on workers' experiences. Chapter 3 (“Arteries and Flow”) centers on transportation and the construction of canals and railways. Chapter 4 (“Extraction”) focuses on mining for silver, copper, coal, and other metals and minerals, drilling for oil, and harvesting timber. Chapter 5 (“Forges, Furnaces, and Metallurgy”) covers the heaviest of topics. Chapter 6 (“Potteries of Edgefield, South Carolina”) covers a more narrowly defined niche topic. There is an impressive references section at the end of the book, and Fennell clearly looked widely and dug deeply to assemble project reports, theses and dissertations, and public presentations, as well as broader sources.

In each chapter, Fennell describes the history and development of various industries, providing clear “how it works” sections. He then describes a range of related archaeological investigations, including both short-term and long-term projects. Each chapter pays particular attention to the industrial workforce, including enslaved laborers in the antebellum American South and later waves of immigrant laborers on both coasts. This is a user-friendly volume you will want on your shelves for a quick—or not so quick—reference guide for a complex and diverse topic.

As the closest topic geographically and materially to my own research, I paid special attention to Chapter 6 and its consideration of stoneware production in South Carolina. Centered in the backcountry Edgefield District, not far from the modern state border between Georgia and South Carolina, nineteenth-century Edgefield potteries were among the first in America to shift from craft to industry

with a series of innovations. The artisan workforce of European Americans and enslaved and free African Americans included one enslaved man, Dave Drake, who was literate. Dave signed more than a hundred pots, sometimes with a simple figure but often with clever verse. Dave's pots are well known in the museum world, and his story educates all through exhibits, films, and publications.

The Charleston Museum holds a significant collection of Edgefield pottery, including the two largest jars signed by Dave, and I was recently tasked with offering a tour of that collection. I attempted to absorb the many, diverse analyses of the industry—from archaeologists, art historians, scholars of the African diaspora, and museum curators—and I soon found myself overwhelmed. I could have simply read Fennell's insightful chapter instead. Here (as elsewhere), his writing is clear, engaging, and well organized. He carefully summarizes and categorizes the range of research in historical archaeology and other fields on this industry. He ably and aptly gives credit to all of the scholars who have published on the topic in the last 20 years, particularly the graduate students working under his supervision between 2009 and 2016. He presents that multifaceted research as "ours," not "mine." This refreshing and collegial attitude makes Fennell an excellent author for a book that summarizes the work of so many. Thanks for setting a good example.