The Invention of Craft attempts to trace the historical development of craft as a distinctly modern phenomenon. While I agree that it is necessary to historicize craft and account for its contested development, I am going to argue that The Invention of Craft suffers from fundamental weaknesses in its theoretical armature. These weaknesses are most evident in his treatment of his subjects. The Invention of Craft ranges widely across media, from lock-making, wood-carving and iron-casting to fashion, architecture and design. It also moves back and forth between periods, from the 18th century to the present day, demonstrating how contemporary practice can be informed through the study of modern craft in its moment of invention. A Designers & Books Notable Design Book of 2013.

Craft is often lamented in the modern world, perceived to be "under constant assault...[by] more powerful and efficient forms of production that we call 'industry.'" The almost-romanticized notion is that "We must try to turn the clock back, to revive craft's organic role in society, or at least slow the pace of its vanishing."