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A Recent Arts and Crafts Exhibition

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THE recent Arts and Crafts Exhibition held under the auspices of the United Crafts, in the Craftsman Building, Syracuse, N. Y., proved itself a marked artistic success. It was the first enterprise of its kind to be carried into effect in inland New York. It was an adequate representation of the actual state of American handicraft. It has excited sufficient interest and comment to make the organization which conceived and executed it a center for furthering and fostering the decorative and industrial arts.

The recent exhibition possessed one great advantage over many of its predecessors in this country, in that it was well displayed as to space, background and lighting, both natural and artificial. It was located in an imposing building, and occupied a large portion of three extensive stories. The fact of its proper housing made it most attractive, as considered in itself, and, also, as a social meeting place. It brought together in repeated reunions the best representatives of local culture. It commanded respectful attention from the seaboard cities, and drew many professional visitors from distant universities, and from noted studios and workshops. It will be remembered as an occasion of great pleasure and profit, and locally will go far toward establishing a standard of value by which to judge of the objects of use and adornment which necessarily compose the environment of the average daily life.

The exhibits were classified and catalogued according to the system usually employed in similar exhibitions. They included examples of metal and leather work; cabinet making; ceramics; textiles extending to basketry; stained glass and cartoons for the same; bookbinding; book covers and book plates; designs for letters and lettering; printing; jewelry.
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The exhibitors of these articles were, in the majority of cases, men and women of national reputation, and, in a few instances, craftsmen who, in their special and chosen work, have become the teachers of Europe. All were represented, as far as circumstances permitted, by their best and latest productions: the exhibition thus acquiring a value containing no outworn or uncertain factors.

The projectors of the scheme labored with enthusiasm from the inception of their plan in December, 1902, until the moment when they expressed themselves in the foreword of their catalogue in the following terms:

"The Arts and Crafts Exhibition opening under the auspices of the United Crafts is an effort to further the interests, artistic, economic and social, of the section in which it is held. The excellent results obtained by similar means in certain of the Eastern and Western States suggested to the projectors of the present Exhibition the rich possibilities of profit and pleasure which might accrue to our community through the assemblage of things wrought by the human hand as expressive of modern ideals of form, color and style. They have therefore sought to illustrate the new movement in the lesser arts; to show the progress which has been made, within a short period, toward that most desirable union in one person of the artist and the workman: a result reached in the Middle Ages (when art and work were forms of religion), then lost for centuries, and now, apparently, soon to be re-established.

"In each of the various classes of exhibits, it is encouraging to note the skill and the talent displayed by American workmen: faculties which, until recently, were believed to be the prerogatives of foreign craftsmen, who had in their favor tradition, heredity and environment. But a careful visit to the galleries of this Arts and Crafts Exhibition will prove to the observer that the American is possessed of a color-sense rivaling that of the French and the Japanese; a respect for form that rejects the fantastic; an originality and adaptability that are peculiar to him alone among modern workers.

"The principles of the new art that is developing among us will be recognized as prophetic of a long and vigorous existence. They
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are, briefly stated: the prominence of the structural idea, by which means an object frankly states the purpose for which it is intended, in the same way that a building, architecturally good, reveals in its façade the plan of its interior. The second characteristic of this new art is scarcely less important than the first, although it proceeds from it. It is the absence of applied ornament, of all decoration that disguises or impairs the constructive features. The third is the strict fitting of all work to the medium in which it is executed; the development of all possibilities of color, texture and substance; the choice being dependent upon the beauty, without regard to the intrinsic value of the material employed.

"Objects approximate to this standard have been admitted to the Exhibition; the classes of objects having been selected and approved according to the law set by that prototype of craftsmen, William Morris, who counseled wisely:

"'Have nothing in your houses which you do not know to be useful, or believe to be beautiful.'

"The impulse thus began toward the luxury of taste as distinguished from the luxury of costliness, will doubtless advance beyond our conceptions of to-day, creating sound economic and social conditions, leaving in its wake loveliness and pleasure, and glorifying by its name,—'THE HANDICRAFT MOVEMENT,'—the power of the most delicate, obedient and effective instrument ever created."

The opening of the Exhibition occurred on Monday evening, March 23, and was an occasion of great pleasure to those who were privileged to enjoy it. These were the thirty patronesses, chosen as representative of the culture of Syracuse; the jurors, the committee of arrangements, and the heads of departments from the work-shops of the United Crafts. In all, a company of two hundred persons assembled in the Craftsman Hall and were informally addressed upon subjects appropriate to the time.

The first speaker was Miss Irene Sargent of The Craftsman, acting as representative of Mr. Stickley, the founder and director of the United Crafts, who, through indisposition, was prevented from making his intended address.
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Miss Sargent took as her subject what she termed the *exposition idea*; tracing its development from the first World’s Fair held in London at the middle of the nineteenth century. The motto chosen for the official seal of that great enterprise was, the speaker said, a most significant one. It was drawn from the first chapter of the Metamorphoses of Ovid, at the point when the Latin author describes the formation of the world from chaos and the establishment of order through the divine operation of the creative spirit. It reads in English translation: “He has bound together in harmonious peace things separated by distance.” The effect of this first great representative assemblage of the material production of the industrial nations was to spur into activity the less advanced and the less gifted peoples. It taught both manufacturers and merchants the value of association and coöperation. It showed them that to be isolated was to be poor and degenerate. In emulation of France, the remainder of central Europe, the English, the Scandinavians and the Americans applied themselves to the development of beauty in the decorative and industrial arts and the finer manufactures. Economy and delicacy of process, subtlety of color, grace of form were lessons which profited those who studied the French superiority and success. Thus aided in experiment and enterprise, each of the less advanced nations was made freer to develop its own peculiar genius. The “exposition idea” was specially propagated in America by the World’s Fair held in New York, closely following upon its London predecessor. And throughout the second half of the nineteenth century, the industrial nations were brought into close rivalry, were kept in constant activity of preparation by the frequently recurring expositions, the greater number of which were the work of the French Government. In the United States, distinct movements may be traced to the great fairs of Philadelphia and Chicago. The Centennial of 1876 gave to thousands among the less cultured middle classes of our country their first ideas of the paramount part which must be played by beauty in every well-ordered and harmonious life, irrespective of wealth and social position. It afforded to the untraveled manufacturer and artisan glimpses of the possibilities which lay before them. And if a period of ugli-
Dining Room
Furnished and arranged by Gustav Stickley
Metal Work
Art Fittings Company of Birmingham, England

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ness ensued, in all that pertains to the fine and the lesser arts, it was but transitional, like that awkward, unlovely, but happily short, period of life bridging together childhood and developed youth, which the English name *hobbledehoy*. The effect of the Columbian Fair was more rapidly felt, because the people were better prepared to receive and to manifest it. The work necessitated by this enterprise gave such impetus to mural painting as to carry our native artists to the place which they now occupy at the side of the great French decorators. The Pan-American followed in the first year of the new century, showing the great possibilities of electricity as an illuminant, and leaving in the minds of all who visited it memories of color-effects which seemed as if due to a super-excited imagination, and which had previously never shone upon sea or land.

But with the opening of the new century, the exposition idea passed into a new phase. The French, after a half-century of almost constant experience, favor the abandonment of world’s fairs. Since the realization of the first great scheme of this nature, human life has been revolutionized. The telegraph, the telephone, rapid transit by land and by sea have annihilated space. There is practically no more isolation, continental, national, or sectional. There remains but to establish and to assure coöperation. And this, it would seem, can best be accomplished by two means, distinct from and yet supplementing each other. There must be sectional exhibitions of all that is best in decorative and industrial art, without distinction of place of production, whether domestic or foreign. These must be of frequent occurrence, in order that the good tendencies in production may be fostered, and the evil be as quickly suppressed. In view of the handicrafts movement, now so strong and so widely diffused, these sectional exhibitions will encourage individual workers to constant activity of design and production, just as the world’s fairs formerly excited to the closest competition the most successful manufacturers and artists. By such means excellence of work will be assured, comparison facilitated, and standards established.

But even were these most desirable results assured, one all-
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essential factor of permanent success and good would still be lacking. In the world of the new century, there is no room for selfishness. It is a relic of barbarism. It is the worst of policies. It saps the vitality of the individual, the organization, or the people who harbor it. Therefore, coöperation and association must be widely established among craftsmen. And they, having experienced to the full that high pleasure of which they are now enjoying but a foretaste: namely, that of conceiving as well as executing the object—must be made willing to share that pleasure in wide companionship. Else, the "exposition idea" which, for a half-century, has promised and produced so much good, will fail of perfect fruition, will degenerate and die, leaving no successors to develop its unfinished work. Coöperation must be assured by founding in centers of population—the smaller and more remote, as well as the larger and more accessible—groups of craftsmen, formed into corporate bodies, with constitutions and by-laws, something after the manner of the mediæval gilds, yet without renewing the oppressive features of those old organizations, which were, in some sense, the prototypes of the modern trusts. Furthermore, the coöperation must not be limited: it must be broad in spirit and in extent. It must not be confined to the workers of a single craft in a single town who have no outside affiliations. In order to accomplish the full measure of good for the craftsmen themselves, for the community in which they live, and for the economic and financial conditions of the country at large, they must be joined in a national federation, the principal advantage of which would be the securing of a national standard of work. By such standard carefully and intelligently fitted to each separate craft, all craft-work should be judged, and, if found worthy, should be stamped with the seal or device of the national federation. The excellence reached in work, the integrity exemplified, the consequent good accomplished for the world by a somewhat similar system may be realized by reference made to the history of the Florentine and of the Flemish gilds. A single instance suffices to convince. It may be said that, in the fourteenth century, the Florentine gild of Calimala, or cloth-dressers, acted as the jury of a world-federation of craftsmen and was the supreme
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commercial power of Europe. Woolen fabrics then made in great quantities in the wool-growing Low Countries, were sent to Florence to be dyed with colors known alone to the craftsmen of that city, and to be dressed with processes equally the possession of the same workers. Having been dyed and dressed, these stuffs were sent to all the European markets stamped with the mark of the Calimala Gild. This mark was highly prized as a proof of good quality, as showing that the exact length of the pieces had been verified in Florence, and as a guarantee against any falsification of material. It is, therefore, plain why the Calimala craftsmen had trading relations with all Europe, and interests extending to every place where civilization and luxury were known. Their industrial and commercial honesty served as an example and spur to the other civic gilds, or “arts,” as they were termed; it raised their small city republic to an importance which had to be recognized and reckoned with in every European complication; it gave the florin the same monetary importance that is possessed by the pound sterling in the modern world of finance; it caused the development, throughout its own and other craft and trade organizations, of that sagacity and acumen which trained a race of diplomats, so that Florentine ambassadors and envoys were employed by all sovereigns to a degree and with a success to which one of the mediæval popes bore witness, when he remarked: "I see that the Florentines are the fifth wheel of creation."

Times change and with them conditions and people. But truths remain steadfast. The present age is crying out for honesty in material production, not only because of the importance of honesty to the prosperity of the nation and the community, but, also, because of its higher significance and symbolism; because of its reflex action upon the lives of those who practice and foster it. The precise part played by the Florentine cloth-dressers’ gild in the politics, the finance and the ethics of the mediæval world can not be adjusted to modern needs. But a similar enthusiasm for good workmanship can be created in our broad country of which the diverse physical features and the differing population demand an almost infinite variety of material production. Good workman-
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ship in reflex action means good citizenship, and good citizenship entails all that is necessary and desirable for land and people. Independent handicraft gilds, societies, and workshops devoted to some special pursuit, or to the making of special objects, not only exist, but thrive in almost every large town of the Union. Their existence and success furnish a working basis for the development of a plan which is too great in possibilities to be included in a single glance. At present, these enterprises are nourished by fresh enthusiasm and by the joy which springs from the exercise of the creative faculty untrammeled and daring. But these conditions, quite resembling the inspirational moods of an individual, can not be permanent. What is true of the individual is true, in the main, of a certain number of individuals. These gilds and workshops, remaining separate one from the other, will be subject to periods of reaction and unproductiveness. But if, realizing that independence is compatible with coöperation, and that isolation is but another name for sterility, they join themselves in federation, they will, at the same time, take the initial step in establishing an ideal republic of art and labor.

In this way, the exposition idea can attain a development suited to the present needs. It grew from centralization. It is now in the localized stage. It must pass into that of federation. The essentials to be assured are thus: coöperation and a fixed standard of work; the latter to be attained through the former, and the standard to be expressed in a seal or device stamped upon every approved object of handicraft which shall be produced by a member of the federation.

The means are few and simple. They lie within the reach of the friends of the handicraft movement. The times are ripe for action, and what better memorial of the present exhibition can be instituted than the formation of a local gild of craftsmen? To the accomplishment of this sectional project, to the furtherance of the larger scheme, the founder and director of the United Crafts will lend himself with his usual zeal and with his characteristic modesty; acting in the spirit of the motto which he has chosen for himself, and which was previously borne by two ardent craftsmen: “If I can.”
Frieze and Drapery by the Misses Glantzberg, Boston
Appliqué Embroidery by Mrs. Elwell, London, England
Table Scarf by Mrs. Hurrell, Syracuse
Hooked Rugs
Helen R. Albee; Harriet Bradner
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With the above quoted paragraph Miss Sargent concluded her remarks, presenting Mr. Henry Turner Bailey, director of industrial art in the public schools of Massachusetts: a commonwealth which, she observed, was a pioneer in education, a strong factor in the preservation of the Constitution, and which has again become a pioneer,—this time in the cause of civic and social reform.

To reproduce the address of Mr. Bailey, which was one of great merit and charm, would be quite impossible; since the meaning of this true artist appealed equally to the eye and to the ear, and was, moreover, supplemented by that convincing quality,—all too rare upon the lecture stage,—which quickly establishes sympathetic and friendly relations between speaker and audience. Enthusiasm tempered by judgment, a sense of proportion gained through long experience as a teacher, together with a finish, a bravura of treatment, at once refined and popular, and which is rarely attained except by Frenchmen,—are also marked qualities of Mr. Bailey considered as a speaker.

In beginning, he briefly reviewed the development in our country of those arts which are the most closely connected with popular life: domestic architecture and its subsidiaries, with special reference to the use of form and color, as exercised in the making of objects intended for daily service. Alluding to the rapid growth of the nation, to the great issues and the many interests which have successively claimed its almost undivided attention within the short period of its existence, to its lack of the leisure which is necessary for culture, Mr. Bailey characterized, by a telling sentence or word, the art-expression of each generation of Americans down to the present day. He was especially happy in his use of a homely simile, when referring to the years immediately following the Philadelphia Centennial. Up to that point of time, he said, America had been like a boy careless of his appearance and carriage. But as the day comes when the boy seeks a mirror, smooths his hair and arranges his neck-tie, so the period of self-consciousness arrived for American art, when the great exhibition showed the greater advancement, the relative perfection of the European nations. Thereafter, throughout the United States, a strenuous effort was made
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toward decoration. A period of ugliness ensued. Architecture was false and trivial. Ornament, applied without reason, was obtrusive and glaring. The old and good was set aside. The new and good could not be reached without vigorous thought and labor, similar to the training which, in other countries, had produced artists of high merit. Yet this period with its product of ugliness was necessary. The people "found themselves," and recognizing that beauty in some form is necessary to all sorts and conditions of men, they set out to possess it. To-day, even, many of their efforts are misapplied, but the direction is set toward civic improvement and toward the attainment of better types of domestic architecture and of household art.

In his plea for civic improvement, Mr. Bailey was especially strong and happy, since the subject is one which he has studied deeply and in which he has enjoyed peculiar advantages. Together with other artists and educators, he was, some time since, a guest of a Belgian governmental society of which the object is to preserve, beautify and sanify the old cities of Flanders. Park systems, town halls, public fountains and railway stations, streets and water ways were there the objects of his study, and thence he derived most valuable ideas, which, joined with his personal experience, have made his opinions of acknowledged value. His instruction upon these points he conveyed to his hearers by means of drawings upon a blackboard, illustrating the good and the bad by contrasted pictures. His forceful and facile wit may, perhaps, be indicated by a single quotation, as for instance, when he remarked gravely that we have no fountains in America: "only statues that leak." His strictures against poor domestic architecture were made under cover of the same playful mood, with the added force of a caricature drawing, but they were instantly accepted by the audience as just and weighty criticisms. At this point he drew in outline with a few rapid, decisive strokes a pretentious house bristling with towers, gables, balconies and other forms of excrescence. Meanwhile, he constantly commented upon his drawing, as a musician plays a running accompaniment to a theme. The Byzantine dome, the Romanesque arch, the French tower and porte-cochère, were
Salad Spoon and Fork: designed by Jane Carson; made by Frances Barnum, Cleveland, Ohio

Ladle: designed and made by K. F. Leinonen, Boston Handicraft Shop

Tea Set: designed by Mary Knight; made by K. F. Leinonen
Altar Book
D. Berkeley Updike, Boston, Mass.

Candle Sconce: designed and made by William Cockrane, Dayton, Ohio
Abalone Pearl Electric Sconce: designed by B. B. Thresher; made by George Steiger, Dayton, Ohio
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each, he explained, a copy of "something which the wealthy owner of the house had seen somewhere." He then located the house in an indefinite New England village, which he had visited in his capacity as an officer of public instruction. Still rapidly speaking, he drew above and in an oblique position from the ugly modern dwelling, an old farm house, roomy and rambling, with attached woodshed: in a word, of the old familiar type dear to many of us as the home of our forefathers. Next, he recited a dialogue in action, retaining for himself one part, and impersonating in the other an average resident of the village which supposedly contained the two houses. The resident begged to show him an estate of which the villagers were justly proud, and accordingly led him to the pretentious house of mixed styles, before which he gave the items of its extravagant cost, with the detail and accuracy of an account-book. Having stated his facts, the villager appeared to seek an expression of approval from his companion, whom he regarded as both a sympathetic soul and an authority constituted by the State. The approval was not wanting, but it was bestowed upon the old farmhouse with its homely woodshed. All this without the knowledge of the villager, who continued to believe his own admiration well placed; since a prompt and favorable reply followed his every question. The amusing deceit was accomplished by a rapid cross-play of words and glances, Mr. Bailey alternately taking his own part and that of the villager: fixing his eyes upon the farm house while making his answers, and upon the towers and turrets while asking the questions.

This method of instruction, as conducted by the speaker, although exceedingly entertaining, was far from trivial. And his anecdote, exquisite in its way as a fable of LaFontaine, contained an amount of common sense equal to that found in the delightful old French writer. And further, there was a flavor of New England through it all, which recalled Ben Franklin and his "Poor Richard's Almanac."

From his gay and brilliant mood, Mr. Bailey passed to a graver treatment of his theme: making a strong plea for the simple, structural style in domestic architecture and furnishings, and for har-
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mony and quiet in the color-schemes of the dwelling. He recalled the memory—painful to all artists—of the period when gilt glittered in great masses in the American middle-class home and great roses bloomed in paper and textiles upon wall-hangings and carpets. He insisted that the surroundings of the family should be as a background, from which should be rigidly excluded all obtrusive objects and elements.

For the climax of his address the speaker gave a definition of the work of art adapted from Hegel; judging by the principles of this definition objects of household service and ornament which he drew before his audience. He urged that every material object should be the adequate embodiment of the idea which causes its creation; that it should be perfectly adapted to its use, and that, having fulfilled these two requirements, it please the eye, and thus, through the avenue of sensuous pleasure, add to the interest and harmony of life. For this definition Mr. Bailey seemed indebted to a passage of the German philosopher which is too fine and exquisite to let pass without direct quotation. It reads:

"The Idea as the beautiful in Art is at once the Idea when especially determined as in its essence individual reality, and also an individual shape of reality essentially destined to embody and reveal the Idea. This amounts to enunciating the requirement that the Idea and its plastic mould, as concrete reality, are to be made completely adequate to one another."

This thought simplified by its passage across clear New England intelligence, became the standard of judgment throughout the Arts and Crafts Exhibition, and was expressed constantly in differing individual ways by visitors passing in review the display of handicraft: the definition of the true work of art seeming to impress itself even more deeply upon the minds of all who heard it.

The exhibition, as a whole, as has before been stated, was a successful attempt to show the actual condition of American handicraft: the point already reached by the movement which is to infuse a new beauty into the average American home, and the pleasure of thoughtful, inspiring labor into those communities, whether thickly populated, or rural and remote, which suffer from tend-
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cencies toward the sordid life. Properly to illustrate an exhibition of such nature is to classify and to choose with great care and discrimination; and the objects to be illustrated having been chosen, to allow the craftsmen who created them to tell the story of their own accomplishments, which they can do with a frankness and fervor impossible to one who has not directed step by step the making of the object, as the parent directs the development of a child. This is the plan which has been adopted by Mr. Stickley, the projector of the recent exhibition: in accordance with which certain exhibitors will, in the near future, offer in The Craftsman illustrations of their work, accompanied by a brief history of their labors and success.

In the present issue of the Magazine, only a general review of the Exhibition can be given, with passing reference to certain important features. One of such features which called forth the most spontaneous admiration was the dining room furnished and arranged by the United Crafts. Upon entering it, a New York decorator remarked that it constituted in itself an education in all that pertains to form, color and refinement of decoration and detail.

The textiles used: that is the rugs and wall-coverings, were in that deep, dull green which Nature loves and which offers an unassertive background, refreshing, familiar and suggestive. The furniture was in fumed oak of the rich, deep-toned brown seen in the “weathered wood” of old musical instruments, in Dutch and Flemish carvings and in Rembrandt’s pictures. The pieces were a sideboard, a linen chest, screens, a table and chairs; all fine representatives of the simple, structural style of the Stickley designs. The sideboard especially attracted the attention of visitors, and was judged to be one of the best pieces as yet built in the workshops of the United Crafts. It was long and low; massive, and yet refined in line; decorated only with wrought-iron fittings consisting of strap hinges and drawer-pulls. The linen-chest matched it, in wood and metal-work, resembling it also in constructive treatment. The screens and chairs were covered with rich brown leather, beautiful in tone and texture, and catching all accidents of light and shade until it formed a picture in itself. The table was laid so as
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to leave the wood of the top largely exposed: *tisch-läufe*, or long pieces of yellow-toned linen in canvas-weave, hemstitched, and embroidered at the ends, running lengthwise and across the table; each cross-piece containing two covers set opposite each other, and the wood left bare marking the space between every two guests upon the same side. The china, from the Maison Bing, Paris, and partly in Colonna designs, was of a delicate creamy paste, with slight tracings in green. There were electric candelabra in a silvery metal, and a large, low pot of yellow tulips was placed midway upon the table, with masses of the same flowers upon the sills of a succession of windows occupying an entire side of the long room.

Other cabinet-work from the Stickley shops shared the praise of visitors equally with the furnishings of the dining-room, and a number of pieces from abroad received much favorable comment. One of these, a cabinet, shown in our illustrations, is a good example of the "Henry Style" of London. It is built of fumed oak, rather light in color, with brass fittings, and is ornamented with floral designs in bright-colored wood inlay; also with leaded glass inserts.

Distinctive metal-work, unfamiliar to the visitor of previous arts and crafts exhibitions in America, was found in sconces, lanterns and accessories for the fireplace, from the Art Fittings Company of Birmingham, England, and in electric lamps and candelabra from the Maison Bing, Paris. Small pieces, typical of the handicraft movement, were seen in the electric sconce ornamented with abalone pearl, the work of the broker-craftsman, Mr. B. B. Thresher of Dayton, Ohio, and in the candle sconce of Mr. William Cockrane of the same town. The latter piece was a harmonious combination of metal and wood wrought into a flower-design: the wood being white walnut, treated with green pigment, and the metal having a surface finish resembling old bronze corroded by inhumation, to which is given the name of vert antique.

In the precious metals, there were fine and costly specimens of workmanship, intended for personal adornment, which later, in The Craftsman, will form the subject of illustrated articles. In
Clock and Electric Lamps
From La Maison Bing, Paris, France

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Baskets: Corn Husk and Swale Grass, natural colors; designed and made by the Misses Francis, Plainfield, Conn.
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table utensils, the work of the Boston Handicraft Shop was much admired for its uniformly good models and its reproductions of unmistakable heirlooms. One such was a porringer about which legends of the Puritans might be woven, and another, a punch-ladle, copied by a Finnish workman, Mr. K. F. Leinonen, from the original which he brought from his mother country. The latter piece appears in our illustration joined with a salad spoon and fork of pleasing forms, in hammered silver with green enamel, designed and made by Misses Carson and Barnum of Cleveland, Ohio. But desirable as are the results of this department of handicraft, the work when seen in progress and the workers are equally interesting. In the Boston shop, especially, the tools are as unusual as the kind of labor: the hammers for beating the metal being made of buffalo horns, and the anvils having an authentic age of two centuries; the employment of these primitive appliances proving no affectation on the part of the craftsmen, since the modern instruments fail to produce the desired effects.

This lack of affectation prevailing in all classes of exhibits was a characteristic to be noted with pleasure and hopefulness. It went far toward proving the spontaneity of the handicraft movement to all who came to the Exhibition fearing to find in the lesser arts a return to old methods and designs altogether parallel to the assumed ingenuous qualities of modern Pre-Raphaelitism in the fine arts. For a fortnight The Craftsman building glowed with subtle, enchanting color, and abounded in objects of good and beautiful design. The enterprise was accepted by the community as an educational effort, like the public showing of a collection of pictures, or a musical festival. It should be held in memory as the work of a man who labors unceasingly in the cause of good art and of honest labor.