



Dalton's

AMERICAN DECORATIVE ARTS



THE CRAFTSMAN

"The lyf so short
the craft so
long to
lerne"

The Craftsman was printed from October 1901 to December 1916 and was devoted to the American Arts and Crafts Movement. [Reprint archives.](#)

A Visit to the Workshops of The United Crafts at Eastwood, New York

THE lives and the work of many foreign leaders of artistic, economic and social movements have been somewhat extensively treated in the pages of The Craftsman. Through these articles it was hoped to combat the spirit of commercialism which is the worst peril of our prosperous new century. But in the first anniversary number of the periodical founded in the interests of art allied to labor, and designed to be the organ of a body of sincere and forthright workmen, known under the name of The United Crafts, it is well, nay, necessary, to acquaint those who shall be interested, with the work, the aims and the principles of the company which has newly been formed in a village of Central New York. The workshops of the United Crafts are situated among the green hills of Onondaga, three miles from Syracuse, in a country which is beautiful, refreshing, varying in every direction, yet always restful. Surely, if there be anything in the claim that a beautiful environment adds a tonic to the worker and is a stimulant to his ideals and ambitions, this band of workers has all that nature can supply. The shops are modern, accessible by both electric and steam railways, and we paused a moment to contrast them with that half ruined group of buildings selected by William Morris at Merton Abbey, where the River Wandel often caused appalling disaster by frequently driving the laborers out of house and home. But no floods can reach the workshops of the United Crafts. From the drafting office in New York to the workshops in Eastwood is a great step. Here surely is the place



to handle the problems before us. No genuine artist can visit this hive of workers without being impressed with its healthy condition. Here is the cooperation force of the old guilds with less of the speculations with which most of our commercial offices are crowded. It would be foolish to claim for any colony of workers in this country the inherent ability displayed by the great craftsmen in the Normandy, Tuscany, or Bavaria of the Middle Ages, or in the colonies established by William Morris and his followers in England, which in our own day have flourished to so wonderful an extent. The claim of the United Crafts to serious consideration at our hands is established because they have made so signal a start in the right direction. Their work is excellent. It has been tested. There is something bold, clear and distinguished about these chairs, tables and interiors. The workers have a knack of giving flash light pictures with a few bold strokes. There is evidence of no little thought. There is freedom about the shapes, a breezy independence, a sturdy human democracy. This furniture is made to withstand daily use. It is the product of a quaint, moving, strong personality. These craftsmen are no mere copyists. Mr. Gustave Stickley, of Syracuse, will succeed; he is the leader of the United Crafts, controlling their destinies. If he has done but one thing in the world,, and nothing more, he has prompted many of us to review the simple lives of a great people.



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