

Old Craft

- Crafts must be made of natural materials, preferably in beige;
- Crafts must be functional;
- Crafts must be the work of one person, perhaps featuring visible thumbprints or surface imperfections to prove it;
- Crafts must be the embodiment of a traditional design (unless of a musical instrument);
- Crafts must be in the 'artisan' rather than the 'fine art' tradition;
- Crafts must be rural products;
- Crafts must be untouched by fashion (which, it went without saying, meant 'badly made fashion');
- Crafts must be easily understood;
- Crafts must last, like a brogue shoe or a fine tweed;
- Crafts must be affordable (even if, like William Morris's work, affordable mainly by Oxbridge colleges, Anglican churches and collectors);
- Above all, crafts must provide a solace, in a rapidly changing world.

New Craft

- Crafts can be made with machines and maybe even by them, if numerically-controlled technology goes on improving;
- Crafts can be made with synthetic materials, in all colours of the rainbow;
- Crafts can be non-functional, and may even conform to the American Customs definition of 'art' – that it must be totally useless;
- Crafts can be made in limited production;
- Crafts can be designed by one person and made by another (as they often were, in fact, in the original Arts and Crafts period);
- Crafts can provide designed prototypes for industry;
- Crafts can be made in towns, and usually are;
- Crafts can be high fashion, and still be well made, although they needn't be;
- Crafts can use ideas borrowed from the fine arts of painting and sculpture; they can even inhabit the avant-garde;
- Crafts can be transient;
- Crafts can be very expensive indeed (again, like most of William Morris's work; the late Victorians were prepared to pay for quality);
- Above all, crafts needn't provide a solace –; their role is rather to provide a challenge, often by means of an ironic statement about traditional notions of 'the crafts'.