which, by virtue of the fact that it will embrace a wider, fuller synthesis than any previous movement, shall be fully entitled to call itself "artistic."

THE MODERN CRAFTSMAN:
The Question of His Livelihood

IT remains to be seen whether the Arts and Crafts movement, which is spreading so rapidly throughout our country, will prove a passing fancy, or whether it means a revival of the true art spirit.

The first society of Arts and Crafts is not more than five years old, and immediately following its early exhibition there came announcements from many cities, and then from the larger towns of similar exhibitions by societies which had just sprung into existence. From this fact, one is led to question whether this activity is an expression of genuine interest in handicrafts, or whether it is prompted by a spirit of imitation and rivalry.

For my own part, I am not inclined to take these societies too seriously; as I believe that much of both these motives underlies their patronage, and that it rests with the craftsmen themselves whether handicrafts shall have a permanent place in American life, or whether the societies and the work shall ultimately fail through want of support.

The fact that it is a reawakening of an old spirit brings with it peculiar difficulties that cannot be ignored. Both men and conditions have
changed; yet I find a tendency in many quarters to restrict and fetter the work of the present generation by the traditions and conditions of craftsmanship several centuries ago. This is a sentimental movement, and it cannot succeed.

To make my point clear, let me illustrate! There are those who insist that handwork, if it is to have integrity, must be done entirely by hand; that the artist should create his raw materials, as well as decorate them; that he should avoid all machine-made products as the basis of his work, no matter how much they might facilitate his efforts. When carried to extremes, this is utterly senseless. One might with as much reason say that no table, or chair can have integrity, or beauty of workmanship, unless the maker of it cut down the tree and hew out by hand the materials from which it is made; or, that no potter can make a beautiful vase, if he does not dig with his own hands the kaolin from the earth.

This antagonism to machinery thwarts artistic progress in two ways. It forces the artist to waste unnecessary time in his raw materials, and thus restricts his output; it also refuses to encourage the manufacturer of these commodities to produce an artistic material that can be wrought into its final shape by the artist. Manufacturers ever stand ready to furnish what is demanded, and will carry out any suggestions which artists may give them; so that if there is a demand for a special texture, or finish, it is furnished at once. The value of machinery thus working under the direction of art, can not be overestimated, as it places at the command of the general public products of superior quality.

I have a special interest in this matter; since in my own industry,—the making of Abnakee rugs,—I have been criticised for my use of a machine-woven, all-wool material made to my special order. In the judgment of my critics, I should induce my neighbors to return to sheep raising and hand weaving of
woolen yarns, both of which employments have been long abandoned in this region, because they were too unprofitable (owing to the soil and peculiar local conditions), to provide even the simple living which these people require. Apart from the great responsibility of fostering these industries, in order to pay a living wage, I should be forced to give a double, or even greater, price for what would not serve my uses nearly so well as the machine-made material, which can be obtained, in any quantity, and without a moment’s concern. This division of labor with a manufacturer leaves me, as the promoter of the industry, quite unhampred by outside problems, and free to devote myself to the direct question of making artistic use of the raw material.

From sheer necessity the craftsman must avail himself of every aid that he can derive from science and machinery. All is changed since the time of the early gilds, when work was executed under almost ideal conditions; when living was simple and cheap, and when workmen strove to be recognized as artists; when the master and the apprentice worked together with a common aim; when there were no tyrannical foremen, or walking delegates of labor unions to sow seeds of indifference and distrust. It is not from the ranks of workmen who live humbly, that modern craftsmen are drawn; for workmen are no longer inspired with artistic feeling. This was killed, long since, by machinery, which reduces a man to its own level. The modern craftsman is not one who can exist on a few cents a day, and make up the deficit with the purple light which is supposed to irradiate his work. On the contrary, he is an artist who works. He is a man with cultivated tastes and many requirements. He has exceptional gifts, and represents long years of artistic training. He cannot use the laborious methods of mediaeval craftsmen, and—live. If he is to prosper in his work, he must avail himself of aids undreamed of by former workmen.
If he persists in old ways too rigidly, his zeal will have ample opportunity to cool, for his craft will not support him; and, forced to abandon his noble enthusiasm to combat machine-made things, he must seek some employment that will pay his board. If, after a few years of struggling, he fails, his efforts are almost worse than lost, as he stands for an ineffectual fight with necessity. Instead of having helped to build up a great cause, he has cut away just as much ground as he stood upon, and he is a warning monument of defeat in his particular craft, as far as his influence extends. This problem of a livelihood for the craftsman was the chief topic discussed by the president of the Boston Arts and Crafts Society, at a recent meeting, and it is one which deserves the most thorough and practical attention.

I regard such failures as I have described as an unnecessary waste of human energy, which can and must be avoided by an intelligent acceptance of modern conditions, and I feel that the fate of the Arts and Crafts movement depends largely upon the good sense of its promoters.

A serious responsibility is placed upon the pioneer workers in America; for they are establishing a precedent. They must not only reach an exceptionally high standard of workmanship, in order to make their work commensurate with the price which they must demand for hand-work, but they must have executive ability as well, and they must place their work on a sound financial basis through the use of common business judgment. But let me not be misunderstood to commend a commercial spirit in these industries! That is far from my mind. Still, one cannot ignore the fact that a handicraft means more than the expression of an artistic temperament through some material object. It must mean a livelihood for all who engage in it.

Another responsibility resting upon a craftsman is his duty to bring his work before the
public by means of exhibitions. Much as this may mean for his personal benefit by the extension of the knowledge and sale of his work, it means far more; since his success inspires others to take up the same work. This country affords a limitless market, and one must not try to control it for his own use. Each new competitor who enters the field, does but add to the value of the particular form of art-work, and he increases, rather than divides, the market.

One great hindrance to frequent exhibiting is the burden of express charges, which usually falls upon the exhibitor. In my own experience, I was obliged to find a solution of the matter, or otherwise to refuse many invitations; as I could not afford to send exhibits of Abnakee rugs to distant places. So, at length, I adopted a rule to accept no invitation, unless the carriage were paid for me. This is but just; for, if one sends a a new kind of hand-work to an exhibition held for the sole end of instructing and encouraging the public to engage in handicrafts, it is right that the cost of placing the work before the public should be defrayed by the societies formed for that purpose. In my own case, the cost to each society was but a trifle, while it was an impossible burden for me, since these exhibitions numbered more than thirty-five in two years. In almost every instance, a society has been willing to assume the expense of carriage, and has, further, expressed itself well pleased with the results of the exhibition, which prompted members to consider rug-making as a possible work for themselves.

Still another responsibility rests upon craftsmen, and that is the need of free-masonry among themselves. If one has found success in any branch, let him share it frankly with others. If he has found an easier way to a certain result, or has solved some difficulty, or has increased his knowledge by hard study, let him be generous! The way, at best, is hard enough for the individual, and there should be no jealous guarding of secrets, no hiding of methods. “There is a
withholding that impoverisheth, and there is a giving that maketh rich."

In conclusion, I offer a bit of personal experience:

As a consequence of my success in changing the supposedly worthless hooked rug into an artistic product, I was overwhelmed with hundreds of letters asking for detailed information, which, through lack of time, I found impossible to give. At length, I determined to publish my methods, without reserve, in a small manual, and I have been fully rewarded for the effort. A new pleasure has been added to my life by the many letters which have come to me, expressing fellowship and sympathy, or appealing for counsel and instruction. And now, instead of a single village industry devoted to hand-made rugs, there are twenty similar enterprises founded in as many different villages; each of them gratefully acknowledging the aid which I have sought to give.

Can any craftsman ask a better reward than that of serving others?

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**THE ART OF BUILDING A HOME**

This is the title of a collection of illustrations and lectures by Barry Parker and Raymond Unwin, two English Architects of distinction. The book bears the imprint of Longmans, Green & Company, and is a very recent publication. An idea may be gained of its purpose and scope by a quotation from its table of contents, which includes considerations upon "Co-operation in Building;" "The Dignity of all True Art;" "Art