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?

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
and Simplicity; " and "The Smaller Middle-Class House." The first named lecture, or essay, is one which should exert a strong influence in communities, wherever situated, in which the building spirit is active. The principles which it sets forth clearly and with much emphasis, are such as might be applied with happy effect to those many suburban towns and small cities, which rise in our own country, through the sudden development of some natural resource, scientific invention, or commercial enterprise.

According to the essay, the first principle of successful co-operation in architecture is the picturesque grouping of buildings. And this grouping is simply the expression of a corporate life. An illustration is drawn from the old English village, "in which all the different units were personally in touch with one another, conscious of and frankly accepting their relations, and on the whole, content with them."

The picturesqueness recommended is suggested in the writing itself, and the reader returns again and again to the passage describing the view of a typical village:

"The hut in which the old road-mender lives by himself, the inn with the ancient sign, the prosperous yeoman's homestead, the blacksmith's house and forge, the squire's hall, the vicarage, and the doctor's house, are all seemingly jumbled together; and mingled with them are barns and village shops, wood-yards and wheelwrights' sheds."

The point made by this passage is apparent to the reader: it is that each building of such a village frankly confess its purpose and falls into its place. The small cottage appears to be content with its condition, and does not try to look like a village. And so result an interdependence, completeness, harmony and unity, which are not to be attained by the building methods most often employed in enlarging or creating the modern English towns and villages.
Sketch for Living Room
Living Room

Parker and Unwin
Architects
These modern methods are described and condemned at length; and, as they are identical with those prevailing in America, the criticism is so just that it deserves to be heard in full:

"In the modern building estate the elements of beauty are entirely wanting. The land is cut into little plots, all nearly the same size; these are sold to a chance collection of people who erect on them houses of any conceivable style; or lack of style; each deals with his own plot quite regardless of the others; and every house seems to be wishing to dissociate itself as much as possible from its neighbors; to look as distinct and imposing as it can. Ground enough not being allowed for each house to stand comfortably within its plot, such separation as exists only makes it possible for every house to block the view from some other, and for the occupants to overlook their neighbors and realize their near presence all round to a maximum extent. No grouping of buildings is thought of, nor any organized arrangement, beyond occasionally some feeble attempt at laying out streets; and it is rarely indeed that we seem to be able to erect a public building of any sort at all in scale with the extent of the surrounding houses."

In passing these severe judgments, the architects disclaim any wish to set back the hands of time, and to imitate externals in cases in which the spirit is lost beyond recall. Thus, while appreciating the beauty of a town grouped around a church, priory, castle, or manor-house, they are not without the hope that democratic life may evolve a building-art as picturesque as are the old forms. Toward this end, they develop a co-operative plan much too long to be included in a cursory notice, but which is most attractive and clearly practical. In the interest of pure beauty, they advocate associations for mutual aid in various ways; since from such sources will spring the unity which is the outward sign of organic growth. Then, as interest and thought
become more and more centered in the collective affairs of the community, the people will refrain from the aggressive elaboration of private dwellings and show themselves eager to beautify the town and the communal buildings which constitute the undivided property of all.

From this point, the architects pass on to economic and social considerations, which they treat ably within narrow limits of space, and without once going beyond the province of their art. And, at the close of this suggestive lecture, abounding in originality and instruction, they offer a thoughtful generality which strikes a note of mingled warning and hope. The words are these:

"Architecture has always reflected the condition of the society in which it flourished, being great in times of organisation, and degenerate in times of disintegration. Recently, it has very clearly represented the inordinate desire for individual independence. However, society is now fast realizing that this independence is no end in itself, and is good in that it sets free the individuals to form new relationships based on mutual association."

Is not this a thought that would have heartened Ruskin and Morris in their generous, self-imposed labors for the furtherance of an art created by the people and for the people, as the natural expression of a simple, forceful, and beautiful life?

In the lecture entitled: “The Dignity of all True Art,” the teaching is no less practical, while, at the same time, it offers a lesson of the highest aesthetic and moral value. Having argued with much force that the meanest things in life are those which are most easily expressed, and, further, that art is the only true educator between man and man, the author (this time Mr. Parker) makes a direct appeal to those devoted to what William Morris named “the lesser arts of life.” This eloquent passage reads in part:
"We all know that the mere form of a chair, the contour of a mould, a scheme of color, have power to affect us, in a degree, in just the same way as music, the highest of the arts does; even as nature herself does. And I would have every craftsman as deeply impressed with the dignity this places upon him, and the responsibilities it brings with it, as he possibly can be. I would have him feel this truth, that in his degree he is instrumental in either forwarding or retarding his fellow-men in their highest and truest education; that in just so far as his art is true or false, real and vital, or feeble and insecure, he is advancing or hindering this great work.

. . . . We can none of us know, and certainly none of us are in danger of over-estimating, the good influence of a beautiful building upon all those who pass and re-pass it daily; and the smallest and most insignificant article in our daily use has, in its own degree, like power to help or to hinder our development."

A message such as this penetrating the walls of a workshop, should transform it from a place of hard, daily toil into one of pleasure and inspiration, eagerly sought and reluctantly quitted. It should bring home to every craftsman that by the smallest work which issues from his hands he increases the beauty of the world, or subtracts from it: therefore, that he is building for eternity, either for good or for ill.
THE value of a device is universally recognized. All strongly bonded associations jealously guard some visible sign which may keep the principles for which they stand ever before them; while, at the same time, the sign, by its mystery, serves to awaken the interest of those outside the body.

Obedient to this time-honored principle, the workmen of the United Crafts are constantly stimulated by the Flemish motto first used by Jan van Eyck, and later, in French translation, adopted by William Morris. The "If I can" is an incentive to the craftsman who seeks to advance the cause of art allied to labor.