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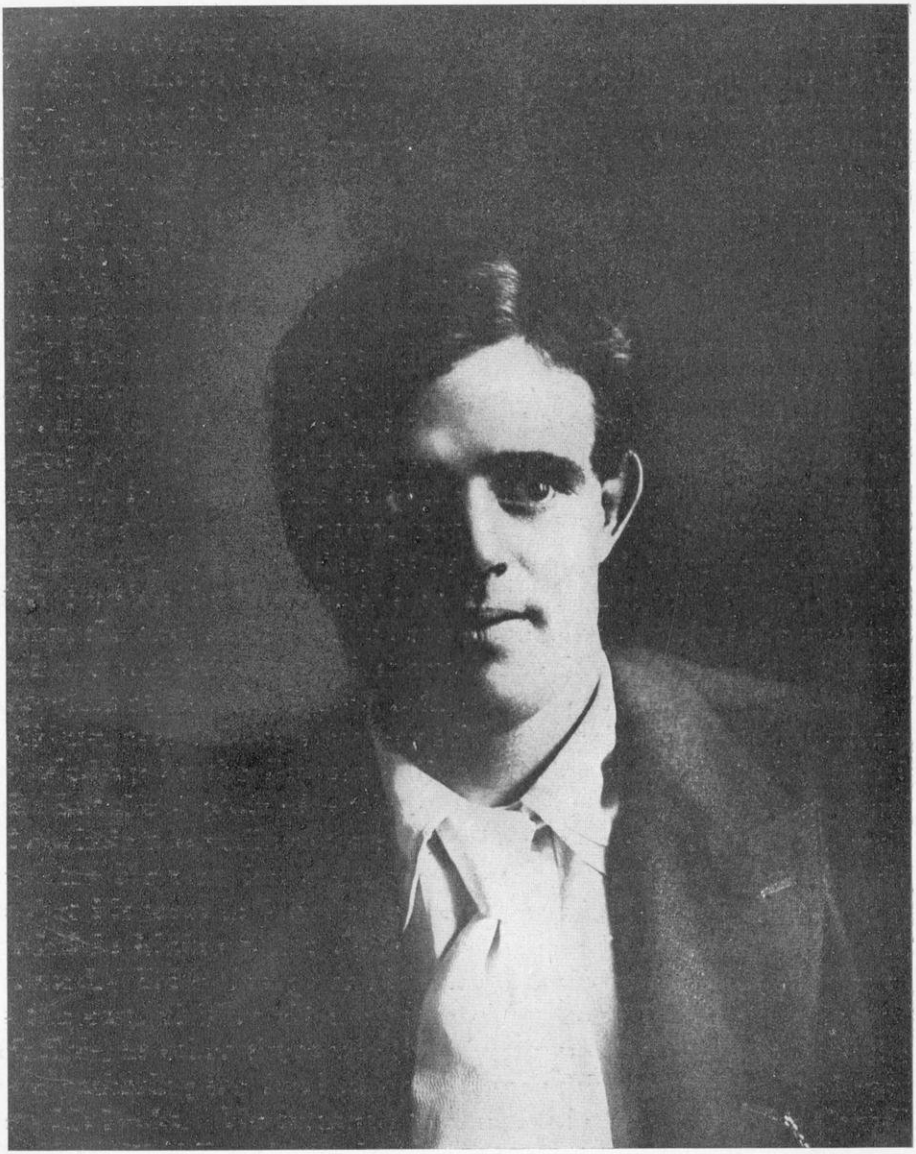

JACK LONDON

THE CRAFTSMAN

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GUSTAV STICKLEY : THE CRAFTSMAN SYRACUSE, N. Y.

THE CRAFTSMAN

GUSTAV STICKLEY, EDITOR AND PUBLISHER

JACK LONDON; TRAVELER, NOVELIST AND SOCIAL REFORMER: BY HENRY MEADE BLAND

IN the spring of 1897 three young men sat around a Dawson campfire and talked over the prospect for gold in Yukon land. Two of these were brothers, the sons of a wealthy banker. The third was a bronzed, deep-auburn-haired, muscular boy of twenty-three, one whose living had not been accustomed to come to him except in return for toil. This third, possessing a wonderful power to adapt himself to any social environment, had won the confidence and esteem of the rich but genial brothers. All were on the same errand—to find illimitable wealth in Yukon mines.

This auburn-haired boy was Jack London. He was now beginning the experience which gave him inspiration to write his first volumes of great stories. Although but in his twenty-fourth year, this trip to the Northland was the fourth of a series of adventure which had already taken him more than half way around the world. Eleven years before, leaving public school before he had finished the grades, he had begun his career as a world-wanderer on San Francisco Bay. Here he was hired to patrol the oyster beds for poachers. Once launched in his swift sail-boat, the "Reindeer," the fleet-sailing stealer became, in the mind of the boy, robber and pirate; and so from the beginning his patrol work had for him the halo of romance. He received as pay for this exciting employment an amount based on a percentage of the fines of pirates arrested. Sometimes, too, he shared in a reward offered by a private party. The dare-devil poachers, who only half realized that they were violaters of a just law, learned to fear and to respect the young patrolman, who felt that he was playing the man in true Western style.

London's Bay adventures were scarcely over when fate, backed by the wise judgment of parents, sent him to sea. On board the sealer *Sophie Sutherland,* he went to the ocean north of Japan. He played the sailor to the full and reveled in the sport of seal-harpooning: but

he balked at the task of dispatching, butcher-like, the elegant, soft-skinned, dreamy-eyed sea-puppies, for this part of the sport was all foreign to his nature. Sea-life too, was at times exciting in other ways. The whole crew, Jack with the rest, mutinied. The captain had attempted to force the sailors to receive foreign coin as their wages. This the men absolutely refused, and the captain was brought to terms. Three weeks only of this trip were spent on land in the Orient, the ship having touched at Yokohama.

On his return to California, new and more startling adventures were in store for him. His love for literary work had led him to join a debating society, "The Henry Clay," which afterwards proved to have been an important element in his education. "The Henry Clay" had planned an open debate, and in this London was to take a prominent part. When the day before the debate came, Jack could nowhere be found. He had followed Coxey's army of the unemployed off to Washington. A strong instinctive sympathy with humanity had awakened in him a vital interest in the unfortunate men who composed the army, many of whom were union men out of employment. Several days after Coxey had gone from Oakland, Jack London had concluded to follow. Allying himself with a tramp, the two, riding brake-beams and roaming after the manner of ordinary wayfarers, found themselves with a few of the "army's" stragglers at Buffalo, New York.

Here, arrested for vagrancy with a bunch of twenty-four tramps rounded up by the Buffalo police, London was railroaded into jail with but the shadow of a trial. His sentence was for three months. The whole proceeding was a rude shock to Jack's ideas of American justice. He was, however, made a trusty by the prison authorities so that his term in jail was not an exceedingly hard one. He succeeded in hiding thirty dollars, which he had in his pocket when arrested. With this, after his release, he continued his strange tour of the east, visiting all the large cities, sometimes sojourning with relatives, at other times wholly adrift among strangers; but all the time gathering the fund of experience which was afterward woven into his books. He returned to California by way of the Canadian Pacific, still riding the brake-beam most of the way.

When London gazed on the Yukon gold-fields much of his education had been hammered into him through contact with the rough,

sturdy, and at times wicked characters whom he met in his travels; yet that his childhood environment was in California counted for much in the make-up of his mentality. He was not trained in the sense that the ordinary college boy is. He had barely finished the public schools of Oakland, California, when his love for adventure, the spirit of world-wandering, took him upon the moodful San Francisco Bay, whose keen, ozone-laden air sent his blood a-tingle to brain and muscle, and built up for him a physique of twisted steel. California nature gave him of her best. He learned life upon the Livermore wheat-farm of his father; upon the slopes of Tamalpais; in the sun-kissed valleys about the Bay, and in the heart of the Sierras with the giant sequoia and the Yosemite Fall. These surroundings were the chief element in developing the contemplative side of his nature—a side which shows itself all through his work.

When he returned from his tramp of the east it was with more fixed ideals of life. He knew he wanted to write. He had developed strongly a hitherto latent sympathy with the poor. He knew he needed an education to carry on both ends of his ideal—his literary ambition and his dream of the social regeneration of the race.

His first move was to enter Oakland High School. He had already begun to write but the net results heretofore had been only practice and the laying of foundations. Once in the high school he took an interest in the school paper, "The Aegis," and wrote for it a number of times. His mind was now firmly fixed on preparation for college, but he was in a hurry to get through the preliminary work. He decided that the high school was too slow. Leaving it to gain time, he entered a private academy and studied there for three months. This school proved too expensive, besides being tedious. He therefore determined to prepare himself by private study for the university. Having done this he entered the University of California, where his formal education was finished. His chief interest appears to have centered in history and economics; but he was usually in open battle against the college social propaganda. Here Carlyle's "French Revolution" chained his mind; and probably the study of the Scotch philosopher contributed not a little to the element of fire in the young writer's style. After a year or thereabouts of college he again entered the arena of real life.

The ready cash necessary to pay current and school expenses while

at high school and the university, came only with drudgery; but London plunged into any work that brought in a few dimes, thus not only paying his own expenses but aiding in the family support, yet in the midst even of this kind of life his literary instinct did not desert him. Shuttlecock-like, the dream side of his nature would ofttimes down the fierce demon in the struggle for existence, and when the goddess entranced him he threw everything else aside and was buried in his manuscript. These were dark times, however, for Jack's father, whose life had been ebbing as the result of diseases contracted during his service for the Union in the Civil War, now lay at the gates of death.

LONDON was always a book-lover and a dreamer. It was his wont when a child to say: "When I'm a man I am going to have a whole houseful of books." At six he mused over Trowbridge's boy stories; at seven his active imagination reveled in the travels of Paul du Chaillu and Captain Cook, while the life of Garfield fired him with the possibilities open to the poorest born, ambitious American boy. Washington Irving and Ouida captivated him at eight. At ten the Oakland Free Library furnished a new realm of fancy into which he was plunged on removing from the Livermore farm to the city.

Besides this he had many active interests as a youth in Oakland. He strengthened his power of thought and debate in the Henry Clay Literary Society. He early became a working socialist and suffered arrest for his over ardent espousal, from an Oakland street corner, of the socialistic doctrine. "He spoke with more earnestness than eloquence," the local papers said at the time. He belonged to an athletic club and in the amateur encounters there worked out the intricate knowledge of "The Game," which he exploited in his recent story of the prize ring. In all of this, in an unfavorable social environment, and often at immense disadvantages, he was fighting in a manner similar to one of the strong characters of his books, what was for a boy a tremendous, even if somewhat ill-directed, battle of life.

The first contribution of Jack London's Klondike adventure to his mental equipment was his awakening to a consciousness of the profound tragedy of life. He saw life as it was in the child world. He saw the primitive people of the snows melt away before the fierce

enginery of modern civilization. He saw life in its most ancient struggle for existence, and began to interpret its meaning. His well-grounded study of science—the theory of evolution—gave him the means for this interpretation. It was to be a new interpretation. Before he knew it he was in the inmost whirl of a new school of novelists.

The theory of evolution had made him more conscious than ever of the profound tragedy of life. Man no longer appeared individual. He stood before the novelist rather as the culmination of a long series of human lives extending countless centuries into "the dark backward and abysm of time." The spectacle of degenerating, dying races, or of races dormant for ages springing titan-like from their sleep to grapple with full-panoplied civilization was his fascination, and was the base of his imagination. The relation of man to the past, his slow racial development through the ages, his sub-conscious memories of the long forgotten experiences of far-off ancestors, his struggles to master his instincts, opened undreamed of vistas of life, and furnished the young writer's richest material.

IT was thus he drifted into his inheritance. It was thus he came to dress the dead skeleton of scientific philosophy with all the finest colorings of life. The primordial man lived, moved and had a being. More than this, the struggles of primitive life came to be symbolic to the young writer of the struggles of the modern social world. He read the same meaning into the modern struggle that he saw in the ancient. The difference was that the modern was a more refined contest, but on the whole, like the ancient struggle, fatal to the weak.

So the great problem arose in his mind how further to eliminate and soften the terrors of the modern struggle. If the modern fight for life was an improvement over the ancient jungle-battle, could not the present rage of contest still be ameliorated? Socialism, a scheme of human evolution, was his remedy. He had always held socialistic tenets: he was now more than ever convinced that as a working hypothesis it was along the right lines. So he plunged with all his might into the revolutionary reform. He was prepared to sympathize to the utmost degree with the wrongs of the unfortunate. He had been there himself. He knew what it was to go hungry. A big

problem it had been to him at times to get the few cents necessary to send a vagrant manuscript on again to a new publication. He himself had toiled at the hardest labor—a stoker in the fiery pit of an ocean liner or before the mast in the blinding sea-storm. He had lived with the "submerged tenth" in a great city, and his most comfortable seat in a transcontinental trip had been a blind baggage car or a brake-beam. He felt that "the times were out of joint," but he was not the Hamlet to sit still and curse himself that he was born to right them. To conceive a remedy was to put forth energy in its application.

Thus there came about a deep relation between London's social creeds and his art,—the one, a reaction out of the other. It is not surprising, therefore, that he is immeasurably fond of scientific philosophy. Among his favorite books are sixty volumes of science—including the works of Darwin, Huxley, Tyndall and Spencer. Poring over these and similar treatises helped to give him the background, already referred to, of his art. Without the knowledge gleaned from these, Buck of the "Call of the Wild" would have been impossible, and Humphrey Van Weyden of the "Sea-Wolf" would have been merely an unfortunate sailor-boy, whose sea experiences signify nothing beyond spectacular sorrow and suffering.

It is a rare thing for the dreamer to combine with the power to create a world of fancy the ever-restless spirit of toil and travel. The quiet inactivity of him who, catching but one glimpse of the sea or forest, holds indefinitely in his mind that single scene, revolves and re-revolves it, reclining on his dream, having no inclination to feast his senses further, precludes the possibility of adventure. But when by chance the insatiable hunger for strife and world-wandering is found in a builder of dreams, then may we expect to see some of the world's great quests undertaken and finished.

SO Jack London found himself in the midst of Klondike life. This was as might be expected, a failure financially. The young miner found his gold in the new phases of life richly revealed to him not only in the Klondike pioneer, but in the primitive Alaskan. His bag of gold dust was a memory loaded with pictures of the life and passion of the simple native northern Indian. Between times he brooded over the books of which the Northland possessed but a scant supply.

On his way back from the Klondike to civilization he drifted with three other men down the Yukon on a raft, "nineteen hundred miles in nineteen days." After many perilous escapes among the river rapids all were finally taken from the raft by a steamer and conveyed to St. Michael's. In order that he might save a small sum of money left from his expense account in the north, when he was ready to return to California, London shipped as a coal-heaver and worked his passage home.

His famous study of the Northland, "The Call of the Wild" was produced soon after the return. It is the greatest of the stories dealing with the primitive, and is the most popular of his books. It stands as the most sympathetic treatment of dog-life to be found in all literature. In it the most vigorous qualities of London's style stand out clearly—rapidity of movement, suggestiveness, a powerful use of words, great humanizing power, music. In "The Call of the Wild" and "The Tramp,"—the second essay of the class struggle,—he may well lay claim to the distinction of being the creator of the most virile, transparent prose; equalling if not surpassing that of the great master of nineteenth century prose, Robert Louis Stevenson. "The Tramp" is one of the finest specimens of literary exposition the twentieth century has produced.

During the Boer troubles in South Africa London received a call from the American Press Association to interview the Boer commanders. But when in New York, on his journey to the Transvaal, he was informed of the censorship at that time established over war news from the Cape, and was obliged to change his plans. He went to England, and after a short rest in London, during which time he saw the coronation ceremonies of Edward VII, he began a study of the slums of the great and crowded city. The product of this work he had previously agreed to furnish to a new socialistic magazine in New York. He was, according to his contract, to tell the whole truth about what he saw among the poor of the English capital; even if it did make those in high places cringe at the knowledge of the awful conditions which might be brought to light, and for which they might be held responsible. The work was later published in book form with the title, "The People of the Abyss."

The latest phase of London's life of adventure was his presence in Japan as a war correspondent. At his post of duty in the Orient he

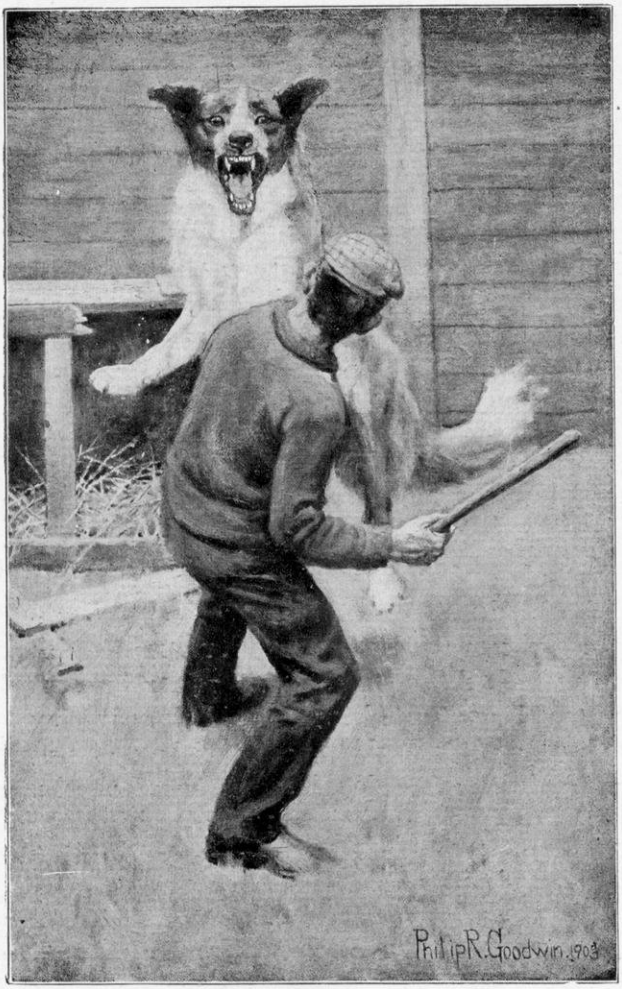
earned the reputation of being the most active of the newspaper corps, his strong physique standing him in good stead in pushing ahead with the Japanese army so as to be on hand for news.

ALL of this has meant to London the garnering of subject matter. He has the true reporter's instinct for what is of vital interest. Besides this he has cultivated the rare ability to see and interpret the ordinary phenomena of life. It is an indication that the faculty of observation has reached its highest value when its owner is able to see the hidden meanings lodged behind the simple acts of men. Add to this the ability to paint realistically the fearful tragedy abounding in every walk of life and you have literary power of the highest type. In view of these gifts it is not to be wondered at that a great weekly magazine should place before London a *carte blanche* to travel, at a salary practically of his own naming, to any part of the United States in order to study life and fathom its significance.

Jack London is the ideal of strenuous Americanism. Since last March he has written two books—one complete novel and one volume of short stories. While this work has been going on he has dramatized "The Scorn of Women" and "The Great Interrogation," and has seen the latter staged before a large audience in San Francisco. He found time last spring to lead the socialistic ticket as candidate for Mayor of Oakland. He is now meeting on schedule time engagements for a series of lectures in the Eastern United States. On top of all, in season and out of season, he fulfills his duty as apostle of scientific socialism, to which he devotes time and energies without remuneration. This is his favorite lecture-theme. His first extended tour was in his native state in December and January, 1904-5. At this time his audiences were enormous. The number assembled to hear him reached four thousand five hundred at the University of California, where he closed his tour. All this is indicative of the working power of the man and is evidence that he lives up to his own advice to young writers when he says, "Work! Don't wait for some good Samaritan to tell you, but dig it out yourself." He is a living exponent of the proverb: "Genius consists chiefly of an enormous capacity for hard work."

Three striking qualities of character have been conspiring to mould London's career. First there is the spirit of world-wandering.

JACK LONDON IN SAILOR RIG



"THE PRIMAL STRUGGLE." ILLUSTRATION FROM "THE CALL OF THE WILD"

This does not find an end in day-dreams of elysiums in the far distant countries; for him, to conceive of travel in a foreign land means the immediate execution of plans to realize the vision. How real his plans are can be seen from the following letter to the writer of this article, dated Oct. 5, 1905:

"I am going around the world in a forty-foot boat. I am going to *sail* around. Leave here for Hawaii and wander through South Seas, Samoa, Tasmania, New Zealand, Australia, New Guinea, and up through the Philippines to Japan. Then Korea and China, and on down to India, Red Sea, Mediterranean, Baltic, and on across the Atlantic to New York, then around the Horn to San Francisco. You can take a look at the map and get an idea of the different countries I'll stop at along the way.

"This forty-foot sail-boat is to be sailed by one friend and myself. Of course, I'll take a cook along, and a cabin-boy; but these will be Asiatics and will have no part in the sailorizing. The rig of the boat will be a compromise between the yawl and the schooner. It will be what is called the "ketch" rig,—the same that is used by the English fishing-boats on the Dogger Bank.

"Shall, however, have a small kerosene engine on board, to be used in case of emergency, such as in bad weather amongst reefs and shoals, where a sudden calm in a fast current leaves a sailing-boat helpless. Also, this engine is to be used for another purpose. When I strike a country, say Egypt or France, I'll go up the Nile or the Seine by having the masts taken out, and under the power of the engine. I shall do this a great deal in the different countries, travel inland and live on board the boat at the same time. There is no reason at all why I shouldn't in this fashion come up to Paris, and moor alongside of the Cathedral of Notre Dame, or the Morgue! I am a good practical seaman, so is the friend who is to accompany me. I shall have the boat built according to my plans, and expect to start October, November, or December, 1906."

AN analysis of London's art reveals four things; first, every book that he has written has behind it its element of reality. "Fish Patrol Stories" and "The Cruise of the Dazzler" are San Francisco Bay experiences. "The Game" is the outcome of a part played in an Oakland athletic club. The "Sea Wolf" touches his

life on the sealer in Japanese waters. "The People of the Abyss" is a recount of what he saw among the English poor. "The Call of the Wild," "A Daughter of the Snows"; the volumes of short stories entitled "The Son of a Wolf," "The God of his Fathers" and "The Children of the Frost" all grow out of his Alaskan life. It can readily be seen what great contributions his life as a traveler has made to the subject-matter of his writings.

Second: his most successful work is the tragic. It was the "White Silence," the most tragic of all his stories first printed in the "Overland Monthly," which first brought him fame. London himself says that he could have won literary success much earlier in his career had he chosen an easier medium. He preferred to climb the rugged pinnacles of art. This choice is what has placed him high in the roll of his contemporaries. Had he been contented to pander to the common endeavor to give the public the soothing instead of that which produces the most violent emotional reaction, it is safe to say that we could not now be reading newspaper paragraphs pointing out his international fame.

Third: he has the lyric touch. Just how much of his power of music he owes to early trials of rhyme cannot be said. In his attempts at verse he followed Poe as a master and made serious and definite efforts. Indeed, Poe largely influenced him in his choice of the tragic as subject-matter. Poe's exquisite music was his captivation. His mind grasped at the poet's lyrics with the same enthusiasm and fire as burned through him when, in college, he mused over the surging, boiling prose of Carlyle. His experiments at poetry, valuable as they must have been in contributing the music of such great flights as are to be found in the last chapters of "The Call of the Wild," or at the beginning of the second chapter of the "Sea Wolf," gave way to the short story, which he felt was the best medium for twentieth century thought.

Fourth: he makes most effective use of that precious quality of style, the suggestive. The tragedy of life becomes unendurable unless the writer has that mastery over his art which enables the reader to use his own imagination to soften down the horrors of the final act. This is the supreme necessity of tragic art. This the novelist must do by using the quality of suggestiveness. The skillful writer dwells on that softened moment in the action which precedes the climax, but

which the imagination can take hold of and picture, enabling the reader, without the aid of words, to see without revulsion the outcome of the tragedy. We are carried along in such stories as "The White Silence" and "The Law of Life" by an overwhelming expectation of something tragic to happen; but the explosion in all of its horrifying details is not to be read in the printed word of the tale, as it is made by the artist to hang only in the filmy web of the reader's imagination.

JACK LONDON'S chosen home, the one to which he will take his bride, who was Miss Charmion Kittredge of Oakland, California, is at Glen Ellen, Sonoma County, of the same state. Here, close to nature's warm bosom, "out of his own rock and sand," says Ninetta Eames, "he purposes to erect a spacious bungalow." This part of California is rich in ancient trees and streams—streams that enshrine fair pools which in turn silently reflect the myriad forms of alder and fern. It is here that London finds "the wild joy of living"; and "the plunge in the pool's living water" is a large share of the afternoon's recreation following the heavy labor of the morning hours. Here, on a rock which furnishes a ready-made table, he has in time past done some of his important work. On this rude tablet was written the manuscript of the "Sea Wolf." Here too he is completing another dog story which is to be an account of the untamed savage dog's regeneration, or development into the dog of civilization. London's working hours are from early morning to about one o'clock. In the afternoon he recreates, giving much time to the development of a physique in which he takes great pride.

Jack London has a most striking personality, spontaneous, independent, tireless, subject to none of the superficial laws of convention. Both in mental equipment and physically he is a striking example of what struggle will do for the success of the individual. He often calls himself "a competitive beast" and says he was born for the battle of the jungle ten thousand years ago, rather than for the civilization of to-day. Much of this fighting blood and spirit comes from his father, who lived the rough-and-tumble new world life of trapper, pioneer frontiersman, scout, and Union soldier. From his mother comes his wonderful fund of nervous energy, stick-to-it-iveness, and best of all, it may be, the music of his soul.

WHAT SOCIAL SERVICE MEANS: A CLEARING HOUSE OF EXPERIENCE IN SOCIAL AND INDUSTRIAL BETTERMENT: BY JOSIAH STRONG, PRESIDENT AMERICAN INSTITUTE OF SOCIAL SERVICE

INCE the organization, in 1898, of the American Institute of Social Service, the question has often been asked: What is its work and what does Social Service mean? Perhaps the best characterization of this Institute is that which describes it as a clearing-house of human experience. In this age of transition and progress, every civilized country is experimenting in legislation, in government, in sanitation, in philanthropy, in charity, in religion, in reform, in the reconciliation of capital and labor; in every department of human life and activity. Many of these experiments fail; some of them succeed. All results, whether positive or negative, cast some ray of light on the great problem of the readjustment of humanity to the changed and complex conditions of present-day civilization. The task of the Institute of Social Service is to gather from all countries facts which bear upon these results, to interpret them, and then to disseminate the knowledge so acquired in ways which will prove of the greatest practical benefit to other experimenters in social and industrial improvment.

Material civilization has changed more during the past hundred years than during all the preceding history of the race. The substitution of mechanical for muscular power by the introduction of machinery, the rise in the standard of living brought about by the increase of wealth, intelligence and culture, and discontent arising from the yet unsolved problem of the equitable distribution of that wealth, the creation and growth of the modern city and its social conditions, the organization of industry which divides labor and centralizes power and profit,—all have combined to create new and strange conditions which tend to make this a period of transition and of social readjustment.

For lack of readaptation to the changed conditions of the new civilization numberless business men have failed and many thousands of lives are yearly sacrificed in our cities. For lack of such readaptation we have bitter strife between capital and labor, strikes and lockouts, discontent and riot, anarchy, murder and suicide. A readjust-

ment is necessary, and when the process is blind and unintelligent, it is terribly costly in time, in money, in suffering and in life. The Institute of Social Service was organized to facilitate this process of readjustment. To quote from a letter written by President Roosevelt in 1903:

"This Institute is fitted to render a great and peculiar service, not merely to this country, but to all countries. Apparently it is proving to be the beginning of a world movement, and is being recognized by the best men of many different countries as a necessity in each and all of these countries in order to facilitate the readjustment of social relations to the new conditions created by the modern industrial revolution. In England, Russia, Italy, Japan and Sweden steps have been taken to organize Institutes along the lines of our own, while in France the Musée Social of Paris has been doing a great work along similar though not identical lines."

THE basic principle of the Institute of Social Service is the study of the science of life by the putting on file of all manner of human experience, so that everyone may know and profit by what others have thought and done. The celebrated Musée Social of Paris confines its work to industrial problems alone, but the American Institute of Social Service extends its researches to the whole social problem, with the definite object of social and industrial betterment in every phase of life. It is not sufficient, in gathering the evidences of social progress, that the facts be genuine; they must be sufficiently comprehensive in number and variety to throw light on all phases of the great social problem. The importance of this can scarcely be exaggerated. The tendency of to-day is toward extreme specialization; and this is well, but only when there has been laid for it an adequate foundation of general knowledge. A lung or heart specialist, a dentist or an oculist who had no knowledge of general anatomy and of the general practice of medicine would be only a quack. He who knows only one organ of the human body knows none at all, for while there are many organs and members there is but one body. There can never be a real science of social therapeutics until the oneness of society is recognized, and we appreciate the fact that the members of society are members one of another, and that its various organs are interdependent. The problem of philanthropy,

of charity, of economic progress, of housing, of hygiene, of sanitation, of temperance, of criminology, of divorce, of municipal reform and of labor reform are not separate and distinct questions which can be solved one by one. They are intimately and inseparably related, and must therefore be studied and solved together. Almost every form of human progress is hindered by half truths, by a partial recognition of the facts. To succeed in solving the new social problem, the whole life of man and the whole life of society must be considered.

The American Institute of Social Service is endeavoring to accomplish this comprehensive survey of social conditions by means of special commissions and trained investigators sent out from the home office, by collecting thousands of books, pamphlets, clippings and photographs bearing upon any subject under consideration as belonging to social advancement, and by the active co-operation of collaborating members in foreign countries. The knowledge thus gained is disseminated by correspondence, by the press, by making the archives of the Institute available both as a reference and a circulating library to all students of social problems, by directing personal study and research whenever requested to do so by an investigator and by putting into the field Social Secretaries and well-equipped lecturers on social conditions.

THE Bureau of Information answers all inquiries concerning industrial and social betterment, municipal and village improvement, and a thousand kindred topics, placing at the disposal of the inquirer all the literature and photographs obtainable that deal with the topic under discussion, and lending expert aid in formulating plans of improvement. If a large manufacturer desires to try the experiment of prosperity-sharing by improving the conditions of his factory or by establishing an industrial village, he may learn exactly what has been done for industrial betterment by Krupp, the great German gunmaker, by Lever and Cadbury at the model industrial villages of Port Sunlight, near Liverpool, and Bournville, near Birmingham, in England; or he may be fully informed as to the model industrial conditions at Hopedale, Dayton, Pittsburgh and other places in our own country. He may judge for himself why certain experiments have succeeded and why others have failed, and may profit, if he will, by everything that has been done or attempted

in the line of action he contemplates. If a capitalist or philanthropist is interested in the erection of model tenements or the problem of housing the poor in great cities, he may study the practicability of great numbers of experiments tried here and in the older countries, and so save time, trouble and expense by starting with a knowledge of what to avoid as well as with a store of valuable ideas which have already been proven successful under given conditions, and which he may adapt to his own need as he deems best. The young American cities just awakening to the advantages of civic improvement may profit to the fullest extent by what has been done elsewhere. For instance, Glasgow has presented to the Department of Illustration some three hundred photographs illustrating her municipal housekeeping—her street cleaning, fire department, tenement house system, parks, playgrounds for children, public baths, open air gymnasia and the like, and has added a cash appropriation to put these photographs into lantern slides, so that if an American city wishes to study the methods of Glasgow it is not necessary to send over a committee for that purpose; we can send Glasgow here or there and throw it up on a screen.

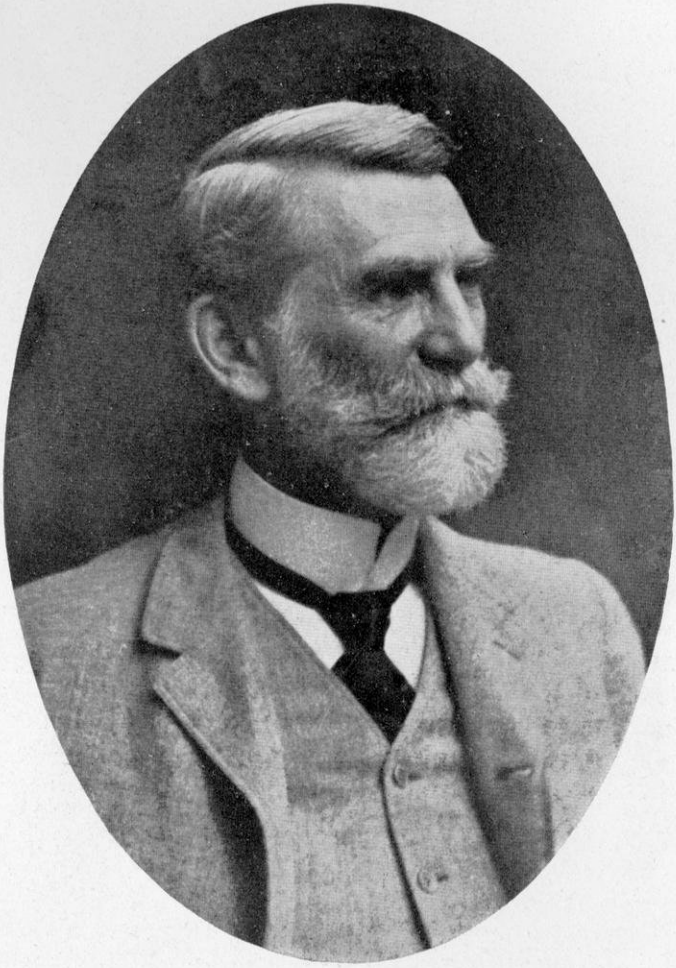
The alert Japanese, who have made their country the modern world-wonder by carrying out to its fullest extent this idea of profiting by the experience of others, have not been slow in availing themselves of the service of this Institute, and are now organizing an Institute of their own, modeled on the American original. Not long ago, the Mayor of Kyoto sent a request for information concerning soldiers' homes, as he had collected a fund of one million five hundred thousand yen for the protection of the disabled soldiers of Japan. The Institute forwarded him about four hundred and sixty photographs and photogravures, and over eighty pamphlets and documents containing specialized information concerning this subject in America, France and Germany. And so the instances might be multiplied indefinitely. In addition to photographs, documents and literature on any given subject, outlines of work in all branches of social and industrial improvement are constantly being drawn up and sent out in response to requests. Inquiries come to us, not only from nearly every State in the Union and from Canada, but also from England, Scotland, Russia, Sweden, Germany, France, Switzerland, Austria, Italy, Belgium, Australia, Japan, South Africa, Syria and Siam,

showing the world-wide scope of the movement in the direction of social and industrial betterment.

John Burns, the only workingman ever appointed to a cabinet position in England and just now so prominent in public affairs, is one of our most active collaborators abroad. These number about ninety, prominent men in nearly all civilized countries, who are interested in social conditions and are doing good work along the lines of the general advance.

ONE very important contribution made by the Institute toward the solution of the industrial problem is the idea of the Social Secretary, a new profession which has been made necessary by the changed conditions of modern industry. The Social Secretary serves as a point of contact between master and man. In simpler times, the master knew his apprentices and workmen personally, and they all knew him. Differences and grievances were either frankly fought out as between man and man, or adjusted on the same direct basis. Under present conditions, where the master is often a corporation and the workmen number hundreds and even thousands, such personal association is of course impossible. Here lies the work of the Social Secretary. It is his—or her—business to know the employees personally as their employer cannot know them, to know whether the conditions under which they work are wholesome, physically, mentally and morally, and to know how to improve them, if they are not what they ought to be. The Colorado Fuel and Iron Company, which employs seventeen thousand people in mines extending over three states, depends largely upon a Social Secretary to Americanize its men and to see that the conditions under which they live and work are as favorable as it is possible to make them. All complaints are heard and the matter adjusted, if possible, through this representative of the workmen, and unceasing efforts are made to maintain a good understanding and fair dealing between employers and employees. A letter of suggestion each week from the Institute of Social Service keeps this Secretary informed of what is being done for social and industrial betterment in various countries, so that all possible profit may be had from the experience of others.

A department lately instituted, and one which promises to be of much value in places far removed from the great centers, is the send-



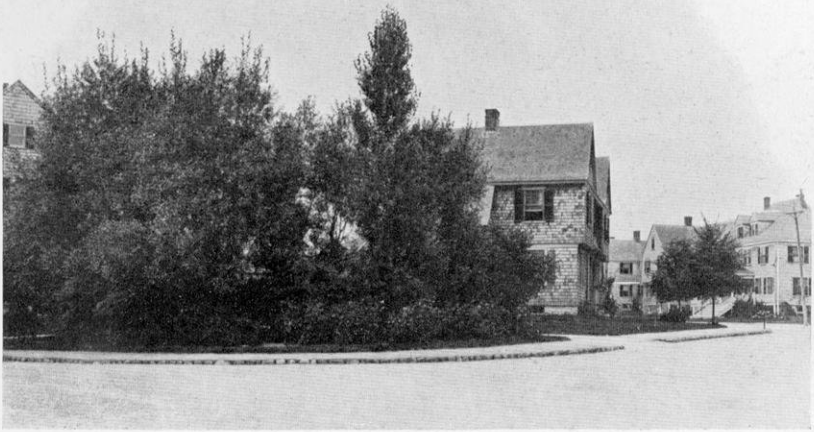
Josiah Thoug

Courtesy of American Institute of Social Service

THE "TRIANGLE" AT BOURNVILLE, ENGLAND

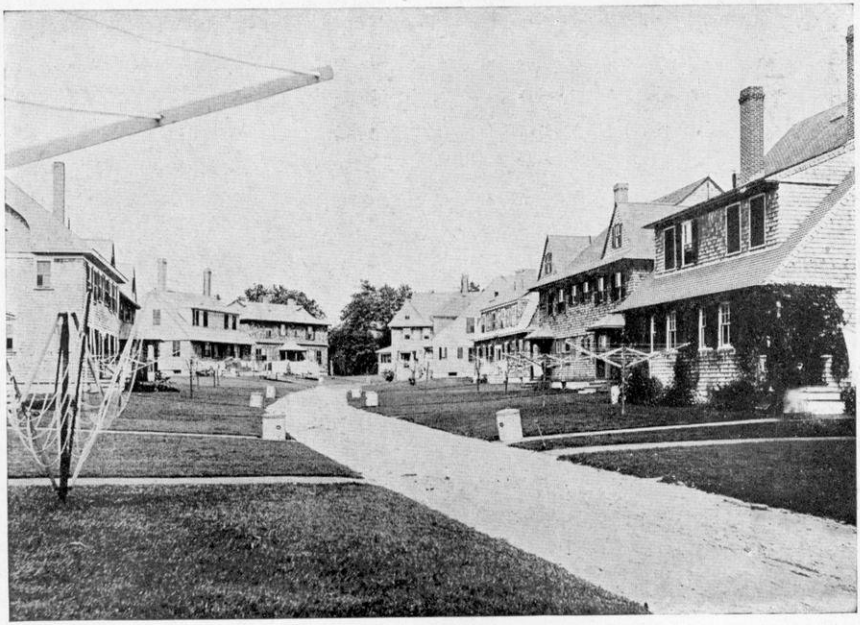
Courtesy of American Institute of Social Service

VIEW OF INDUSTRIAL VILLAGE AT HOPEDALE, MASS.



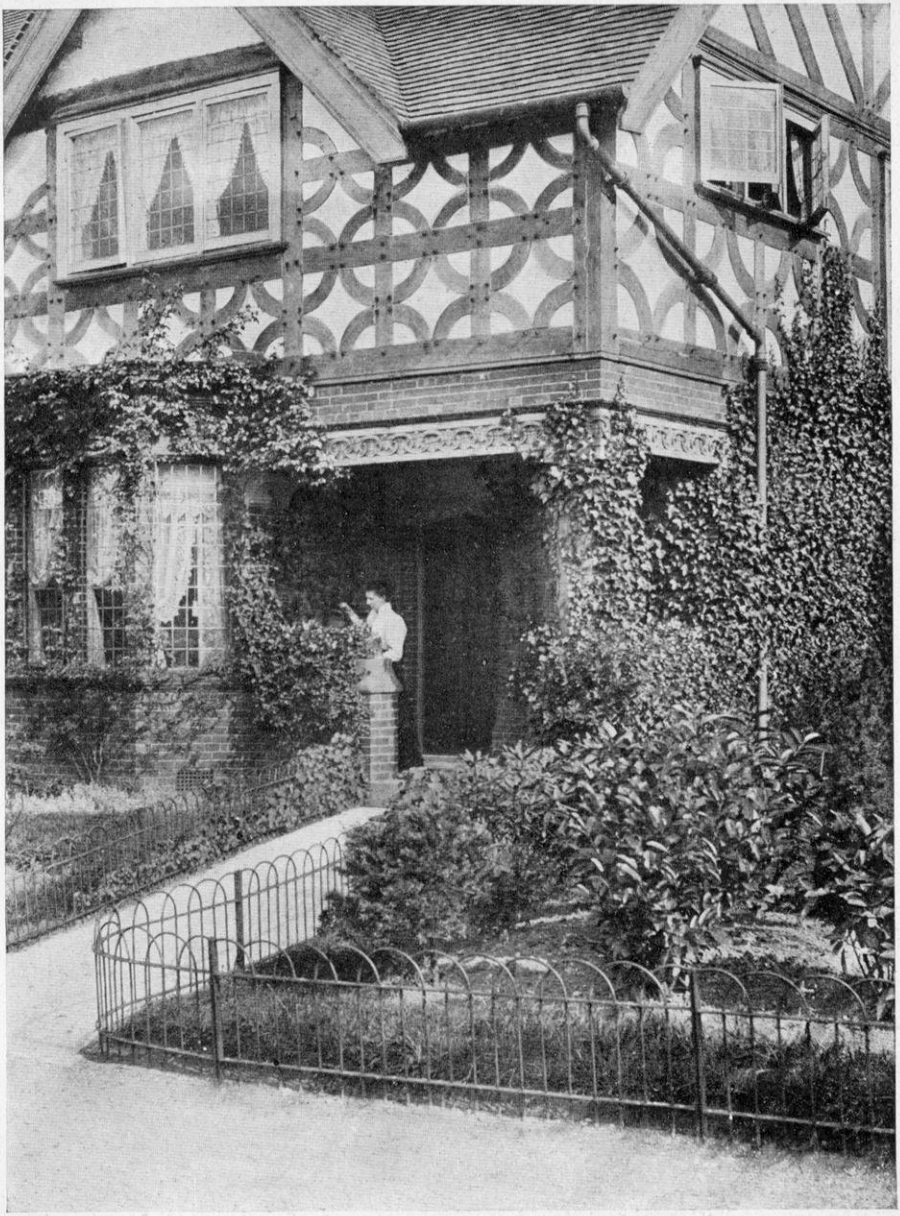
Courtesy of American Institute of Social Service

SCREEN OF SHRUBS AND TREES HIDING BACKYARDS AT HOPEDALE



Courtesy of American Institute of Social Service

VIEW OF BACKYARDS AT HOPEDALE BEFORE VILLAGE IMPROVEMENT SUGGESTED SCREENS



Courtesy of American Institute of Social Service

WORKMAN'S COTTAGE AND GARDEN AT PORT SUNLIGHT, NEAR LIVERPOOL, ENGLAND

Courtesy of American Institute of Social Service

THE LACEMAKERS OF MURANO, ITALY, PHOTOGRAPHED BY SPECIAL COMMISSION STUDYING LABOR CONDITIONS ABROAD

Courtesy of American Institute of Social Service

ROOF GARDEN ON AN AMERICAN FACTORY WHERE MODEL INDUSTRIAL CONDITIONS PREVAIL

Courtesy of American Institute of Social Service

JOHN BURNS, NEWLY APPOINTED A MEMBER OF THE ENGLISH CABINET, AND THE CHILDREN OF HIS EMPLOYEES

Courtesy of American Institute of Social Service

A FACTORY LUNCHEON UNDER OLD CONDITIONS

Courtesy of American Institute of Social Service

FACTORY LUNCHEON AS IT IS NOW IN SAME ESTABLISHMENT
TOTAL COST OF EQUIPMENT, $11.25 FOR EIGHT WOMEN

ing out to village clubs, churches, social organizations, etc., reading lectures on subjects of social improvement, illustrated with lantern slides made from photographs selected from the thousands at the Institute. Very often these small societies cannot afford to have a lecturer visit them, and yet are most anxious and interested to obtain all the information possible on subjects which are to them of vital importance. Any member of the club with this aid from the Institute can deliver a reading lecture on the subject concerning which information is desired. As the Institute of Social Service is a philanthropic and not a business enterprise, supported by contributions instead of profits, its ability to place its resources at the service of all who need them, in this or other countries, is limited only by the amount of funds at its disposal.

As soon as means are provided, the Institute will organize a Museum of Security and a department of Comparative Legislation, each of which offers almost limitless opportunity for additional usefulness.

WROUGHT IRON OF THE RENAISSANCE: CRAFTSMANSHIP OF THE LOCKSMITHS OF OLD NURNBERG. BY KATHARINE M. ROOF

STRONG old city, worn here and there at the edges, its very name a dream tapestry of mediaeval story,—Nürnberg. A city of armored knights and gay pageants, of rich colored guilds and grave mastersingers, of prosperous merchants, and artists in all manner of workmanship.

A dark river divides it, and the half ruined walls are black with the years, but there are still gleams of faded red and gold down the irregular streets and up over the hill. In the sunlight Nürnberg has the subdued gorgeousness of one of its own sixteenth century brocades. But on a gray day it is suggestive of old wrought iron, not unkindly, with grim memories of the torture chamber, nor literally, with the recollection of the iron art treasures in the museum. It has rather that which the artist knows as the "emotional effect" of the old black locks and silvery hammered chests of intricate design, akin to the impression of Nürnberg itself under a cloudy sky.

And so, although there are beautiful examples of iron work in the Bavarian National Museum in Munich, fine bits in Augsburg, Rothenburg and other South German cities, it is in Nürnberg that they seem most to belong, in the old cloistered monastery, now the museum, that they find their right atmosphere and background.

The old city, inextricably mingled with the new, has mysterious power to rise above the clang of the trolley, the smoke of the factories and the prosperity of the very excellent modern shops. The present is cheerfully alive but the past is stronger. And in the after recollection it is the old Nürnberg that remains in the memory. The Pegnitz is the river on whose banks the mastersingers met for contest of verse and song. It was there that Hans Sachs, the cobbler poet, was crowned "the other day" by his loving fellow citizens. It was down one of the narrow streets that Eva Pogner, the goldsmith's daughter, wandered in the lime-scented twilight with her father, dreaming of her lover, young Walther von Stolzung, who was to sing his *Preislied* on the morrow. And later in the darkness the watchman passed through the deserted streets with his iron lantern crying,

"Hear, good people, eleven strikes from the steeple.
Let no evil spirit affright your soul. Praise the Lord God."

The museum, as has been said, is no modern rococo monument of naïve ugliness like many of the public buildings of Germany, but a wonderful combination of two old monasteries,—a suppressed Carthusian monastery of the fourteenth century, and an Augustine monastery of the fifteenth. There in the stained glass twilight of the cloisters where the monks once walked are innumerable casts of old Roman tombstones and mediaeval monuments. The part that was formerly the church is now filled with sculptures in wood and stone of the fifteenth and sixteenth centuries and old carvings in alabaster and mother of pearl. There are rooms containing old tile stoves, instruments of torture, Gothic furniture and wondrous vessels of copper, silver and gold. There are rooms of old costumes, brocades and embroideries and all the dream-provoking relics of the past, nothing more appealing to the imagination than the two rooms of locksmith's work—for by this unpretentious title is known almost all the work in wrought and hammered iron, from the locks and simple, yet elaborate, hinges on door and chest, that may stretch across the entire surface like a Japanese tree branch, to the great iron doors themselves.

Out in the court, in the center of the museum, among the trees and shrubs, stand old stone figures and fountains, and there the visitor may walk and muse upon the old days when beautiful hand work was so common a thing that, for the most part, the names of the workers have been lost in the dust of the years. The worker in iron was regarded merely as an artisan. He was a member of his guild—something incalculably remote from a trade union. He had his apprentices to learn from him and assist him, and time contracts did not exist. An object was finished when its creator felt that he could not make it any more beautiful.

IRON work was not developed so early in Germany as in France and England, and examples dating before the thirteenth century are very scarce. The decorating of hinges, locks and straps for chests, however, was practised as early as the tenth century. The smith of those days was usually a serf owned by some rich robber baron, and was kept at work for months—even years—upon a single piece; then the churches, vying with the wicked barons, began spending enormous sums on grilles, altar rails and other ecclesiastical objects.

The first constructive efforts of man have always been for use. The utilization of iron began with the plain bar for window or railing. Then a little later on the bar was made wider and split like a feather, and it was discovered that by curling up the slivers good simple effects could be produced. Still later, sheets of metal were forged out and cut with hand chisels and files into leaf forms or other patterns, then bent or beaten into designs. Early German hinges show this process very clearly. In the next development scrolls were welded to each other or to the main stem, or secured by small bands of iron. This welding required very great manual deftness as it involved the handling of heavy awkward pieces while they held the heat.

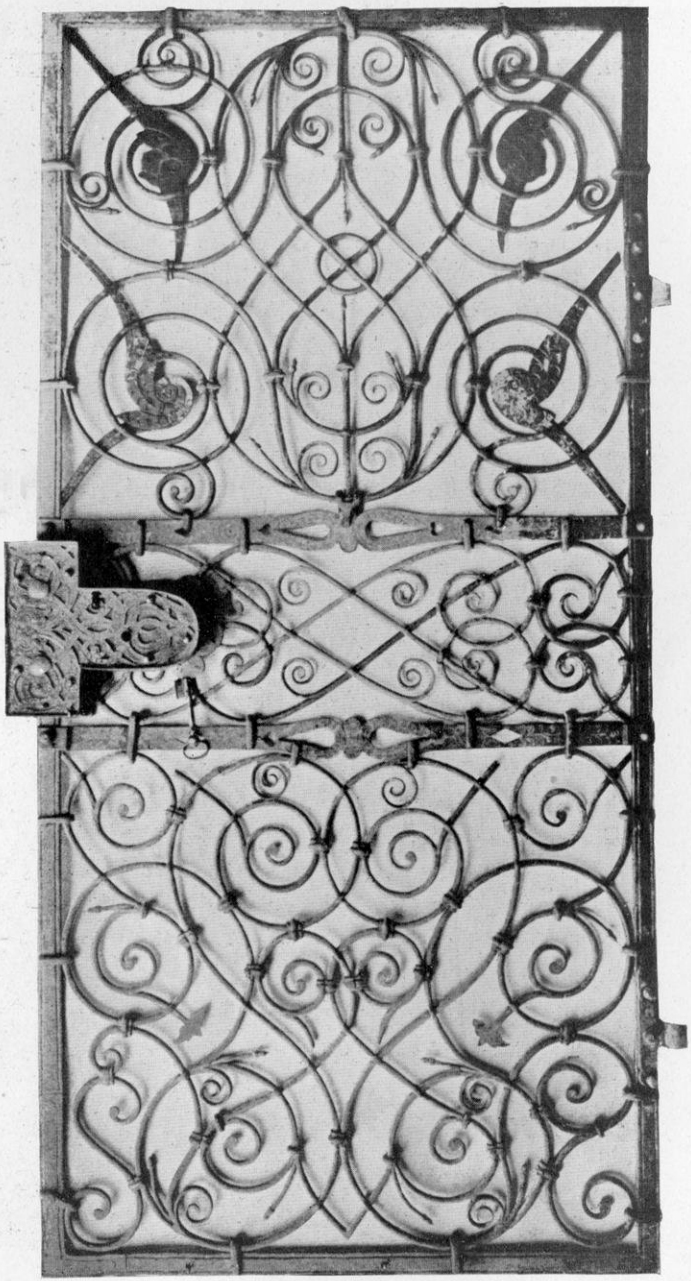
In the scroll designs, C and S combinations—which are susceptible of an infinite number of variations—were the first patterns; then came the decoration of the scrolls with conventional leaf forms. In this kind of work the flat shape was first cut from the plate, beaten by repoussé work to the required form, then welded or otherwise secured to the grille. Some of the workers of this period followed designs made for them, others—as in much of the best work of earlier days—invented as they worked. In the smaller pieces of work, hinges, locks, keys and plates decorated with elaborate cut stencil work, designs were used in combination with repoussé and chiseled work, somewhat after the manner of Benvenuto Cellini.

In France and England a process of stamping was for a time in favor when pieces of similar relief work were desired. A matrix was made from the original by impressing white-hot metal upon it until a sharp intaglio was formed. This process, it will be seen, verges dangerously upon the mechanical and away from the spirit of art which must have nothing less sensitive than the hand for its instrument. In all the best design, European or Oriental, it will be observed that similarity and harmony take the place of repetition even in the most conventionalized patterns. This stamped iron work was never developed in Germany, although in the beginning their iron work was somewhat influenced by the French.

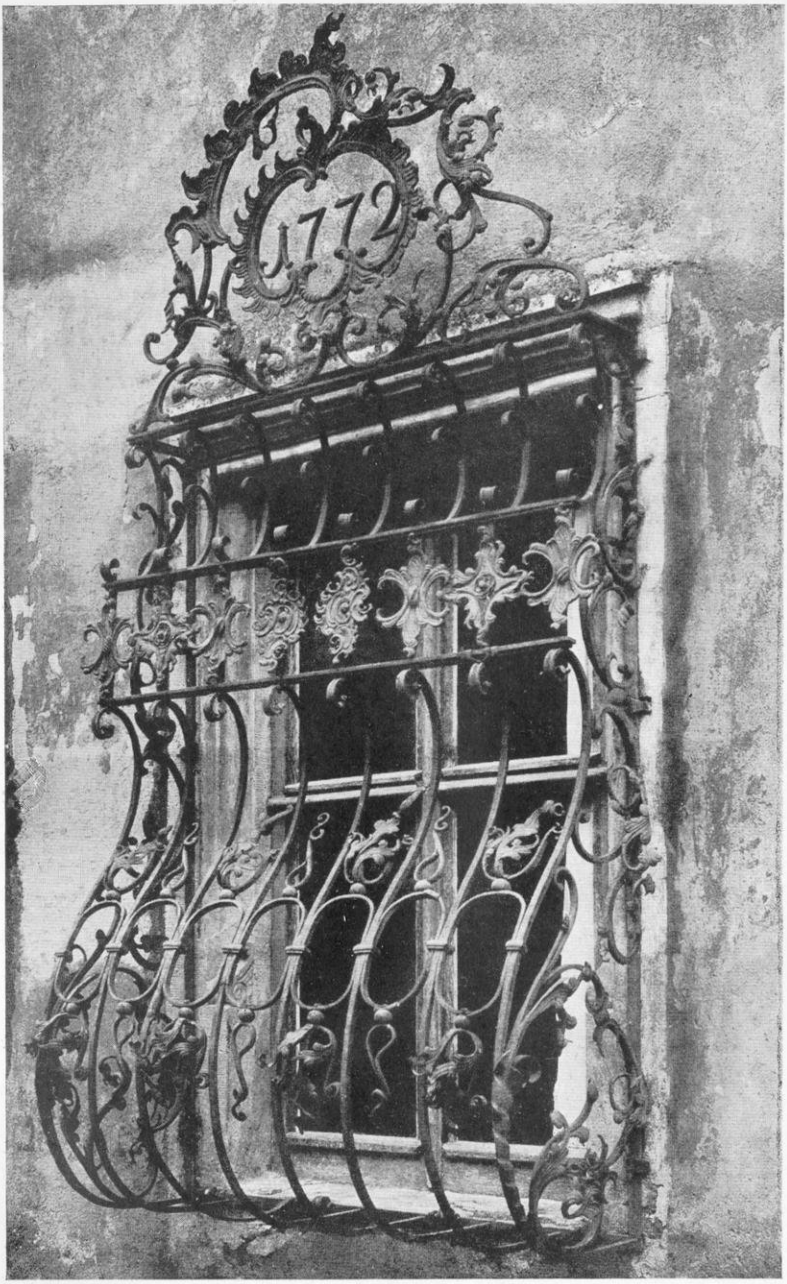
It was not until the introduction of Gothic architecture in Southern Germany (the latter part of the thirteenth century) that the more elaborate forms of decorative iron work were made there. Then, as the cut up spaces in walls produced by Gothic architecture did not

ELABORATELY-WROUGHT KNOCKER, MASTERPIECE OF J. CH. BÖCKEL, 1722

FIFTEENTH CENTURY DOOR AT WORMS, ENTIRELY OVERLAID WITH RICHLY-WROUGHT IRON



A WICKET DOOR FROM AUGSBURG, SIXTEENTH CENTURY



WROUGHT-IRON GRATING TO PROTECT WINDOW OF ANCIENT HOUSE

lend themselves to mural decoration so much as to conventionalized forms in wood, metal or stone, these forms of art industry received a special impetus.

After the end of the thirteenth century the fashion of work changed. Sheets and bars of cold iron were cut into patterns with chisels and files and fastened together by rivets and small collars or ties of metal. Screws, of course, were unknown. In this chiseled work—which was practically metal carving—the Germans became especially proficient. Toward the end of the fourteenth century the Germans excelled in wrought iron repoussé work. It was the custom of this period to paint the iron red. Traces of the color still remain on some of the old pieces. The iron was at that time combined with tongued and grooved woodwork on heavy doors, and the long strap hinge and decorative stiffening bands of the previous period gave place to the butt hinge used in the framed and panelled joinery of the Renaissance.

The GermanRenaissance work in iron shows the most wonderful technical skill, yet it is never—as is the case with so much decoration of that time—so over-ornamented as to lose the quality of the material. The designs have not, however, quite the interest or charm of those of the mediaeval period.

In their metal work the Teutonic artists have again revealed that love of the fantastic and legendary that is in all their art, whether the form be that of a poem, a story, a picture or a musical composition. Such ideas, conventionalized, even in their door or chest hinges, are developed into forms of great originality and beauty. It would be necessary to go to the Orientals to find an equally beautiful use of natural or fantastic forms.

AFTER the Renaissance the art quality of industrial work declined into the rococo and therefore, to a great extent, lost its vitality and beauty. Fortunately, however, the museums alone contain abundant proof of the richness and variety of handwork from the thirteenth to the sixteenth centuries; and in the Bavarian towns many examples are to be found of such forms and articles as are more or less in use at the present time. In Rothenburg there are many old signs of blackened iron hanging before the door of inn, *weinstube* or place of business, dating back often to the fifteenth cen-

tury. There are still iron window gratings, such as are shown in the illustration from the house of the famous Burgomeister Nusch of Rothenburg. There are also many surviving old lanterns, although not all of such beauty as the one belonging to the Rathaus in Rothenburg. Many of the old keys still in use are exquisite in design, and are described vaguely by the fortunate owners as "*ganz alt.*" In Albrecht Dürer's house and Nassauer Haus in Nürnberg—indeed in many old houses both in Rothenburg and Nürnberg the door hinges are worthy of the serious attention of the student of design as well as the lover of beauty.

And what stories they hold, those wrought iron chests and keys, those lanterns and window bars, those signs of the Red Cock and the Black Horse that once hung over the Gothic doorways of the old Bavarian inns! They touch your memory with stories of famous knights and beautiful ladies, and bring back the real romance of those fighting days of love stories.

This richly hammered chest with its dozen intricate locks belonged once to the miserly Graf, so an old tale goes, who hoarded his gold and golden haired daughter. That massive iron key, although so fair and harmonious of pattern, locked the *schönes mädchen* away from her lover's sight so that he could catch but the faintest glimpse of her through wrought iron bars. But the lover was a brave knight, unconquerable in war or love, and he plotted with accomplices and ladders to carry away the Graf's sweet daughter. Then some lover's friend—perchance the kind old nurse of mediaeval story—stole the key, and the lovers slipped away in the sheltering darkness, and rode off on the knight's horse gayly caparisoned, far beyond the Nürnberg walls into love and safety.

That lantern, no doubt, was carried by some operatic searcher for the runaway lovers who had spied—too late—the ladder against the castle wall, or heard, perhaps, the sound of galloping hoofs in the night. And that curiously wrought sign hung long ago swaying in the wind outside the din of the *Schwartzes Ross.* It was the sign that beckoned the runaways in from their long ride with a warm promise of shelter. They rode through the stone doorway, over the cobble-paved court with a great clatter of horses' hoofs, and a man servant came out and held a lantern high to welcome the travelers. It was a beautiful lantern, but of a simpler and heavier pattern than the one

carried by the Graf as he searched for the lovers. By the light of the lantern the knight descended from his own black steed and lifted his lady down, and they entered the fire-lit hall of the *Schwartzes Ross.*

And they all ate their *abendbrod* from a narrow carved dark wood table in a room where the beams were heavy and low. Pewter ewers and steins stood on a high shelf, and the candle light threw strange shadows in the corners of the room; but the Graf's daughter was not afraid, for her lover was a knight of many battles. So they drank red Bavarian wine from tall earthen cups, and the fire gleamed bright upon the hearth. And when the man servant closed the door upon them, it showed wide iron hinges like the door in the museum to-day. But in those days the iron was hammered bright so it caught the fire light here and there with a gleam of red.

IT is interesting to know—on the mechanical side of the work—that, with all the modern appliances for manipulating iron easily, no way has yet been found to accomplish certain results except by hand. No one but the manufacturer would wish this different, however. Having been taught by the old artists of mediaeval and Renaissance days that iron is as truly an art medium as any other material, we must always think of even the best of mechanically wrought iron as something in another class.

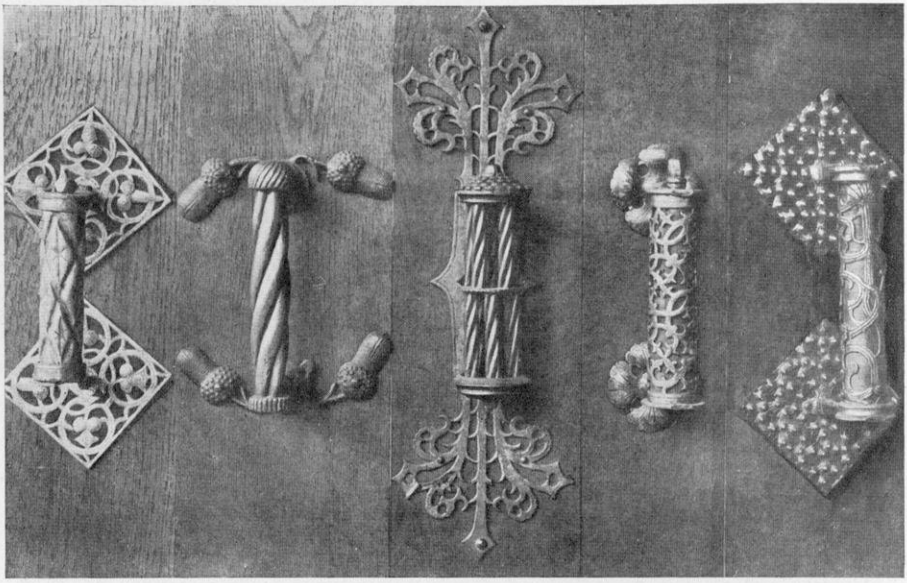
The complete history of art in iron work has not been written yet and the facts are difficult to get at. Walking away from the Nürnberg museum beside the old city wall we realize with wonder that the names of those old workers have not come down to us associated with their works. One Paul Köhn is said to have made the iron railing about the *Schöne Brunnen.* The names of Hans Grünewalt, Wilhelm von Worms and Jacob Püllman are mentioned in Nürnberg chronicles as "armorers and metal workers" of the sixteenth century, yet the fine old names carry no association with their handicraft. The wonderful pieces wrought so tenderly and with so sure a sense of beauty and fitness are by an "unknown artist," like the Nürnberg madonna in carved wood and many other world renowned bits of sculpture and painting.

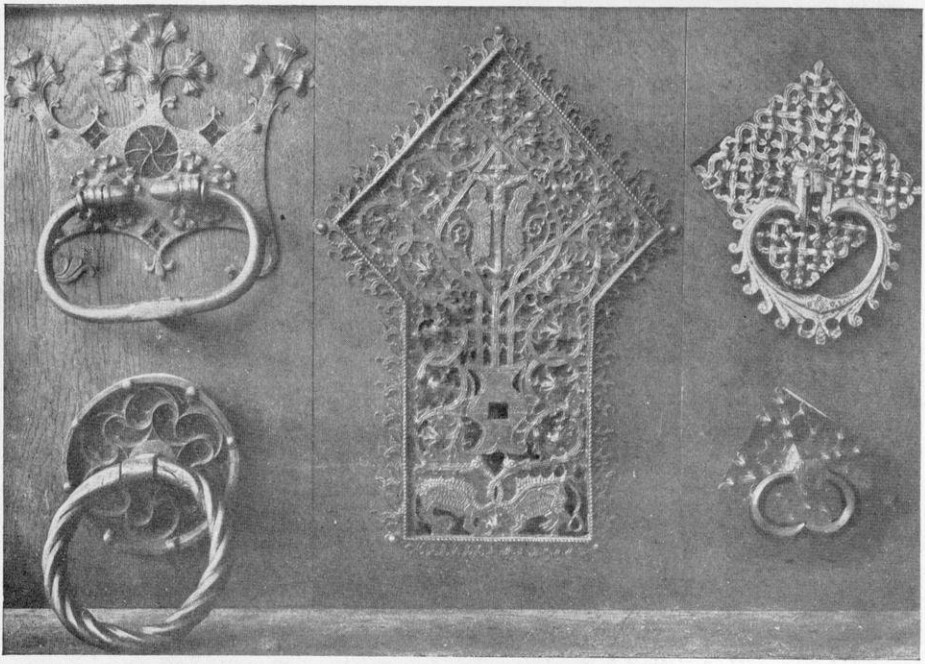
After all is there not something fine in this oblivion? The beauty that they saw lives after them. The soul of the worker is imprisoned there in the iron or bronze or wood. The streets about which he

walked still stand, perhaps the old house in which he lived and loved and wrought and died. The same river slips noiselessly by as it did in the days when goldsmith and locksmith and lovers of beauty rested or made merry on its banks. The tools are long since laid aside but the work they did lives on, a part of the life and love of those days as truly as the river and the strong old houses and the unconquered vine-clad walls.

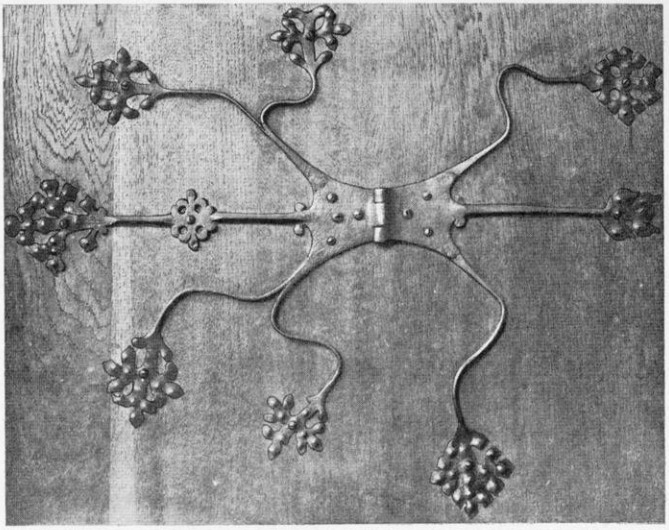
THE INHERITANCE OF ART

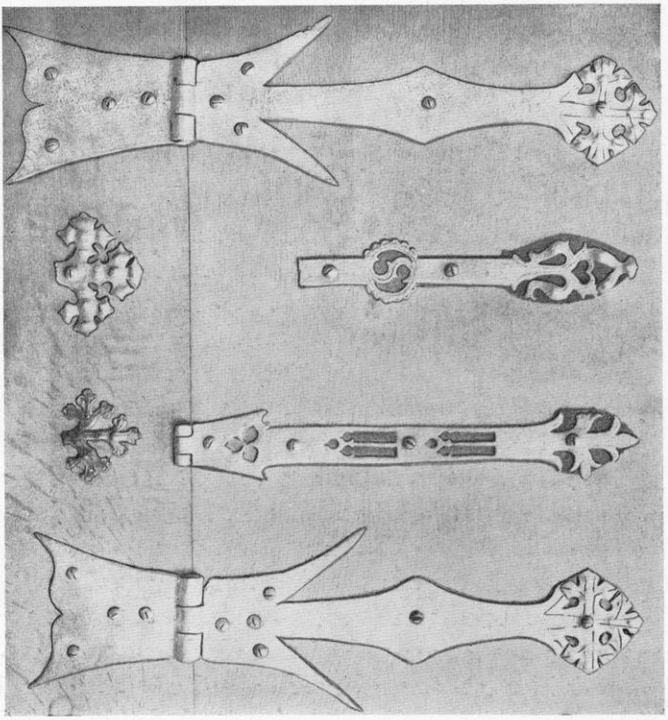
E'EN as a little child must man begin.
He finds at first his mother's arms his mart,
New come to earth's hard school and free from sin,
And then the wide world with its pulsing heart.
The sting, the goad, the loving word—all three—
Bid him to daily tasks full zealously.
He learns earth's lessons slowly, oft with fear;
Yet learning goes, and when he's gone, appear
The arts to treasure up his various deeds,
His pang, his spirit's cry, his many needs.
And lo, in books and statues, on the walls,
His record lives where'er the sunlight falls.
E'en earth itself takes on new beauty, seen
Again as he saw, travail—clear, and clean
Of all his doubts, but with the bitter pain
Of what it cost upon him like a stain.





RICHLY WROUGHT DOOR-PULLS, HANDLES AND ESCUTCHEON, FIFTEENTH AND SIXTEENTH CENTURIES





GOTHIC WROUGHT-IRON HINGES
FIFTEENTH AND SIXTEENTH CENTURIES

THE RUSSIAN PEASANT: HOW AND WHERE HE LIVES. BY ISABEL F. HAPGOOD

NOTHING could be more confusing to an uninitiated foreigner than the present topsy-turvy state of affairs in Russia. Even to Russians many of the chameleon-like phases of the strikers' "logic" are surprising. To most others the state of affairs is absolutely baffling, as soon as one tries to advance a single step beyond the bald statement and fact of the corruption of the bureaucracy and the vast need of improvement in the condition of the working-classes. But then no fair-minded person can justly deny that as much may rationally be said of our own working-classes; and that we have bloody strikes and a well-rooted bureaucracy of our own not lacking in corruption is testified by many events extending over many years,—say, from the date of the Star Route frauds to the Post Office malfeasance and "graft." Therefore, if a few salient points are explained, the foundation for sympathy and understanding of the present crisis in Russia is certainly within the reach of Americans.

Thorough comprehension, of course, is not to be expected, except from those rare foreigners who are acquainted with people of all classes in various parts of Russia, and are able through adequate knowledge of the language to make personal investigations; and who also are possessed of that indefinable quality of insight which enables them on occasion to assume the mental and moral attitude of a people which, in many respects, look at things from an angle quite different from the ordinary viewpoint of Western nations.

Probably the question which first of all forces itself upon the lay mind, and recurs daily during the perusal of the cablegrams from various centers of disturbance is:—What is the class distinction between the strikers and the revolutionists who are impelling them to a course of action as obviously ruinous to themselves as well as to the country? Even Father George Gapon, their enthusiastic leader of a year ago, pronounces it indiscreet to the verge of madness. And on the other hand what is the social difference between the soldiers who are repressing disorder and the infuriated peasants who are turning upon their self-styled champions and theoretical benefactors and rending them?

Naturally, the cause of the whole matter lies in the conditions of daily existence. But before I proceed with that subject, let me make

the following stipulations; that all anarchists and reckless degenerates, bent upon unearned, unmerited aggrandizement at the expense of their hard-working and better principled, normal fellow-citizens, shall be excluded from our calculations; that neither the conditions of existence, form of government, personal character, nor any other factors have the remotest connection with the springs of action of such agitators. That they are actuated merely by insane ambition or by the motives I have already mentioned, is abundantly, daily proved in every "civilized" land on the globe, from republican America to—well, let us say, to that land of supreme and perfect patriotism and cheerful obedience to authority, Japan. Let me also say, that the "revolutionists" are almost exclusively from classes higher than the peasant, which latter class, considered as furnishing strikers, soldiers, and exterminators of revolutionists, is the subject of this article. Hence, to reach any conclusion in regard to these questions it is first necessary to ask one more:—How and where does the Russian peasant live?

HOW he lives depends in great measure, as in other lands, upon his capacity and industry. In general his dwelling and mode of life depend greatly upon the part of the country where his lot is cast, and often, also, upon the season of the year. If he lives in the forest-zone, which extends with an irregular boundary line from the Arctic ocean to a little below Moscow on the south, his log cottage, caulked with moss and clay, is roofed with planks. Further south, where wood is scarce, it is thatched, and set flat upon the earth. In the far north, in the Archangel Province, for instance, and in the vicinity of St. Petersburg, the peasant wisely utilizes the ground floor as a wagon or tool-shed and storehouse, while his story-and-a-half residence rises high and dry above "damp Mother Earth," as the poetic national phrase runs. In the olden days, when enormous families dwelt under the same roof, in patriarchal fashion, the houses were proportionately large, but at the present time, two or three rooms as a rule comprise the available space, the attic rarely being inhabitable to any extent. A tiny kitchen, a living-room, sometimes an extra bedroom, all heated by the huge oven, in, not on, which cooking is done and in which a hot-air bath is often taken. The platform above the oven is the choice sleeping-place, reserved for the elder members of

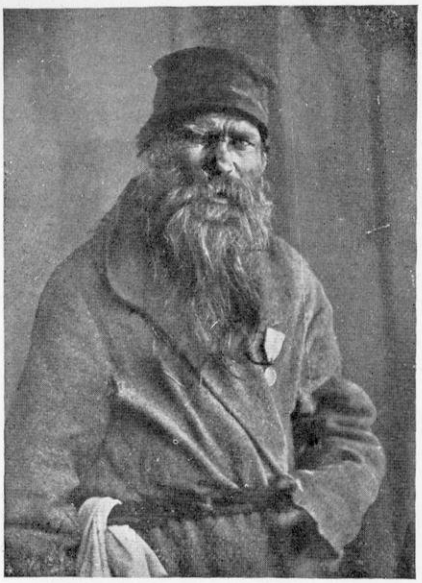
the family. The rest dispose themselves on the bench which runs around the walls, or on the floor. Occasionally one encounters a sloping platform, like the *nari* on which all soldiers in barracks and convicts in Siberian prisons sleep. Bedclothing? None—or, sometimes, a small, felt-like gray blanket. Bedclothing is not needed in the intense heat of the oven, when plenty of fuel is to be had. Furniture is scarce. Under the holy pictures of Christ and the saints, in the right-hand corner facing the door, stands the table. There the family sits at its simple meal of cabbage soup, called *lazy* when made, in summer, of unsoured cabbage; buckwheat, hulled and boiled; making a heat-producing, nourishing groats; black rye bread; mushrooms which have been gathered in the forest and dried; perhaps tea, or even milk, if it be not during a fast and there is a cow. When times are good, the peasant occasionally indulges in a little mutton, horribly vulgar viand in high life! and sugar for his tea. Small babies are not required to sleep on a hard board, even in Russian peasant cottages. A stout but supple sapling is fastened to the floor against one wall, and a sort of square hammock, distended with two poles,—like that which belonged to Peter the Great, preserved in the Kremlin museum, in Moscow—is attached to the tip; and this cradle is easily rocked from a distance by a rope. I saw one ingenious peasant who had fastened a thick spiral spring to the ceiling, and from the hook on the lower end had hung a splint market-basket, which rocked at every movement of the baby. But he was progressive.

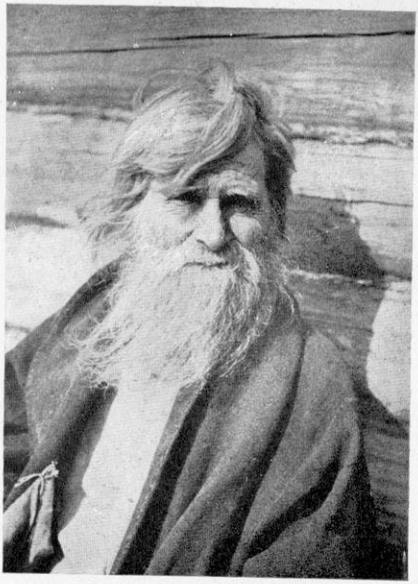
IN the north, a huge pair of gates generally flanks the house, giving access to the farmyard, where the buildings, like the house, are of logs or planks. Gables of both the house and out-buildings are nearly always surmounted by rude silhouette carvings of horses' heads. The Grand Duke Vladimir has an original fence around his summer palace at Tzarskoe Selo adorned with a whole herd, so to speak, of these archaic horses' heads. When the peasant is well-to-do, and sometimes he is sufficiently so for the women-kind to wear gorgeous old brocade *sarafani* and head-dresses adorned with seed pearls and gold embroidery and lace veils, he is fond of ornamenting the frames of his windows with intricate carving. These log houses with elaborate carving are in great favor for villa-residences in some places,

for instance, at Pavlovsk village where the Grand Duke Constantine resides in Paul I's old palace, and a decorated log-cottage which a lady of the Empress's court had erected on the Baltic coast. The ancient Tzars of Moscow had huge palaces of wondrous architecture, all built of logs and boards, and such houses are considered by many persons to be the warmest and most healthful, even at the present day.

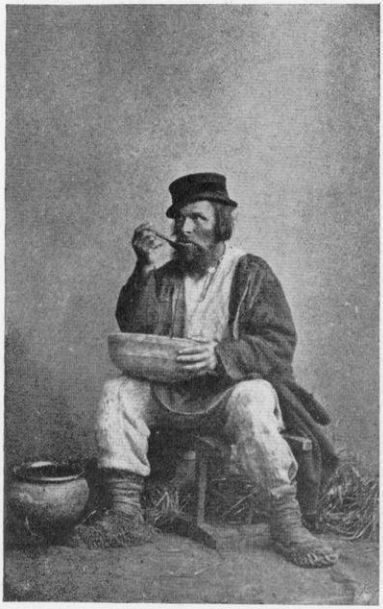
IN the Black Earth, the forestless zone beginning a little south of Moscow, there are no carvings. The farm buildings, like the fences, are often ingeniously constructed of wattled tree-boughs, some on Count L. N. Tolstoy's estate at Yasnaya Polyaya, furnish a good example. Sometimes the cottages, like many old-fashioned churches in town and country, have a "cold part" for summer, and one which can be heated for winter use. Queen Elizabeth of England used to "go to sweeten," as I remember my historical reading, moving on from palace to palace, and leaving the one last occupied to be aired and the floors, carpeted with rushes and covered with food, bones for dogs and other vivacious and fragrant inconveniences, to be cleaned up. So why should not the Russian peasant humbly imitate her, even though he be forced by circumstances to combine his summer villa and winter mansion under one roof? Occasionally one encounters brick cottages, where, by energetic and philanthropic landlords, peasants have been persuaded of their utility, especially in case of the scourge of fire which so often sweeps a village out of existence. I remember a neat little modern cottage that Count Tolstoy's head butler owned. It had a fashionable green iron roof, quite in town taste, of which he was, not unreasonably, very proud. For while Lyeff Nikolaevitch preaches the simple life, and practises it to the extent of his ability so far as food, clothing and personal appurtenances are concerned, living in some respects as much like a peasant as possible, the entirely obvious and amusingly contradictory fact remains, that the first thing required in the elevation of the true peasant is the abandonment of precisely this genuine simple life, and the acquisition of a taste for and possibility of what Lyeff Nikolaevitch would doubtless call "sinful luxuries," but what the unregenerate remnant of mankind would designate as ordinary decencies, comforts and conveniences. For instance, peasant washing facilities, for bath and clothing, are rudimentary. The weekly steam bath in the communal

ISABEL F. HAPGOOD

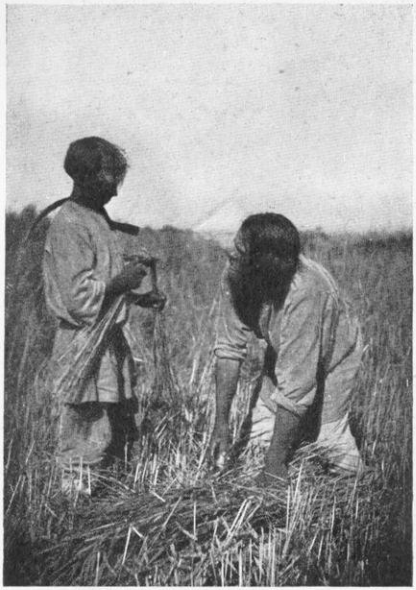




TWO TYPES OF PEASANT, A PILGRIM AND A MAN OF LITTLE RUSSIA



TYPES OF THE RUSSIAN PEASANT



REAPING THE RYE
PEASANT DRESS LIKE COURT COSTUME
WATTLED GRANARY AND FARM

PEASANT GIRL WASHING
RUSSIAN RUSTIC WASHSTAND
PEASANT COTTAGE, NORTH RUSSIA

HOME FROM PLOWING
DINNER IN THE HARVEST-FIELD

VILLAGE IN SOUTHERN RUSSIA.
WINDMILL ON THE VOLGA

FISHERMEN MAKING NETS ON THE VOLGA

bath-house does, indeed, remedy matters to a degree; but one marvels that they maintain so cleanly an appearance under the circumstances.

In Southwestern Russia—"Little Russia"—the land of poetry and song, the handsome, vivacious peasants live in cottages of plastered rubble, with plank shutters decorated with wonderful plants in gay pots, painted in high colors. They wear a garb more picturesque than in many other sections of the country, and all the maidens used to wear thick wreaths of natural flowers to crown the effect of their elaborately embroidered chemises. The ingeniously simple but highly effective "adaptable" petticoats are of indestructible, homespun étamine, in fancy checks of red, yellow, green and white, a material which artists eagerly purchase for draperies and upholstery. In this section the simple fare is increased by Indian corn, which grows freely, and which the peasants understand how to use, although in St. Petersburg and the north I was told that it was not only not to be had, but was not fit for human food! I found two spindling stalks of Indian corn growing in a bed upon the terrace of the Emperor's great palace at Tzarskoe Selo, each with an ear about the size of a baby's little finger, and a tuft of silk to match; and the gardener explained to me that it was an exceedingly rare ornamental plant, and very precious.

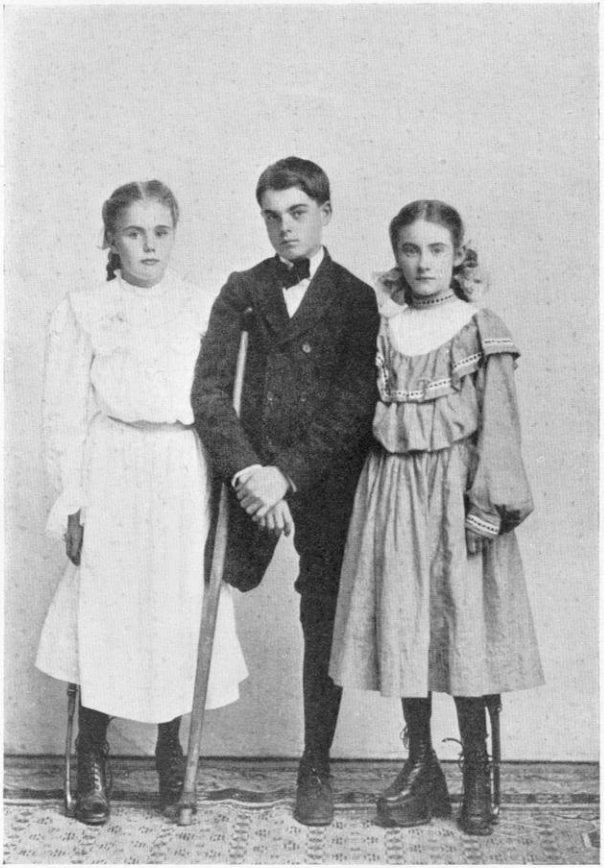
OWING to various circumstances, the ordinary vocations of the inhabitants in all regions of the country are, almost without exception, insufficient by themselves to provide full support. In the frozen north, where agriculture is almost impracticable, and fishing in the Arctic waters and also inland along the fish-bearing rivers is possible for a few months only, and out of the question during the greater part of the year, the natives must eke out their scanty incomes by "cottage industries." In the fertile zone of the center and south, agriculture alone is, as a rule, insufficient, and home industries must be resorted to. The communal system of land-tenure, so highly lauded by certain theorists who have no knowledge of its practical operation, with the individual plots which were never sufficient and are growing steadily less so with the increase of population, is, happily, soon to be abrogated. The system of tillage is necessarily superficial and the fallow-field method imposed by it still further reduces the area under cultivation at one time; the lack of cattle

in adequate numbers for manuring the soil, and the use for fuel (dried) of what dung is produced in the forestless tracts; the inability to purchase chemical soil-foods; the frequent droughts in a region where the average rain-fall is too meagre to admit of decrease without evil effects; the perfectly natural dislike of the peasant to enrich a plot which, in the next communal re-allotment of the land may,—nay, almost certainly will—fall to some other man,—all these factors combine to force members of the agricultural communities to also adopt cottage industries, or to seek work either in factories or as cabmen, porters, servants, etc., in the towns. The "cottage industries" which are of wonderful variety, ingenuity and great value, encouraged and aided by the government and by private philanthropists, include beautiful laces, drawn work, embroidery in silver and gold, and colors, the famous translucent *papier maché* enamel (the invention of a peasant), fine gold and silversmiths' work, metal work of many sorts, handsome woodcarving, toys, potteries, fine cloths, and a multitude of other beautiful and useful things. All this, in addition to the weaving of linens, firm and durable as iron, and stout woolens, with elaborate drawn work and embroideries for personal costumes, occupy sometimes as many as sixteen hours out of the twenty-four, either all the year round, or during the otherwise idle season. Unhappily, the peasant taste is rapidly being ruined in Russia, as in other lands, and the women, in particular, are happy to render themselves hideous, by dressing in ugly calico prints, made in the scantily-ruffled petticoat and dressing-jacket pattern, with an unbecoming factory kerchief knotted under the chin, instead of their own beautiful costumes, headdresses, and home-made stuffs. As the Russian workman works best and naturally in self-organized bands called *artéls*, or guilds, some of these domestic industries have been developed into regular factories, while many remain confined to the individual cottages, as heretofore.

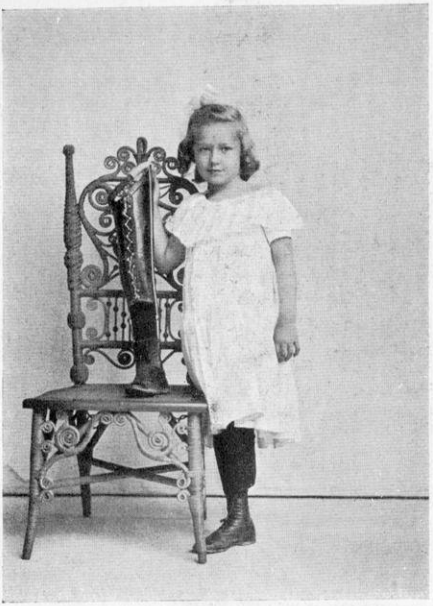
ONE of the greatest difficulties with which Russian manufacturers have to contend is the love of the peasant for the soil, and his obligations to the communal system, meeting the taxes, etc. This has led to the workmen abandoning the factories for the fields during the agricultural season. A constantly increasing number have abandoned the fields altogether for labor in towns, and so have formed

the nucleus for a "town proletariat" like that in other lands. This naturally suits the manufacturers. But another difficulty arises from the numerous holidays, religious and secular, and the entire absence in the Russian make-up of western "hustle," with a few notable exceptions, of course, like Count Witte and Prince Hilkoff. Consequently, the workman takes twelve, fourteen or more hours daily to accomplish what American workmen effect, when they choose, in eight; and the contention of the manufacturers that they cannot afford to increase the low wages and decrease the long hours until the men change their methods of work, has a good deal more justification than Westerners who theorize on the labor question without adequate knowledge of the Russian situation are willing to realize. Some changes can be made; but the abrupt one demanded cannot. Englishmen take life easily, and make business and enjoyment go hand in hand, in a way which is enthusiastically praised—or condemned—by the strenuous Americans, according to the point of view, or personal convenience. For the same sort of thing Russians are universally objurgated, without the manifestation of the slightest desire to take conditions into consideration. One of these conditions unquestionably is the climate, which may be held responsible for much that is criticised in the Russian alternations of fierce activity and relaxed inertia. The climate is by turns exhilarating as champagne, and insidiously relaxing; alternating, nay, even simultaneously, if such a thing can be possible. Perhaps a good simile would be the effects of over-stimulation produced by very strong coffee. The combination of spasmodic energy and aversion to activity may be very reprehensible in the Russian; but he is no more to be condemned for it unheard than is the American for the nervousness and energy, arising in great measure equally from climatic conditions, which so frequently so rasp and exasperate the natives of more equable zones. It should be quite easy for nervous, excitable Americans to understand how such temperaments can be suddenly swept off their feet, so to speak, by real wrongs and the mistaken idea that the whole social fabric can be reformed over night; and then, regaining their reason, be goaded to fury against those who have incited them to deeds alien to their settled convictions, and rational methods. For the factories which these misguided people have been destroying, together with their own means of subsistence, will not all rise, like the Phœnix, from

their ashes. Many peasants, urged by needs and by the indispensable requirements of the manufacturers for skilled and permanent labor, have long since abandoned their rural occupations, and more or less have lost their hold there. They have rendered themselves, in the most unfortunate sense of the word, the "town proletariat" and will, no doubt, bitterly regret even the defective conditions of the recent past, before new establishments rise on reformed or improved lines to replace them. This proletariat of the town dwells in slums, like the corresponding poor in England, America and elsewhere; or in cellars, or log-houses in the outskirts. The factory workers are often housed in barracks by the company, and the government regulations as to medical attendance, schools for the children, insurance and indemnity against accidents, are enforced by inspectors. In St. Petersburg the conditions are worse than elsewhere, owing to the marshy soil, dangerous dampness, and the not infrequent submerging of low-lying sections by the Neva, driven in from the Gulf of Finland by strong southwesterly winds, which are a constant menace to the very existence of the entire capital. Against this insidious dampness even the peasant's sheepskin coat, with the wool inside, and his felt boots, worn over crash leg-cloths, home-made linen trousers, and cotton shirt, must furnish very inadequate protection in genuine winter weather. One could hardly blame him for taking to vodka to supply the warmth for which his meagre vegetarian diet was inadequate; but now that he has adopted the "revolutionary" policy of boycotting vodka because the government controls the monopoly, and has resolved to stick to tea, the teetotallers will go on their way rejoicing, while they shake their heads over the unsound "principle" on which liquor is abandoned.



SOME OF THE ADVANCED CRAFT-WORKERS
OF THE HOME-SCHOOL



SOME OF THE LITTLE ONES WHO ARE
BEING GIVEN A CHANCE IN LIFE

CABINET-MAKING AND LEATHER-WORK BY CRIPPLED CHILDREN

SOME OF THE WOOD-CARVING DONE BY THE CHILDREN

CRAFTSMANSHIP FOR CRIPPLED CHILDREN: A HOME-SCHOOL WHERE THEY ARE TAUGHT TO BE SKILLED WORKERS AND ARE MADE HAPPY AND INDEPENDENT.

EVENTY little children, all poor, all seriously crippled and all happy, work together every school day in the year in a Free Industrial Home School established in New York only six years ago by a woman, who wanted to work for children every minute of her life to keep from breaking her heart over the death of her own young son. This school, with its single purpose of making poor deformed children, little waifs from the black edges of a great city, into useful, self-supporting, contented citizens, is entirely the original idea of one woman's brain—her wish to lessen suffering born out of her own profound suffering.

The intention of the school is not merely to aid crippled children, to interest and amuse them; it is to teach them to aid themselves and others and to make them valuable and successful craftsmen in the field of all, to them, available manual arts. The children are taught to be happy and kind, to work for their living and to play for their health. The word charity is never heard in the school—but love very often. You cannot infuse into sad, small, twisted lives an interest in existence, a desire to achieve, earnestness of purpose, and enthusiasm for self-development merely by being sympathetic and generous; you have got to put out the magnet of your own soul to attract and make stir the soul of these pathetic witnesses to Nature's false touch.

Mrs. Arthur Elliot Fish, who is the sole inspiration and almost the sole support of the whole school, has found the secret of touching to life the spiritual side of these hitherto neglected children. She spends the best part of every day with them and all the long summertime she lives with them out in the country home her influence has provided. She knows them intimately, and loves them, every one of them, white or black, wan or rosy, gentle or bitter with the cruel hurt of life. They are all "darling" and "sweetheart" and "dear." She remembers all their tiny important hurts and joys. She provides clothes for the most needy—pretty clothes that make poor little girls all bound up in terrible machinery look dainty and cared for, and trim sailor suits that are adjusted to distorted little bodies until every

boy seems as much as possible like other out-door boys, and so gets to feel more natural and less cut away from fun.

THE name Home School exactly expresses the intention and purpose of this institution. The children are taught every day the usual public school simple branches of study, with customary exact school discipline for the given number of hours a day; and then according to age, mental development and physical dexterity they are advanced to the manual training rooms. There is a delightfully cheerful, well arranged kindergarten room for the smallest children, some of them almost babies, who plead tearfully for the privilege of coming: " 'Cause Mrs. Fish's awful good, and it's warm and there's dinner and you ride there." And to the exact limit of the space of one fine old city house every child who pleads and whose lot is sad enough is welcome.

Every morning the school carriage, with the most kindly careful coachman who is loved by the children, and who helps the weak and carries the helpless, is sent out to collect this strange freight of school children. But what fun it is to drive to school! A whole happy crowd together, sure for a whole day of warmth and kindness and interest. No wonder they are gay and full of pitiful pranks and queer quivering "shouts" of laughter. You would understand better if *you* were being taken away from shadow rooms and empty fireplaces and bare cupboards and neglect, even abuse because you were weak and useless, out to a joyous world full of love and beautiful work, why it would be impossible not to be happy on that delightful ride to school. If you were sad at all it would be going home; but not very sad even then, for the night is short and there is always that delightful to-morrow to look forward to. While the children are at the Home, which is practically all day, they are treated not only as scholars who are expected to remember rules and obey absolutely, but as members of a family who are taught unselfishness, courtesy toward each other, deference to all older people from the kind teacher to the kind cook; and, best of all, the consciousness of the sadness and bitterness of their lot is as far as possible effaced. The atmosphere of the place as a home is cheerful and full of affection; as a school it is earnest and full of ambition and determination.

There is probably no more hopeless, tragic, human condition

than the lot of the crippled child born of poor or dissolute parents, cut away from every resource of the healthy slum child, in the way, unable to contribute even a pittance to its own support, requiring some portion of the small supply of food and clothes, a superfluous filler of crowded space. What terrible hatred of conditions, what jealousy, what misunderstanding of life's opportunities, must perforce grow out of this trickery of Fate; yet to rescue children from such surroundings is not regarded as the complete work of the school. Mrs. Fish personally, with all her teachers as helpers, strives daily to overcome the resentment toward life that must inevitably take root in the heart of the neglected cripple. She wins the love of each child and gives in abundance to them all.

Any opportunity to express their affection for her is welcomed with delight by these appreciative little children. On birthdays and Christmas she is deluged with gifts made in the school, all the most genuine tokens of that big child love which so abounds for what protects it from the world. It was not until New Year's Day, this last holiday season, that one fragile, machine-covered little waif arrived at Mrs. Fish's reception room door with his belated love token. Just before dinner-time, which is a great feast on every holiday, a little pale iron-bound head appeared diffidently in the doorway, then a tiny misshapen body followed and a wavering voice said "Merry Christmas." "Thank you, dear," in a rich jovial voice. "But I think I know a dear little boy who wants to show how nicely he can come into Mrs. Fish's room, just in that pretty polite way he did once before," all this with the sweetest smile and tenderest tone.

Out hobbled the weird little body, then a faint rap on the casement, a polite "May I come in?" and in a minute the queer little figure was snuggling in motherly arms, and shyly announcing, "I'm got you a real Christmas present. I made it all," and the gift was unwrapped with exclamations of delight. It was a red Christmas heart made in the school kindergarten, neat and well-shaped, and there were five gold stars on it, also immaculately neat, and a red ribbon to hang it up by—a really wonderful present, as you can see from the description. The child's eyes were shining with admiration and joy, and so were the eyes of the recipient. They both knew what a beautiful Christmas present it was.

After the New Year's dinner the entertainment programme was

entirely furnished by the children. They marched, or rather clambered, upstairs to the reception room, singing a cheerful ditty about "Jolly Brothers." And then different star performers sang solos, duets and choruses. One merry soul with red hair, deep dimples and the sunniest little heart in the world, albeit a spine that will never grow straight, chirped out a sentimental East Side lyric of a brave lover called "Heine," with the utmost cleverness of fine comedy work, doing between the verses a gay little dance on crutches that you saw through tears. Not one child showed any self-consciousness or hesitated a second when asked to help with the entertainment. It was done to please "their lady," and so done gladly and just as well as they knew how.

UNDER all the kindness of spirit that pervades the school life of this Home there are excellent business principles taught along with all possible proficiency in manual training. The very little children of course do only kindergarten work, which is the best preparation in the world for the manual training that comes later; the second older grade have just a few hours of the usual school work of reading, writing, spelling, and the rest of the time they are started in rudimentary handicraft, sewing, making useful, artistically-colored fancy articles, weaving baskets of raffia and decorating pasteboard to be made into pretty toilet articles; a third grade divides its time about equally between study and manual work, the children being allowed to select the line of work they like best or in which they have shown the most proficiency; then there is the highest grade, of boys and girls over twelve, who give all their time to the workrooms, who are being trained as conscientiously and persistently toward manual perfection as would be possible in any school or college that specialized along this line of work. There is a variety of opportunity in manual training offered in order to meet if possible the talent of each child, and so to enable all to achieve success because developing natural gifts.

Only the more beautiful and interesting of the industrial arts have been incorporated in the school work, with the feeling that it is but a proper balance of Fate that these distorted lives should associate through all their working hours with the creation of beauty, that they should have a chance to earn their living by developing beautiful

ideas. If a young man or woman is thinking out a design at once useful and artistic, is absorbed in expressing in the most perfect way with the best materials that design, knowing that if it is well done it will be well sold, there is not much time left to spend in reviling Fate and growing bitter over inevitable conditions. Successful interesting work is a direct road to cheerfulness and cheerfulness to wholesome living.

From the very beginning, the object of these industrial classes has been, not merely to train the fingers, to render them flexible and responsive, but to cultivate the taste, to awaken the child's eye to the finest color harmonies, to give each child the artist's understanding of beauty with the craftsman's ability to execute. After a first course in basket-weaving, in evolving practical pretty articles from willow or raffia, to make the fingers sensitive, to establish the beginning of technique, the children are advanced to wood-carving and etching, to leather-carving and painting. Where there are not large accommodations and expensive outfits, leather and wood seem to be the two materials best adapted to the development of industrial skill. Cabinet-making is also included in the work for the older boys who happen to show any special fitness for fine carpentry.

The very best teachers are provided for the instruction of these classes, women who not only direct study, but cultivate an interest in it, and help each child to develop along his own especial lines. The chief instructor and designer for the children is a graduate from the Teachers' College of New York. She has made a special study of all arts and crafts movements and is a practical "workman" as well. Wherever the slightest gift for original work is shown, the pupil is at once given particular instruction in designing, with every chance to cultivate the creative impulse to its finest possibility of attainment. It's a proud moment for a boy when his design passes a committee of examination and he is allowed to use it in his own carving or etching. One boy, now assistant instructor at the school, who was, so to speak, a charter pupil, has this winter won a scholarship at the Art Students' League in competition with a host of other applicants trained at important art schools. He is, however, still devotedly attached to the school and loves to help the other children.

Although none of the pupils doing cabinet-work and wood-carving are over sixteen, and some younger, the quality of the work turned

out of the "shop" shows a sureness of design, a carefulness of detail work, and a craftsmanlike finish that places it on a level with some of the best modern hand-made furniture. The work is done lovingly, as wood-carving was done back in the sixteenth century, when men worked with pride, happy to contribute to the beauty of their own town and country. And so you feel in this school that every pupil has been personally interested and proud of his work, anxious to progress and most anxious to win that highest praise—Mrs. Fish's approval. And strangely enough, with all the ambition and daily effort toward success there is apparently neither envy nor jealousy among the children. They help and encourage each other and are as proud as possible of every triumph that comes to their school. You can't enter a classroom without the sight of crutches or canes or unsightly iron frames which make it possible for the children to move about at all without help; yet apparently they themselves have forgotten the handicap in life. They are absorbed in the work, putting all their thought and energy into it.

EXCELLENT as are the opportunities afforded by the school, it is a wise plan of the management to help any boy or girl to take up any outside work that has a stronger appeal. Mrs. Fish explained recently, "I want to give my children every chance in the world to make the best of their lives. If they can't do it in these classrooms I will try to help them where they can. One of my boys, that one with the crutches, is doing very well in a course of electrical study. He came to me some time ago and said that he had just set his heart on being an electrician. He is one of my 'slow boys,' study is hard for him, on the other hand he never forgets; so I told him that when he was ready to enter some outside school I would help him. By the utmost application he finally prepared himself, and was admitted to a Y. M. C. A. class. He is getting on finely, and is paying me back the money I advanced by his work here in the classrooms.

"How can he pay me back? Why easily enough, for we pay our children here for all the really good work they do while they are being trained. As soon as an article is finished and passes the Committee, no matter what it is, whether a fine piece of lingerie or a carved rocking-chair, the child who made it and I get together and talk about the price. I may make an offer and have it accepted at once. Or the

article may be offered to me at a larger price than I think I ought to pay. Then each side of the case is presented. If the child shows me logically and courteously why I ought to pay more, I do so at once; if I can prove that I am right, then my terms are accepted, and there is never any ill-feeling on either side. This teaches my children good business methods, it stimulates them to good work because they know that poor work will not pass the Committee and cannot sell, and it develops their sense of justice and right business standards. You would be amused to hear the arguments that are sometimes advanced to me to raise the price of an article. I have to be very well posted and logical, I can tell you, to uphold my side of the argument. Poor little souls! It isn't because they're the least bit greedy, but the joy of earning money for their own little living, the relief to them of no longer being a non-supporting member of a heartless household, makes them naturally eager to gain all they can. And they are really very generous and always want to pay me back any money I advance them."

After the articles are purchased from the children they are sold again as quickly as possible to any purchaser who cares to help the school. The prices are very reasonable and the work eminently worth purchasing. As the idea of training the children is to make them wholly self-supporting, and eventually the quality of their work must be brought into competition with the best production of the same line of work out in the uninterested, unsympathetic business world, it must be as good as the best of its kind or it cannot yield an income. Orders for furnishing entire rooms, libraries, or dining-rooms, are received with delight by the boys in the cabinet-making room who cooperate with the wood-carving room. And the designs and carvings and finish are discussed with the enthusiasm of the old cathedral artists who handled tools with religion in the tips of their fingers. Indeed no such work as the Free Industrial School shows would be possible at the age of the workers there if their efforts were not fired by something more vivifying than need of money or desire for fame. They give back in their work the love that has made the work possible. The admirable system of paying for school work does away fully with the possibility of accustoming the children to the thought of charity, of inculcating in them that soul-destroying idea that misfortune of itself deserves support. The world may demand as much of these children as of any others, they are being prepared to meet all demands with courage and self-respect.

SCHOOL FOR CRIPPLED CHILDREN

EVERY opportunity to better the physical condition of the children is sought by the management. Physicians visit the school regularly, the best surgical treatment is given, and the most modern of scientific appliances furnished without charge. Bodies and minds and souls are treated at the same time, and all with the wisest, kindest methods.

When summer comes, a season of great suffering to even the well among the city poor children, the school closes, and all who are permitted by friends and relatives, are bundled away to the lovely country home to live out of doors during all the warm vacation months, to run and jump and play and even climb trees with a crutch in hand. Mrs. Fish is there to watch the health and manners and comfort of each unfortunate child as though it were her own dear lost one.

No crippled child is barred from this school except for lack of room. There is no color line, no creed, no question of race. Just to be a poor hurt child that life is neglecting, to be little and deformed and in need of love is all the application card that has to be filled out to become a pupil with all the advantages the school can afford. The city Home School as well as the country farm are gifts to Mrs. Fish for the children, both memorials from sad-hearted women to dear ones that Fate took from them. It seems a marvelous way to conquer grief by lifting burdens in the lives of helpless little children.

A VIEW OF THE TOWN ROOM ESTABLISHED IN BOSTON
BY THE MASSACHUSETTS CIVIC LEAGUE

VIEW OF TOWN ROOM SHOWING FIREPLACE AND ALCOVES

THE TOWN ROOM IDEA, AND THE GENERAL WORK OF THE MASSACHUSETTS CIVIC LEAGUE DURING THE PAST YEAR: BY EDWARD T. HARTMAN.

ONE of the most interesting developments in the work of the Massachusetts Civic League during the past year has been the founding and opening of a Town Room in connection with the society's headquarters in Boston. This practical suggestion and model is intended to encourage the establishment of similar social centers in towns and villages of the State, in order to stimulate and crystallize civic pride and effort.

The Town Room, illustrated herewith, was opened for use in November. The circumstances leading to its foundation, and its nature and purpose, form an interesting chapter in the history of the League. Because of developments in connection with the work of the various committees the League has for some years been collecting material illustrative of the activities of cities and towns and of the several social organizations. It was hoped that in ten or fifteen years' time this might develop into an institution of much practical value. Owing to the ingenuity and the generosity of Mr. Joseph Lee, the time of growth has been much shortened. While thinking the matter out, and before he had decided to provide the embodiment of the idea, Mr. Lee said:—

"As to my precise dream, it is somewhat like this (it being understood that I am dreaming only of what relates especially to the country rather than the city): There should be a place where the member of a village improvement society coming into town should be able to wander in and find himself in a place combining the apparently inconsistent advantages of being both homelike and suggestive of new things, soothing and stimulating. It should be a place from which he could go forth with new strength, seeing his old surroundings in the light of a new inspiration, filled, not with new ideas, but with a new insight into the significance of old ideas. It ought to combine the attractions of a cozy, old-fashioned, private library, a studio, a workshop and a guild hall. It ought to have the same sort of corporate this-is-your-own-home appearance as the Harvard Union.

"Now, in the concrete, what sort of a place could it be? I have imagined it with the following characteristics: First. A high

room going up into the roof, with rafters showing. Second. Finished on such a low scale of ornament that photographs would not be put out of countenance, and that even maps would look decorative. Third. Plenty of light to read by in all parts of it. Fourth. An open fire, with comfortable arm-chairs and a fender. Fifth. Furniture provided by the different arts and crafts societies, including, perhaps, one large bench-like table, where demonstrations of arts and crafts work could be made. Sixth. Either by book shelves or otherwise, there should be alcoves formed, each of which ought to have its own window, as in the Athenaeum. Each of these alcoves should be devoted to a special subject of town improvement, having in it the appropriate books, maps, photographs and exhibits; the subjects being such things as town history (including historic relics, historical societies, etc.), libraries, town halls, schools, streets, public grounds, railroad stations, arts and crafts, etc., and one on civic centers as a whole, some of these being grouped in one alcove."

How nearly this forecasted the actual result may be seen from the illustrations. Mr. Lee suggested the scheme to Mr. C. Howard Walker, the architect, who worked out the room, using the top story and a half of a house at 4 Joy Street.

It is intended that the Town Room shall serve as an inspirational center for local societies and for individuals, a place where they may "see what is and has been, and dream what shall be." To aid in this there is being collected some of the inspirational literature of citizenship, Plato and Deuteronomy and Emerson, lives of Moore and Froebel and Alfred, as well as Mill and Charles Booth, to which is being added everything that shows the living present of Massachusetts, with the best things from elsewhere for comparative study.

MANY other problems have been handled during the seven years since the League was organized, and the following brief summary of the work undertaken during the past year may serve to show the aims and methods of this organized effort for the public good.

The League discovers, by means of special investigation or through the knowledge of an obvious miscarriage of justice, that something needs to be done in a given direction. It calls together a committee of experts on the subject and sets before it the task of dis-

covering just what will remedy the difficulty. Then an effort is made to secure the necessary remedy through legislation, agitation, education, or by other means, direct or indirect, that will produce the result. It is found that the accomplishment of such an end is achieved with an ease that is proportionate to the number of intelligent people, the body of public sentiment, back of it. So, not only individuals, but organizations, any part of whose work is along the lines of social improvement, are enlisted. Village improvement societies, women's clubs, granges, etc., of which there are over a thousand in the State, willingly lend their aid.

The committee on drunkenness saw that giving court records to every chance offender, and imprisonment with its accompanying loss of work and self-respect and with its training in the ways of crime, to every man who had not three dollars or five dollars in his pocket with which to pay a fine, was not the way of reform. So last year a law was passed providing that first and second offenders should be released by the probation officers if drunkenness was the only charge against them; and another, providing that a man considered responsible should be released to work out his fine under the supervision of the probation officer. The committee hopes to secure treatment that will gradually grow more rigid for those who show a tendency to allow the disease to become fixed upon them, and an application of the cumulative sentence, under institutional supervision, to those who become a menace to their families and to the community.

The committee on juvenile offenders is endeavoring to enable Massachusetts in some measure to approach its reputed position in this respect. At the last session of the legislature the committee supported a measure introduced by the State Board of Charity. A part of the measure was lost and the abandonment of its position by the State Board caused the defeat of the remainder. The agitation, however, has led to the setting aside of a special room for the trial of juvenile offenders in the central court of Boston, and to an increased attention to the work in every court in the State.

The committee on newsboys has secured the transference from the police department to the school department of the licensing of children of school age in Boston. The school department, through the principal and teacher, may ascertain whether or not a child is in a position to undertake the sale of newspapers or other things and what

will be the probable effect on the health and educational development. The agitation has led to the withdrawal of all licenses from girls, the appointment of a special officer to see to the observance of the conditions of the licenses, and the requirement that truant officers observe delinquencies and report them to the superintendent of schools.

The committee on playgrounds, believing that "the boy without a playground is father to the man without a job," for five years has conducted at Columbus Avenue a model, supervised playground, with a converted barn for club rooms and gymnasium in winter. This region was formerly filled with street gangs, the leaders of which, so the police captain assures us, have become captains of football and baseball teams and are in a fair way to become captains of industry. Visitors and inquiries come from every part of the world. The playground has thus served an important double function, like the campfire of the hunter that heats the immediate air and lightens the surrounding gloom. A large number of gardens around the playground have employed about three hundred children each summer in this helpful work.

The committee on town and village betterment is most important of all because it deals with those sections whence the cities replenish their health and restore their nerves. The committee does its main work through four sub-committees—social centers, outdoor art, public buildings and village industries. Social centers aim to develop in each community a local center, in school, town hall, library or village improvement society house, "where may come together the townspeople to get at the town's mind." Such an actual center has a wonderful potency in welding together the people, in developing a community of interest and in giving effectiveness to ideals and purposes. Outdoor art aims to develop in the surroundings of the people an outward expression of their best inner life, a badge of the public spirit and intelligence of the community. The two hundred village improvement societies, and the many other organizations working in the same direction, are evidences of the movement along this line. In public building the aim is to develop an architecture in keeping with the environment and that may itself express the lives and ideals of the people. This movement is much helped by the increasing number of architects who love New England's quiet ways and places,

and who develop their creations with reference to these. Village industries foster the arts and crafts movement, seeing in it many possibilities for good in the rural communities. The best local societies devote a part of their time to finding out people whose income is below their needs, discovering their capabilities for handicraft and teaching them how to do the work.

The committee on tramps has four laws to its credit. The first extends the application of the Bertillon system of measurements to tramps and vagrants. It was formerly applicable only to felons. The second applies the provisions of the Boston Lodging-house Act of 1894 to all cities of over 50,000 inhabitants. Under it, lodging-houses charging twenty-five cents or under per night are governed by rules drafted by the Board of Health, under the supervision of the District Police. The third secured the appointment of an additional member of the District Police who devotes his time to enforcing the laws against tramps and vagrants. This has succeeded in breaking up all camps, these being generally located on the boundaries of towns to afford easy escape from local officers. The fourth provides that cities and towns which furnish lodging for tramps and vagrants shall require them, if physically able, to perform labor of some kind in return for the lodging and food, and that the places in which such persons are lodged shall be kept in such order and condition as shall be prescribed by the State Board of Health. The results are evident. The real tramp delights in none of these provisions. He is leaving the smaller places, or is emigrating to other states whose people must devise ways of their own for ridding themselves of him or of providing for him.

The Civic League, with the Town Room as an ally, looks forward to a better understanding of duty to the State from the people of the State, to a more perfect democracy, and to a new and more complete life of the whole people.

THE PLOWMAN. A STORY: BY FRANK H. SWEET

CHAPPELL'S berry fields presented a busy scene during the picking season. All the girls and boys of the neighborhood, who wanted work, were there—and all the older people, too, for that matter. Little tots of seven and eight, and their great-grandfathers and great-grandmothers of seventy or eighty, were spread out like animated dots over the strawberry fields, or scattered along the rows of currants and gooseberries, or perhaps almost hidden by the tall green sprays of raspberry vines. Every day hundreds of nicely packed crates and baskets and boxes were taken to the railroad station by the delivery wagon; and every evening the small army of pickers crowded about the office door to exchange the cardboard checks representing their day's labor for an equivalent in money.

So one day when a rough, half-grown boy slouched up to the manager and mumbled something about work, he was promptly directed to join the pickers. Work? There was lots of it, the manager said.

But the fellow drew back, his face clouding. Evidently the answer was unexpected. For a single instant they gazed at each other; then the fellow's eyes shifted and dropped, and the manager's darkened. He had met this manner of man—or boy—before, and knew his ways. Asking for work was but a feeler; that being refused, he would tell some pitiful story and beg for his dinner and perhaps a little money, in the meantime looking about with stealthy, covetous eyes for whatever was valuable and portable. Very likely he had associates in the vicinity; and the manager's eyes went down to the main road, and along that toward the bit of woods a quarter of a mile away. Yes, there were two men sprawled upon the grass beside the road, smoking. Even at that distance he could recognize them as tramps. A hard look came into his eyes, and sharp words to his lips. But only for a moment; then they were lost in something entirely different.

And it all came about from his little four-year-old son passing by them toward the berry field. The figure had been slouching away when the shifting eyes caught sight of the boy, and for an instant a new look came into them, and then became lost in the habitual expression of sullenness. But brief as it was, the manager had seen.

John Grover had not been a hirer of help all these years to make

mistakes in his men. Besides, he was fond of experimenting. Sometimes the best firewood had the roughest, knottiest bark on the outside; and of all the varieties of strawberries he raised, his own choice was a small, irregular fruit which even a local market would have disdained. This unprepossessing applicant for work might not be as bad as he looked. He was of good figure, evidently strong and healthy, and his very sullenness and lack of confidence were in his favor, for they indicated that he was ashamed of his position. Moreover, he was only a boy and very likely the tool of others. And then that look.

"Yes, I have plenty of work," he said, looking keenly at the lowering, discontented face. "Did you ever pick berries?"

"No," surlily.

The manager's gaze examined him critically, comprehendingly. "And yet you were brought up on a farm," he declared.

The eyes sought his suspiciously. "How do you know?"

The manager laughed. "I haven't dealt with men without learning some of the signs of their vocations," he answered. "Your hands have been hardened and toughened by plow handles. I can see that. And you walk like a farmer. But come," as the other scowled and glanced toward the road, "let us go down to the berry fields."

"But I don't want—" the sentence was cut short abruptly. He had asked for work, and it would not do to arouse suspicion. That was not what he was here for.

"I don't b'lieve I can pick berries," he grumbled as he slouched along beside the manager, "my fingers are too big."

"Oh, well, there's plenty of other work," the manager said easily. "And to tell the truth, it's the other work that I am anxious about. Anybody can pick berries. Now this," as they paused beside the strawberry field, "is our banner crop. We have forty varieties and a daily yield of fifty to seventy-five bushels. Taste that," stooping and selecting a large, thickly-crowned berry, "it's a buback, and in just the right condition for eating."

The hulking, over-grown boy took the berry diffidently and placed it between his teeth. "Yes, it's good," he said after a moment, "prime good."

"Our market thinks so. Now we'll go on to the currants and raspberries and blackberries. Then there is a field I want to show

you. But about work, it's curious how many people there are who haven't learned their own business. The country's full of farmers, for instance, and yet there are very few who can plow a field of heavy ground properly. I've a dozen men here who think they can handle a plow, but there's only two or three of them I'd trust with really fine work. You know how it is, though, being raised on a farm."

The heavy face lightened for an instant. "Yes, good plowers are scurse. I used to—"

The sentence was not finished, but the manager looked across the fields to hide a sudden twinkle of satisfaction in his eyes. It was the first sign of interest the tramp had shown.

FROM the berry fields they went across some meadow land and a brook to a square, inclosed field of ten or twelve acres. Around it several furrows had recently been turned, for the soil was still moist. The manager nodded toward them significantly.

"I want you to look that work over," he said, "and tell me just what you think of it." He then appeared to busy himself about the fence, but did it in such a manner as to keep a covert oversight of his companion's face.

But the caution was unnecessary. The heavy face was animated, critical, disapproving; and the hulking figure had straightened up and seemingly grown more compact as it moved back and forth along the furrows. Evidently the fellow was with something familiar and congenial, and lost to the restraint of his presence.

"Well," the manager asked at last, "what do you think?"

The fellow started and resumed his slouching gait. "Botch work," he replied, "every furrer of it; an' the furrers are all done by different hands, too."

"Right you are," cried the manager, heartily. "You've got keen eyes. The way of it is this; yesterday a man came who said he could plow. I set him to work here and let him go round once, then put him to picking strawberries. This morning two other men came, and I gave each of them a chance at the plow. They are now with the pickers. This field ought to have been ready for plants ten days ago, but I want it plowed right or not at all." He looked at the face before him a moment, then appeared to decide its owner was not ready for overtures, for he went on: "My experts will likely have

to come over and do the work, though I hate to spare them from the job they're at now. It's curious how many there are like you who know good work when they see it, but who can't do it themselves. I don't doubt but every man on the place really believes he is a good plower."

"Huh! I could do that lot with ary man in the country," he heard his companion mutter, but appeared not to notice.

"Now that you've seen poor work," he continued regretfully, "I really wish one of my experts was here to show you what good plowing was like. I wish all the farmers in the country could come and take a lesson."

The hulking figure had been hitching about impatiently. Now it turned to him defiantly. "Have ye any plow horses handy?"

"Why, yes, I believe so," the manager replied with apparent indifference. "I wouldn't wonder if there is a pair all harnessed, just as the man left them. I'll have them brought."

A boy was at work near the brook. He called to him. The boy sped away toward the barn. When he appeared with the horses, five minutes later, the tramp caught the lines from him with dexterous familiarity, guided the horses through the opening in the fence, fastened the traces to the plow, swung the plow over into another furrow, and then chirruped quickly to the horses. They, with a recognizing backward glance at the authority in the voice, moved forward into steady, uniform work. The manager watched with approval.

As he completed the round and approached the opening in the fence, the manager looked for him to leave the field. But no! he kept right on, apparently oblivious of everything but his work. To the manager, he seemed like one who had returned to a favorite occupation after a long absence; and, absorbed in it, was unconscious of aught else. He watched them for another ten minutes, then went to the berry fields. It was noon when he returned.

"HELLO!" he called, cheerily, "it's about time for something to eat. We'll take the horses to the barn, and then get our dinner."

The tramp started and passed his hand across his forehead. "Why, I didn't know it was so late," he ejaculated. "I must be goin'. I—I—I've got some friends waiting."

"But you must have dinner first," the manager insisted.

"No, no, I can't wait for that. I'll look after the horses fust, an' then go. No, you needn't take 'em," as the manager laid his hand upon the reins. "I'll do it this time. I like horses."

The manager smiled as he walked behind him to the barn and waited for him to feed the horses. Evidently this was the avenue to the fellow's heart.

"Now come upstairs with me a minute," he said, as they left the stable.

The fellow hesitated, then followed. Over the stable was a long room, lighted by two windows, and containing a bed, washstand and several chairs. It looked wholesome and inviting. The manager pointed to the bed.

"Sit down," he said quietly, "I want to talk to you. No, there is no hurry," as the other seemed about to refuse. "Your companions have gone. I went to them and said you were at work, and that they could have ten minutes to leave my premises. They will not return," grimly. "No, you cannot go yet," blockading the stairway, "and you need not look so fierce. I am doing it for your good."

He waited until the boy had seated himself upon the bed, scowling and sullen, and with an ill-concealed expression of anxiety on his face. Then he went on, more gently.

"Let me tell you something now, my boy. These men have a hold upon you, and you are afraid of them. They sent you in here to look around, and were waiting for you to come back and report. But you needn't fear. I talked pretty plain, and they won't dare to cross my land again. You can have this room, and charge of the horses down stairs, and I will give you steady work. Unless you wish, there will be no need for you to leave the place for a year to come. I have a boarding house on the farm where most of the men stay, but I think you will like this room to yourself and near the horses the best. No," as the other's face began to work curiously, "you needn't tell me anything yet. I am willing to trust you. I am not generally mistaken in men. Will you stay?"

The hulking figure straightened as it had done while criticising the furrows. Then it rose heavily and came forward.

"Yes, sir, I'll stay," the fellow said huskily, "an'—an' thank you, too."

SWORDS OF MANY LANDS, WITH SPECIAL REFERENCE TO JAPANESE TYPES. BY RANDOLPH I. GEARE

THE earliest swords recorded were those of the Assyrians, the Greeks and the Gauls. They were double-edged, straight or leaf-shaped, and were made of bronze. Later came the Roman sword, made of hardened copper. These were stout, straight and double-edged with point forming an obtuse angle. During the Middle Ages swords were made longer, and cross-pieces (guillons) were added for the protection of the hand. Mounted soldiers often carried a narrow-bladed sword, called "estoc," attached to the saddle, and they also wore the heavy sword as well. Knights wore at their right side a misericorde, or "dagger of mercy," which they used for despatching their fallen foes.

In the sixteenth century swords were made much lighter, in consequence of the discarding of armor upon the invention of gun-powder. The rapier was then introduced, as a military sword, the point of which, rather than the edge, was used in attacking.

About that time was introduced the custom of wearing a dagger. Later, when the art of fencing was more widely known, all secondary protections were discarded, and the rapier became a weapon of both offense and defense. The best rapiers were made in Toledo, which was noted for its excellent blades.

About the beginning of the eighteenth century the rapier was to a great extent replaced by the "colichemarde," a duelling sword, the blade of which was wide for about half its length and narrow for the remainder. After a comparatively brief existence this weapon gave way to the small sword, with circular guard, and a narrow, straight blade.

The sabre, the best known form of broad-sword, is single-edged. Its blade is thick at the back, becoming thinner towards the edge. A light form of sabre, known as the scimitar, is the favorite weapon of the East, while the cutlass, which is really a short, heavy broad-sword, is used in most of the navies of the world. To this group belongs the machete, commonly used in Cuba, while the claymore of Scotland is a heavy, straight broad-sword with an elaborate basket hilt.

The Japanese sword is said to have been evolved out of an Indo-Persian type of weapon, and the famous Katana, or one-edged sword, was first forged in the seventh century by dividing the old two-edged Chinese sword.

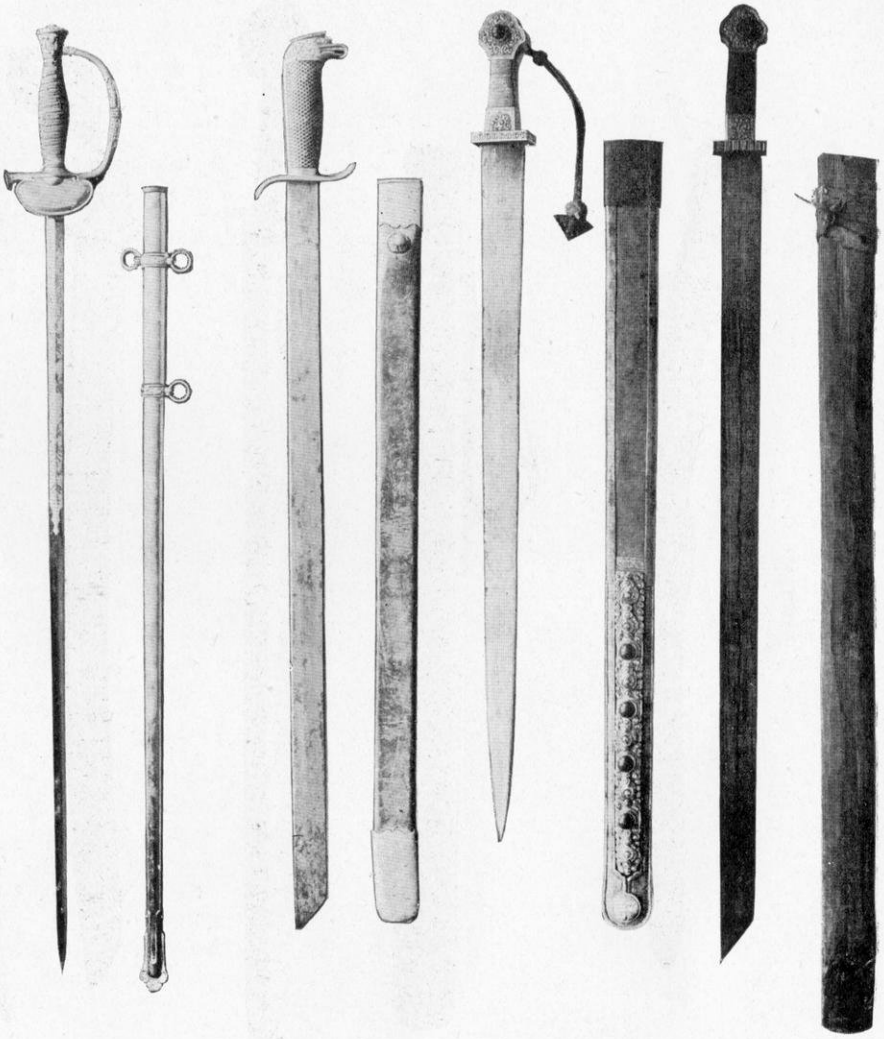
The oldest Japanese blades were of bronze, and apparently followed a classical Grecian model described as "leaf-shape with central ridge." Following the bronze era came the iron age, during which only single-edged swords were produced, without any curve, and sometimes provided with a ring cast on the end of the handle. This was in use as the soldier's sword up to the sixth century. Later with the introduction of Buddhism, came the double-edged sword (Ken or tsurugi), which, however, was never in universal use. In the seventh century an improved form of the iron single-edged blade was adopted.

The long sword of the Japanese is two and a half to three feet in length, with a heavily backed blade, a sharp cutting edge, a long handle, and a small round guard. The short sword is about half as long. In olden times both were worn together by the samurai, a privileged fighting class corresponding to the knights of the Middle Ages, and the combination was called "dai-sho." The short sword was used for committing hara-kiri, and the right to use it for this purpose was granted to the samurai, to save them from the disgrace of being publicly executed. The scabbards, made of lacquered wood and highly ornamented, were thrust into the girdle where they were fastened by cords of plaited silk. This number was sometimes increased to four or five on going into battle, and in addition a dagger was often concealed in the bosom. But only military men could wear two or more swords. Any one could, if traveling, carry a short sword, but this type of weapon was not used in warfare.

The Japanese military sword, the curve of which is about the same as in the present regulation United States sword, conforms to a great extent with the sword of the German infantry officer, although it is shorter. The Japanese naval sword is an extremely short weapon, and might easily be mistaken for a long knife.

That the sword has exercised a powerful influence on the Japanese nation cannot be doubted. An eminent writer says that the distinction of wearing it, the rights which it conferred, the deeds wrought with it, the fame attaching to special skill in its use, the extraordinary value set upon a fine blade, the honors bestowed on an expert swordsmith, the household traditions that have grown up about celebrated weapons, the profound study required before one could be a competent judge of a sword's qualities, all these considerations combined

U. S. INFANTRY AND STAFF-OFFICER'S SWORD
MODERN SCOTTISH CLAYMORE
A MALAY KRIS AND ITS SHEATH



U. S. NAVY SERVICE SWORD
KOREAN COURT SWORD
SWORDS OF ANCIENT PERSIA, TRANSMITTED TO INDIA

MINDANAO KRIS
CHINESE EXECUTIONER'S SWORD
SWORD OF A MALAYAN HEADSMAN

JAPANESE SAMURAI SWORD
MODIFIED FORM OF SAMURAI SWORD
KOREAN OFFICIAL SWORD

to give it an importance far beyond the limits of ordinary conception.

In producing a blade the three processes of forging, tempering and sharpening were regarded of almost equal importance by the Japanese. The artisan had to be a man of highly moral life. He approached his work with prayer to the gods and the use of certain charms to keep away evil influences. He sometimes used steel alone, sometimes steel and iron combined. But in either case, his prime object was to obtain a fabric consisting of an infinite number of the finest threads of metal woven into a perfectly homogeneous tissue. This he accomplished by first welding together several strips of steel so as to form a rectangular mass about six inches long, two inches wide, and half an inch thick. Heating this, and cutting it partially across the middle, he folded it back on itself, and then forged it out to its original size. This process he repeated from twelve to eighteen times, after which he welded several of the masses together, then subjecting the compound some half dozen times to the same treatment that each of the original component parts had received. The resulting bar was then beaten out into the proper shape. If a "backing" of iron was desired, it was effected either by enveloping the steel between two flanges of iron, or the iron between two flanges of steel.

Next came the tempering of the blade, and for this process a composition of clay was applied to the whole blade, and then removed along the edge by means of a bamboo stick. After this operation the upper margin of the part tempered naturally showed a more or less irregular line, which has sometimes caused the erroneous idea that the edge of a Japanese sword was welded to the body of the blade. The edge was next heated by passing it several times through a bright charcoal fire. As soon as a certain temperature had been developed, the blade—still with only the edge exposed— was plunged into water.

The final process included polishing and sharpening, which required several weeks of labor. In sharpening the weapon, the object was not merely to produce an edge that would cut, but to polish the blade in two planes—the edge-plane and the body-plane (inclined at an angle to each other), and also in a minor plane—that of the point—inclined to a different angle from the other two.

THE BEDROOM AND ITS INDIVIDUALITY

OF all rooms in the house, the one where individual taste has the fullest play is the bedroom. The dwelling rooms must necessarily reflect the life of the whole family and the several occupations which are carried on in them, but the bedroom is the inner sanctum of each individual, and is intended above all for privacy, comfort and repose. It is the place for one's personal belongings, those numberless little things which are such sure indications of individual character and fancy, and it is the one room where purely personal preference may be freely exercised.

But in addition to this, it is, or should be, a place where one can go to sleep at night with nothing in the surroundings to depress, distract or annoy, and awaken in the morning to a first unconscious impression of peace and cheerfulness. The character of each bedroom is dictated by the character of its occupant, but pretty personal fancies may be carried out to much better advantage if the room is right as a background. Nothing can make a bedroom really satisfactory when the wall-paper is somber or obtrusive, the fitments so inadequate that the inconvenience is a constant invitation to carelessness and disorder, the furniture heavy and clumsy in proportion to the size of the room so that it occupies more than its fair share of space, and the hangings fussy and pretentious. These difficulties are so hard to overcome that all the pleasure the room might otherwise have given to its occupant is lost in the annoying consciousness of a fundamental inharmony.

In planning any bedroom it is well to keep three principles in mind, simplicity, convenience and cheerfulness. If the walls are quiet and pleasant in color, the furniture suited in design and size to the room and the hangings harmonious in tone and of some simple, washable material, the right start has been made toward a room that shall be a joy to its owner, day or night. The color scheme, of course, must follow individual preference, controlled only by the well-established laws of color-harmony and by the position and exposure of the room. One may experience too late the regrets that often attend a gratified wish by indulging a fancy for cool grays, greens or blues in a room on the shady side of the house, or by giving way recklessly to a passion for bright, warm tones in a room where a sunny exposure makes them well-nigh intolerable. Favorite colors may always be used if tempered judiciously with other tones that obey the laws of ab-

sorption or reflection of light as the case may be, but this is a point which deserves careful consideration at the start.

THE same care is well repaid when it comes to the treatment of the walls. Some of the beautiful patterned wall-papers and friezes are almost too tempting to resist, but it is best to take a good long second thought about it if the room-space at one's disposal be small or the ceiling low. Even in a fairly large and airy bedroom, a patterned wall-paper is something to be chosen with exceeding care, lest it become tiresome and obtrusive to live with day after day and intolerable in case of illness with its nervous fancies. In a small room, where there is need to make the utmost of its dimensions if the desired effect of airiness is to be produced, it is best to decide in favor of plain walls. These may be relieved and made interesting by frieze, wainscot or any preferred structural division of the wall-spaces that may suit the size and shape of the room, without robbing it of any of its length and breadth, as a wall patterned all over is sure to do. Of course, there are patterns—and patterns. Some delicate, indeterminate design in shadowy tones might be exactly the thing to complete the scheme of a delightful room and have none of the disadvantages of a more obtrusive pattern, or a young girl's room in delicate colors and pure white hangings might need just the last touch of spring-like freshness given by a dainty flowered wall-paper. The rule is very general and subject to many modifications, but as a basis it is a safe one to follow in the furnishing of a bedroom.

Beautiful woodwork is as important in a bedroom as in the dwelling rooms of the house, but its character is entirely different. Where the wood is left in its natural state, finished only with a coat of wax or lacquer, or with a light stain that changes the tint without disguising the character of the wood, it should be light and fine-grained, if possible, like birch, maple or cherry. Pine is best when enameled in pure white or an ivory tone, and so treated will be charmingly effective in a great number of color combinations. Maple stained to a silver gray like the color of a hornet's nest is one of the very prettiest woods for a bedroom, and shows to advantage in both woodwork and furniture. Mahogany furniture is beautiful in a room planned to contrast well with it, but it is best used for furniture alone, as it is rather too full of color for the woodwork. An almost universally satis-

factory treatment for the walls is to have the head-casings of the doors and windows carried all around the room as a frieze-rail, and slender upright partitions of wood so placed between the frieze-rail and base-board so as to divide the wall-spaces into compartments or panels. This structural division allows wide variations in the decoration of the walls. The frieze may either be plain and exactly like the ceiling, with a decided contrast showing in the panels below, or it may be in a color contrasting with both and forming a connecting link between the two. The frieze is often enriched by a simple stencil design, in the case of plastered walls, or left plain and spot stencil patterns placed in the corners of the panels below the rail. Wall canvas or other covering is highly effective in the panels thus indicated by the partitions, indeed the variety of treatment possible is as wide as the range of color combinations possible with white or natural-toned woodwork.

THIS method of treating the walls is shown in the planning of a typical Craftsman bedroom done in soft gray-blue, with white enameled woodwork and furniture of wicker and silver-gray maple. The bed-cover and bureau-scarf in this room are of natural-color homespun linen, with an embroidered and appliqué design showing touches of dull green and old-rose. All the hangings of a bedroom should be of a character that takes kindly to the tub, for their chief beauty lies in their immaculate cleanliness. For the window-curtains there is an immense variety of wash materials in pure white and all the delicate shadings to complete any color scheme. The general rule that the fabric and needlework accessories of a bedroom should be able to stand wear and tear without much injury by no means argues that they should be heavy or ugly in their plainness, only that daintiness need not necessarily be so perishable that early shabbiness is the result.

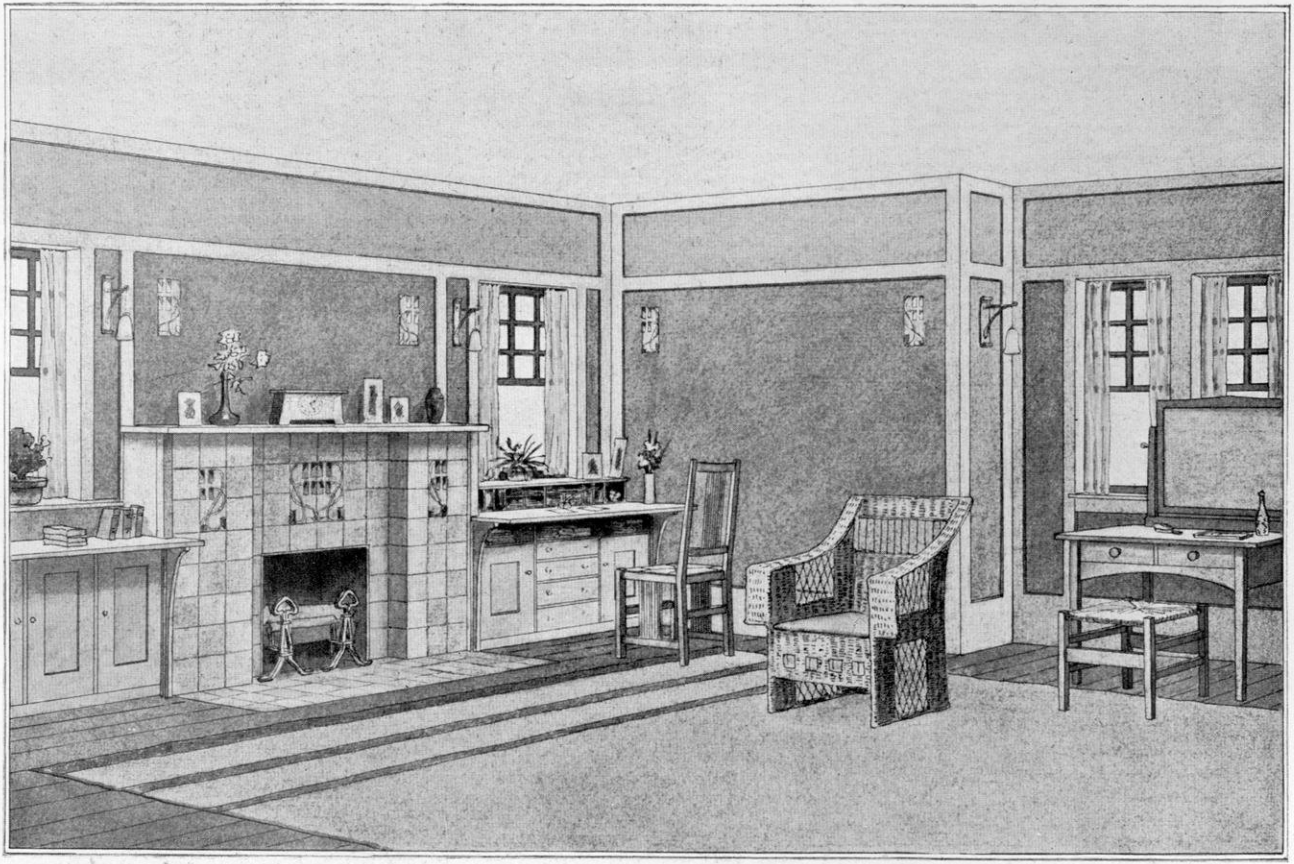
Another Craftsman bedroom that is quite large enough to serve also as a comfortable sitting-room for its owner shows a very simple, yet decorative treatment of the walls. Here the panel effect takes in the whole of each wall-space, and the woodwork merely outlines the shape of the room and emphasizes the frieze. All the woodwork is enameled ivory white, and the walls are covered with Japanese grass-cloth of a cool pale sage-green, relieved by a stenciled *motif* done in

(Reproduced from The International Studio)

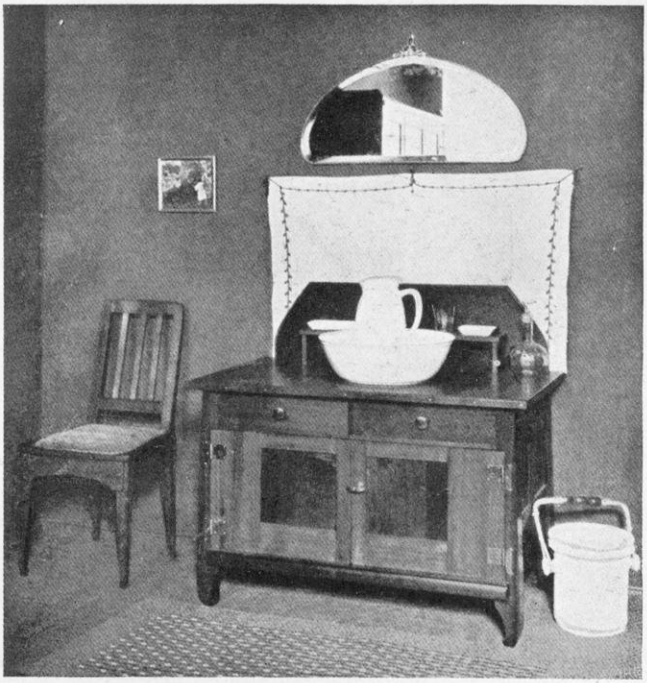
BEDROOM DESIGNED BY GEORG HONOLD

Reproduced from "The British Home of To-day"

AN ENGLISH BEDROOM DESIGNED BY
FRANK BRANGWYN, A. R. A.



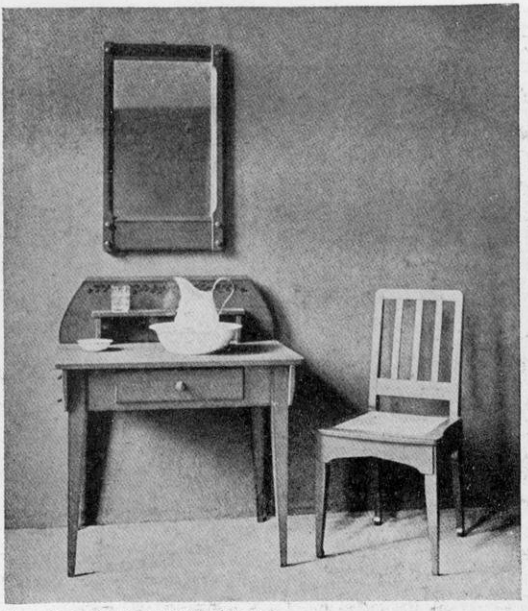
A TYPICAL CRAFTSMAN BEDROOM



From Deutsche Kunst und Dekoration

From Deutsche Kunst und Dekoration

BEDROOM DESIGNED BY RICHARD RIEMERSCHMID, MUNICH



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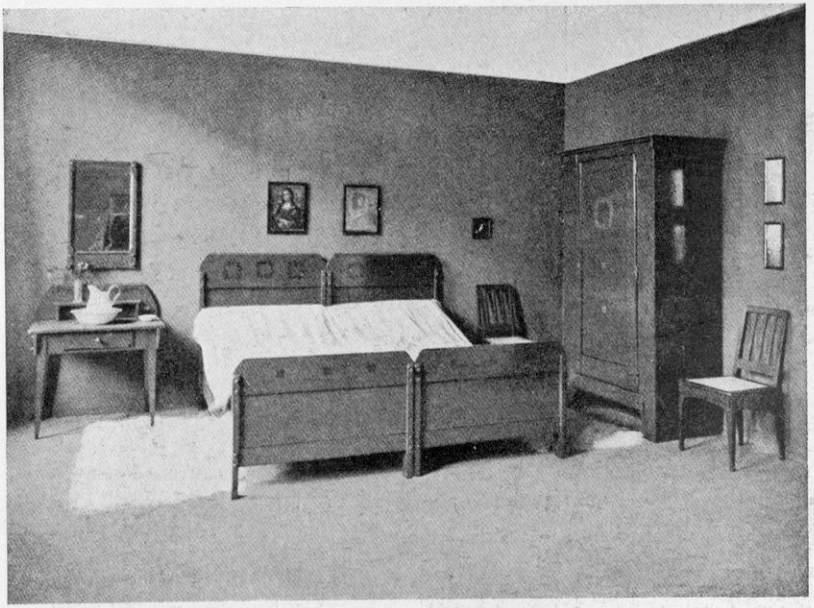


From Deutsche Kunst und Dekoration

BEDROOM DESIGNED BY RICHARD RIEMERSCHMID, MUNICH

Reproduced from "The British Home of To-day"

AN ENGLISH BEDROOM WITH WALNUT FITMENTS AND FURNITURE

ivory yellow and seal brown, with a touch of orange. The ceiling is tinted a very delicate cream. The maple floor is stained a soft golden brown, with rugs of dull yellow and fresh green. This room shows the convenience of built-in fitments such as the writing-desk and the cabinet surmounted by a wide book-shelf, which appear at either side of the fireplace. The tiles of the mantel-breast are of dull green, with a decoration repeating the stenciled *motif* on the walls. The window-curtains in this room are of plain white bobbinet, and the effect of the whole is exquisitely cool, fresh and dainty.

The decorative effect of a pattern frieze above a plain wall in a bedroom of moderate size is shown in another Craftsman model, where the woodwork is of ivory enamel and the walls are tinted a pale gray-green. The frieze shows a conventional arrangement of leaves and flowers in tones of golden yellow, deep green and a touch of heliotrop. The ceiling is cream-tinted and the bed-cover and bureau-scarf are of ivory-yellow linen, ornamented with the same *motif* and colors that appear in the frieze. The rag rugs show a prevailing tone of pale yellow, and the window-curtains are of white swiss. Everything is simple to a degree, but it is the simplicity of perfect taste, expressed in the choice of colors, forms and materials.

A severely plain, but beautiful, bedroom in the modern style of German decoration shows the tendency of the best of the new art abroad. Here craftsmanship of the highest order is displayed in the furniture, and the absolute simplicity of the wall-treatment makes the color all-important. Not even a frieze-rail relieves the severity of the join, but the deep frieze projects slightly over the wall, a clever structural touch that gives character to the whole room. The expanse is broken only by the simple oval mirror over the washstand and two or three small pictures, yet no sense of bareness is felt, but rather an impression of quiet dignity and restfulness.

The two fine examples shown of English bedrooms are rather more ornamented, but here also is the simplicity of the very best taste. One shows a frieze painted in shadowy, soft colors, and in the plain wall is a charming arrangement of panels that extend from frieze-rail to baseboard, and for the setting for other paintings done in the same style as the frieze. The cherry-wood bed is a triumph of the cabinet-maker's art, and the last touch of costly simplicity is given by the rugless, highly-polished parquetry floor. The other room, with

its velvet couch at the foot of the bed and soft carpet over the floor, is suggestive of more luxurious tastes. The walls here are distinguished by a frieze so deep that it occupies nearly half the depth of the wall, an excellent treatment for a very high-ceiled room. Built-in presses and cupboards occupy all one side, keeping the line of the frieze-rail unbroken all around, a horizontal division that adds to the apparent size of the room. The decoration of the frieze is also admirable, with the decorative band just above the rail and the wide plain space above.

Two German bedrooms, designed by Richard Riemerschmid, of Munich, show the marked tendency abroad to adopt the Craftsman idea of furniture built on the simplest and severest structural lines, in which all the beauty depends upon the wood chosen, the finish that brings out all the quality of color and grain, and the perfection of proportion and workmanship. In several illustrations reproduced from a prominent German periodical these bedrooms, and some of the details of the furnishings are shown. Both are well-nigh perfect of their kind, as the severity of the arrangement is relieved by the warmth of color in the walls and the beauty of the furniture. It is exquisite plainness carried to the extreme, and after the reign of luxurious fussiness in sleeping-rooms, the relief of the quiet sweep of unbroken wall-surfaces and of simple, massive furniture built to last for generations, needs no explanation.

By following a well-defined general plan, a beautiful bedroom may be made at comparatively little cost. The simplest and most inexpensive materials are often the most appropriate and effective for a bedroom, and the plainer the furniture, the better. All it needs is a good color sense, a realization of the fitness of things and the courage to be simple, remembering always that the most perfectly arranged bedroom is but the setting for all that makes for the comfort and individuality of purely personal surroundings.

HOUSE IN DECATUR, ILL., BUILT AFTER CRAFTSMAN PLANS BY A MEMBER OF THE HOME BUILDERS' CLUB

A "HOME that is unlike all others in Decatur" is the phrase used by *The Decatur Review* to describe a house recently built there by G. C. Kinsman. Mr. Kinsman is a subscriber to THE CRAFTSMAN, and therefore a member of our Home Builders' Club. He chose to build his home after the design of the Craftsman House published in September, 1905, and sent to THE CRAFTSMAN for the working plans to which his membership entitled him free of charge. The success of the house as built, and the opinions of his townsfolk concerning it, are graphically described in a full-page article in the *Sunday Review*, extracts from which are reprinted here.

Certain features of *The Review's* description of Mr. Kinsman's house are very gratifying to THE CRAFTSMAN as showing an intelligent and just appreciation from an outside point of view of some of the salient points of the Craftsman idea. For instance, a keen sense is shown of the way in which a Craftsman house "grows upon one" by the special note that is made of the strong feeling, both for and against the new style of architecture, that prevailed among the townsfolk of Decatur when the house was first thrown open for inspection, and the number of cases when those who "came to censure stayed to praise," or returned for another and closer examination. Amid the conflicting opinions provoked by the strong individuality of the house, there is evidently a clear appreciation of the fact that it is "a home, not merely a dwelling-place," and that its style, both in architectural plan and interior decoration, is suggestive of a period of American life when architecture and furnishings were simple and beautiful, and perfectly adapted to American needs.

A number of illustrations giving exterior and interior views of Mr. Kinsman's house are published here, to show the modifications made to meet local conditions and personal tastes, and also the adaptability of the Craftsman idea to just such individual variations of its plans and suggestions. To quote directly from the comments of *The Decatur Review*:

AT once the most praised and most abused house in Decatur is that of G. C. Kinsman on Prairie avenue. There are those who have said that he ought to be prosecuted for building a barn like that on the best residence street in the city. There are others who pronounce it the most beautiful house in Decatur.

Certain it is that the house attracts the attention of everyone who passes and from the time that it approached completion Mr. and Mrs. Kinsman have been busy showing visitors through it. Now that the house is furnished and occupied the stream of visitors continues. The rank stranger does not come any more, but their friends are still coming, and it is a matter of gratification to Mr. and Mrs. Kinsman that many who come to censure stay to praise. It is a house that grows on one the more one sees it. One day last week a woman called on Mrs. Kinsman and was shown through the house. She was a woman of cultivated taste and Mrs. Kinsman naturally ex-

pected some praise on the arrangement, decorations or furnishings, but there was never a word of compliment beyond what bare civility demanded. The following day the visitor came back to say that she thought it the most beautiful house she had ever seen.

THE idea of the house was obtained from plans designed and published by Gustav Stickley in his CRAFTSMAN magazine. This house so pleased Mr. and Mrs. Kinsman that they obtained the working plans from the Craftsman people and employed David Stouffer of Stouffer Bros., contractors, to prepare plans and specifications for a house of such size as they needed, to harmonize with the surroundings and embodying the Craftsman ideas. While it was necessary to deviate from the original plans in many particulars in adapting the house to their particular needs, the Craftsman ideas in general design and detail were carried out throughout the building. The inside woodwork is finished in the Craftsman stains and much of the hardware and the light fixtures on the first floor are from The Craftsman Shops.

THE criticism that the exterior of the house resembles a barn, while unfair, is not altogether untruthful. The architectural lines are essentially those of a barn. Rather it is the simple style of architecture to be found in the better American homes of a century ago, houses that were built before the jig-saw and turning lathe began to contribute to exterior ornamentation. The plain gabled roof and casement windows are purely colonial. The brown, vitrified brick and other modern materials used are such as lend themselves readily to this style of architecture.

But it is in the interior of the house where most is found to criticise or admire, and, as was hinted above, the criticism which rises to one's lips when he first enters the building has a way of melting into admiration as he becomes more familiar with the interior.

It is impossible for any description of the interior to give anything like a clear conception of the spirit of its arrangement and ornamentation. Mr. Kinsman's idea was to build a home and not merely a dwelling place. He is an apostle of the renaissance of the simple. He believes in both the simple and the beautiful.

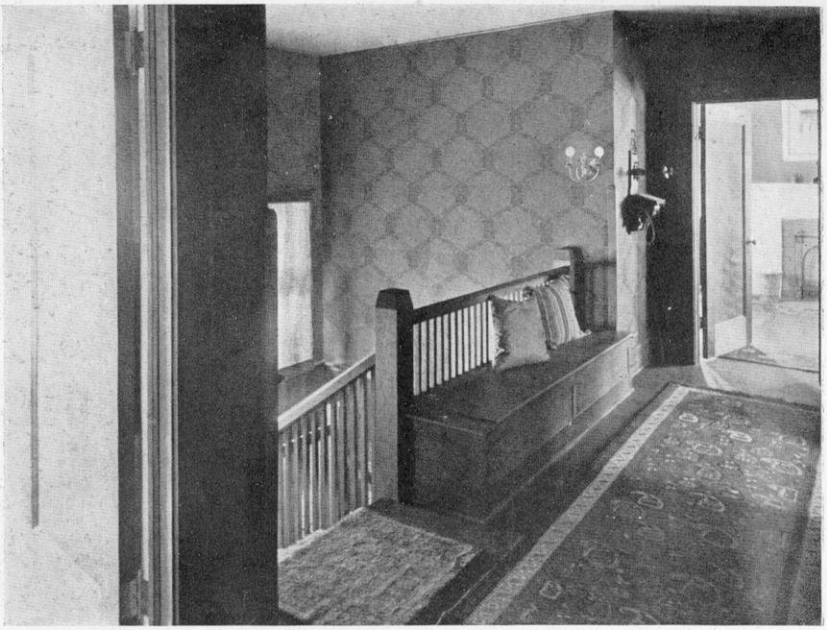
The house is built on a rectangle with a frontage of forty-four feet and a depth of twenty-eight feet. The only break in the lines is the recessed entrance. It was designed that every room should have abundance of sunlight and air. There is only one room on the first floor that is not a front room and that is the kitchen. One of the four bedrooms on the second floor is a back room and this looks out upon an expanse of four back yards in one, all as well kept as a lawn.

The first floor is divided into reception hall, living room, dining room, kitchen and pantry. The reception hall is in the center and is ten feet wide. The living room occupies all of the space east of this, and the other three rooms mentioned all of the space on the west.

THE most interesting room in the house is that living room. It is fifteen feet wide by twenty-six feet long,

SOUTH FRONT OF CRAFTSMAN HOUSE BUILT BY G. C. KINSMAN, DECATUR, ILL.

REAR OF MR. KINSMAN'S HOUSE, LOOKING FROM GARDEN

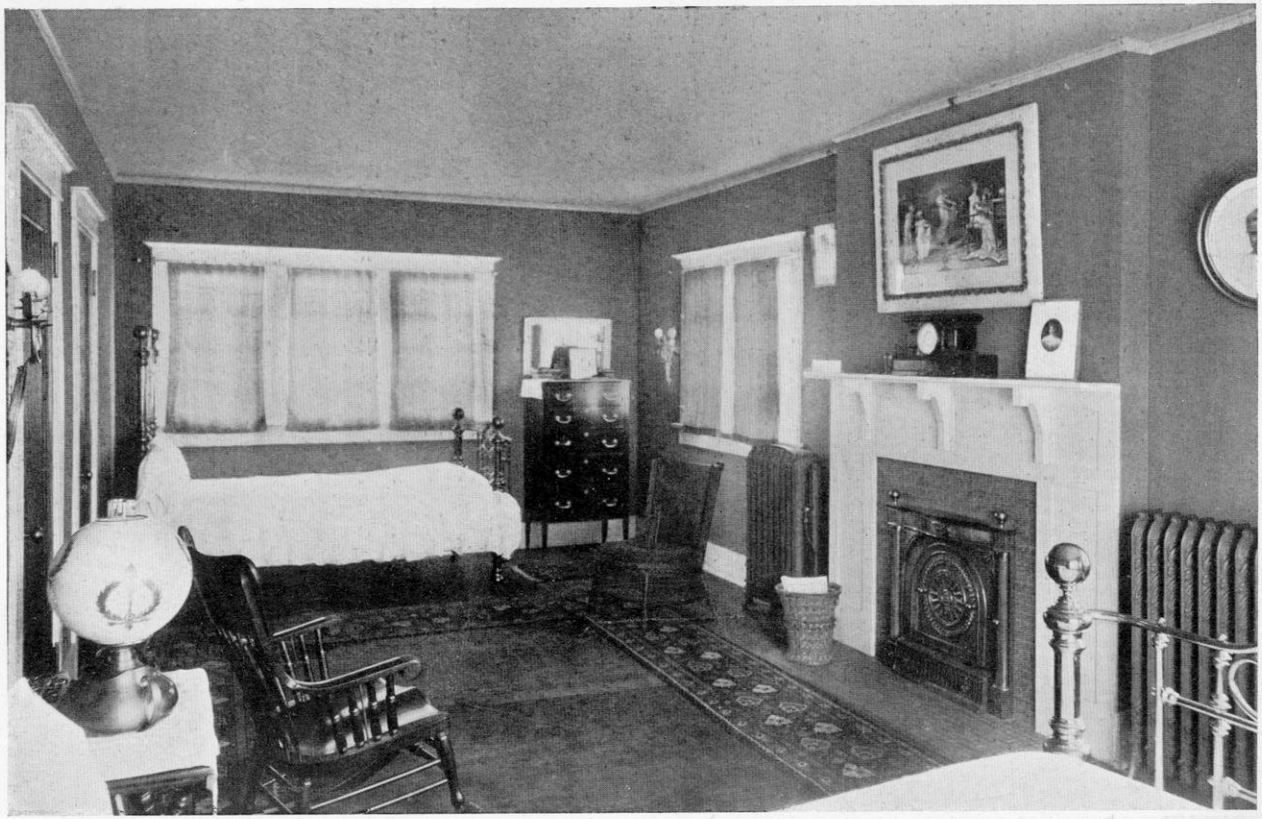


HEAD OF STAIRS AND UPPER HALL

ENTRANCE HALL AND STAIRWAY OF MR. KINSMAN'S HOUSE

LIVING ROOM IN MR. KINSMAN'S HOUSE

CORNER OF DINING-ROOM SHOWING FRIEZE



BEDROOM IN MR. KINSMAN'S HOUSE

more than twice the size of the average room designed as a living room. It is colonial in every detail. The first thing that strikes one who enters it in critical mood is that the ceiling is very low, yet it is nine feet high, the impression that it is low coming from the unusual length of the room. There are no mouldings or fret work or carving, every piece of woodwork is as plain as it can be. Twelve casement windows arranged in four groups may flood the room with sunlight or permit the breeze to pass through at will.

At the north end of the room are built-in book shelves flanked at either side by box seats. In the center of the east side is the fireplace, built of brown vitrified brick, and in it blazes a wood fire on andirons made by a Craftsman blacksmith. In the face of the brown brick chimney is a built-in mantel.

The color tones are brown and green. The wainscot about the walls is stained a rich nut brown, as are doors and other woodwork. The hardwood floor is of the same color. A large library table at one end of the room is built on the same straight lines as everything else and stained with a nut brown color.

The doors are entitled to especial mention. They are made with a single panel of birch and are colored to match the other woodwork. All woodwork is guiltless of paint or varnish. The creosote stain was applied before the wood was put into the building and afterward it was finished with a single coat of lacquer which leaves no sign of gloss. It is said of it that the more the wood is scoured or rubbed the more beautiful it becomes.

For artificial lighting there are eleven bracket lanterns of hand hammered copper each containing an incandescent lamp in an opalescent globe. The hardware is in keeping with the general design.

The walls and ceiling are papered with a silk fiber paper. In the wide frieze which bands the room Mr. Kinsman admits that he was guilty of his only extravagance in the building. The frieze is hand painted and the work of an artist. The floor is partly concealed by a large oriental rug which harmonizes in its coloring with walls and floor. The furniture is of that same straight line, simple design that characterizes everything else in the house.

THE prettiest room in the house is the dining room, which occupies the southeast corner of the building. Because Mrs. Kinsman happened to be the possessor of a dining table, buffet and chairs of solid mahogany there was some deviation from the general color scheme of the house. The walls are paneled in blue and white from the plate rack six feet above the floor to the baseboard. The door is finished in mahogany to match the furniture and it is the only piece of varnished woodwork in the house. In the wide frieze above the plate rack is more of the handiwork of an artist which must be added to the bit of extravagance found in the living room.

In the dining room is another fireplace, smaller than the one in the living room but built for a wood fire. Then there are some things which the Colonials never dreamed of. There is an electric coffee urn, chafing dish and other utensils which may be connected in a moment by means

of a cord and plug with electric wires concealed in the wall.

The kitchen in the northwest corner of the house is smaller than the dining room by the size of the pantry, which is seven feet wide. The kitchen is furnished with gas range, kitchen cabinet, white enameled sink and a cabinet in which pots and frying pans are stored. There is a laundry stove in the basement which may also be used for a cooking stove in case the gas should fail. In the pantry is a built-in cupboard, a refrigerator and other necessary furniture, all finished in the brown tones of other woodwork in the house.

FROM the reception hall rises the stairway leading to the second floor. The characteristic thing about this stairway is that it is not merely a passage but is a part of the house. There are cozy box seats and in the rear of it is a closet designed to take the place of the familiar hall tree. The panel inside the closet door is a large plate glass mirror which is of course hidden when the door is closed. There are no mirrors in sight about this house.

The stairway is easy and is broken in the middle by a landing which extends the full width of the room. This landing, too, is a habitable part of the house and being well lighted is a pleasant place for reading. The upper hallway also gets away from that passage idea and is a part and parcel of the reception hall scheme and the box seat with which it is furnished is an inviting place to lounge.

On the second floor are four bedrooms and the bath room of which a detailed description is impossible for lack of space. The east bedroom is, next to the dining room, the prettiest room in the house. It is as long as the big living room down stairs and is three feet less in width. Its color scheme is ivory and blue.

Another easy stairway leads from the second floor hall to the attic, which is the full size of the house. This is well floored and lighted and is intended to be used for storage and for dancing on occasion.

There is a seven and a half foot basement with concrete floor under the entire house. In the basement are laundry and drying rooms, fruit closets, and toilet room, with a work room 15 feet by 26 feet across the east end.

CRAFTSMAN HOUSE: SERIES OF 1906: NUMBER II

A SMALL, but exceedingly comfortable and homelike dwelling is shown in the model for the second Craftsman House of the series for this year. Its cost as estimated would range from $2,600 to $2,800 according to the cost of work and materials in different localities. It is intended for a small family where the house-mistress cares for the home herself, and is planned with an especial view to making housework as simple and easy as possible.

FRONT ELEVATION

The exterior is very attractive, with its steep overhanging roof, springing outward to shelter the porches at the front and back of the house, its small-paned casement windows and picturesque dormer giving it an individuality and charm that is often sought in vain in much more pretentious dwellings. It is built entirely of cedar shingles, upon a foundation of field rubble, and all the exterior trim is of cedar. In the model as given here, the walls are left in the natural color of the wood, oiled and left to weather to the soft grayish-brown tone which only sun and rain can give. The roof is stained moss-green, and the window and door-casings, wood trim, front door and porch floors are of the same color. The porch columns, also of wood, are pure white, and the flower-boxes on the coping of the front porch are dull brick-red. In any surroundings this color scheme would be pleasant and restful, but if the size of the lot permits a small garden around it, the effect is charming. An additional accent is given by the chimney of red brick, with its gray stone chimney pots.

The chief charm of the house is its compact plan, which makes the most of every inch of space and reduces to a minimum

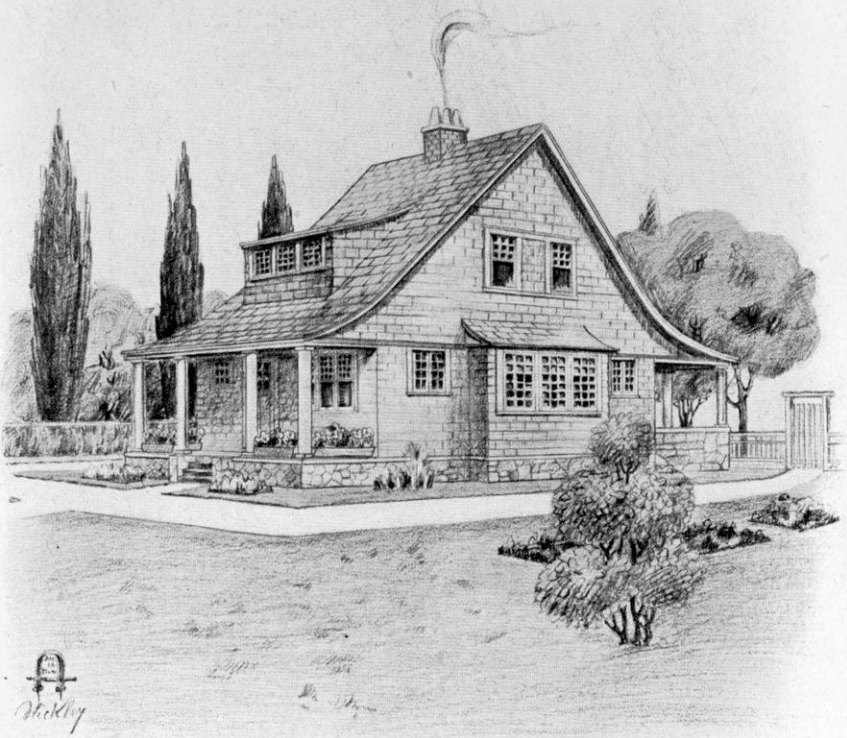
the care and friction of house-keeping. With a frontage of thirty feet, and a total depth, including the porches, of forty-six feet, a small lot will afford ample room for the building, and yet there is no sense of being cramped for space in any of the rooms.

The front porch extends in length to the full width of the house and is eight feet wide. In summer, the well-filled flower-boxes placed on the low coping would serve as both ornament and screen, making the little veranda a pleasant outdoor sitting room. The upper part of the front door is filled with small square panes of glass, making a small, high-set window to light the little stair hall into which it opens. This is merely a vestibule, too small to admit any furniture except the seat built in at the foot of the staircase, and an umbrella stand. A mirror on the wall opposite the entrance door would doubtless be found very useful as well as ornamental. This little hall is treated in very warm brown as to wall-covering. with wood-work of moss-green and floor in a deeper shade of the same color.

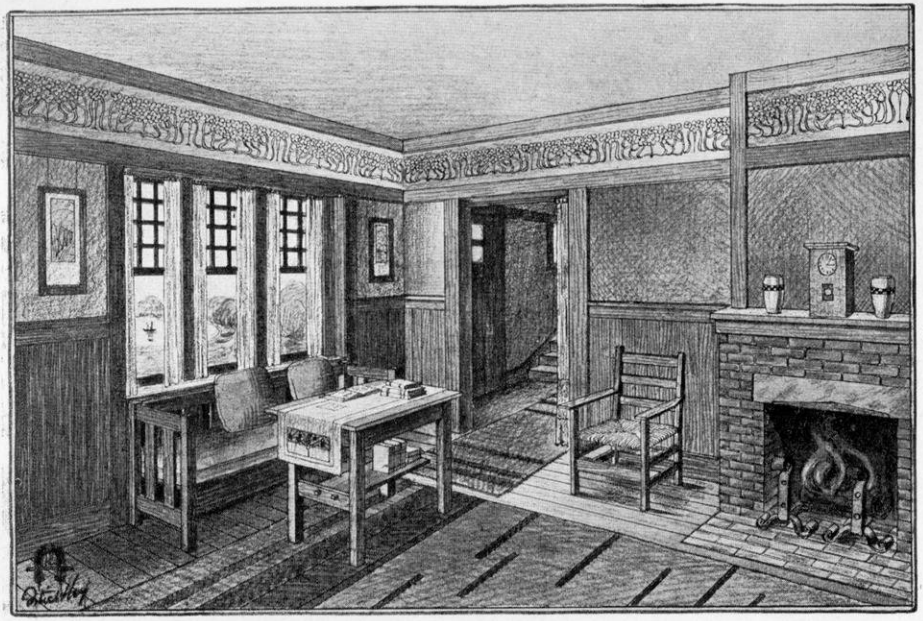
Living and Dining Room

The living room and dining room are practically one long room which extends from the front to the back porch. The length is broken by an indicated partition which serves as an excuse for a charming structural feature, and gives the impression of a recessed dining-room nine by sixteen feet in size, the living room space being sixteen by twenty feet. The wainscot which runs all around the room is carried up to the height of four feet, and the head casing of the windows and doors is carried in an unbroken line along the walls to form the frieze, which is further accentuated by another band of wood at

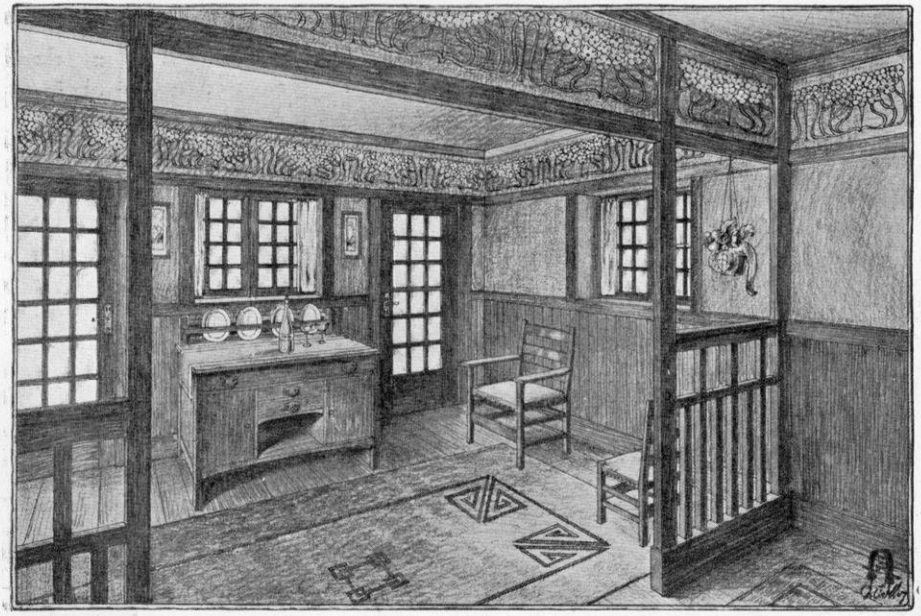
SIDE ELEVATION



CRAFTSMAN HOUSE. SERIES OF 1906.
NUMBER II. EXTERIOR VIEW



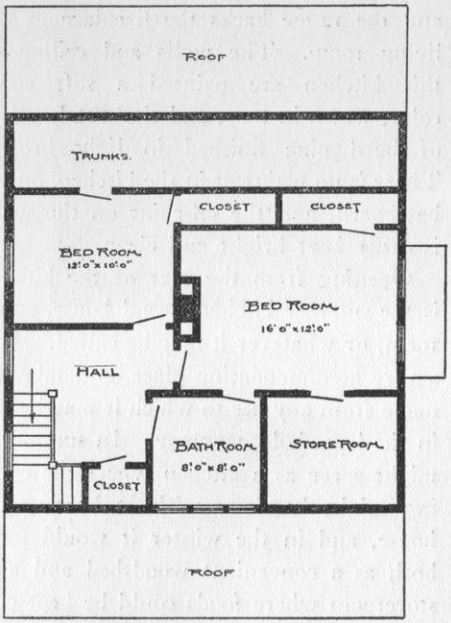
CORNER OF LIVING ROOM SHOWING FIREPLACE



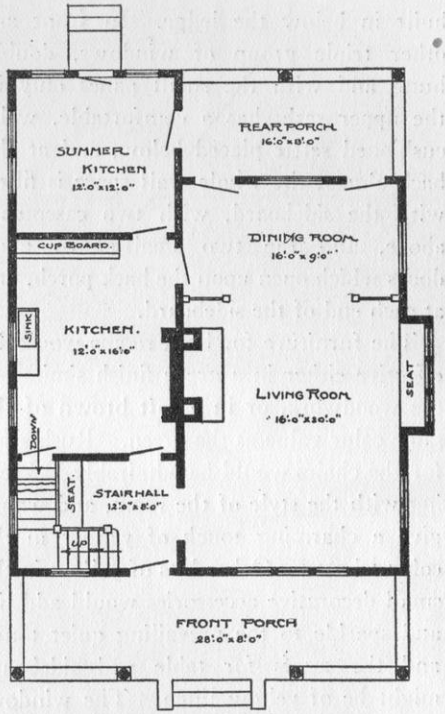
DINING-ROOM RECESS IN CRAFTSMAN HOUSE, SERIES OF 1906, NUMBER II.

the ceiling angle. Where the division occurs, this frieze is simply carried across the room as if a partition were there, but the space below is all open save for a post at either side, forming a support for the frieze and giving the effect of a very

stains serve simply to cast a light tone of the color chosen over the natural tint of the wood, giving more the effect, in this case, of a naturally mossy-green tone of wood than of applied color. The thin stain merely brings the wood itself into



SECOND FLOOR



FIRST FLOOR

broad opening in the center, with a railing just the height of the wainscot filling the space on either side between the post and the wall.

This woodwork is all of pine stained to a soft moss-green like that seen in the hall, with the floor of hard comb-grained pine in a darker shade of green. In the Craftsman houses this must never be understood as indicating a solid color, for all

harmonious relation with any preferred color scheme. The walls in this room are either tinted or papered a soft yellow verging on brown, suggesting the color that is known as Byzantine gold. The frieze has a ground of tan-color, with the figure in soft greens and pinkish yellow tones like those seen in a yellow peach. A touch of deep red is given by the fireplace, which is built of red brick, with a red

sandstone cap over the fireplace opening and a mantel shelf of wood.

The main structural features, aside from the division between living room and dining room, are the casement windows. In the living room a group of three occupies a recess at the side, with a window-seat built in below the ledge. In front another triple group of windows, double hung and with the small panes only in the upper sash, has a comfortable, well-cushioned settle placed below, and at the back almost the whole wall space is filled with the sideboard, with two casements above, and the two small-paned glass doors which open upon the back porch, one at each end of the sideboard.

The furniture for both rooms would be effective either in a green finish similar to the woodwork, or in a soft brown of the same color value as the green. Rush seats for the chairs would be admirably in keeping with the style of the room, and would give a charming touch of yellow in the color scheme. Other bits of yellow in the small decorative accessories would add life and sparkle to the prevailing quiet tones, and the scarfs for table and sideboard might be of yellow linen. The window-curtains should be of plain unbleached material, either linen or cotton, and should hang in straight, simple folds if the furnishing of the rooms is modeled upon this design, and the rugs should be of rags in soft brown tones, with bands of green and possibly a touch of gray-blue.

THE KITCHEN

The kitchen is of good size, twelve by sixteen feet, and is most conveniently placed with regard to the rest of the house. One door opens into the stair hall, affording access to the front door without the necessity of passing through the living room, and another opens directly into the dining room. Two windows, one directly over the sink, give plenty of light, and a door leads to the summer kitchen in the rear. A commodious built-in cupboard occupies nearly the whole end of the room, and the range backs the fireplace in the living room. The walls and ceiling of this kitchen are painted a soft corn-color, warm in tone, and the woodwork is of hard pine finished in light brown. There is no wainscot in the kitchen, only a baseboard, and the oil-paint on the walls is easily kept bright and clean.

Opening from the rear of the kitchen is the summer kitchen, wood house, storeroom, or whatever it may be called. It is a very accommodating place, and takes its name from any use to which it may be put in the household economy. In summer it might serve as a kitchen where the cooking might be done without heating the house, and in the winter it would serve both as a convenient woodshed and as a storeroom where foods could be kept cool and yet not exposed to the freezing weather, as the temperature would always be moderated by the warmth of the kitchen. A door from this summer kitchen opens upon the rear porch, which is designed to serve as an outdoor dining room in warm weather. The only access to the porch is from the dining room and the summer kitchen, as the coping encloses both sides, with no approach from the ground. The cellar lies under the main part of the house, the stairs leading to it opening direct from the kitchen, and

running beneath the main stairway of the house.

THE UPPER FLOOR

On the second floor are two good-sized bedrooms, with a bathroom, three large clothes closets and plenty of storage room under the slope of the roof. The upper hall is finished in the same warm browns and moss green as the lower hall and stairway, and opens into both bedrooms and the bathroom. The woodwork of the upper story is of pine, the same as below, and in the bedrooms is stained a delicate silver gray. The floors are of the same green as on the lower story.

The large bedroom, which is twelve by sixteen feet, has the walls tinted or covered with a plain paper in a light shade of green with the ceiling and frieze of cream-color. The frieze might show a decorative design in either paper or stencil, where touches of strong yellow would appear, and a brighter tone of green than that of the walls. A rag rug nearly covering the floor would be appropriate, and should show very light tones of green with a good mixture of white or cream-color, if this suggested color scheme is to be carried out. The window hangings would best be of simple, crisp white muslin, and the furniture either of old mahogany or silver-gray maple.

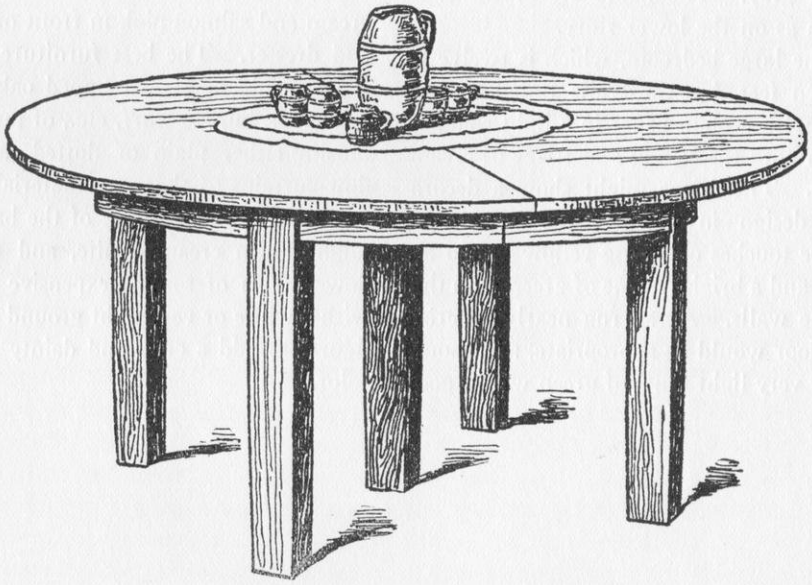
The small bedroom, ten by twelve feet, might be treated in pinks, using the salmon shades. An effective covering for the walls would be a paper introducing a figure in old rose with just a touch of green on a pinkish-white ground. The floor would be almost covered with a grass matting rug, with small foot-rugs of cream and salmon-pink in front of the bed and dresser. The best furniture for this room would be brown fumed oak, with a bed-cover, bureau-scarf, etc., of pure white muslin either plain or dotted, and window-curtains of the same material.

The walls and ceiling of the bath-room might be in creamy-white, and the window-curtain of some inexpensive material with a white or very light ground and blue figures to add a crisp and dainty touch of color.

HOME TRAINING IN CABINET WORK: PRACTICAL EXAMPLES IN STRUCTURAL WOODWORKING. ELEVENTH OF THE SERIES

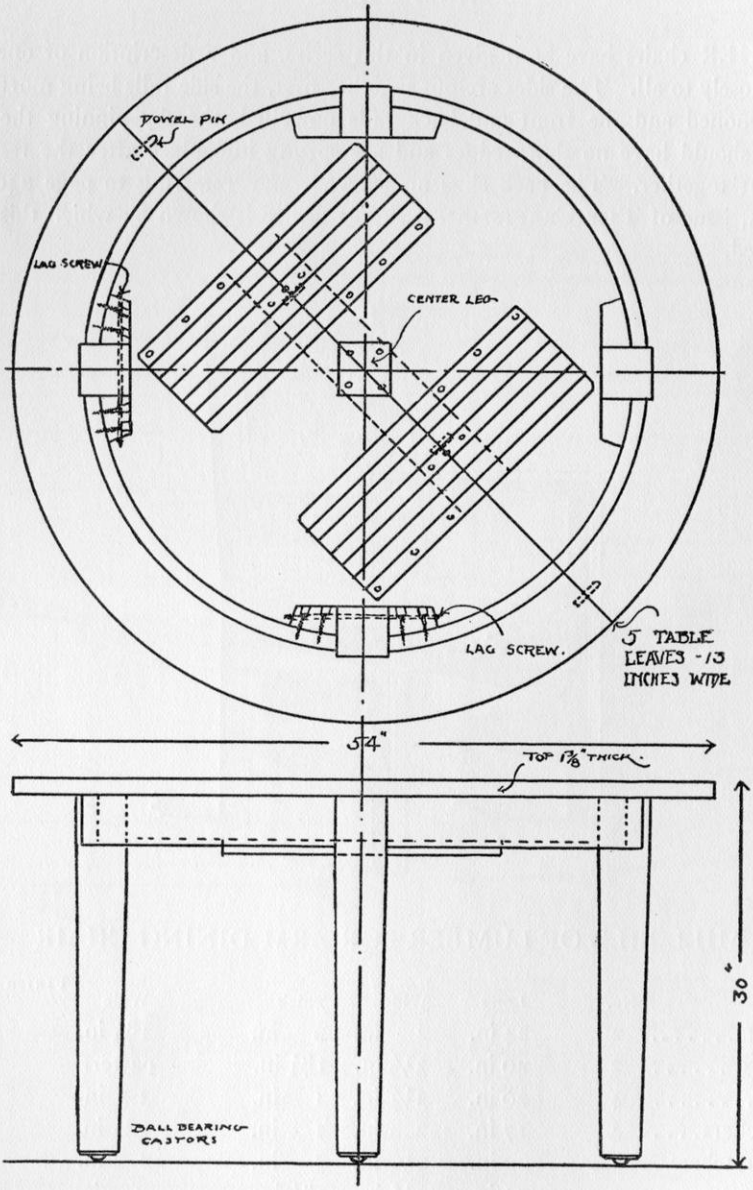
DINING TABLE

THIS table is designed to extend to ten feet. The extension slides will need to be procured from a manufacturer as they are difficult to make by hand. The center leg is firmly screwed on to the cross piece and each end of the cross piece is screwed to the center slide of each group. Four dowel pins keep the top exactly flush and ordinary window fasteners, if placed at the joining of the rails, will keep them from parting. Blocks are glued and screwed to the rails and lag screws run through these blocks and the leg, making a very firm joint, which is necessary on account of there being no support below. The top is fastened by table irons about 9 inches apart, one being placed in the top of each leg and the others spaced evenly on the rails.



MILL BILL OF LUMBER FOR DINING TABLE

Pieces	No.	Long	Rough Wide	Rough Thick	Finish Wide	Finish Thick
Legs	5	30 in.	4¼ in.	4¼ in.	4 in.	4 in.
Top	2	55 in.	28 in.	1½ in.	pattern	1⅜ in.
Rails	4	30 in.	7 in.	5¼ in.	pattern	5 in.
Center brace	1	30 in.	5¼ in.	1½ in.	5 in.	1¼ in.
Leaves	5	55 in.	13½ in.	1½ in.	13 in.	1⅜ in.
Blocks for rails	8	6 in.	4 in.	2½ in.	pattern	pattern



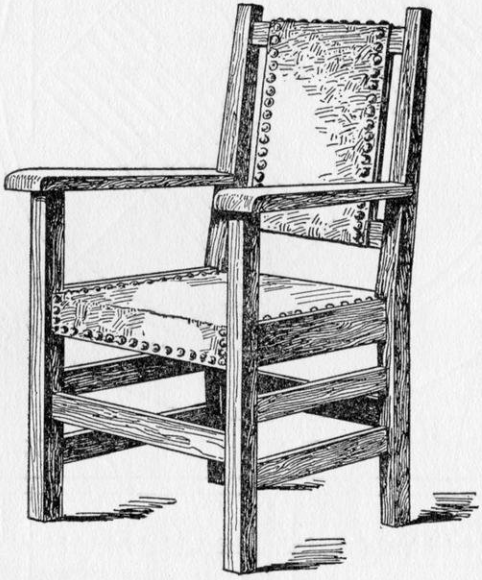
DESIGN · FOR · AN · EXTENSION · DINING · TABLE

SCALE OF INCHES 0 3 6 12 21

HOME TRAINING IN CABINET WORK

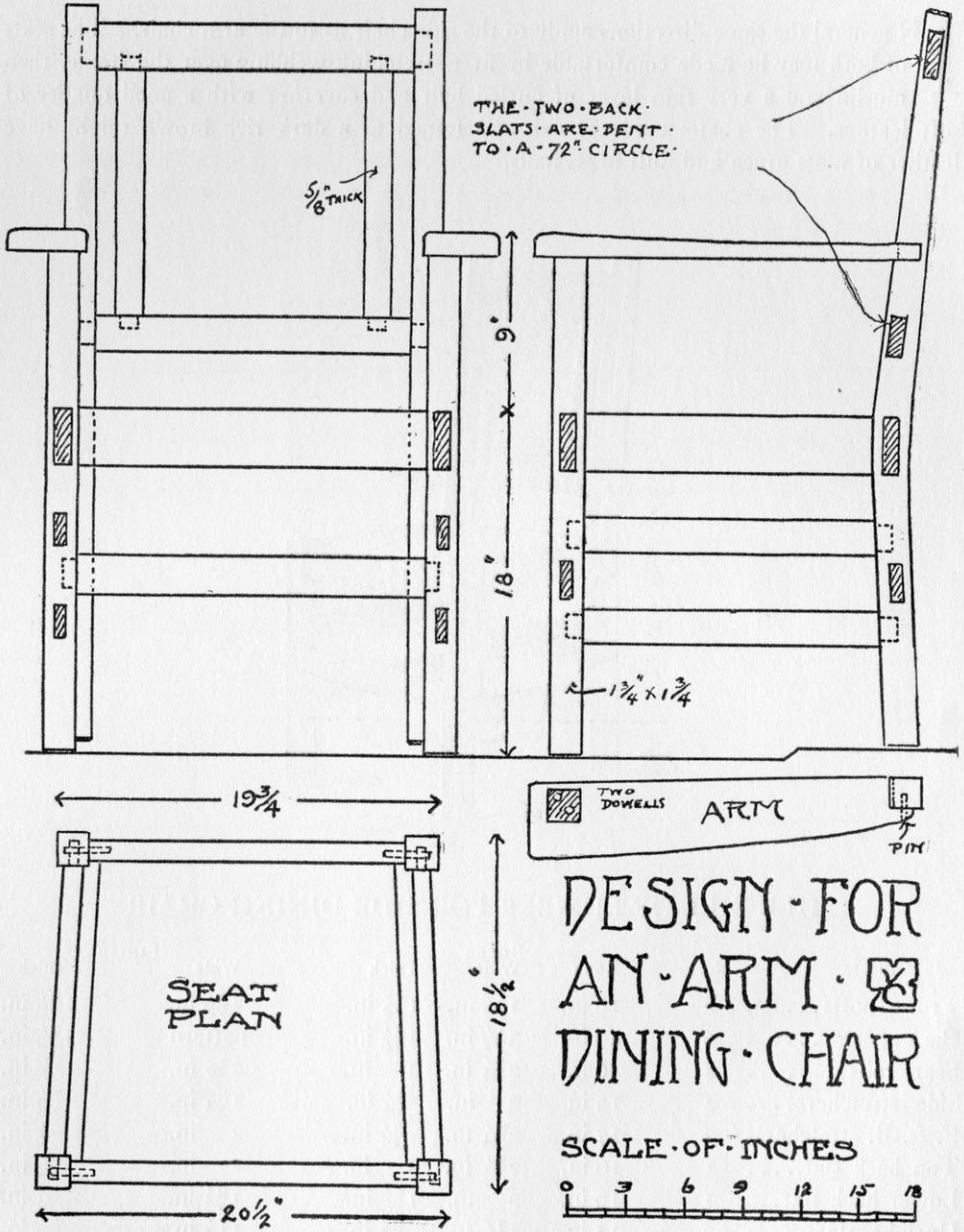
ARM CHAIR

OTHER chairs have been given in this series, and a description of one applies closely to all. The sides are put together first, the side rails being mortised and tenoned and the front and back rails dowelled, thereby pinning the tenons. The arms should have no sharp edges and are sprung into place after the rest of the chair is put together. The back slats are curved. By referring to page 240 of the May, 1905, issue of THE CRAFTSMAN a simple device is shown by which this may be accomplished.



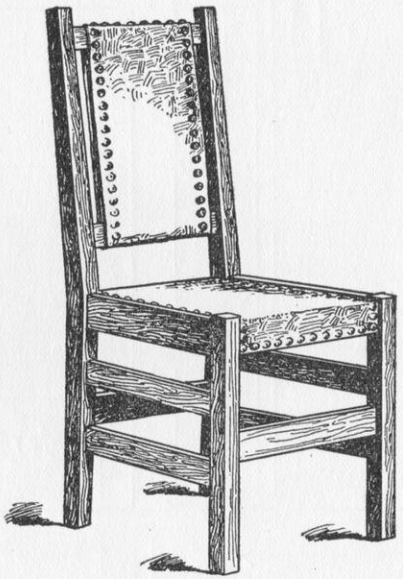
MILL BILL OF LUMBER FOR ARM DINING CHAIR

Pieces	No.	Long	ROUGH Wide	Thick	FINISH Wide	Thick
Front posts.....	2	24 in.	2 in.	2 in.	1¾ in.	1¾ in.
Back posts.....	2	40 in.	3½ in.	1¾ in.	pattern	1⅝ in.
Seat rails.....	4	20 in.	3¼ in.	1 in.	3 in.	⅞ in.
Side stretchers....	4	17 in.	2 in.	1 in.	1¾ in.	¾ in.
F. & B. stretchers..	2	20 in.	2¼ in.	1 in.	2 in.	¾ in.
Arms	2	21 in.	4¼ in.	1⅜ in.	4 in.	pattern
Top back slat.....	1	19 in.	2½ in.	2 in.	2¼ in.	1¾ in.
Upright slats.....	2	15 in.	1½ in.	¾ in.	1¼ in.	⅝ in.
Strips on side rails.	2	17 in.	1¼ in.	1¼ in.	1 in.	1 in.


THE TWO BACK SLATS ARE BENT TO A 72" CIRCLE
5/8" THICK
9"
18"
1 3/4" X 1 3/4
19 3/4
SEAT PLAN
20 1/2"
18 1/2"
TWO DOWELLS
ARM
PIN
DESIGN FOR AN ARM DINING CHAIR
SCALE OF INCHES
0 3 6 9 12 15 18

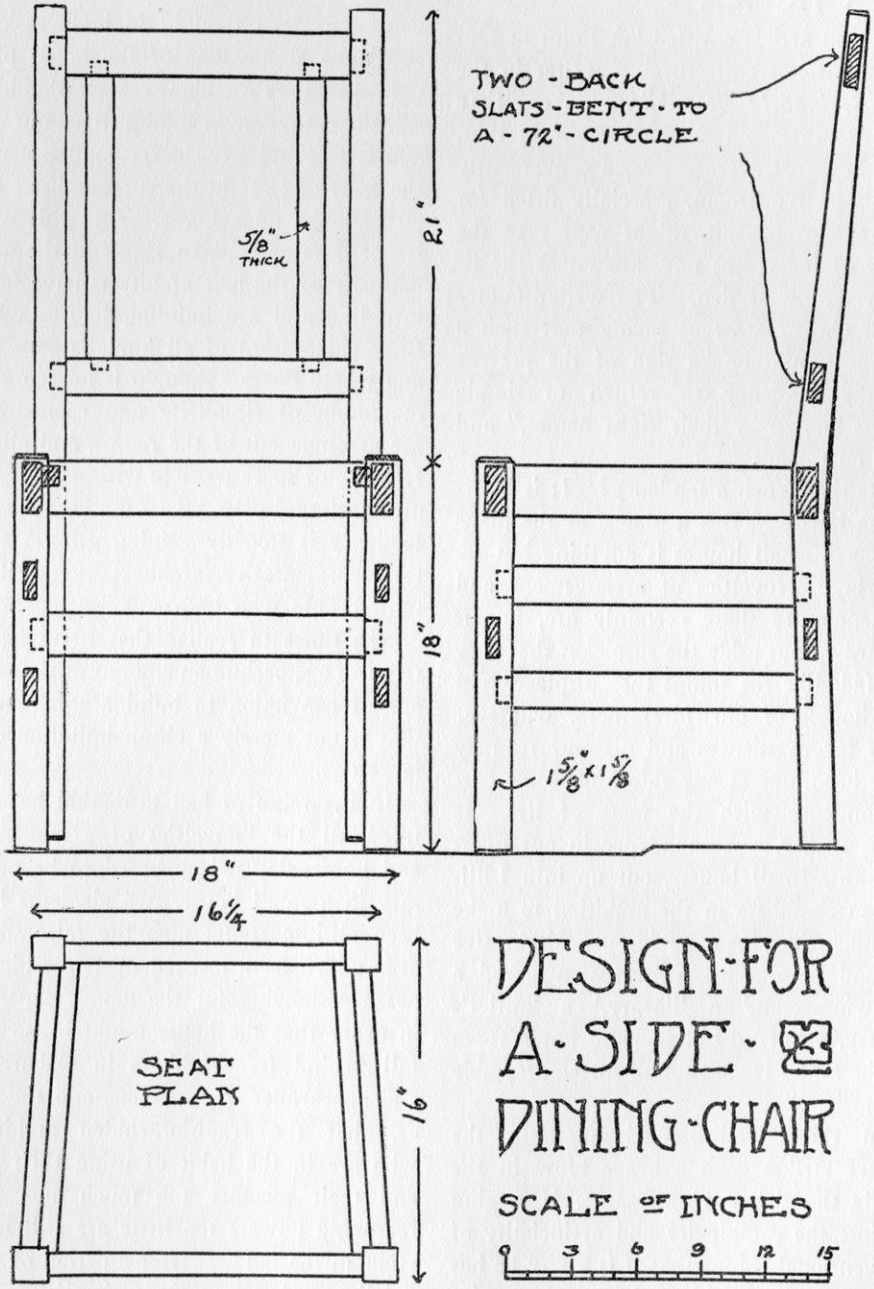
SIDE CHAIR

IN general the same directions apply to the side chair as to the arm chair. The seats of both may be made comfortable by first stretching webbing over the frame, then muslin and a very thin layer of curled hair and covering with a good quality of soft leather. The chairs made of oak and fumed to a dark rich brown might have leather of moss green and dull brass nails.



MILL BILL OF LUMBER FOR SIDE DINING CHAIR

Pieces	No.	Long	Rough Wide	Rough Thick	Finish Wide	Finish Thick
Front posts.....	2	19 in.	1½ in.	1½ in.	1⅝ in.	1⅝ in.
Back posts.....	2	40 in.	3½ in.	1⅝ in.	pattern	1½ in.
Seat rails.....	4	16 in.	2¾ in.	1 in.	2½ in.	⅞ in.
Side stretchers....	4	15 in.	2 in.	¾ in.	1¾ in.	⅝ in.
F. &. B. stretchers.	2	17 in.	2¼ in.	¾ in.	2 in.	⅝ in.
Top back slat.....	1	16 in.	2¼ in.	1 in.	2 in.	¾ in.
Lower back slat...	1	16 in.	2 in.	1 in.	1¾ in.	¾ in.
Upright slats.....	2	15 in.	1½ in.	¾ in.	1¼ in.	⅝ in.
Strips on side rails.	2	15 in.	1 in.	1 in.	⅞ in.	⅞ in.


TWO - BACK
SLATS - BENT - TO
A - 72" - CIRCLE
5/8" THICK
21"
18"
1 5/8" x 1 3/8"
18"
16 1/4
SEAT
PLAN
16"
DESIGN FOR
A SIDE
DINING CHAIR
SCALE OF INCHES
0 3 6 9 12 15

ALS IK KAN

IN an article entitled "A Point in Domestic Architecture" a writer in the *Springfield Republican* takes THE CRAFTSMAN to task for suggesting that, in a house of average size, a conveniently furnished workroom, especially fitted for any chosen pursuit, might well take the place of the rooms now known as the library, study or den. The writer quotes THE CRAFTSMAN as saying that such a change would be "a sign of the present healthy tendency to return to simple things known by their right names," and goes on to say:

"Is there such a tendency? It is interesting if true. But a glance at the plans of recent small houses is anything but reassuring. Novelties of arrangement and nomenclature there certainly are, but it is hard to put aside the suspicion that they are fads like the things they displace. In the houses of our forefathers, whatever their inconveniences and discomforts may have been, one at any rate finds some correspondence with the facts of life. Is there such a correspondence in our overelaborate small houses, cut up into Lilliputian chambers in the ambition to make as much show as possible on a diminutive ground plan, with a 'reception-room,' a 'drawing-room,' a 'library,' a 'butler's pantry,'—but no butler—and not a room in the house large enough for comfortable expansion?"

In these well-directed questions the writer strikes such a brave blow in the battle that THE CRAFTSMAN is waging against the complexity and artificiality of conventional things that it is a pity he has not taken the trouble to become better informed as to the tendency of the most advanced modern thought in home-making. A glance at any one of the house plans published in THE CRAFTSMAN should be sufficient to convince him that our one aim is to "find some correspondence with the facts of life" in the surroundings that go to make up a home. And this work is not ours alone. In England the great majority of the best architects have fallen into line and are building houses where fussy elaboration of all kinds is set aside, and where the one thought is to secure the maximum of simplicity and economy in the arrangement of the rooms, and all the freedom of space possible within the limits of the ground plan. In America the same tendency is steadily gaining ground with the representative architects as well as with people who keep sufficiently abreast of the times to realize that it no longer requires a superhuman amount of the courage of conviction to build a small house that is not merely a cheap imitation of a large one.

In the reign of bad taste that has dictated all the "novelties of arrangement and nomenclature" supposed to be necessary in a small house, two elements have been all-important: one, the false standards which have insisted upon the biggest possible showing for the money expended in order that the house might in no way fall behind its neighbors in elaboration and appearance of costliness, and the other, that the tradition-ridden architects who are in the habit of using their eyes and their memory too much and their reasoning powers too little are still numerous in the land. After a period of artificiality and ostentation, simplicity is a

thing of slow growth. Good taste is like charity, "it vaunteth not itself," but it is also like the "little leaven that leaveneth the whole lump." More and more it is being realized that in all phases of modern life there is a lack of economy. There is too much waste everywhere, but especially in the conventionally-planned home,—waste of space in building it, of time and energy in caring for it, and of money in providing heat and light for rooms that do not even pretend to earn their living. These "novelties of arrangement and nomenclature" amount to something much more serious than a fad,—they mean surroundings that are wasteful and demoralizing as well as uncomfortable. In this view of house-arrangement THE CRAFTSMAN agrees with its critic, but ventures to recommend that the critic learn more of the meaning of The Craftsman movement in architecture before couching such hearty support in the form of a criticism.

As to the workroom that is the subject of the criticism, the writer in question clearly is laboring under a confusion of terms, if not of ideas. He says: "The theory of the 'workroom' sounds very plausible til one gets further into the exposition of it. One knows what a library is. It is a room filled with books—not necessarily used. One knows what a study is; it is a place to study. But what is a workroom? A place for work, to be sure, but what sort of work? Not culinary operations, of course,—they are already provided for elsewhere. It is not a workshop, for 'in the workroom that is a modern outgrowth from the old idea of a library or home office there is hardly a place for the litter of shavings, leather, metal or clay.' What, then, is one to do in a workroom?"

Evidently convinced that it is useless to seek for enlightenment, the critic continues: "The fact is that 'the workroom idea' does not help us toward the only kind of simplicity that has value—the adaptation of houses to the special needs and habits of their occupants. When the essentials have been provided—rooms in which to cook, to eat, to live and to sleep, the more nearly the rest can subserve some real need, with disregard of convention, the better.....The 'workroom' is very well in its place, but it ought not to be made one more fetish."

If the critic had taken the time to read the article in question, he would have discovered in the first paragraph both the explanation as to why the name "workroom" is considered desirable, and what is its place in the house,—always providing that the house is of a size sufficient to admit such a room as a library, study, den, or workroom, or whatever it may be called. In the series of special articles dealing with the furnishing and functions of any one room, we are by no means recommending that such a room be added to a small house where every inch of space must be used to the best advantage, but simply stating that, in a house where such a room is desired or already exists:

"The adoption of the simpler and more expressive word is an evidence that the true character of the room is beginning to be recognized and insisted upon,—that this room is being made more and more a place where the love of work is constantly aroused by the evidences of work. In

one sense it is always a library, for here are gathered the books of reference, periodicals and newspapers that naturally accumulate around a man or woman genuinely interested in work for its own sake and anxious to keep pace with what is being thought and done elsewhere along the same lines, but it has none of the atmosphere of luxurious ease and scholarly seclusion that belongs to the typical library. The workroom has more the character of an 'office,' such a room as should stand for a business or working center in every home." It is also true that the idea of such a workroom is not that of either a workshop or a kitchen, and the question, "What, then, is one to do in a workroom?" might well be answered by another reference to the article itself, where it is stated that the workroom "is more a place for the planning and designing of the work, and for all the study that must be done in order to gain a thorough knowledge of it."

In order to avoid further misconception it may be as well to state that the work alluded to is more or less intellectual in character, and that it is quite true that carpentering and cooking have "already been provided for elsewhere."

It seems clear that this well-meant criticism is based upon a confusion of terms. Let the workroom be considered a library, if that is clearer, but not the kind of a library that is simply "a room filled with books—not necessarily used." Nor is the workroom meant to be "one more fetish," but simply a practical and useful, instead of a luxurious and useless, room in a house where "the essentials have been provided,"—a step toward "the adaptation of houses to the special needs and habits of their occupants."

NOTES

THE first annual exhibition of art-crafts was held in Denver, December fourth to tenth, 1905. The exhibition opened with the private view of the Artist's Club of Denver, of which the Art-Crafts Society is a branch, and under whose patronage the exhibition was given.

When one considers the full significance of the numeral adjective describing this annual exhibition, it gives a very good idea of the work involved, and the problems confronting the committees in charge. This art-crafts department has been in existence about one year. At the annual exhibition of the Artists' Club in March, 1905, art-crafts took an important place experimentally, and it was from the encouragement received at that time, that the department took up the idea of an annual exhibition of craft work. This department has declared itself to stand for three things: artistic feeling, originality of design, and good execution. Since its formation it has worked on these lines, and by keeping constantly before its members these standards, the outcome has been unusually satisfactory.

The preparations included a vast amount of correspondence with eastern and Pacific Coast craftsmen and shops, the negotiation of advertising for the catalogue, securing loans, the encouragement of entries of creditable work, and all other necessary minutiæ incident to making ready. Never has there been shown so

much willingness on the part of a working body. Busy people gave their time and talents unstintingly. No one was heard to complain of his inability to accomplish his allotted task; all worked with enthusiasm, thoroughly in sympathy with the movement and anxious to carry it to a happy culmination.

The keynote of the exhibition from the standpoint of Denver craft workers was undoubtedly originality of design, transcending mere ornamentation. The metal workers made a very satisfactory showing in a variety of pieces of original designs and adaptations. Wood work was much in evidence, and attracted considerable attention. Pottery took a prominent place, the work of two Colorado potteries showing well in comparison with the best known in the world. A few exceptionally good specimens of clay modeling were seen. Workers in illumination, decorative design and book plates came forward with the most creditable work. Jewelry took a high stand, but in the main it was from eastern shops. In this connection it may be mentioned that the idea of jewelry working took root at this exhibition, for the case containing the jewelry was the one before which people stood in line. Denver is well situated for carrying out this plan. Its close proximity to the great mines of the country, and the abundance and richness of semi-precious stones found in Colorado cannot but exert a strong influence toward this end. Very little local leather work was shown, that being of a high order. Here was evidence of the passing of the leather fad which has had so vital a grip on Denver trade. The leather exhibit was supplemented by many pieces of excellent design and execution from other cities. The first leaded glass shown by any craft worker in Denver was seen at this time. Not a few native materials were effectively used in the execution of the various pieces of the different classes. The influence is bound to be far reaching, as every afternoon groups of children from the manual training school, the various classes in drawing, history of arts from the high schools, and others visited the rooms, all interested and eager to see and learn. The people who came to see a mere fad, stayed and studied good honest work.

With this precedent the department feels it can safely plan for an exhibition on a much larger scale next year, assured that it will have advanced a long stride, and has made a place for itself in Denver.

ONE of the most potent factors in arousing the people and stimulating public interest in municipal affairs has been the National Municipal League, which owes its origin to the conference for good city government held in Philadelphia in 1894, under the auspices of the Philadelphia Municipal League, working in co-operation with the New York City Club. The League's activities have been influential through the distribution of literature on city problems and evils. "The Municipal Programme" or "Model Charter," as some prefer to call it, has been widely useful; it is the result of two years' work of a committee including such experts as Albert Shaw, Frank J. Goodnow, Horace E. Deming, and has been praised by discriminating critics and used by every con-

stitutional convention and charter commission or committee since its publication. Its influence can be traced in the large majority of the new charters adopted by American cities during the past five years.

IN the article on the San Francisco of the Future by Herbert E. Law in our January issue an accidental omission is responsible for the confusing of two San Francisco organizations, both of which work for the public good. Mr. James D. Phelan, the former Mayor, is credited with the formation in 1904 of the Merchant's Association, whereas it was the Association for the Improvement and Adornment of San Francisco which he, in company with some of his public spirited fellow citizens, then organized. This latter Association, too, secured Mr. Burnham's services.

REVIEWS

AMONG recent publications of special interest to students of art and artists is a delightful study, by M. Sturge Henderson, of John Constable, the artist who dared to "confound the authorities of his day by forsaking the studios for the fields and lanes of his birthplace, and averring the impossibility of developing English landscape painting on the lines of classical tradition," and whose determined realism had such great and lasting effect upon modern landscape painting. Mr. Henderson has prefaced his consideration of Constable's work by an interesting biographical sketch of the artist, giving a vivid impression of his times and the difficulties under which he worked. A critical estimate of his best known paintings follows, with many illustrations made from the originals. The last chapters of the book are devoted to Constable's lectures on art, his influence on his times in spite of the slowness with which recognition was accorded him, the characteristics which marked his work and a general estimate of its effect upon the modern schools of landscape painting.

Another volume of equal value is upon the work and times of Pisanello. It is by G. F. Hill, of the Department of Coins, British Museum, and is a scholarly estimate of the great Italian portrait painter and medallist. The details of Pisanello's life are necessarily meager, but suffice to give some idea of the conditions under which he worked. The critical consideration of his work is full of careful detail most satisfying to the student, and the entire book is illustrated with reproductions of his paintings, sketches, preliminary studies and medals. The collection of reproductions of the latter is especially fine. ("Constable," by M. Sturge Henderson, 239 pages. Price $2.00 net. "Pisanello," by G. F. Hill, 263 pages. Price $2.00 net. Published by Duckworth and Company, London. Imported by Charles Scribner's Sons, New York.)

SOME clever and readable fiction, with keen insight and rather daring portraiture apparent all through it, is furnished by the two novels on political life by David Graham Phillips, "The Plum Tree" and "The Social Secretary." "The Plum Tree" is the autobiography of a man who controlled "the machine," and who left the ideals of his youth to follow

after the idols of the age. Deliberately he gave his whole life and his keen and masterful mind to the gaining of wealth and power, and the cynical tone of the book is admirably managed as the only possible viewpoint for a man like Harvey Sayler. The method of carving presidential timber into a lay-figure acceptable to the people is a frank account of political ways and means more penetrating than any satire. "The Social Secretary" deals entirely with the social life of Washington in the inner political circles, being the story, —also written in the first person,— of the means taken by a brilliant, diplomatic young woman, well-trained in the ways of the capital, to "launch" a western Senator and his wife into the inner circle of society. The character of Mrs. Burke, the shrewd, motherly wife of the Senator, is admirably drawn and gives the best of reasons for her social success. The book is charmingly illustrated by Clarence F. Underwood. Just a thread of love-story runs through both books, enough to hold the interest of those who read for the story alone, and the drawing of social and political conditions is vivid enough to make both well worth reading with more than the interest accorded merely to a well-told tale. ("The Plum Tree," 389 pages. "The Social Secretary," 198 pages. By David Graham Phillips. Both illustrated. Published by The Bobbs-Merrill Company, Indianapolis, Ind.)

A MANUAL on decoration that is more comprehensive than clear is entitled "Period Decoration." It is profusely illustrated and contains some useful matter for reference, notably an exhaustive list of Oriental rugs, giving their names, chief characteristics, and place of production. There are other lists and glossaries, giving much technical information as to forms of decoration and terms used to describe them, but the book as a whole would be useful only to one already tolerably well informed on the decoration of all ages and all nations, who might desire a compact book of reference to refresh his memory on a subject already familiar and well understood. To the beginner in such lore, it would be of little advantage. "Period Decoration," by Chandler R. Clifford. 251 pages. Clifford & Lawton, New York).

THREE late additions to that convenient little series of short stories and novelettes entitled "The Pocket Books" are: "A Fool for Love," by Francis Lynde; "The Motormaniacs," by Lloyd Osbourne, and "The Princess Elopes," by Harold MacGrath. As the name of the series indicates, the volumes are of a convenient size to be slipped into the pocket, and the stories are all of the light, pleasant type that fulfills its whole mission in the world of literature by providing the means to while away an idle hour while traveling or taking a complete intellectual rest.

An exciting duel between a railway monarch who is celebrated as a hard fighter, and a young civil engineer, over a strip of track that means the right of way for two competing lines, forms the theme of "A Fool for Love." The love comes into the story by means of a pretty girl, niece of the railroad magnate, who is divided in her mind between loyalty to her rela-

tive and a strong fancy for the young engineer. The story abounds in incident and is brightly and pleasantly told. "The Motormaniacs" justifies its title, for it is a collecton of more or less amusing short stories that deal with the devotees of the machine. "The Princess Elopes" is a novelette on the style of "The Prisoner of Zenda," but a good many miles removed, as it is fantastic to the point of weariness, although amusing in spots. ("The Motormaniacs," by Lloyd Osbourne, 189 pages. "A Fool for Love," by Francis Lynde, 204 pages. "The Princess Elopes," by Harold MacGrath, 208 pages. Published by The Bobbs-Merrill Company, Indianapolis.)

A BOOK that is well worth the while of old and young students in the school of life is "Old Tales and Modern Ideals," by John Herbert Phillips. It is a collection of short essays printed from a number of addresses made by Mr. Phillips, who is the superintendent of Public Schools at Birmingham, Ala., to his pupils. These talks were given every Monday morning, and, as stated by the writer in the preface: "Their purpose has not been entertainment; it has been something more than instruction; the presentation of worthy ideals and the inspiration to nobler living have always been the dominant ends in view."

It is a book of varied essays, in which tales from myth, tradition and history bear, each with significant illustration, upon the ideals of modern life. For instance, Janus, the Roman "Gate-God," is made symbolic as the personification of conscience—the Divine element in the soul; the myth of Perseus and Medusa is treated as an allegory with a close application to the conditions of everyday life, and the story of Echo and Narcissus made to serve as a reminder that "the world is full of human parrots, people who never grow beyond the stage of imitation and repetition." The "Choice of Solomon," "A Lesson from an Old Roman Coin," "The Philosophy of Want," "Work and Character," "The Laws of Development," and many other themes touching upon every side of life, are all treated in a delightfully direct and simple way, and so vividly and picturesquely that the lesson could hardly fail to be carried home to even the most careless young mind. The book should be of marked ethical and educational value. ("Old Tales and Modern Ideals," by John Herbert Phillips, 233 pages. Published by Silver, Burdett & Co., New York.)

A THEORY of advertising which declares itself on the title-page to be "a simple exposition of the principles of psychology in their relation to successful advertising," has been set forth by Walter Dill Scott, Ph.D., the director of the Psychological Laboratory of the Northwestern University. The author's arguments are ingenious, and are very interestingly set forth, illustrated with numerous examples of successful and unsuccessful advertising, from a business as well as a psychological viewpoint.

("The Theory of Advertising," by Walter Dill Scott. 233 pages. Small, Maynard & Company, Boston).

A VOLUME of stories modeled on the "Tales from Shakespeare" of Charles and Mary Lamb, is "Tales from Dickens," by Hallie Erminie Rives. It is Dickens simplified to the comprehension of the modern child and of the reader who wants to be able to understand references to characters that have been household words for two generations, and yet has not the time to "wade through one of Dickens' books." To such this volume will undoubtedly have its uses, and yet it seems a pity to edit and expurgate Dickens to a bare outline of the dear old plots and to a style reminiscent of words of one syllable. The book is illustrated by Reginald Birch, whose pretty pictures seem as far from the spirit of Dickens and Cruikshank as are the neat little phrases of the rewritten stories. ("Tales from Dickens," by Hallie Erminie Rives, 461 pages. Published by the Bobbs-Merrill Company, Indianapolis, Ind.)

THE seventh annual edition of the Architects' Directory and Specification Index has just appeared, and bears the marks of careful preparation and brings out a list of architects, giving their names and addresses, also their membership in the various architectural societies. One of the new features this year is a list of the "Building Departments" of the various cities, with the names of their principal officers.

The "Specification Index" will be found convenient to architects, builders and owners as a compilation of the various lines of trades supplying building materials and appliances. The presentation in such compact form and under their special headings of the names and addresses of manufacturers and dealers makes a convenient reference to those wishing to secure circulars or catalogues and quotation of prices on such goods.

Among matters of interest, in addition to the list of names, are the various architectural societies, schools, periodicals and schedule of charges in professional practice adopted by the American Institute of Architects. (Published annually. Seventh edition. New York: William T. Comstock. One 8vo. vol.; red cloth, stamped in white. Price $2 net.)

SOME very sensible views, in line with the best modern thought in household art, are expressed by Alice M. Kellogg in a book entitled: "Home Furnishing Practical and Artistic." The writer devotes the first part of the volume to laying down certain well-recognized rules as to the fittings and furnishings of each room in the house, making suggestions that should be of value in guiding any home-maker in the pleasant task of making her surroundings beautiful. The character and purpose of each room is considered, then color schemes, styles of furniture, wall treatment, etc., in a clear and succinct way that makes the book a practical help in almost any individual case instead of a theory of house decoration that might possibly work out under exceptionally favorable conditions and with the advantage of an absolutely fresh start. ("Home Furnishing Practical and Artistic," by Alice M. Kellogg, 265 pages. Published by Frederick A. Stokes Company, New York.)

THE CRAFTSMAN'S OPEN DOOR

SUGGESTIONS OF INTEREST TO HOME-BUILDERS AND HOME-MAKERS

WE must ask the "gentle reader" who turns the pages of the Open Door kindly to bear with us when we repeat ourselves, or seem to be too "shoppy." One purpose of this department was to make a place for useful "shop talk" more or less interesting and helpful to those seeking information about the details of house building and furnishing, by bringing the consumer and producer into closer touch with each other. The topics presented, from month to month, are naturally suggested by the announcements in our business pages and the information is mainly drawn from these expert sources. The more useful and practical we can make these pages to both our readers and our business patrons, the better we shall have accomplished THE CRAFTSMAN'S purpose. To this end we seek and welcome information from trustworthy sources upon the latest developments in sanitation, heating, household conveniences, as well as in the economics of construction and furnishings.

It is sometimes worth while to repeat a statement for the sake of impressing the fact upon the minds of casual readers, and to show the tendency of events, or the growth of a movement. It may serve to illustrate a single phase of THE CRAFTSMAN movement to remind our readers that nearly five hundred plans for Craftsman houses and cottages have been selected and furnished during the past year to members of The Craftsman Homebuilders' Club, and orders continue in an increasing ratio from month to month. This fact alone justifies and verifies the claim that THE CRAFTSMAN magazine reaches the home building class more directly and practically than any other periodical of its kind. To paraphrase the immortal words of the eloquent Virginian "If this be 'shop talk' make the most of it!"—and patiently read on until you find something you need to know if you are planning a new home, refitting or furnishing your present one.

GETTING READY FOR THE SEASON

The Sherwin-Williams Company has long been foremost among the manufacturers and controllers of raw materials that enter into the making of paints, varnishes and stains. From its office in Cleveland, Ohio, this Company issues an interesting little monthly magazine entitled "The W. S. P.," which is always brimming with timely suggestions about house painting, exterior and interior, and all the branches of varnishing and staining. Among the suggestions for the coming season is the following: "Early preparation, the deciding on the kind of paints, the colors to be used, engaging a practical painter, insures getting the work done on time, and having the benefit of the improved appearance of your house from the beginning of the season. The combinations of colors used on a house are of considerable moment and should not be decided upon hurriedly. A single trimming not in harmony will often make a house an aggravation. The Sherwin-Williams Company, appreciating the value of this feature, has an organized department of artists and architects whose sole duty is to specify good color combinations.

Painting should be done early in the spring, as soon as the moisture is out of the lumber and the weather settled. The careful householder has all the details of the work arranged many weeks ahead."

THE MODERN BATH ROOM

No single feature of house building demands more intelligent consideration than the subject of sanitary plumbing. It needs no argument to prove that health, purity and cleanliness should prevail throughout the house and especial care be given to the proper equipment of the bath room. The Standard Sanitary Mfg. Company, Pittsburgh, Pa., issue a very complete and handsome booklet containing one hundred pages or more, illustrating modern bath rooms, which they furnish upon application enclosing six cents in postage. The book contains many practical suggestions how to plan and arrange a bath room and illustrates many beautiful and inexpensive as well as luxuriously appointed rooms, and gives the cost of each fixture in detail, with many hints on decorations, tilings, etc. The Standard Porcelain Enamel Baths and One-piece Lavatories add to the safety of the modern home and the cost of their installing is not excessive when the durability, convenience and cleanliness are considered. The book is worth the asking and postage for its practical information on the general subject of sanitary plumbing.

WILL HELP YOU FURNISH YOUR HOME

Messrs. Hunt, Wilkinson & Company, THE CRAFTSMAN'S associate and representative in Philadelphia, not only carry Craftsman outfits for house furnishing complete, but also have many resources not usually represented by a single firm. These include competent designers and frescoers, special lines of fine furniture, of which they are manufacturers and importers, mantels, interior woodwork, decorations, draperies, curtains, ornamental art work and wall papers; several departments enabling them to undertake both large and small orders and to insure a harmonious result in every case. Special designs and color schemes are prepared to order by their own artists, and estimates furnished for not only Craftsman outfits but in other representative styles to suit the preference of the individual customer. The advantage of being able to command the facilities of a house so well equipped in all that relates to modern furnishings is not only a convenience and an artistic safeguard, but also important in the matter of the economic selection and installing. Personal supervision when required, and practical suggestions in all matters of detail, are cheerfully furnished. Inquiries by mail from parties at a distance from Philadelphia will receive prompt and courteous attention.

STEEL CEILINGS AND WALLS

The Northrup, Coburn & Dodge Company, New York, notify THE CRAFTSMAN readers to write for their instructive booklet, "Plaster, Wood or Metal," and their catalogue illustrating designs suitable for all purposes of ceilings and walls. The Northrup Steel substitute for plaster commends itself as a protection against fire, water, dirt,

cracking, and is more sanitary and less expensive, especially in the matter of repairs. Immunity from falling or leaky ceilings is one of the strong points claimed for the metal substitute, and the Northrup, Coburn & Dodge Company, 46 Cherry Street, New York, will cheerfully furnish full particulars as to cost and methods of laying.

A RECEPTION ROOM ILLUSTRATED

A reception room of stately proportions is this month's lesson in home decoration with Leatherole and Sanitas. Such an apartment is pictured elsewhere in this issue of THE CRAFTSMAN. It is a commodious room done in ivory and blue. The ample wall spaces give a good opportunity for the use of a large embossed Leatherole pattern. One of the tooled leather designs in low relief is suggested. In old ivory tints the effect is at once restrained and effective.

For the ceiling a plain cream Sanitas may be used. The arrangement of mouldings with the corners accented by a note of blue gives an added distinction to the room. This is an essentially modern treatment. For economy's sake the ceiling could, however, be left plain; and a plain Leatherole in ivory tint might be substituted for the wood paneling which forms a wainscot.

The wood work is cream with an ivory "rub off." The hangings, rug and furniture are blue. The arrangement of the fireplace with the book shelves, seats and alcoved mantel is particularly pleasing and original in the sketch reproduced.

Combinations of Leatherole and Sanitas are possible in every form of interior decoration from the simplest and least pretentious to the most involved and ornate.

ARCHITECTURAL FAIENCE IN "DELLA ROBBIA"

The increasing interest in the use of tile decoration prompts us again to call attention to The Trent Tile Company's beautiful publication illustrating not only their "Della Robbia" tiles, but tiles for "everywhere and anywhere." The variety of their products is too great for description here, but the new catalogue covers every conceivable use of tiles and is really a work of art in its reproduction of artistic designs and colorings. Since this catalogue was issued the demand for "Della Robbia" glazed tile for wainscotings has so far exceeded the expectation of the firm that they have added the manufacture of Architectural Faïence. These designs and models have been made for a line of 6 x 9 inch, 6 x 10 inch and 8 x 12 inch bases with mouldings to correspond. These sizes will be increased as demanded and samples of the 6 x 9 inch bases of "Della Robbia" glazed tile will be furnished upon application.

SOMETHING NEW FOR TABLE CENTERS

Leatherole and Sanitas have been suggested from time to time in these columns for handicraft work as well as for wall coverings. The individual home decorator can find a hundred uses to which these materials might be put.

On another page of the current number of THE CRAFTSMAN is reproduced a table center which can be made of either of these materials and decorated with a stencilled ornament in oil paint.

Leatherole and Sanitas are made on a cloth foundation with an oil painted surface on which any after decoration can be done with good effect. The material for these table centers and the cut stencils are furnished by the manufacturers. Write for particulars.

MODERN INTERIOR DECORATIONS

In addition to the illustrated announcement, in our business pages, of English hangings and friezes by the W. H. S. Lloyd Company, New York, a number of recent examples by eminent artists will be found in our Home Department of this issue. These illustrations are used by the courtesy of the Lloyd Company, who control not only the entire output of Sanderson & Sons', London, special designs, but many other leading foreign producers. The subject is challenging more critical attention by architects and decorators, as well as manufacturers, from season to season. These new productions make an interesting study to all who are interested in art in its relation to the home.

PARQUETRY FLOOR DESIGNS

The Wood-Mosaic Flooring Company, New Albany, Indiana, whose factory is at Rochester, New York, invite attention to their processes of manufacture and their special facilities for the selection of standard woods. These include Indiana White Oak, the standard by which all oak is judged; the hard Cuban Mahogany, which does not mar or scratch and is scarcely affected by atmospheric influences; and an unlimited supply of seasoned lumber on hand, which includes about thirty different fancy woods to meet the special ideas of the architect or decorator. This Company invite all interested to send for their book of designs, or the address of their nearest agent in the leading cities for particulars and estimates.

NOVELTIES IN PEQUOT RUGS

Mr. Charles H. Kimball, weaver of the Pequot rugs, coverlets and portières, very sensibly remarks that: "the most precious household furnishings, which give the most genuine pleasure, do not always represent the most expensive," and he has many proofs that the owners of Pequot rugs take pride in their possession, as a collector does in some rare and valued object. The Pequot rugs are easily distinguished from other modern weaves, and when desired are woven to order in any size and color effect. Vegetable colorings only are used, warranted fast, and each rug has a character of its own in both design and color. The Pequot rug is comparatively inexpensive, combines artistic originality with durability and special fitness for summer homes in the country or the shore. Mr. Kimball's address is Norwich Town, Conn.

SOMETHING NEW IN THE "OLD STYLE" LINE

From time to time it has been a satisfaction to present in this department some plain and interesting facts about roofing tin, with every statement verified by the experience of N. & G. Taylor Company, the reputable and responsible manufacturers of the Taylor "Old Style." This firm not only makes roofing tin but also

issues a dainty little magazine called "The Arrow," which has the pleasant habit of mixing a bit of humor with the "cold facts." The Christmas number "drops into poetry" from which we quote a few samples:

Everybody works but father—
He sits around all day.
Mending roofs his business,
But nothing comes his way.

For all who build are using
"Taylor Old Style" Tin,
Which never needs repairing—
So—Dad's—all—in.

No wonder the Queen Anne is haughty,
And holds herself proudly aloof.
She's the only new house in the suburb
That is sporting a "Taylor-made" roof.

* * * *

Better the kick of the owner
At the price of Taylor-made tin,
Than the wrath that is sure to follow
If inferior stuff is put in.

* * * *

Little Jack Horner on tin had a corner,
It made him a snug little pile ;
For Jack was a tinner, who was "wise" to a winner
And stocked up on "Taylor's Old Style."

Other samples furnished on request to the editor of "The Arrow."

PLAIN AND DECORATIVE PLASTERING

An interesting and practical treatise on the art and craft of plastering and modeling, with an account of historical plastering in England, Scotland and Ireland, is announced in a new enlarged and revised edition by the John Lane Co., the Bodley Head, New York. The volume contains 630 pages of text, giving full descriptions of the various tools, materials, processes and appliances, also with the use of concrete for paving, fireproof stairs and floors and architectural dressings, and of reinforced concrete, which is now entering more largely than ever into the construction of modern buildings. Fifty-five full page plates are given with nearly five hundred smaller illustrations in the text. The announcement will be found in our business pages.

LITTLE MASTERPIECE LIBRARY

In these days of popular novels, many of which have little to recommend them outside of clever advertising, well executed illustrations and pretty covers, it is an encouraging sign that one publishing house has sold over a million volumes, and almost a million and a half, of substantial and helpful reading.—A New York publisher tells us that he has made that number of volumes of the Little Masterpiece Library for the Review of Reviews Company who control the selling rights. The books were issued in sets of six, eight and twelve volumes and there are now in the entire series 44 volumes, combining the master productions of English prose, Science, Short Stories, Poetry and Wit and Humor. In the series all the world's greatest writers in these several fields of English Literature are represented.

The volumes are unique in size, being small enough to put in the pocket for convenience when traveling and yet large enough to look well on the book shelf. The type page is well proportioned and each has a photogravure of one of the most prominent writers whose works are included in the volume. These charming volumes so full of real nuggets must be an important part of the literary furniture of a good many American homes—A million and a half of books cover a good many inches of book space.

The first eighteen of the series devoted a whole volume to an author and reproduced the best of such writers as Hawthorne, Irving, Macaulay, Emerson, Carlyle, Franklin and twelve others. This group has been done in an extra three-quarter leather binding on extra paper. The Pickering Edition (that is the distinguishing mark of the set) was limited to 1,000 sets and they are fortunate ones who possess low numbers. We learn that there are a few sets left which would be quickly taken if the publishers cared to make a wide announcement of their offer. They prefer to place them in the hands of discriminating people who can appreciate such books.

MADE IT EASY FOR THE BURGLAR

The following newspaper paragraph incidentally illustrates "how not to do it" and an easy way of removing temptation from the light-fingered profession.

> The thief had broken through and was stealing.
>
> "Serves 'em right," he said, "for layin' up their treasures so nice and convenient on top of this bureau, where I can git at 'em."
>
> The moth and rust, meanwhile, were at work in other portions of the elegant and costly mansion.—*From The Chicago Tribune.*

Any one of half a dozen or more of the Safecraft cabinet furniture designs would have made the above incident impossible, besides giving the owner of valuable keepsakes and treasures the sense of their security at all times. The illustration in our business pages in this issue shows an attractive cabinet suited for the purpose of a wine cabinet, or china closet, with a steel safe conveniently concealed in the lower part. Concealment, however, is not the only or principal safeguard, as the steel safes are furnished with combination locks which defy any but an expert burglar with time and tools at command. The Safecraft catalogue shows the several designs both opened and closed and can be obtained with price list upon application.

WHEN YOU VISIT BUFFALO

When chance, pleasure or business leads a CRAFTSMAN reader to Buffalo, New York, the question of hotel accommodation will settle itself at once and satisfactorily by registering at The Lenox Hotel, on North Street at Delaware Avenue. The Lenox is a modern, fireproof structure, furnished with due regard to taste and comfort, charmingly located and

equipped for unexcelled service throughout. The hotel is conducted on the European plan, with rates from $1.50 a day and upward. The proprietor, Mr. George Duchscherer, invites intending patrons to wire reservations at his expense, and assures the traveling and visiting public a cordial welcome and every courtesy that long experience and a sincere desire to please can prompt.

THE NEW TIFFANY BUILDING

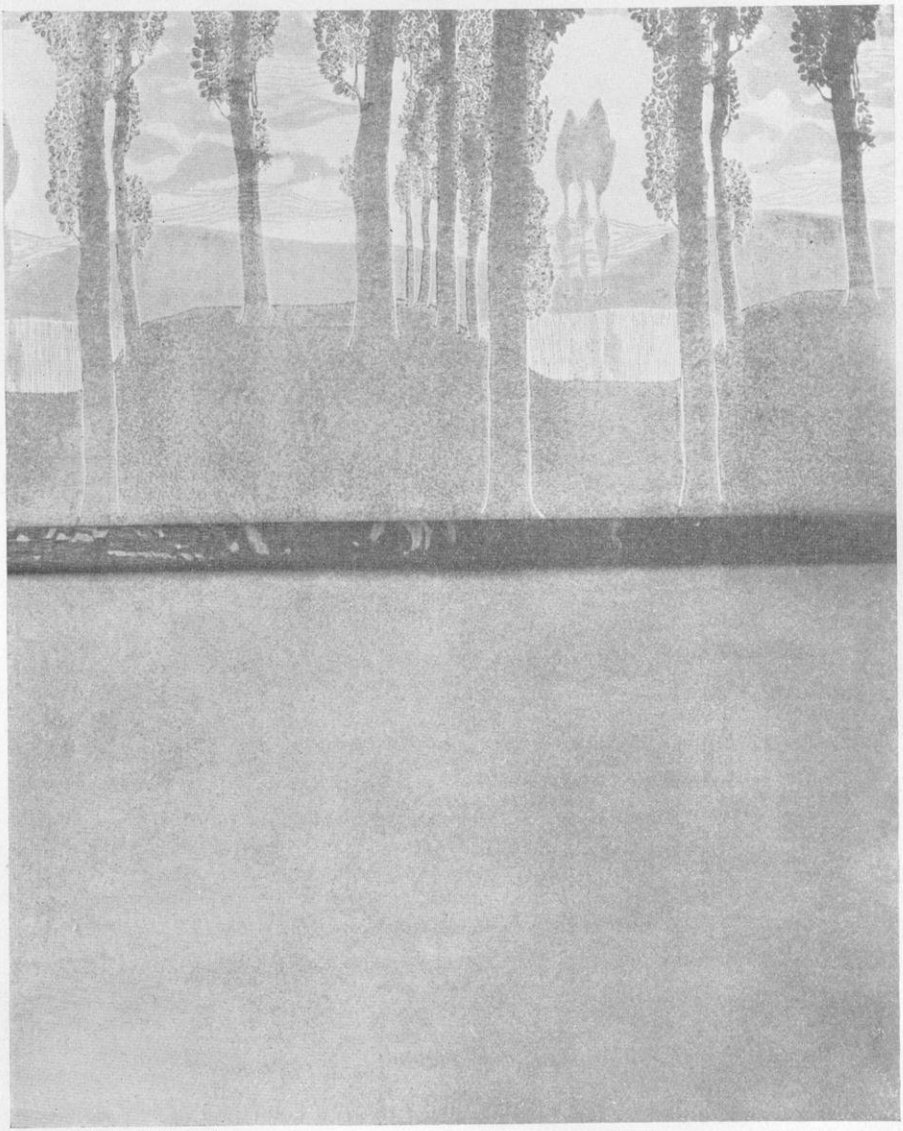
At the beginning of the twentieth century Messrs. Tiffany & Co. commissioned the architects, Messrs. McKim, Mead & White, to construct them a palace, which, also, for its purpose, should be the noblest of its kind. The modern architects sought their inspiration in the facade of the Plazzo Grimani, the magnificent edifice on the Grand Canal, now serving as the Post Office of Venice, and have constructed a great home of Art and Commerce, adapted to twentieth century requirements.

Crowning Murray Hill, the shining facades of marble occupy one of the finest sites in the city. The Fifth Avenue front is one hundred and seventeen feet long; that on Thirty-seventh Street, one hundred and fifty-two. The building is a noble example of the Second Period of early Venetian architecture; the same motives composing both fronts. To the "flaneur" of Fifth Avenue, the building is an interesting type of Italian Renaissance. Although externally the building gives one the impression of the three stories represented by the orders, it is internally subdivided into seven stories, basement and cellar.

The color scheme of the principal floor has been studied and executed by an artist who has not only produced beautifully harmonizing tones and values in all the effects, but has thoroughly understood the possibilities of the materials employed. The result has been that the interior is without question the most beautiful commercial interior in our country. It is a triumphant proof that an architect's work, even in solving a purely business problem, may be of high artistic excellence. A business house has shown so liberal and far-sighted a policy as to be willing to spend hundreds of thousands of additional dollars merely for the sake of having "beautiful objects in a beautiful house." Few business men or companies would see the value of such an investment. But the willingness of the few does more to elevate architecture in commercial buildings in America than the combined artistic efforts of all her architects.

OUR HOME DEPARTMENT

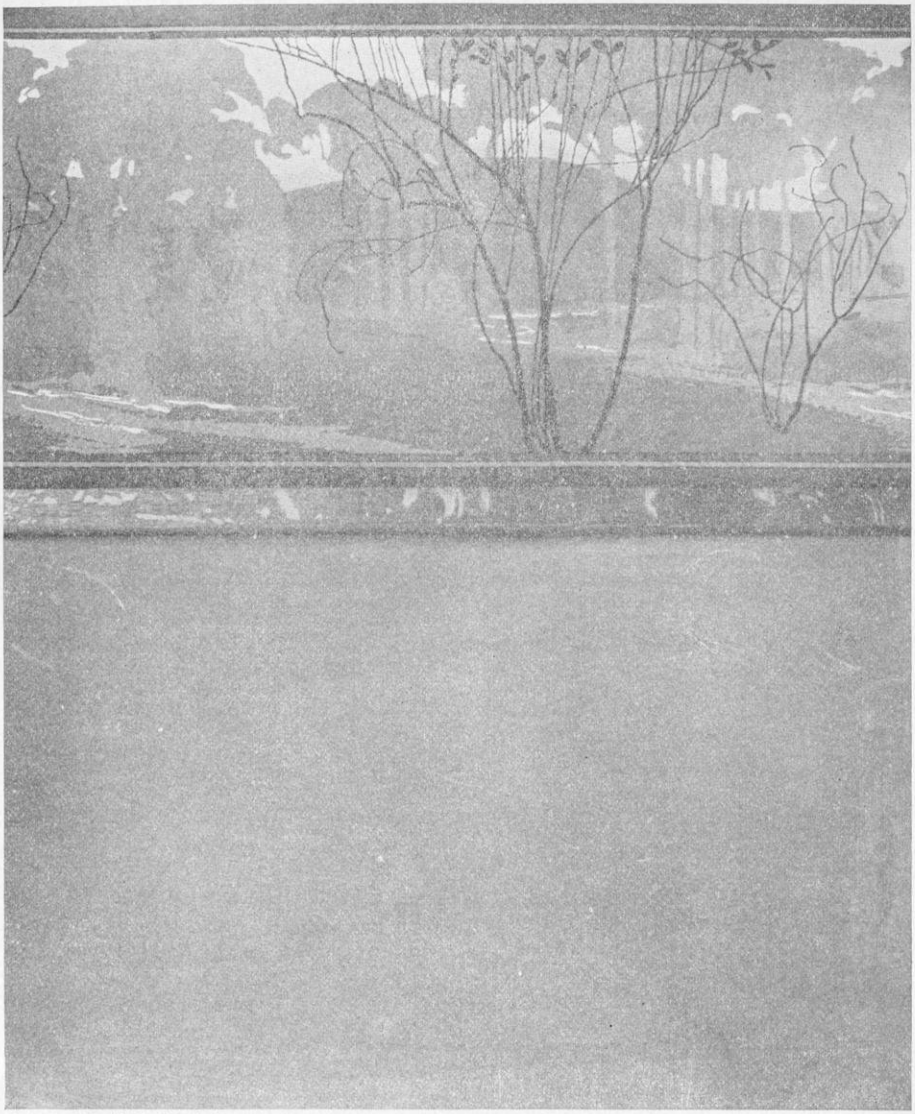
NEW ART IN WALL PAPERS AND FRIEZES



Courtesy W. H. S. Lloyd Company

THE "LOMBARDY" FRIEZE

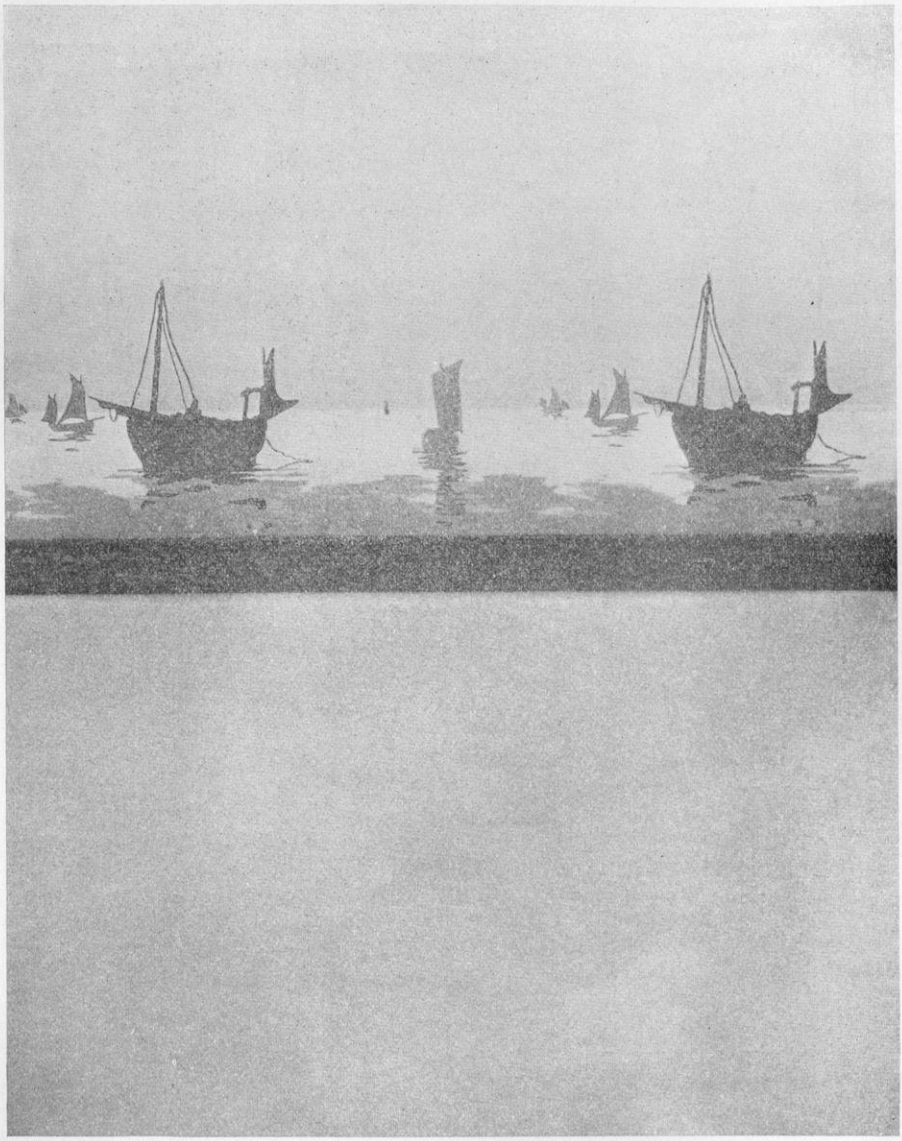
IT has come to be an axiom with the best school of modern art in house decoration that a room, to be satisfying, must be considered as a whole. Structural features and color scheme are planned as carefully as the composition and color of a picture, with the double purpose of making the room a complete thing in itself, before a single piece of furniture is put into it, and of affording a perfect background for the furnishings that are to be used. To this end, artists whose names on canvas are recognized the world over do not think it beneath



Courtesy W. H. S. Lloyd Company

THE "WOODLAND" FRIEZE

their dignity to design houses, or single rooms, or simply the beautiful friezes and wall-papers that have such a large share in the making of a perfect interior. Next to the structural features that define the whole character of a room, its individuality depends upon the treatment of the walls. A generation ago, a highly colored and richly patterned wall-paper was considered all-sufficient, and the harmony and fitness of color and design were often of secondary importance; now, plain surfaces are almost universally recognized as affording the most restful and "livable" of all possible backgrounds, and the best decorators use patterns, if at all, with the utmost discretion and restraint. Plain surfaces give the feeling of space and repose, and the absolute necessity of this feeling in rooms that are to be lived in is

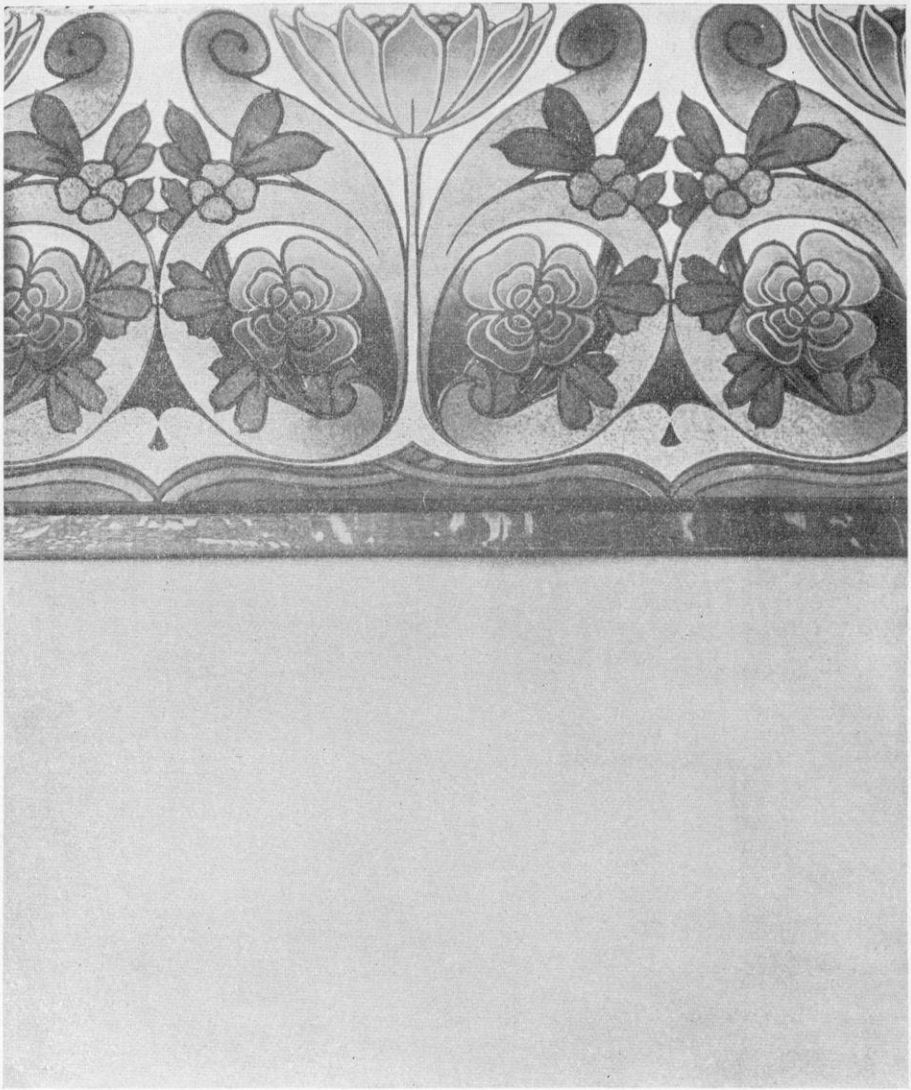


Courtesy W. H. S. Lloyd Company

THE "EBB-TIDE" FRIEZE

being more and more recognized. Where design is used, it harmonizes with the character of the room and the purpose for which it is intended, and in most rooms this touch of decoration is found to be most effective in the frieze. In a living room, a low-toned, shadowy landscape frieze will give just a hint of freedom and out-of-doors that adds a note of life to the subdued coloring and more or less massive forms, or a conventionalized flower *motif* in dull, rich hues will lend the accent of color needed to emphasize the whole scheme. In a dining room, bolder effects both in color and design may be ventured upon, as the room is not in constant use.

A representative group of friezes illustrated here shows two landscapes and a



Courtesy W. H. S. Lloyd Company

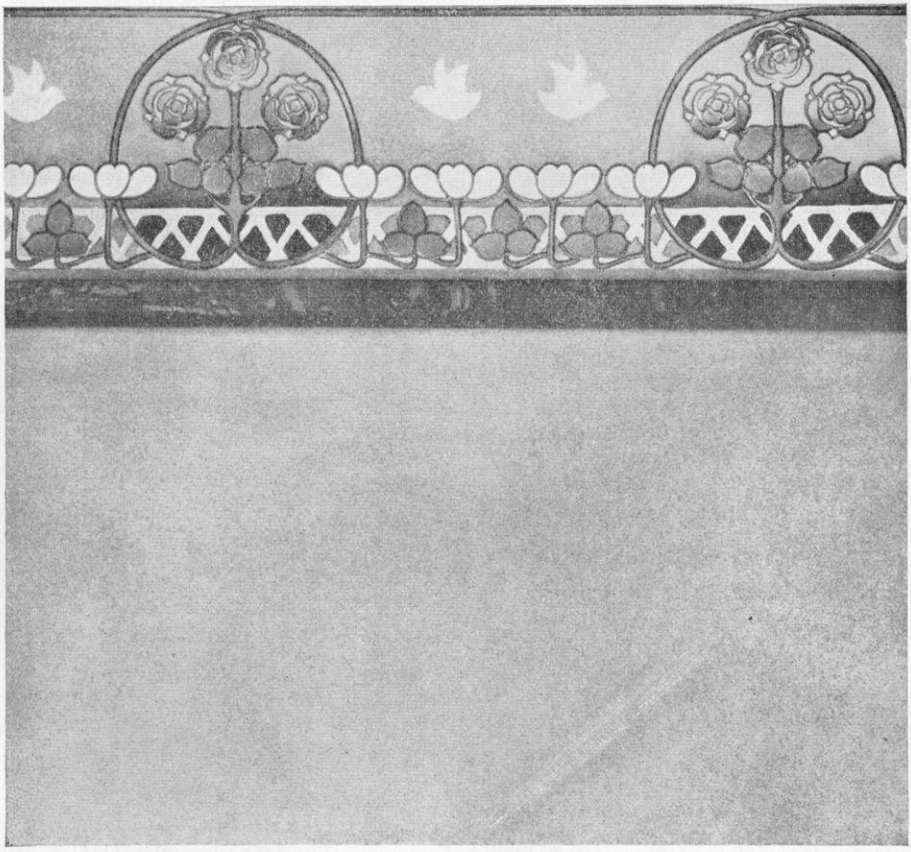
THE "FRINTON" FRIEZE

marine. All three are best suited to large rooms and high walls, as they are from eighteen to twenty inches wide and very broad and sketchy in effect. They sell for $4.50 per roll of eight yards. The bolder of the two landscapes is called the "Lombardy" frieze, from the groups of tall, slim Lombardy poplars in the foreground. The whole of the picture is light in tone and very dim and shadowy, giving the atmospheric effect of early dawn on a misty morning. The prevailing tones are soft greenish yellow in the background, with a dimly-seen landscape suggested by broad washes of dull gray-green. The poplars are also washed in very lightly in a pale, transparent tint of brown. There are glimpses of water among the hills, and these pools, like the clouds, are conventionally treated by

light, suggestive lines in faint tones of brown and a green that is almost white. This design also comes in dull, pale tints of blue and gray, giving a feeling of moonlight, and in very soft tones of red, showing the same mixture of browns that appears in the one first described. The red is least effective, except for a hall or a room where very warm treatment of the walls might be rendered imperative by an excessively shaded exposure. The dawn and moonlight effects, though, are safe and restful, and could be used to admirable advantage in any large reception hall, dining room or living room where the color scheme was carried out in the same tones, or even in a large bedroom where the ceiling was very high and the wall-spaces broad.

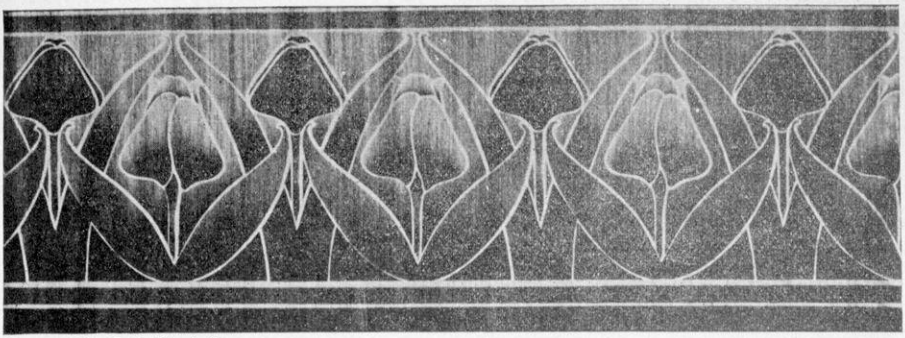
The other landscape frieze shows a design that is still more shadowy and vague, and therefore unobtrusive enough to be safe in a large room intended for constant use. Either one, however, would be rather oppressive in a small room, on account of the breadth and sketchiness of both designs. While giving a delightful feeling of space and airiness to the top of a large room, these friezes are striking enough to decrease the apparent size of a small one by drawing too much attention to the walls. Yet in spite of the apparent contradiction, they are often used to excellent advantage in a small hall or recess where the ceiling is high, and where the wall-spaces are so narrow that only glimpses of the landscape design are seen.

This second frieze bears the expressive



Courtesy W. H. S. Lloyd Company

THE "PATELEY" BORDER

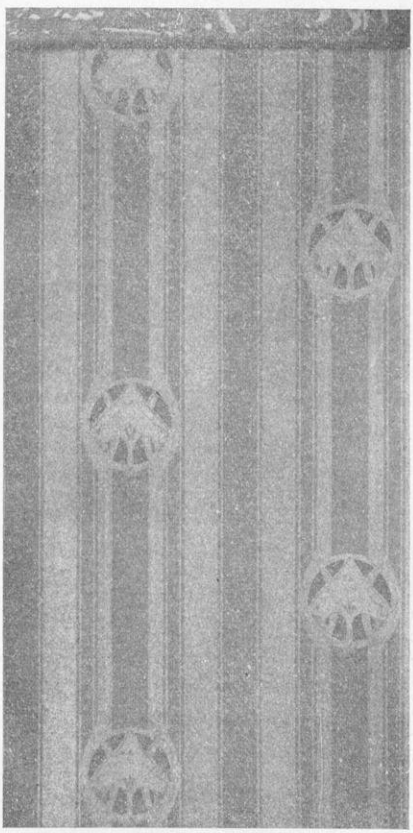


Courtesy W. H. S. Lloyd Company

FRIEZE OF JAPANESE GRASS-CLOTH

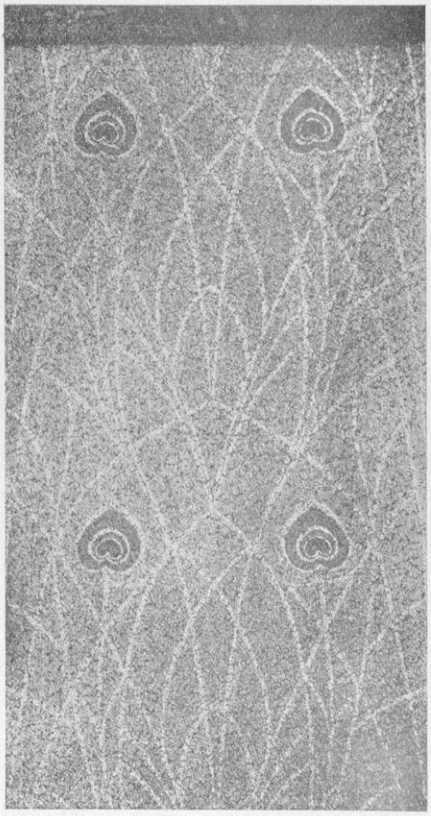
name of the "Woodland." It shows the same transparent, carelessly washed-in effects of a water-color sketch that lend such charm to the "Lombardy," but the color is in a much lower key. Instead of the pale tints of early dawn, the dull, shadowy tones of late twilight are seen, the browns and greens showing faintly as under a dying light, and the landscape appearing vaguely in the gloaming. Trees in the background are suggested in masses, washed in against a background of cloudy blue-green hills and a luminous grayish sky. These masses of trees are in a tone of dull yellowish-green, and the wide sweep of meadows below shows a deeper tone of brown through the green, as if a deeper shadow fell there. Life is given by a flush of apricot-color in the sky, just above the horizon line, like the last glow of sunset, and a sharp accent of form appears in the graceful, slender lines of an occasional bare willow in the foreground, drawn in strong, dark brown. The whole frieze gives the feeling of soft brown shadows, and its repose and mystery would add the last perfect touch of restfulness to a living room or library done in the dull forest tones of green and brown. Both these friezes should be used with plain wall surfaces, and soft-textured wall-papers, either in ingrain or fabric effects such as the burlaps weave, come in colors that harmonize perfectly with the prevailing tones of the frieze, at a price of 52 cents per eight-yard roll.

The marine frieze is called the "Ebb-Tide," and is decided enough to be better



Courtesy W. H. S. Lloyd Co.

THE "LAREAU" WALL-PAPER

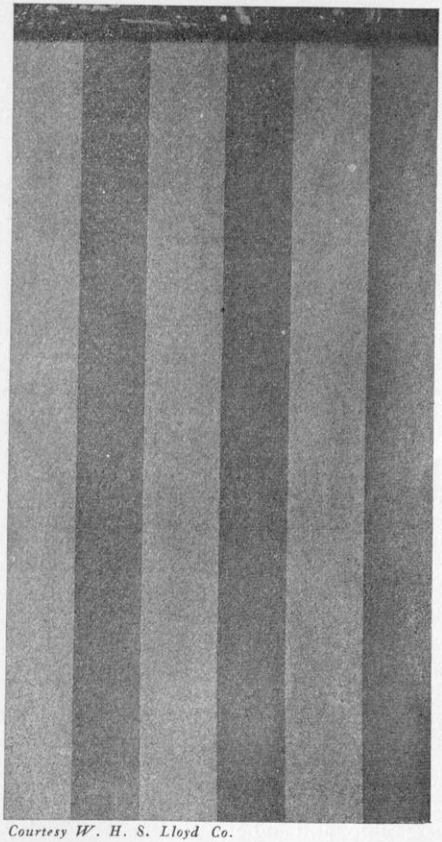


Courtesy W. H. S. Lloyd Co.

PEACOCK-EYE DESIGN ON TWO-TONED WALL-PAPER

for a room not constantly used. In the luminous tones of sea and sky and the wavering reflections of the boats lying at anchor, the water-color effect is even more pronounced than in the landscapes, as there is such opportunity for broad masses washed in light, transparent tones. The design is very simple,—only a few fishing boats anchored in the foreground, and a broad stretch of sea and sky behind. It is best in the yellow green tones that suggest moonlight, with boats in a flat tint of dark brown, but it is also developed in a sunset effect that is very beautiful, showing brown and purple shadows in the clear, still water, and a violet bank of clouds lying low on the horizon, with an apricot glow above fading up through yellow to a faint greenish tint at the zenith. Another treatment is in varying tones of soft red, but this is the least satisfactory. In a dining room or bedroom done in soft, pale greens, the moonlight effect would be charming, and the sunset, with its rich, subdued tones, would give a touch of color very interesting in a room where the prevailing tones were somber and the light much shaded, but it is a frieze to be used with much discretion in any ordinary sized room.

Another form of frieze is illustrated in the designs shown of conventionalized flower *motifs*. All three of the friezes selected for illustration are beautiful both in design and color, and if rightly used would be sumptuous in effect. With a conventionalized design much richer and more pronounced colors may be used than



Courtesy W. H. S. Lloyd Co.

TWO-TONED WALL-PAPER IN STRIPES.

are at all safe in any wall decoration that keeps close to nature, and in these the color treatment is vigorous and daring. The narrow border known as the "Pateley" may be used to advantage in many ways. It is hand-printed, with the stippled effect and soft shadings of a good stencil design painted on a rough surface. Being only ten inches wide, it may be used either above or below the frieze-rail, or carried around the walls at a height of about five feet from the floor, with a wainscot or a two-toned paper of indeterminate design to give body below, and a perfectly plain, soft-surfaced wall-space above. The design, as well as the color treatment, suggests a connected spot stencil beautifully balanced in form. The "spot" is suggested by the curving downward of the green line of the upper border into a broad circular sweep that encloses a group of three conventionalized roses with their foliage. The blossoms are shaded from a very dark tone of warm reddish purple up to a pale, soft tint of the same color, and the leaves are in an absolutely flat tone of gray-green, against a background of dull apricot, shading swiftly from an almost brown tone at the bottom to the faintest flush of warm yellow at the top. The line of connection between these circles is a band of conventionalized flowers with petals of very pale pinkish purple and leaves of the same pale smooth tone of green, against a lattice of soft blue-gray. The background of the whole border is of blue-gray, dark and shadowy at the bottom and shading to a pale, pure gray at the top. Two highly conventionalized birds are blocked out in pale silhouette, like white shadows, against the background between each pair of circles. Both in design and color this border is too good to grow tiresome and may be used with excellent effect in any place where a decided pattern is permissible and where the general color scheme is harmonious. It is so narrow that two widths of border come on one width of paper, made to be cut apart for use, and this gives sixteen yards for the price of $6.80 per eight-yard roll.

A frieze in much the same effects, but twenty inches wide and in a much bolder design, comes at $6.00 per eight-yard roll. It is called the "Frinton" frieze and would be desirable only in a very large room that is not lived in all the time,—as in some of the state apartments of a very large residence, or in a handsomely furnished hotel or café. The design is really superb in strength of form and richness of color. It is a lotus and rose *motif*, with foliage and bold, sweeping scrolls. The blossoms shade from deep purplish red tones to pale tints of the same. The foliage is in yellowish green and the scrolls in varying shades of gray green, all outlined in transparent brown. The background is a rich brownish-yellow at the bottom, shading to a faint, clear yellowish gray above.

Where a fabric is desired for the walls, nothing could be more charming than the Japanese grass-cloth which comes in such subtle, changing tones of straw-color, tan, olive, gray and brown, as well as in the more decided colors. The texture is very interesting, and the straw substance used in the irregular weave has a silvery lustre that appears over every dye used, and is especially beautiful in the soft, neutral shades. For a room done in grass-cloth of a soft grayish-brown tone, with the woodwork perhaps in white enamel, a frieze comes that would supply almost all the color needed to give life and character to the whole scheme. It is fifteen inches in width and costs $5.60 per roll of eight yards. Half-inch bands, the outer of warm cinnamon-brown and the inner of pale olive-green, outline the top and bottom of the design. This is a tulip *motif*, with blossoms of rosy purple and dull orange, both shading to a lighter tone at

the top. The stems are of clear yellow, and the conventionalized leaves are in two colors,—the taller ones at the back in shades of soft green, and the lower ones in the foreground of a dull greenish brown shading into a light yellowish brown. The background is a strong grayish blue, very dark at the bottom and lighter at the top.

In some cases patterned wall-papers are very good, but the more unobtrusive they are the better. The two-toned papers in soft stripes that give more the effect of light and shade than of a pattern are often charming in soft greens and browns and tans, and another interesting paper is the burlaps weave, which at first sight appears to have almost the texture of the cloth. Some very beautiful patterned papers in New Art designs show the two-toned background. One is called the "Lareau," and has an exceedingly simple and good design of a single conventionalized leaf in gray-blue, with outline and veinings in strong, dark blue, that appears at wide intervals against a background of two-toned stripes in soft olive-greens. The small circular background of each leaf is a dead-leaf brown, and the graceful connecting lines are of the same blue as the leaf. This design is also developed on a paper striped in very dull tones of gray-blue and gray-green, with the leaf and connecting lines in faint purple and the veinings in a stronger tone of the same color. This, and the little circle of strong olive-green, are the only decided touches in a very shadowy color scheme. In another form, the design appears in dull reds, with the leaves, lines and veinings in darker shades of the same and the circle a very soft, thin tone of olive, through which the red shows a little. This would be best for a hall requiring a warm yet unobtrusive treatment of the walls. All three come at $1.30 per eight-yard roll.

Another charming design is that of peacock eyes in soft greens and decided dark blue, set regularly against a background of very soft yellowish green, two-toned, with a faintly suggested all-over design in the lighter tone,—like the ripples on water or the veining of leaves. An irregular spatter of tiny spots of very dull olive-green over the whole surface gives the effect of very soft, rich texture. This comes at $2.25 a roll and is one of the best patterns for general use, as it is both interesting and unobtrusive.

NEW CRAFTSMAN DESIGNS IN NEEDLEWORK

SOME of the latest Craftsman designs, suitable either for stenciling or needlework, have been very satisfactorily developed in needlework and appliqué and are here illustrated. One example of each *motif* is given, but each is developed in a number of ways suitable for cushions, table scarfs and squares, curtains, portières, and any other fabric accessories to household furnishings.

The pomegranate table square shown here is worked out in a scheme of golden brown, deep yellow and gray-green. The material of the square is heavy golden brown canvas, upon which the pomegran-

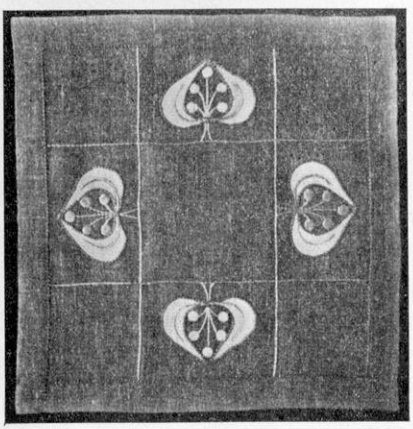


TABLE SQUARE—POMEGRANATE MOTIF

ates are applied in golden yellow linen, The seeds are in needlework of soft gray-green and the outlines are in deep yellow and gray-green. The size of the square is twenty-six inches and its price, completed, is $6.25. All the materials, stamped and ready for working, may be had for $2.75.

The orange *motif* is worked out upon a canvas table square of deep tan color, same size as the other, with appliqué of russet bloom linen and outlines of gray green linen floss. Accent is given by the small bud-spots on the outline, which are

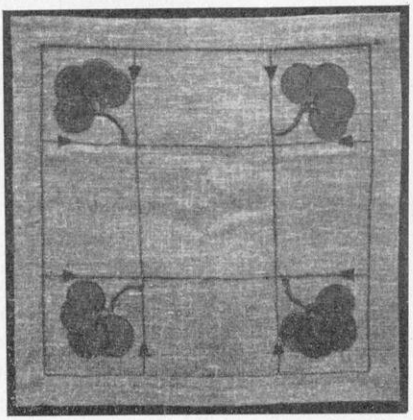


TABLE SQUARE—ORANGE MOTIF

worked in deep ruby red. The prices for the completed work and for the stamped and prepared materials are the same as in the pomegranate square.

The table scarf showing small conventionalized poppies is two and a half yards long and nineteen inches wide, finished, and is worked out upon gray homespun linen. The appliqué is of russet bloom linen, and the outlines are worked in gray green linen floss, a color scheme that is very quiet and charming. The price of the completed scarf is $7.50, and of the stamped materials ready for working, $3.50.

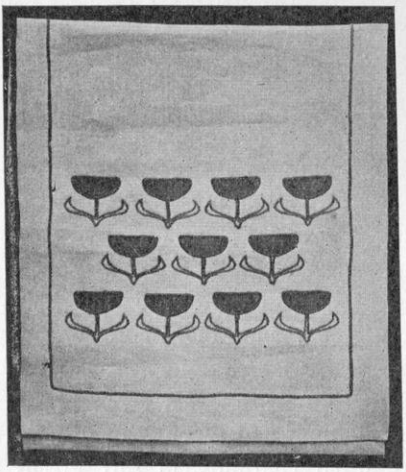


TABLE-SCARF—POPPY MOTIF

The horse-chestnut table scarf is of the same length, but twenty inches wide, and the prices for the finished scarf and for the stamped materials are the same as for the poppy scarf. As shown here, the horse-chestnut *motif* is worked out upon gray-green canvas. The applied band is of soft yellow linen, with the outlines in Indian yellow and the nuts of dull coral pink.

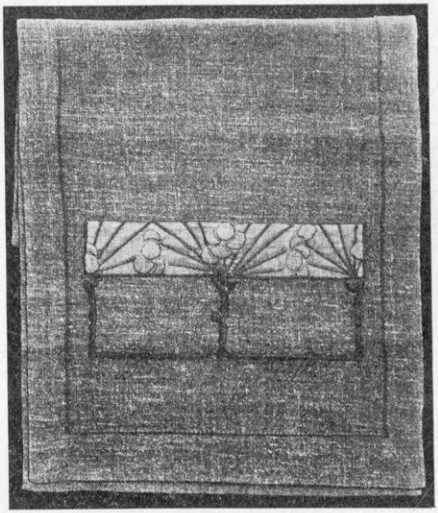


TABLE-SCARF—HORSE CHESTNUT MOTIF