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THE CRAFTSMAN

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CITY PLAN. BY CHARLES R. LAMB.

IN those days when the Western prairies were not gridironed by railways and the wagon train was the only means of transit, each evening was seen in its simplest form an example of the formation of a city, by the "camp-out." The wagons, arranged in a large circle, wheels interlocked with wheels, formed a barrier surrounding the camp itself, a necessary wall of defense against the possible attacks of the Indians. This curving line of interlocked wagons personifies all the various means of defense that cities have had, from the simple stakes bound together of the African tribes to the heaviest and most solid of the walls of the towns of mediaeval Europe.

The principle of defense, that of the wall pierced with narrow openings at infrequent points for egress, necessarily determined the city's plan, and from the fact that the walls were solid and practically unpierced, buildings were backed against the walls and faced toward the city's streets. Thus, the more important buildings were brought to the center of the enclosure into the more open spaces, and if a careful study be made of practically all the buildings of the Middle Ages, this principle—that of the important civic buildings erected in the central, open space, and the more unimportant buildings on the outer part of the circle against the ramparts of the town's defense,—as stated, will be realized.

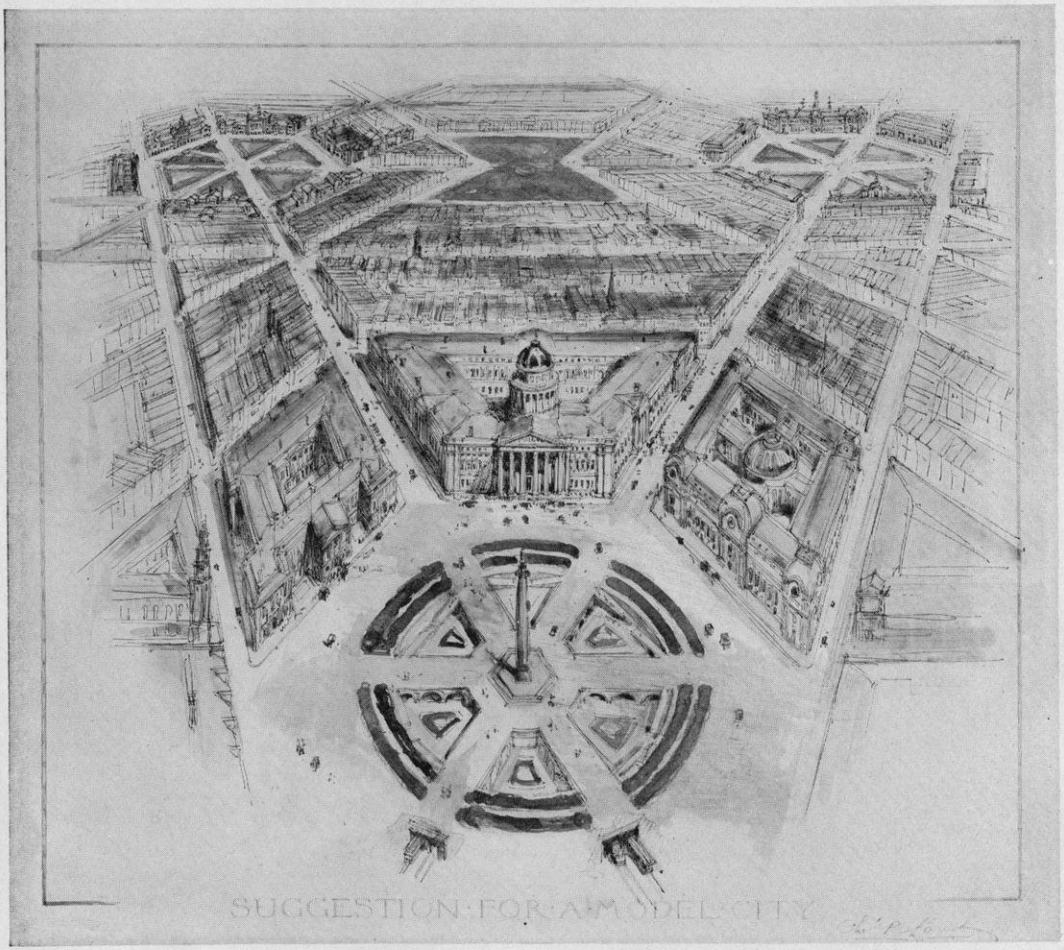
The argument is the same when cities are found on river sides: the river was its own defense against all but those who attacked by boats, and the ease with which the river could be made impassable, added to its advantages at all other times as a means of traffic for commerce.

In modern times, the outer walls of the old cities have disappeared or are unused; in many cases the actual ground on which they stood being made a distinct modern improvement in the city's scheme, owing to the fact that the area belonging to the city makes it possible to design this, as a distinct addition, into parks and open spaces. If we might now consider planning a city *de nouveau* for modern conditions, in these times when the determining idea of offense and defense on the part of ancient cities could be modified to the modern conditions of commerce, it would be relatively easy to establish those principles which would give the maximum convenience, the greatest advantages to the inhabitants, and secure the best aesthetic results.

Although American cities are considered the most rapid-growing in the world, they yet have their origin in those combinations of commerce which brought them into contact with the business of the country. Thus, with no comprehensive plan, established in advance, to direct such cities' growth, they inevitably developed in an erratic way. The innumerable difficulties caused by the ownership of realty has prevented any but the most accidental improvement, even when improvement was possible.

We have, in the Capital, a city planned

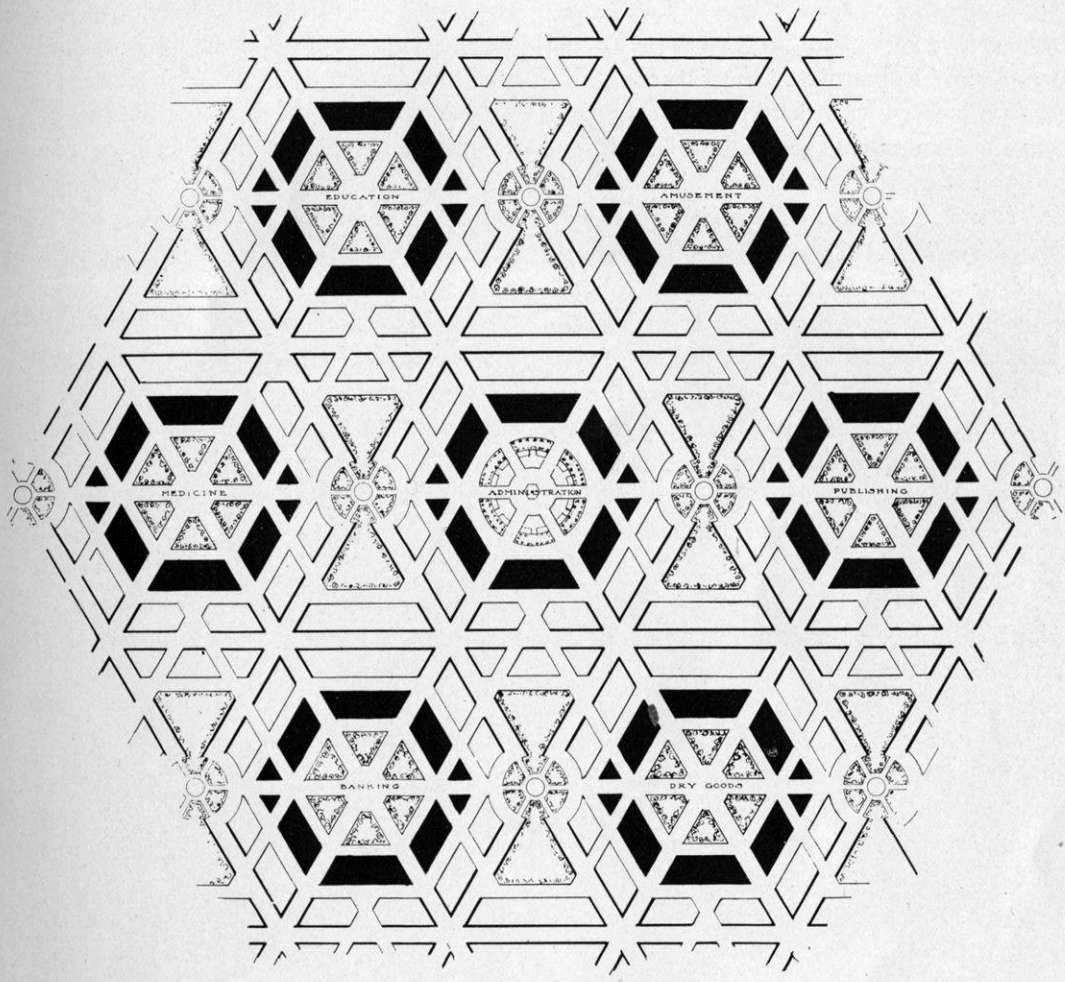
practically in advance, under the professional ability of the French engineer, L'Enfant, and the intelligent judgment of our first President, Washington. Wherever this plan has been deviated from during the past century, it has been found to be a mistake, and recently a Commission formed by Congress, after a careful survey of the entire question, as to the full relation of the differences between the Washington as first laid out and the Washington of to-day, and with a careful surmise as to the future of the National Capital, practically advised the return in every essential particular to the plan as first developed by an engineer and a statesman, when the ground was all a series of farms extending over a rolling country. What was the basic principle of the design?—A few main lines of radiation from common centers, which gave the most direct access to the different parts of the city.



Perspective view of model city

In counter-distinction to the plan of Washington, the gridiron system of New

York, also the outcome of a commission, can be shown as possibly the most unsatisfactory of all forms of street arrangement, if the convenience of the citizen be considered, while the artistic possibilities have been ignored by having the rectilinear plan driven through tons and tons of natural rock to the destruction of the natural contours, and to the great expense of the community at large as well as of individual house-builders. It is a geometric axiom that the distance of two sides of a right angle triangle is greater than the third, and that, therefore, any system of transit through streets of right-angled plan, north or south, east or west, must necessarily increase the distance to be traveled, as against the diagonal streets leading from one quarter of the city to another. Broadway, the one great diagonal through New York, proves how essential such diagonals are, and it is but recently that a serious attempt has been made to suggest modifications and improvements in the present plan of New York, so as to rectify



The Hexagon as a City Plan

many of the difficulties and adjust the changes to the inevitably increasing congestion of the growing metropolis.

It might be suggested as a wise measure to discuss the ideal city and assume for the moment, as Dowie did in Zion City, the designing of a city entirely from the commencement and arranging in the plan the possible developments of the future. This has frequently been done in an academical way, but never, to the writer's knowledge, with a full reference to the problems embodied in such a scheme. Indefinite statements about an "Ideal City," the "City Beautiful," or a "City of the Future," mean little, unless they embody the practical ideas which inevitably dictate the development of the schemes. Municipal Art must have for its foundation practicability. Its very essence is dependent upon the harmonious relations between this and beauty, and, therefore, a city planned to be developed in artistic and aesthetic directions, must be based upon the most practical plan. And what is such a plan? To the writer's mind, all forms of rectilinear designs must be discarded. The cutting of these with diagonals is, after all, but a make-shift. If not an oblong or a square, what form would be the basic one upon which to found the city? After the fullest consideration of all the possibilities that geometric figures give, the writer is tempted to suggest the scheme shown in the accompanying diagram, the hexagon. This permits the development of the city to the utmost that might be possible within many decades, because with the hexagon, the great advantage of the diagonal already discussed is secured, and, at the same time, intervening spaces which can be secured for playgrounds and park areas, between the large central areas, which, in turn, can be used for groups of civic buildings in certain parts of the city, and, again, in other parts of the city seats of learning, recreation, business in all its forms, banking, publishing, the newspaper industries, and the thousand and one trades, which, in their turn, seem to be desirous of grouping themselves around a common center.

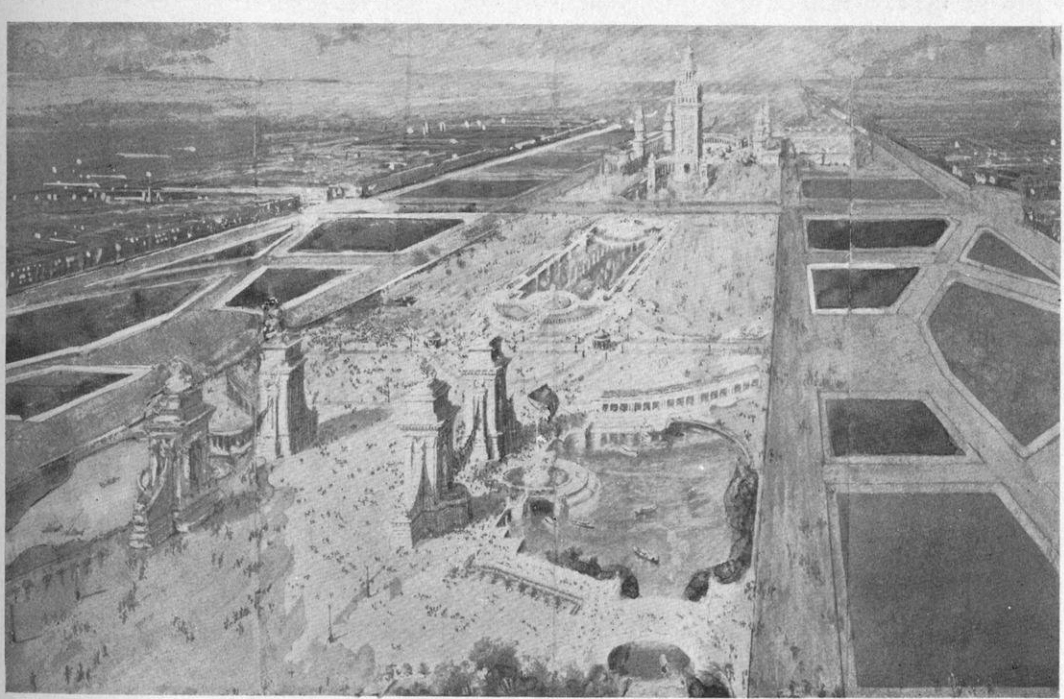
The tendency of different businesses to centralize in one locality has been recognized for many years. This tendency is not restricted merely to business, however. Theatres and all buildings for the recreation of the people gravitate toward one quarter of the city. Educational institutions, hospitals, etc., each, in turn, are found gravitating toward their fellows. This tendency suggests that in the model city of our argument such areas could be located in zones—zones of learning, zones of pleasure, zones of medicine and surgery, zones of business. They, in turn, would have from them radiating, through the nearer territory, such buildings as would instinctively consort with the idea presented by the zone. Thus each zone would have not only its administrative buildings but also buildings of habitation; the minor businesses for local distribution; the schools to serve the children of the zone, etc. In this way each zone, in its own group, would be practically a city complete, self-supporting, divided from its neighboring zone or city by the small park, and yet connected with it by the diagonal streets. The power of extension of such a plan is infinite. The danger of congestion by the excessive growth of cities has in such plan been eliminated, or, at least, reduced to its minimum.

The more this plan is studied, the more it will be found to approach the idea of prac-

ticability, primarily in regard to shorter distances that a person would have to walk or drive from any one point to another. The sub-division of the interests into groups by a division of the park area, is to be distinctly commended from its sanitary point of view, as these interruptions of natural foliage give the greatest advantage to the inhabitants of each quarter. Aesthetically, the grouping of the public, semi-public and private buildings around common centers largely increases the architectural and artistic possibilities over the accidental opportunities offered by the ordinary plan of the city; while the angles caused by the hexagon permit interesting variety in the treatment of the street façades over that developed by any straight or continuously curved street.

Of course, such a plan is assumed primarily for a level country, and the argument must, naturally, be modified when the conformation would indicate distinct changes in levels. This point, which would seem most obvious, is indicated here, because, as a rule, the method of procedure with most city officials and most city plans is to forget the question of altitude, and to force any scheme to comply with all differences in the elevation of the ground.

It is, as yet, a debatable question as to how large a city or town should be to secure the most healthful environment for the inhabitants; but it must be admitted that the smaller the group and the more frequent the interruptions by parks, the more satisfactory the result artistically, and the improvement by such breathing spaces of the health statistics, as well as the improvement



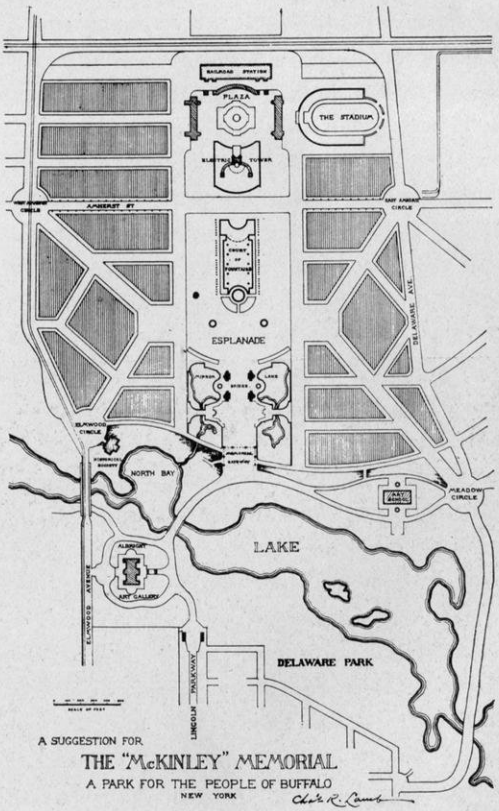
The Pan American Exposition: a suggestion how to have saved its main attractions as a park, with new residences on either side

in the morals of the people shown by the police records, could easily be witnessed.

The park system, if properly developed, would give an open area and breathing spot in every section of the city so close together that at no time would the distance be farther than a short walk; for it must be remembered that a park for the people is to be reached (if it is a park for the people) by walking, for a park which is ten cents away from the poor man's home is not one which he or his children can utilize. The Park-way, that is, connecting streets which tie the series of parks together, is the most happy solution of the difficulties that has been found in existing laws, most of which seem to be legislation against the beautification of the streets even by the use of foliage. When a street becomes a park-way, however, it then is brought within the jurisdiction of the Park Department, and the use of trees in the park being fundamental, it becomes the principle for the treatment of the park-ways, and thus lines of green are formed connecting the greater areas of green—the extension of the system but adds to the beauty of the city.

The Pan-American Exposition was located, it will be remembered, on land which adjoined the principal park of Buffalo, the reason for the selection being that the entire tract covered by the Exposition could be secured from one "Estate." When the close of the Exposition approached and the beauty of the Court of Fountains and the great Electrical Tower were to be lost, it seemed as if some method should be found by which these features strongly built of good material could be retained as a definite asset in the beautification of the city.

Realizing as the writer had, the possibility by re-planning areas intended for buildings, on such lines as give direct access to the main parts of the area and, by so doing, establish locations for important buildings, he suggested in the design presented to the Board of Directors of the Exposition the re-planning of that section to the right and left of the main court with reference to the future streets, so as to secure two large



courts facing toward the fountains for semi-public buildings and also the largest amount of street façade for the new buildings, which would become the new residential section of the city, while the central part of the Exposition should be bought by the city of Buffalo from the "Estate" and thus by its

location be a permanent addition to Delaware Park.

The argument financially stated was:

First: The purchase of the most important part of the Exposition: the Bridge, Esplanade, Court of Fountains, Electric Tower, Plaza and Stadium;

Second: By the co-operation with the "Estate" so to lay out the streets of Buffalo in the new section as to secure the advantages shown in the plan, thus giving to the "Estate" the opportunity of sale at an increased valuation, owing to the fact that so large a number of the plots would face directly upon a park, and securing for a smaller area (that is, smaller by the amount taken for the park) a price which would be equal to the value of the entire area if sold at the lower value if the park did not exist.

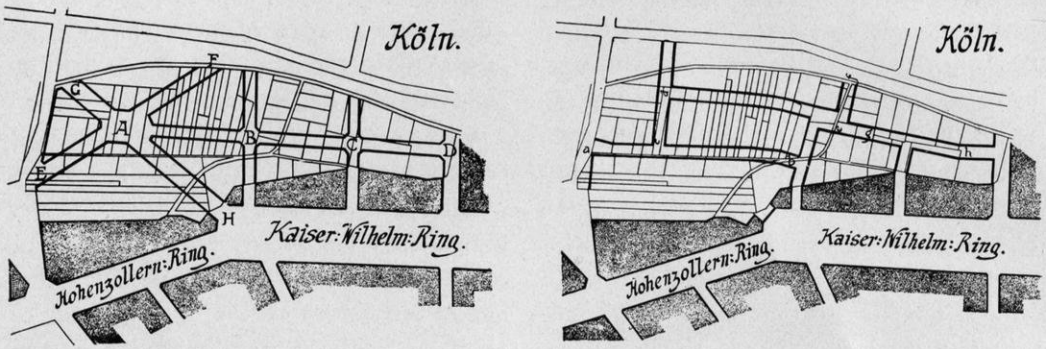
The principal point of the argument was based upon the necessity of the city of Buffalo recognizing the death of the late President, memorializing his visit to the Exposition by dedicating this park to the people. Unfortunately, the gloom and depression caused by the assassination of the President at the Exposition itself made it impossible to have the scheme effectively considered; and the shortness of time, the closing of the Exposition, the necessity of returning the land to the "Estate" in the condition in which it was originally, started the work of demolition, which, in its result, killed the force of the argument for the memorial park.

The scheme is interesting to mention in this connection, as showing a possible co-operation in the future between municipalities and the people who own large tracts of land which may come by process of growth of the cities within the area of street planning. When municipalities realize the great advantage to the city from the question of taxation alone developed by an intelligent plan, then we may expect the officers responsible for the finances also to realize the necessity that the plan of the city be developed so that the city will increase in taxable value proportionately to its increase in area.

What can be done when a city is already built, is still growing, and when the general plan is unsatisfactory? This, probably, is the most vital question which can affect any community. Upon its successful answer hangs the future of the city, and the expense to be borne by the taxpayers will increase a hundredfold by the acceptance of an unsatisfactory plan, as against the intelligent acceptance of a practical scheme so designed as to develop automatically, so to speak, with the development of the city itself. How can the best results be accomplished? Primarily, by the city's realizing the necessity of having competent people supervise the plan as already existing, forecast the possible development of the city, suggest such changes as may be most advantageously undertaken at the present time, indicate those lines for the future growth of the city, which, by being established at an early date, would facilitate the location by private capital of the new buildings of the future greater city.

The congestion of population has naturally been more a difficulty in city problems in the old world than in the new, and, therefore, a few examples are given in the illustrations to show what radical measures are being taken or suggested to eradicate, if not entirely to remove some of the plague spots of the foreign commonwealths. For it must not be forgotten that bad planning induces

bad building, and bad building and bad planning combined, induce dirt and disease, and thus, like the loss of character in an individual, the breaking down of the lines

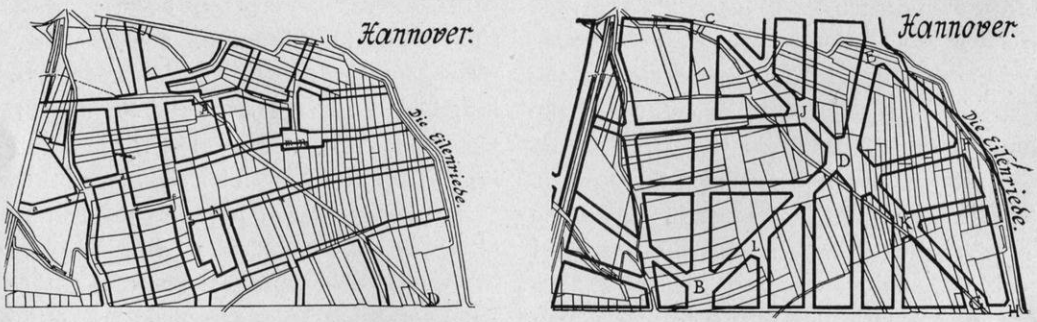


Alternative suggestions for changes in Cologne

of health and decency go hand in hand with the evils of a bad scheme.

The surgeon's knife is sometimes the last resort, so, in the suggestive examples, Cologne, Hanover and London, the lines of the surgeon's knife are shown in the new streets to be cut directly through the crowded areas. Compare the map of the buildings in the London example as they exist to-day and the radical changes suggested, and you will

signed to fill two purposes: one to destroy the plague spot of Seven Dials; the other to connect Charing Cross with High Holborn. To-day, Shaftsbury Avenue, one of the notable new streets in London, has accomplished both purposes and Seven Dials disappears from the map of London and, at the same time, from the records of the police courts. It was thought that this great avenue would solve the difficulty of transit across the city, but already the necessity of extra lines paralleling Shaftsbury Avenue has been found, and to-day the City of London has decided upon the important thor-



Alternative suggestions for changes in Hanover

realize with what courage the municipality is facing the difficulties which it has allowed heretofore to develop unchecked.

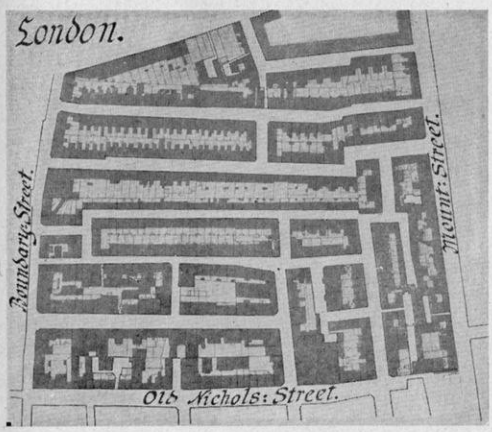
Shaftsbury Avenue, London, was de-

oughfare to be cut from Westminster Bridge and the Strand straight through the network of narrow streets which pass the Law Courts into Holborn, and, under the super-

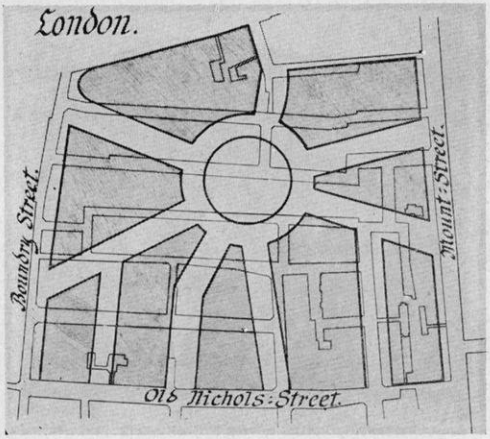
vision of the architect of the County Council of London, W. E. Riley, the work has been begun.

Why should we wait to have our death rate increased, rather than accept the experience of the older cities—begin intelligently to re-plan our cities, not only in their old sections, but, in the new ones, to lay out the lines intelligently for the future growth?

Why is it that we speak of the great streets of Europe in a personal way that brings them as definite pictures before our mind? Paris and one sees the Champs



Section of congested London



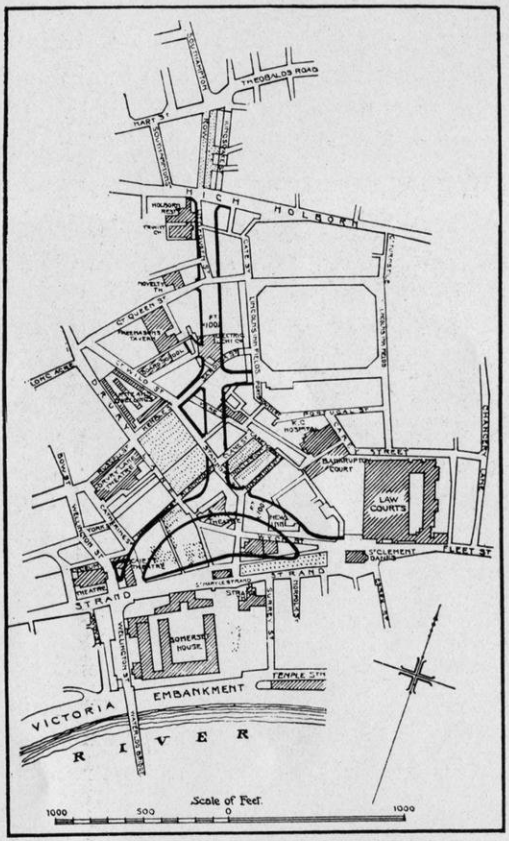
Plan for changes in congested area

Elysées; Berlin and we think of Unter den Linden; Rome and the Corso; London, the Strand, Fleet Street and Picadilly. Why is this? Because these streets being the more important ones of the city, to them naturally gravitate the people of the city; place in the opposite scale our "Main" streets or "Broad" streets or "Front" streets, and then we can appreciate by the very names themselves how unsuccessful has been the system of growth and how inadequate the planning on the part of the authorities responsible for our cities.

A straight line is the shortest distance between two points. This is axiomatic, and yet nearly all cities are so planned that two streets of a right angle have to be traversed for the journeys that one makes. If the loss of time, if the expenditure of energy, if the wear and tear of the vehicles which are used, if the thousand and one expenditures of traffic in a city could be estimated and the direct loss to the community could be found, owing to the difference between a straight line and a right angle, the sum total would be so startling as to seem incredible. If, therefore, the argument is to be developed in the interest of the financial side alone, the advisability in considering the planning of the city is so great that no other one question is of such vital importance to a municipality.

The tendency to centralize taxation upon real estate already exists and will continue. Our statesmen should think most carefully of the possible value which intelligent planning would give to areas either as yet unproductive or which, by bad planning, will not equitably bear a high tax. Why is it a recognized fact that streets facing upon a park have a distinct advantage and that the

area so located sells for a higher rate? The answer is obvious: light, air and sunshine have a financial value, and if, therefore, this is true, streets so planned as to give the best sites for buildings, sites securing the maximum of light, air and sunshine, will, in their turn, be the greatest tax producers for the income of the city.



The new avenue in process of construction, from the Strand to High Holborn

That city in its administration is most intelligent which develops with its citizens the areas embraced within its boundary. Heretofore the individual has been allowed to act unguided in guessing as to the future growth of the city in which he lives; real estate investments being made blindly without knowledge as to their ultimate outcome, because of the lack of intelligent action on the part of the municipality, with reference to the inevitable growth of the city. The future will unquestionably bring a direct change in this connection and municipalities will wisely, if well planned, unwisely if badly planned, attempt to develop the lines of future growth, so that capital may be induced by the promise of the municipality itself as to the future plan of the city so to invest itself as to develop the areas included in such plan.

The State as well as the General Government can also aid, to a much larger degree than has been generally thought possible, the work outlined above for the municipalities, by locating the main highways so as to connect town and village with the city, and thus each highway will become the extension, so to speak, of the very angle streets already discussed as so essential in any scheme of city planning.

A prominent architect, in a recent speech, didactically stated that the fault of the cities primarily was that they were laid out by engineers, and that the remedy lay in having architects in the future assume this work. But does this in any way explain why the architectural profession should be supposed capable of designing adequately for the combined interests represented in the problems of the city's development? The truth is, no profession has given an adequate study to these problems, certainly not the architectural. The profession as such has never in any way expressed a realization of the possibilities in such work, or indicated the responsibility of the architects to the solution of the problem, except with reference to the recent work in Washington—

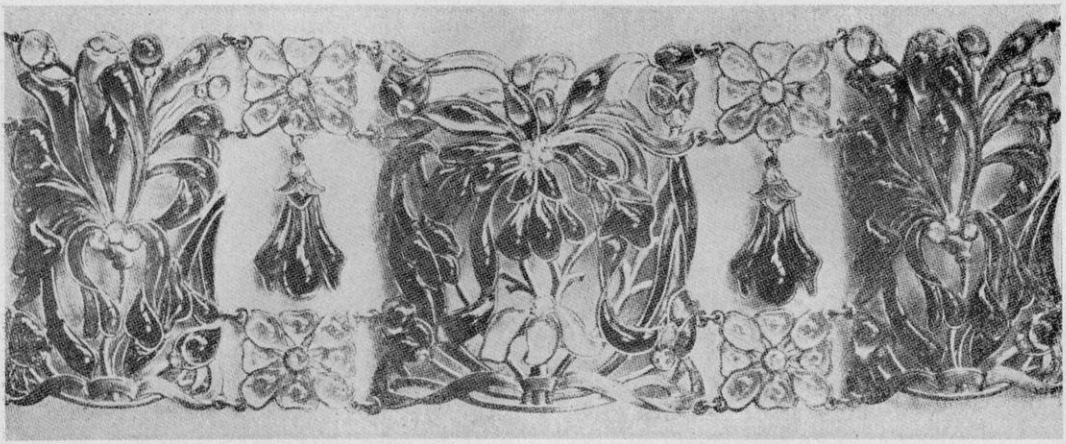
and here, while endorsing the original plan of L'Enfant, they ignore the fact that he was an engineer and not an architect. It is rather with surprise one hears the argument quoted above (now that the work has developed and its importance is being universally recognized), that the result must inevitably come into the hands of those who have heretofore ignored any responsibility in the matter. As a rule, they have repudiated their responsibility with relation to the larger scheme needed for any re-organization or re-planning of a municipality as to any of the individual units they have been called upon to design as architecture. Who but the architects have defied all rules of coöperative planning and stood for the selfishness of the individual unit called architecture? Municipal planning is of much greater importance than is generally considered, and the actual facts are that the idea has been developed by a few individuals in various countries, not by any means of any one profession, but, as a rule, of varied professions: statesmen, politicians, real estate owners, lawyers and citizens at large—principally by those who have the love of their city at heart, and rarely by the so-called professionals.

He only should be entrusted with the re-planning of the city who has shown by his imagination the power of looking not only "backward" but also forward so as to forecast the needs of the city of to-morrow as well as appreciate the difficulties of to-day. Who he is, is yet to be determined, and when he is found, a new profession will have been established: not that of architecture or engineering, but that of "Artistic Municipal Construction," and then that small group of men who have been faithful in preaching the ideal possibilities as well as the practical necessities of our cities will come into their own, and their status, not as prophets, but as leaders, will be recognized.

IN the development of an artistically built city, problems have appeared within problems. It has been found necessary to divide the city into parts, according to the purposes it serves; and each of these parts has presented a question of development by itself, while the great, all-embracing urban problem has proved to be the coördination of these into a single scheme comprehensive and harmonious.

There is evidence of progress in the perception that the problems are collective—in a recognition that their sum is far more than an architectural question. For merely to build with an eye to beauty, while itself a forward step, is the first one to be taken; but first to place well and then to build well shows a yet further advance. "Man," says Bacon, "comes to build stately sooner than garden finely, as if gardening were the greater perfection;" and John Addington Symonds, writing of the Renascence in Italy, remarks, "Architecture is always the first of the fine arts to emerge from barbarism in the service of religion and of civic life. A house, as Hegel says, must be built for the god, before the god, carved in stone or figured in mosaic, can be placed there;" and council chambers, he continues, "must be prepared for the senate of a state before the national achievements can be painted on the walls."

—Charles Mulford Robinson in Modern Civic Art



Cloisonné enamel with double *cabochons*. Executed by Suau de la Croix

ENAMEL AND ENAMELERS: M. P.-VERNEUIL. TRANSLATED BY IRENE SARGENT

BEFORE advancing to study the productions of modern workers in enamel, we must pause to devote a few considerations to the same art as practised in the past. But the retrospective glance needs only to be brief.

Cloisonné Enamels.

These may be regarded in their origin as the simplification, by means of a flux, of work executed by the lapidary, who encrusted table-cut stones in gold settings, thus forming a kind of mosaic. Such specimens of enamel are the most ancient known. *Cloisonné* enamels were produced by the Egyptians, and again, after an interval of long ages, by the Byzantines, who practised the art from the sixth century onward, and, in their turn, transmitted it to the craftsmen of western Europe. In France, Germany, Italy, perhaps even in England, *cloisonné* enamels were executed from the ninth to the twelfth century. Subsequently, this costly method was largely abandoned, except by jewelers. These artificers continued to produce *cloisonné* enamels down to the sixteenth century. The work was usually executed upon gold or silver, more rarely upon copper, and, in exceptional cases, upon iron.

We may regard the filigree enamels, which were executed from the fifteenth to the seventeenth century, in Hungary, and throughout the valley of the Danube, as an extension of the previous method. In the later process, the cells or partitions are replaced by filigree, and the enamels are not subjected to polishing.

Champlevé (sunken) Enamels.

Specimens of this class have been known since classical antiquity; they have been found in Italy, France, Germany and Great Britain; all apparently dating from periods prior to the third century of the Christian era. This method seems to have been abandoned during several hundred years. The first examples, belonging to the West of Europe, are not earlier than the ninth century. They are executed upon gold, and appear

to be a simple modification of the *cloisonné* process.

The metal employed in the *champlevé* (sunken) process has largely been copper of considerable thickness.

This process offers most varied results, according as plain spaces of metal are reserved for the figures, or as, inversely, the figures are enameled, and thus relieved against a gold background. The craftsmen of the Rhineland and the region of the Meuse, in the twelfth and thirteenth centuries, the enamelers of Limoges, in the twelfth, thirteenth and fourteenth centuries, obtained excellent decorative results from these processes, which were sometimes united in the less important parts, even in enameling upon copper, with the *cloisonné* method.

Translucent or transparent enamels have scarcely been employed, except for the decoration of the precious metals, gold and silver.

From a technical point of view, the first translucent specimens do not present marked differences from the *champlevé* enamels; since the former were first employed to decorate backgrounds; the ornamental *motifs* and figures being reserved in plain metal. Afterward, the craftsmen conceived the idea of extending this system to the entire surface of the object, and for the purpose of applying transparent enamels, they were led to make true bas-reliefs whose slight elevations are seen through the transparent medium of variously colored enamels.

This system, which was known in Italy at the end of the thirteenth century, was simultaneously employed in France and in Germany for the decoration of pieces of goldsmith's work in gold and in silver. It was never abandoned, and the jewelers and makers of caskets of the eighteenth century used it in their work.

In the class of translucent enamels, must be included the specimens of perforated *cloisonné*, produced in France as early as the fourteenth century, but which are extremely rare. These enamels, once finished, appear like painted windows, into the mass of which metallic partitions have been plunged. We have no information upon their special composition and treatment other than that given by Benvenuto Cellini:

Within an iron frame, having the shape of the enamel to be produced, the craftsman deposited with a brush a thin layer of earth, in order to prevent adhesions of the enamel. Then, he placed inside the frame the design composed by the aid of small metal plates, as is the case in the production of *cloisonné*. He next applied the enamel, as in the *cloisonné* process, and, after a certain number of firings, he obtained a kind of glass, very

Gold fibula, ornamented with *cloisonné* enamel; twelfth or thirteenth century (Museum of Mayence)

thick, and easily detached from the iron frame which had served the purpose of a mold,—but a mold to which the enamel did not make the slightest adhesion. Such enamels could afterward be set, like precious stones, in pieces of jewelry, or in objects of church ornament and service.

We shall not longer insist upon the history of enamel. We have, in the present

Silver vase, enameled. Executed by Feuillatre

article, principally to occupy ourselves with technical methods and modern artists. Within these limits we shall find material sufficient for treatment.

Favored above all other artists, the worker in enamel deals with an admirable material into which he may translate his thoughts. To strength of tone and beauty of substance, enamel adds the rare and very valuable quality of resistance to the destructive agency of time. The truth of this statement is attested by the many antique enamels extant.

This beauty of material, this wonderful resistance to time, Théophile Gautier, the poet-author of "Enamels and Cameos," praises in a sonnet dedicated to Claudius Popelin, a master-worker in enamels:

With a swift hand and rude does Time efface
Of art the forms which perish, though divine:
Confused now stands Da Vinci's flowing line,
And shadows lessen Monna Lisa's grace.
Our eyes have seen what soon shall fade from sight:
The Papal Halls a ruined Sanzio hold;
While Angelo's stroke succumbs to murk and mould;
Greek art is lost: th' Italian nears its night.

But thou, my Claudius, thou dost fix thy thought,
As amber holds a flower, in substance strong,
Defying all Time's slow, insidious wrong.
Thy work the rainbow rays has sought;
From out clear depths burns bright the fleck of gold,
And the Ideal shoots forth its arrow bold.

What joy for the artist to work in such a substance! What joy also to gain a victory over fire, the necessary, but too often terrible auxiliary of his work!

Certain artists working in modern jewelry have reinstated this too long neglected substance. But the public perhaps does not clearly understand either the difficulties which the artists have overcome, or the processes which they have been forced to employ in order to attain fine results. These we shall here attempt to indicate; not limiting our study to the simple enameling of jewels, but extending it rather to the work of artists who make the value and interest of their productions dependent upon enamel alone, who use this medium as sufficient and complete in itself; executing under these conditions a fine piece of *cloisonné*, or of painted enamel.

We shall examine these processes or methods in succession; preceding them, however, by general truths applicable to all of them.

All metals do not receive enamel with equal susceptibility; certain of them can not be submitted to the process. Gold, silver and copper, with their various defects and

qualities, will alone constitute the subject of our study. Platinum, bronze and iron are of more difficult and less frequent use.

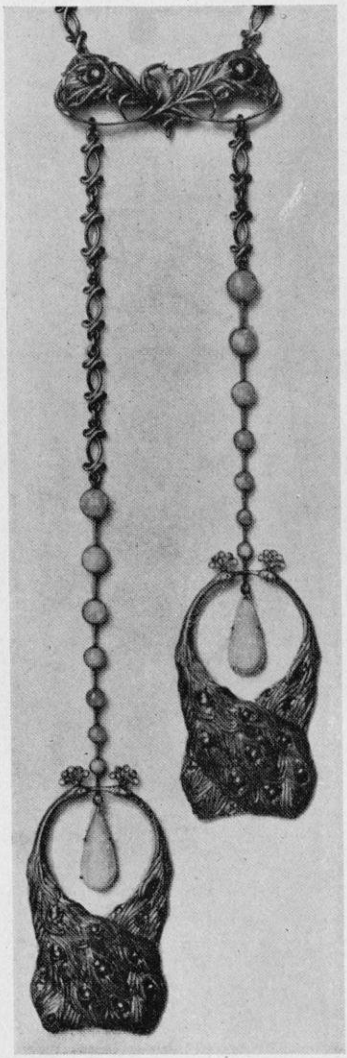
Gold is the metal best adapted to the purposes of the worker in enamels. It provides him with a medium brilliant and beautiful. Furthermore, enamels when brought into contact with it, do not undergo any regrettable change, as is too often the case with copper, and above all with silver. This we shall discover later, in examining these metals.

Whatever may be its alloy, that is to say, its degree of purity, gold easily receives enamel, but the proportion of nine hundred twenty parts of pure gold in one thousand of metal is the most usual combination. It is evident that with gold, as with the other metals, the degree at which enamels are fusible must be considerably lower than that peculiar to the metal upon which they are employed. The paste is usually produced at about eight hundred degrees.

The reason for the employment of gold in as pure a state as possible, is that the copper there existing as an alloy, as it becomes less and less in quantity, diminishes to the same degree the chances of failure.

In the process of enameling, the presence of an oxidizable element, like copper or silver, is much to be regretted, since reactions between such element and the enamels are always to be feared at the moment of the fusion of the latter. One of two results follows: either the enamel dissolves the metallic oxide produced in the metal by the rise of temperature, this oxide coloring the enamel, or modifying its original color-combination; or again, the enamel oxidizes the metal itself, and the oxide, thus formed, acts upon the enameling substance.

For this reason, gold enamels the more easily as it becomes purer, and the reactionary effect of the enamels upon the copper of the alloy are less to be feared.



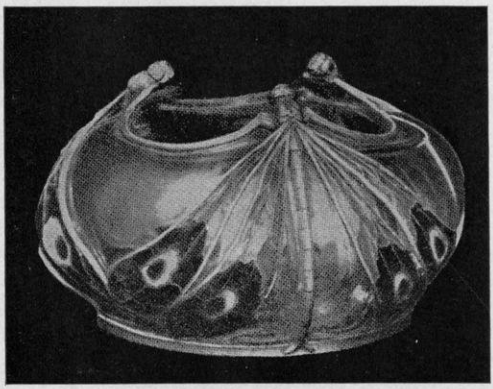
Necklace: translucent enamel upon gold. Executed by Feuillatre

We have just learned what action occurs when enamels are brought into contact with oxidizable metals. This is the case with silver and with copper. But the color-

effect is often limited to the portion touching the metal. Therefore, opaque enamels are less influenced by these chemical facts than are the transparent pastes. Furthermore, the oxidizable metal can be isolated from the coloring enamel, and the latter be made to retain all its qualities.

Such are, then, the metals most frequently enameled. We have yet to study the processes of enameling and the composition of enamels.

Enamel is a vitreous substance, colored, or colorless, opaque, or transparent, which, being applied to metal and heated with the



Bonbon dish: silver, with translucent enamel. Executed by Feuillatre

latter to a fixed degree, adheres perfectly to it.

Enamel offers to the sight three different aspects. It may be transparent, translucent, or opaque. When it is transparent, the metal beneath it can be wrought with excellent artistic effect. It is then that its employment becomes a task of extreme delicacy, especially upon silver; the defects and the stains resulting from oxidation being plainly visible. Translucent enamel is traversed by light, without, however, being made to reveal its interior substance. Finally, opaque enamel refuses all entrance to light, and its surface alone is visible. Each of these qualities may be employed by the artist according to the effect which he desires.

Let us now pass on to consider the composition of enamels. First of all, it may be said that the flux is nothing else than a colorless glass, serving as a common basis to all enamels, and to which the addition of certain substances communicates various color-effects, or even opacity.

It is evident that we can not here enter into all details of the composition of enamels, but we may at least briefly summarize this process.

Enamel, pure and simple, that is: the flux,—the colorless glass,—can be produced in various ways; the proportion of the constituent elements varying. We present several formulae: silex: three parts; red lead: two parts; azote of potassium: two and one-half parts;—or again: silex: three parts; red lead: five parts; azotate of potassium: one part;—still a third formula: silex: two parts; red lead: three parts; azotate of potassium: ten parts;—or a fourth formula: silex: two parts; red lead: two parts; carbonate of sodium or of potassium: one part. These proportions are for copper and gold; but if silver be employed, the susceptibility to fusion should be increased.

It is seen that the proportions differ according to the result sought. But it can not be too often repeated that the beauty of a work in enamel depends upon the correct constituency of the paste itself.

According to its constituency, an enamel is hard or soft: that is to say: it fuses at a

temperature more or less high. Of the two qualities, hardness is preferable, since the enamel possessing it, although more difficult of treatment, resists more perfectly the destructive action of the atmosphere. But it is plain that there is no necessity of using in the same work any but such enamels as fuse at approximate temperatures; just as it is evident also that, as far as possible, we should combine only those enamels which have a common base.

We have now procured our transparent enamel, our flux. We can color it at will by the addition in suitable quantities of metallic oxides, which we fuse with it. It is easily understood that, in proportion as the oxide is strong, the color-effect of the enamel is intense.

We here give a very brief table of the combination of various oxides with the flux, together with a statement of the colors which they produce:

Yellow—Flux: ten parts; chloride of silver: one to two parts. Or again: flux: four parts; oxide of antimony: one part. The oxide of uranium also gives a beautiful golden yellow.

Crimson—Flux: twelve parts; Cassian purple: one to two parts. Oxide of copper and chloride of gold also produce fine qualities of red.

Blue—Flux: ten parts; protoxide of cobalt: one to two parts. A combination of oxides of copper and cobalt in suitable proportions gives a turquoise blue.

Green—Flux: ten parts; sesquioxide of chromium: one or two parts. Or again: flux: thirty parts; black oxide of copper: one to two parts. The oxide of iron produces also a fine bottle green.

Violet—Flux: thirty parts; peroxide of manganese: one to two varts.

A combination of the oxides of iron and manganese gives black or brown, according to the proportions used. Other substances, other oxides are also employed which we shall not here mention.

It is well to note that the opacity of enamels is often desirable. It is easily obtained by adding a suitable quantity of stannic acid in the form of calcine. This form is obtained by fusing a mixture of one hundred parts of pure lead with twenty parts of equally pure tin.

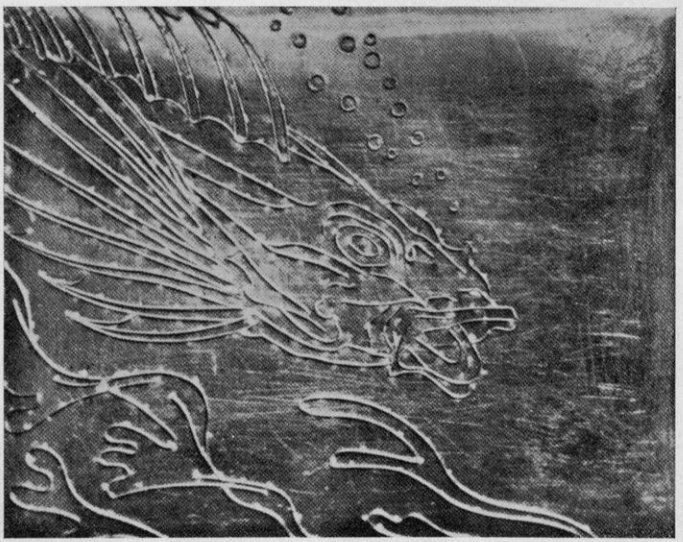
The mixture is continually stirred, until the whole is changed into a dull yellow oxide, or stannate of lead. The oxide is then pulverized, washed, and purified from the non-oxidized metallic parts. It is now ready for use.

To render the flux opaque, it is only necessary to replace the red lead by a suitable quantity of calcine. Thus, for example, to every three parts of silex must be added five parts of the calcine obtained as we have just described, and also two parts of azotate of potassium. The flux thus obtained is afterward colored by the addition of metallic oxides.

Cloisonné enamel upon gold

We have now rapidly outlined the pro-

cesses of producing enamels, and we can not here extend the description of this special chemistry. For it is the art of using enamel which we are here studying, and not the art of producing it.



Metal walls before the application of the enamel. Executed by Houillon

It is to be regretted that certain enamelers are easily satisfied by the ordinary commercial pastes. Certainly these offer an indispensable resource, but the sole use of such limits the wealth of the palette of the artist, which might be rapidly enriched by research and perseverance. This fact has been understood by certain workers, and the results obtained by them have amply rewarded their labors.

Having thus rapidly reviewed the composition of enamels, we shall now consider the manner of employing them.

As they issue from the crucible, the enameling substance is molded into cakes, and in this state it is procured by artists. It now becomes necessary to reduce these masses of paste to a form in which they can be used: that is to say, they must be subjected to grinding.

For this purpose an agate or porcelain mortar is used, in which vessel the enamel, covered with water, is placed. The mortar stands upon a piece of thick leather, and the enamel is ground by means of an agate pestle, struck by a small mallet.

The enamel must be brought to a very fine, but not an impalpable, state of powder, and when finished, it should offer the appearance of fine sand. The process of grinding should not be carried to excess, for, in this case, devitrification ensues. Devitrified enamel can not be employed, for the reason that it will not glaze under fire.

The enameling substance brought, as described, to a suitable pulverization, is now copiously washed. It is decanted and then washed anew in water tempered by azotic acid. This double process is repeated until the water rejected is absolutely pure. A final washing with distilled water is very desirable. The enamel, thus thoroughly prepared for use, is now stored in flasks filled with water.

It now remains to review the different manners of employing the prepared substance. According to the effect desired, and the result to be reached, the worker in enamel has, at his disposition, several widely different processes. These are: the *champlevé*, the *cloisonné* (cellular structure), the perforated *cloisonné*, and the *basse taille* methods, and the means of producing painted

enamels. We shall here consider the first three of these processes, reserving the remaining two for a future article.

The *champlevé* method consists in excavating in a sheet of metal small cavities, which, when filled with enamels of selected colors, form the design; the remaining metallic parts—gold, silver, or copper—forming the outlines and the details of the composition.

Following is the description of the process. The design having been traced upon the metal, and the thickness of the parts to be retained being precisely determined, the artist, by means of a graving-tool, surrounds these parts by a fine line incised in the metal. Then, with the aid of the gouging chisel, or burin, in the case of more extensive parts, he excavates to the desired depth the cavities which are to receive the enamels. It is needless to say that the deeper the cavities, the deeper will be the color of the enamels there inserted, since the paste will be thicker. This statement applies only to transparent compositions.

Often, in order to rough draft the work the artist has recourse to corrosions made by diluted azotic acid. To effect this result the metallic areas to be reserved are covered with a protecting varnish, as are also the under-surface and the edges of the sheet of metal. The acid corrodes the copper or the silver; subsequently the piece, having been rinsed thoroughly and freed from the varnish, is finished with the burin or the gouging-chisel.

The backgrounds can be wrought and thus present interesting areas, seen through the transparent enamel, when this effect is permitted by the nature of the paste. These parts can be either fretted by the lathe, or chased by the tool. In the latter case, strokes of the graving tool are given in order to form different ornamental *motifs*.

The metal is now ready to receive the enamel: the entire design reserved in relief. But first, the piece must be subjected to a searching cleansing process designed to free it entirely from all fatty or foreign substances. The following is the method of procedure: The metal is first heated in the oven, care being taken not to render it red hot, which temperature would destroy the *life* of the work and leave it without accent. Then follows the process of freeing it from grit, effected by diluted azotic acid; finally come soaping, rinsing and drying in the oven.

The *cloisonné* finished. Executed by Houillon

Beginning with this moment, the enamel can be safely applied, provided that the piece does not suffer the least contact of the fingers.

The enameler has previously tried his enamels, combined his color-tones, arranged his gamut. He therefore advances confidently and not led by chance.

Using small spatulas, he fills the cavities with moist enamels and selected colors. He

Cup: "The Decorative Arts"; designed by Merson and Falize, enameled by Tourrette

fixes thin and successive layers, so as to obviate the bubbles which may occur. Each layer, thoroughly dried, is passed through the oven before the application of the one following. We shall learn later how these firings are operated. Those layers which have a somewhat extended area, must be pressed and leveled carefully by means of the spatula. Three or four layers are usually sufficient; the last being somewhat heavy, so that after the final firing the enamel slightly projects and overflows. This thickness is given to avoid the cavities which might appear after the polishing of the piece.

When a piece is to require a long time for the application of the enamels,—several days, for instance,—it is preferable to mix with them a slight solution of gum tragacanth. For the powders in drying, might mingle in spite of every precaution. On the contrary, the gum, causing them to assume a slight consistency, prevents this accident, which would destroy the work. In the firing, the gum is consumed, without leaving a residuum.

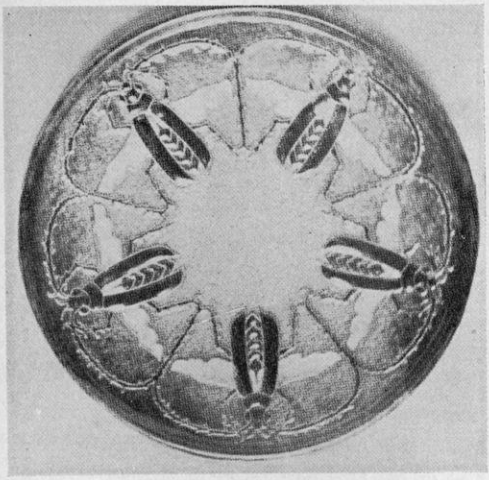
But another precaution is to be observed in enameling a thin and large sheet. The capability of expansion of the metal is greater than that possessed by the enamel. Therefore an unhappy result occurs at the cooling. The metal contracts much more than the enamel, and loses its shape, while the latter cracks and scales by yielding to the action of the metal. In order to overcome this great difficulty, the precaution is taken to counter-enamel the piece: that is to say, to enamel it upon the reverse side, and to fire, at the same time, these two enamel coatings whose effects are reciprocally destructive.

At this point, we must occupy ourselves with the most important process—that of firing—which is often the source of disappointment and failure for the most skilful and careful artists.

The methods of firing, or rather the com-

bustibles employed, are different; although all of them aim at the same result: charcoal, coke, petroleum and gas have all their strong partisans. But while the agents of firing vary, the process of firing itself remains always the same. It may be described as follows:

The furnace of the enameler is made from fireproof clay and provided with a muffle of the same material. For the muffles designed for the firing of large pieces, brick ovens are constructed. The muffles are open or closed according to preference. In the furnaces heated by coal or coke, they are open, and usually intended to form a simple chamber in which the piece to be fired is introduced. On the contrary, in the furnaces heated by petroleum or gas, these chambers are tightly closed, in order to protect the objects against the direct action of the long tongues of flame. Lastly, whatever may be the mode of heating, the furnace is ready



Cup in *cloisonné* enamel. Executed by Tourrette

for use when the muffle is uniformly red hot.

The piece to be fired is first thoroughly dried by means of a worn cloth having absorbent qualities; then it is placed near the furnace and turned frequently, in order that evaporation may be complete. The

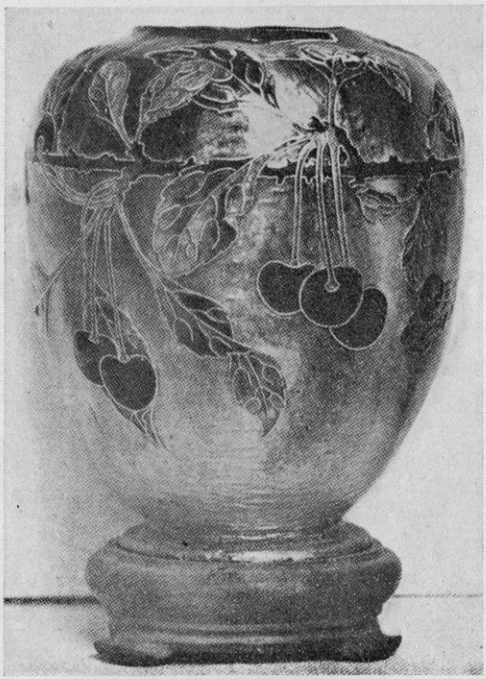
Book cover with *cloisonné* enamel. Executed by Tourrette

piece is mounted upon a very thin cake of fireproof clay. At the proper moment, the clay is seized by pincers and slowly forced into the furnace. It is then that the enameler must follow his work with a watchful eye. The slightest inattention may be productive of fatal consequences, the least of which can easily annihilate the long cherished work. The piece is turned upon its mounting, so that its different parts receive an equal degree of heat. Then, when glazing has occurred, it is withdrawn carefully and cooling ensues gradually.

The firing is usually accomplished at a temperature of eight hundred degrees approximately.

If it be necessary again to apply the enamel and to re-fire, the same operation is repeated the required number of times.

Among the too frequent accidents of firing is the collapse of the metal sheet. It is well to have at hand a plate of sheet iron, having the same form as the piece to be enameled and covered with pulverized red ochre. At its exit from the furnace, the piece, still soft, is applied to it, and by aid of the spatulas a rapid work may be accomplished restorative of the lost firmness. The



Vase: *cloisonné* enamel. Executed by Tourrette

red ochre prevents the *counter-enamel* from adhering to the sheet iron.

After the successive applications, the enamel is finally deposited in the desired quantity, or even in excess. It then remains to form and polish the surface. For this process files are used, together with emery-powder growing finer and finer in grain. At last, the piece is again fired, in order to glaze it.

A still more perfect and absolutely mirror-like polish may be obtained by submitting the enamel to a wheel of alder-wood, moistened with water holding very fine pummice-stone in suspension.

The enamel is now finished. It remains only, if the piece be of copper, to gild the visible parts of the metal, if such be the intention of the artist.

Of more frequent use than the *champlevé*, the *cloisonné* process possesses advantages over the first named, as well as having certain disadvantages from which the other process is wholly free. The disadvantages can be epitomized as follows: in the *champlevé*, the reserved line of metal can be rendered expressive; it can vary in thickness, expand, diminish, and receive accents. In the *cloisonné* method, on the contrary, the metal thread forming the design is incapable of expression. It is true that threads of varying thickness may be employed, but the same line can not, at a desired point, expand into a metallic area. But this disadvantage is compensated by a greater freedom of treatment, and, at the same time, by a greater rapidity of execution.

In this method, the metallic partitions which are found in the body of the *champlevé*, are here replaced by movable partitions, separately made and soldered upon a background. The remainder of the execution is identical in the two methods.

A strong and clear design is first made. Then, upon this design or upon a very exact tracing of the same, with the aid of fine pincers, thin metallic bands are so turned and curved that they will reproduce perfectly in the enamel every outline of the design. These metallic bands, one millimetre

or less in width, are, according to the case, of brass, silver, or fine gold.

We have thus seen that the lines of the design can be exactly reproduced by means of the metallic bands. It now remains to fix these partitions to the background of the piece. To this end two processes can be used.

Upon the piece the design has been carefully drawn or transferred. Little by little, the partitions are put in place, and there fixed by the agency of silver solder, with the result that the partitions are incorporated with the metal itself. Usually, however, to insure greater rapidity, the piece is lightly enameled with the flux, and upon this stratum of enamel the design is transferred by means of greased paper. A slight firing is then given. The fatty substance is volatilized and the coloring matter remains. Then, the partitions are put in place and fixed by gummed water. Small deposits of enamel are now made at the angles and the intersections of the metallic bands. The piece is fired and by this means the partitions are firmly established. Finally, as in the *champlevé* method, the piece is charged with the enameling substance, fired and finished.

But in the *champlevé*, as in the *cloisonné* method, there exists an important resource, which the artist uses with great effect, and of which we have not yet spoken. This is the *paillon* (spangle).

By this name we designate thin leaves or particles of metal, which, placed beneath transparent enamels, impart to them a brilliancy which could not be otherwise obtained. Three metals are thus used: gold, platinum and silver. First, an exact tracing is made of the parts destined to receive the spangles. Then the metal leaf to be cut is placed upon a thin board of fine-grained pear-tree wood, or upon glazed cardboard, when the tracing is applied to it. Now, with a delicate and very sharp knife, the tracing and the metal are cut together according to the pattern; the paper preventing the metal leaf from crinkling, or tearing.

Vase: *cloisonné* enamel. Executed by Tourrette

By means of a brush the metal area to be covered with enamel has been coated with a solution of gum tragacanth, or with mucilage made from quince cores. Following

this, the spangle is seized and applied by pincers to the metal, a light pressure being exerted. The gum having dried, firing is sufficient to fix the metal, which is subsequently covered with enamel of the desired color.

Other methods, which we shall not describe, are still in use. But a simple observation of importance may here be made. It concerns the change effected by the tone of the metal upon the tone of the enamel which covers it. It is thus, for instance, that the same green is cold upon silver or platinum, and warm upon gold; that a red upon gold is brilliant, while a blue is dulled upon the same metal. Knowledge of these facts is the result of experience and observation, for it must be remembered that a transparent enamel participates of necessity in the tone of the metal lying beneath it.

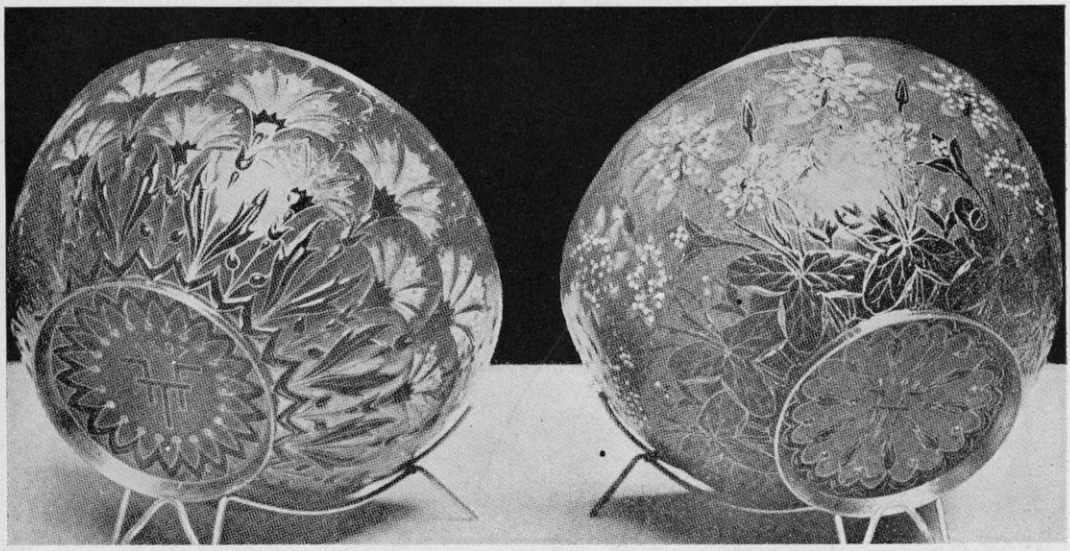
Panel: *cloisonné* enamel. Executed by C. Heaton

It remains to describe perforated enamels; that is to say, enamels supported only by their adherence to the metallic cells or partitions, without having a background of metal.

To produce such specimens two processes are employed which we shall rapidly describe.

Usually the perforations of the object are made in its own substance; that is: the object is formed of a single piece from which the figures to be replaced by enamel have been cut out and removed. Thus, for instance, in a green leaf, surrounded and veined with gold,—the veins ending at the surrounding line,—all the green part is removed, the veins adhering to the line of contour alone remaining. The green part is subsequently replaced by enamel. The metal being thus perforated, the enameling is begun by increasing the thickness of the partitions, and the operation is repeated until the voids are filled. But in large and important pieces in which the voids have an extensive area, a support of pure gold is placed beneath the enamel; a proceeding which is equivalent to the *cloisonné* method. This support of a very thin sheet of gold is finally removed. It is needless to say that the pieces thus inserted may be raised to high relief through the use of an excess of

enamel. Certain artists even add blowpipe enamel to the paste, in order to obtain a double high relief (*cabochonnage*) of the two surfaces of the piece. But as colored enamels, used in such great thickness, would often be too dark, the perforations are first filled with the colorless enamel base; the colored enamel being reserved for the later strata. This process belongs more immediately to the *champlevé* method, in which the partitions or cells form an integral part of the piece. Still another process is that of *cloisonné* pure and simple. According to this method, the form of the object, as for example, a vase, is first built up in copper, and covered with gold leaf, upon which the transferred design is gradually replaced by the metal partitions, turned and curved in the required patterns. Then, the piece is enameled and fired. Finally, the inner copper vase is corroded and destroyed by acids, the gold leaf is torn away, leaving the enamel to unite the partitions, to hold them firmly together, and thus to constitute in itself the very substance of the object. It is evident that this process is delicate and perilous, exposing those who undertake it to disappointment and failure. In this method, transparent or translucent enamels only are employed, and if it become necessary to render the material less brilliant, this result is easily obtained by subjecting it to a mixture of equal parts of acetic acid and of fluoride of sodium.



Perforated *cloisonné* enamel. Executed by Thesmar

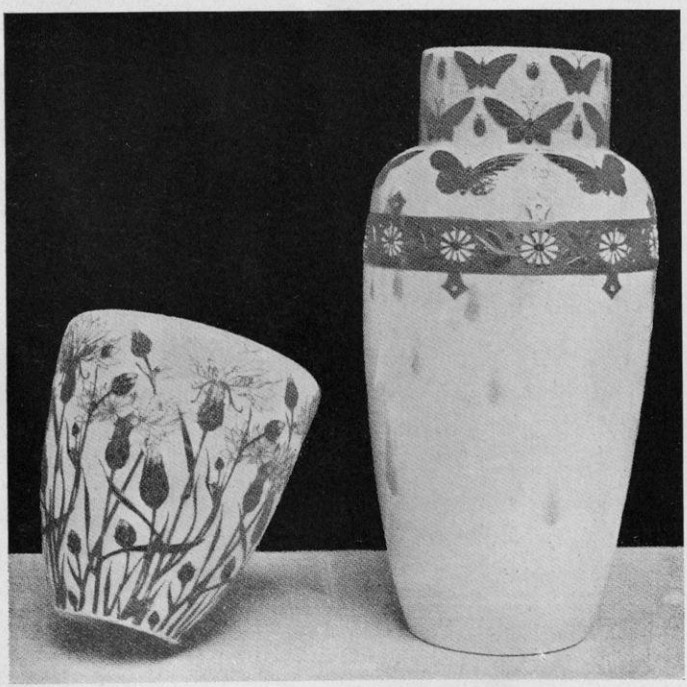
We have now briefly described three technical processes of enameling. Two others remain to be treated in a subsequent article. We have now to mention certain artists who work according to the methods already examined.

M. Tourette, of whose work we give several illustrations, possesses faultless *technique*, which not only overcomes, but defies all the difficulties of the art. He is an excellent colorist seeking strong effects and

obtaining frequently harmonious contrasts.

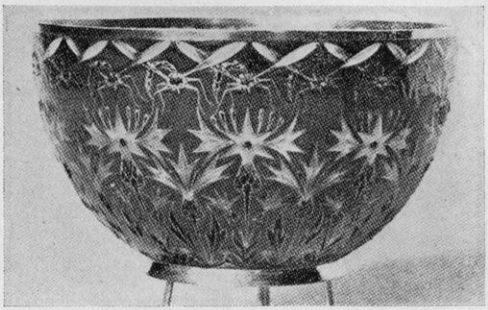
M. Feuillatre uses various materials and methods; appearing, however, to favor the enameling of pieces in silver, in producing which he has no rival. He also executes jewels, certain of which are most successful. In the *bonbon* dish which we have chosen for illustration, he shows a silver armature formed by the bodies of dragon-flies provided with enamel wings. Beneath this decorative enclosure we find a glass vessel of swelling contours.

M. Houillon is an excellent artist who has long since mastered the last secrets of his processes. It is to him that we owe the execution of *cloisonné* enamels which are absolutely typical. One of his compositions here reproduced, will show the perfect accuracy of his work and render unnecessary any further comment.



Porcelain vases with *cloisonné* enamel. Executed by Thesmar

M. Heaton is a foreigner whose most important pieces were executed in Switzerland. This artist holds individual views regarding



Perforated *cloisonné* enamel. Executed by Thesmar

the use and position of enamel among the arts, believing that it should be given a place in architectural decoration, and not restricted to objects of small, even of minute proportions. In proof of his theory he has successfully treated large surfaces, as in the case of the façade of the "Maison Roddy," in Paris, at the junction of the *rue Drouot* and the *boulevard des Italiens*.

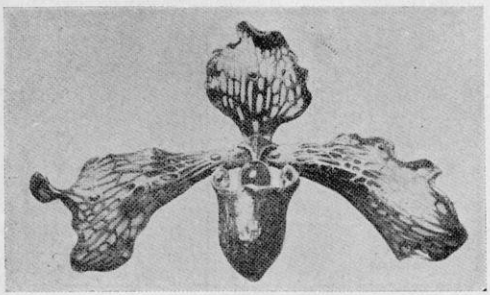
In the work of M. Thesmar, however, we approach an exquisitely refined art. He seeks the most brilliant and harmonious effects obtainable from gold *cloisonné* and transparent enamels. He treats with gold *cloisonné* vases of Sèvres soft paste, one of which is shown in the Museum of the Luxembourg, while four other specimens exist in the Ceramic Museum at Sèvres. At the present time, this artist is engaged in experimenting with the same variety of *cloisonné* upon a

new composition of the governmental manufactory, which is a compromise between hard and soft paste. The results thus far

Design in *cloisonné* enamel. Executed by Houillon

attained in these experiments promise a future production of fine works of art.

The enamels of M. Suau de la Croix are somewhat less studied; this effect being due principally to the light color-schemes which he uses in his works with double high reliefs. It may be also, that he disdains absolute harmony, but his technical ability is of the highest excellence. He is also a tireless,



Design in *cloisonné* enamel. Executed by Thesmar

experienced workman whose productions witness hard labor and artistic honesty. Further to his credit, he has been able to train an excellent pupil, Mademoiselle Montigny, who, while using the same technical processes, evidences originality and personal style.

In a subsequent article we shall study the two remaining varieties of enamel known under the names of *basse-taille* and painted enamel, as also the productions of artists who devote themselves especially to these branches of decoration.

THE analogy between the musical scale and the color scale has been many times noted.

Helmholtz draws the following analogy:

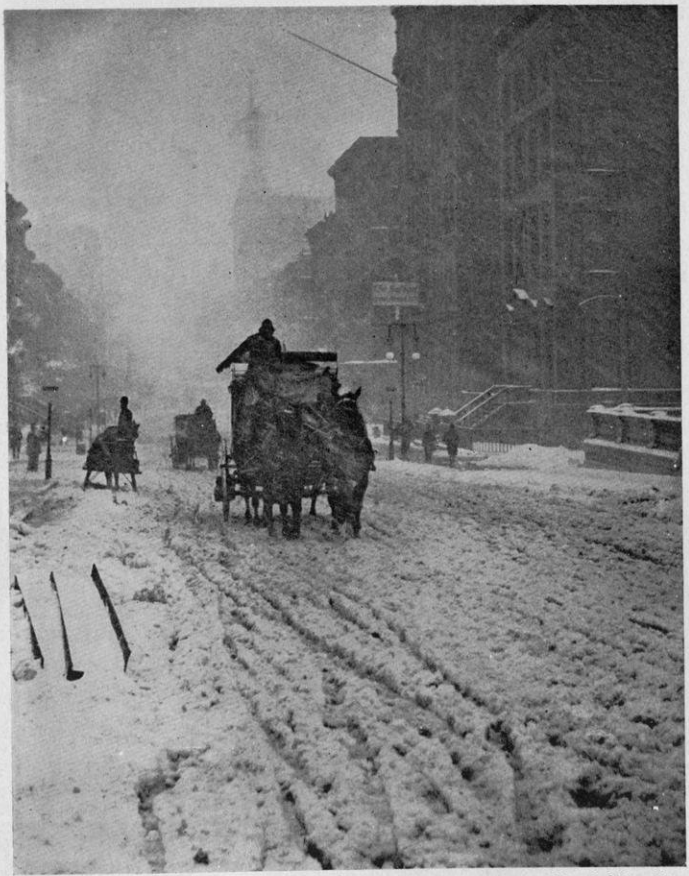
F sharp	End of the red
G	Red
G sharp	Red
A	Red
A sharp	Orange-red
B	Orange
c	Yellow
c sharp	Green
d	Greenish-blue
d sharp	Cyanogen-blue
e	Indigo-blue
f	Violet
f sharp	Violet
g	Ultra-violet
g sharp	Ultra-violet
a	Ultra-violet
a sharp	Ultra-violet
b	End of the solar spectrum

—From Recollections and Impressions of James A. McNeill Whistler

THE PHOTO-SECESSION, A NEW PICTORIAL MOVEMENT. BY SADAKITCHI HARTMANN

PICTURE-MAKING is the symbolical use of form to express ideas. It is strange that it should have taken so long to realize that the camera is one of the most favorable mediums of pictorial expression. The power to produce mechanically objects of the outer world being given, there is need only of a manipulator with artistic temperament in order to produce pictorial results. And although the science of exposure, the developing and printing processes demand as strenuous apprenticeship as any other craft, they are, after all, secondary to the work which the camera performs by itself.

Yet it is only within the last three or four years that a class of enthusiastic workers, now known under the name of the Photo-Secession Society, has succeeded in showing distinct evidences of individual artistic feeling and execution in the photographic print. The aim of the Photo-Secessionists is "to hold together those Americans devoted to pictorial photography in their endeavor to compel its recognition, not as a handmaiden of art, but as a distinctive medium of expression." Their recent exhibitions at Toronto, Canada; San Francisco; the Corcoran Art Gallery, Washington, and the Carnegie Institute, Pittsburg, were indisputably the finest and most interesting displays of pictorial photography ever held in this country. These exhibitions, embracing from one hundred fifty to three hundred prints, showed some of the best work ever produced, and contained in their catalogues the names of nearly all the pictorial workers who have won a high reputation throughout the entire world. They afforded a unique opportunity to study the scope of this pictorial movement, and its prevailing styles and methods of applying photography to artistic ends.



Winter in Fifth Avenue — Alfred Stieglitz

In the critical consideration

of these exhibitions,—notably that held at Pittsburg, since it was the largest and most representative of all,—it is necessary to regard them as a whole, as well as to analyze separately their component parts. In this way only, is it possible to form a just estimate of the general trend of the work.

To the public it is still an innovation. People persist in asking the drollest questions and making the quaintest remarks, which, if collected and properly edited, would form amusing reading. "What does it all mean?" "They are photographs of paintings, are they not?" "Oh, I must get a camera myself, and see what I can do with it," are very general queries and remarks. And I overheard a gentlemen, who had no wish to be funny, say, in a patronizing way, to one of the exhibitors at the opening night reception: "Ah, I see your aim: You make things look antique. You are an impressionist!"

Scurrying homeward — Alfred Stieglitz

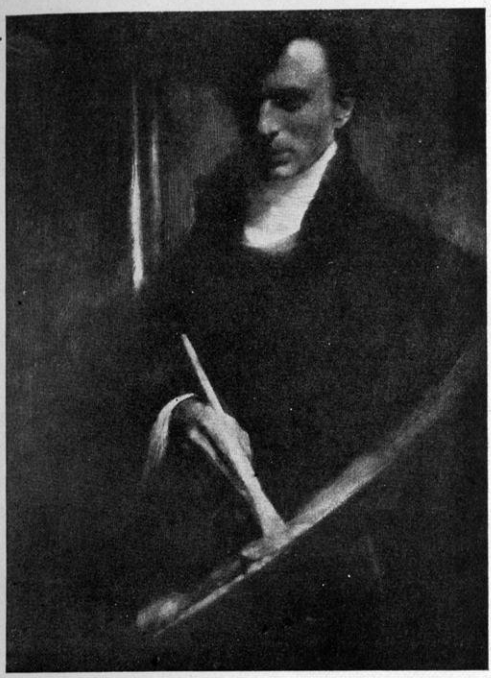
The exhibition presented to the serious observer an interesting epitome of a great amount of exacting labor, thought, and earnest striving after some phase of what is termed *the beautiful*. It clearly showed that a number of persons throughout the country, using and believing in the camera as a means of expressing original artistic ideas, had acquired an exact knowledge of drawing, values, tonality, perspective, composition and the like, and had utilized this knowledge with more or less taste and imagination. Strongly original workers are few in every branch of creative art, and it was, therefore, not astonishing that comparatively few individual pictures and groups stood out from their surroundings. Sensational pictures, excepting some exhibited by Eduard J. Steichen, as well as the mass of mediocre work which is inevitable in photographic exhibitions, were conspicuously absent. The selection, largely due to the individual efforts of Alfred Stieglitz, "director" of the Photo-Secession, who has long held the first position among American pictorial photographers, was exceedingly well

made. There were no violent contrasts, and the exhibition, as a whole, made an even and most refined impression. This apparent evenness of character was practically due to the method of hanging: the use of the stronger pictures as center pieces, with the less individual ones surrounding them. It was further accentuated by a similarity of mounting and framing. Also, in the work itself, a general resemblance of motives, as well as an all-pervading tendency toward the mysterious and unusual, was noticeable, which suggested the existence of a school or cult, consciously or unconsciously influenced by two or three leaders. Certain photographers ambitious to do good work, but still uncertain of themselves, and not over-abundantly endowed, had apparently adapted the style and, in some cases, even the mannerisms, of one or another of the best known workers, and produced results which, while showing talent, clever workmanship, and a certain degree of poetic imagination, lacked the vital quality of originality and breadth of conception. This was as natural as it was inevitable, and the best evidence of the existence of a distinct movement, serious in its purpose, and working towards a definite end.

Portrait (Miss N.) Gertrude Käsebier

HAVING thus regarded the pictures collectively, we will now consider the work of several groups of individuals, who are worthy to be treated by the critic with the same consideration as the contributors to regular art exhibitions. These are Alfred Stieglitz, Eduard J. Steichen, Frank Eugene, Clarence H. White, Rudolf Eichemeyer, Jr., and Joseph T. Keiley.

Alfred Stieglitz, who has given the public many opportunities to estimate his work, is indisputably the foremost artistic photographer. He is recognized throughout the entire world as an authority in photographic technique, and is continually sought by the American profession for advice and criticism. He is endowed with the true pictorial instinct, which, strengthened



Self portrait Eduard J. Steichen

by years of study and experience, is now capable of solving difficult problems of composition. His "Winter in Fifth Avenue" and "The Hand of Man" could teach many artists suggestiveness and what special beauty means. Simplicity is the keynote of his work. He recognizes that "Art is hidden in nature," as Dürer so aptly said, "and that he who can tear her out of it, wins her." He does not try to idealize Nature. He merely offers picturesque ideas which suggest themselves in a quiet, natural manner. He endeavors to represent space and atmosphere, and groups his figures according to laws which Nature herself has established. By means of long-continued experiments—he was the first photographer who successfully introduced moving figures into a photographic composition (viz., "Scurrying Homewards,")—he found a new medium of expression for pictorial art which can not be ignored even by those artists who are prone to regard photography as a mechanical helpmate for a sort of plagiarism from Nature, and not as a possible rival of their own productions. And although, in passing upon photography's claims to be classed among the arts, it may be generally unfair to set its successes against those of other mediums, it is safe to maintain that a print like Stieglitz's "Winter in Fifth Avenue" can hold its own among the best of graphic productions.

Stieglitz has revealed principles which apply to all the arts. The greatest merit of his work, however, lies in his spirit of independence, which enables him to resist all temptations to overstep the technical limits of his medium. He never employs anything but photography pure and simple; disdaining artificial means by which other camera-workers like Steichen and Eugene have attained their startling results. He is

Portrait (Mr. Otto) Eduard J. Steichen

what his co-laborers call a "purist." He realizes that pictorial photography, to become powerful and self-subsistent, must rely upon its own resources, and not adorn itself with foreign plumage, in order to resemble an etching, a charcoal or wash drawing, or the reproduction of an old master.

Steichen and Eugene, two New York workers, who both are painters by profession, represent the other extreme. Steichen is our foremost gum worker, and Eugene has introduced a peculiar technique: the process of photo-etching, which is a manipulation of the negative with engraving tools. These experimentalists consider themselves justified in striving to obtain the technical results

The little round mirror Eduard J. Steichen

The man in armor Frank Eugene

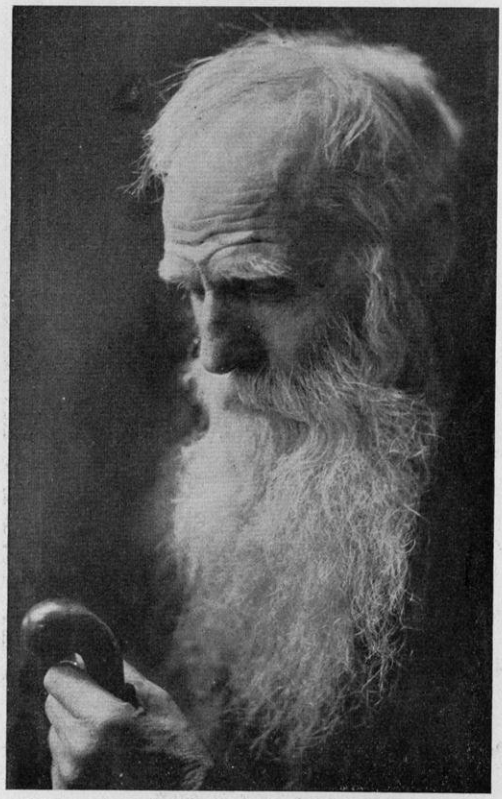
of the painter, the etcher and the lithographer. They do not take their pictures from real life, but compose them in their studios with all sorts of artificial accessories, after the manner of painters. The ambition to get painter-like qualities is nothing new. All photographers of high standing and ability have striven for it. With few exceptions, their knowledge of drawing, light and shade, composition, however, is simply theoretical, acquired by the study of galleries, reproductions, and books; not by practical application in some other art. They endeavor, for instance, like Gertrude Käsebier, to reflect the principles of painting, and to imitate its effects as to tonality and *chiaroscuro*. Steichen and Eugene, on the contrary, strive to introduce the technical characteristics of other arts into their

prints, and succeed in making them look like etchings and monotypes. Their negatives do not represent finished pictures, but merely suggest to them all sorts of pictorial possibilities. They call their artistic instincts into play, and not only by the most extraordinary methods of suppression and modification, but also by actually adding foreign processes, as, for instance, engraved lines or brushmarks, they eliminate from their prints almost every quality which we customarily associate with a photograph. They do not hesitate to cover and hide all defects with cross-hatching, to paint in entire backgrounds, and wholly to change the aspect of the subject as depicted by the lens of the camera. The merit of their work, beautiful as it is, lies distinctly outside the domain of photography, and, although I do not undervalue the peculiar gift possessed by these workers of giving to the photographic print a feeling of texture, which it otherwise lacks, I fail to see how the art of Daguerre can particularly benefit by such proceedings.

A happy medium is held by Clarence H. White, of Newark, Ohio, who is neither a purist nor an extremist. His powers are more limited, perhaps, than those of Steichen and Eugene, he lacks versatility, and is only a specialist; nevertheless he is an accomplished and well-rounded worker. What he does is consistent, often beautiful and entirely independent of other photographic work. The range of his subjects is rather limited. Satisfied largely with two or three women models, who, although not beautiful, have a remarkable talent for posing, he has succeeded in making a series of *genre* pictures, illustrations (notably those for "Eben Holden"), portraits and studies of interiors, which, despite their similarity and their uniformity of method, claim instant attention. At the

Laetitia Felix — C. H. White

beginning, one merely notes a low key of relative values, a certain weird fancifulness of subject, and a breadth of handling at times delicious. Still, one is uncertain as to what quality in them produces the general sense of unity. By studying what they seek to represent, one gradually begins to understand that the art of this man has a local flavor, that it is produced by the environment in which he lives. In his prints one can read as an open book. The old-fashioned interiors taken against the light of big windows, the old staircases, doors and porches, the quaintly patterned gowns of the women who people the scenes, all tell their story. There is something so idyllic in his pictures, something so subtile and peculiar, that the impression which they make upon one is not unlike the fascination excited by Mary Wilkins's New England stories.



Halcyon days — Rudolf Eichemeyer, Jr.

Mr. White's very opposite is Rudolf Eichemeyer, Jr., of Yonkers, N. Y., since versatility is the keynote of the latter's work. His well composed *genre* pictures, like "The Dancing Lesson;" his picturesque winter landscapes, his draped figures, and his straightforward portraiture as seen in "The Ranchman" and "Halcyon Days," show widely different aspects of his talent. He, like Stieglitz, is an exponent of pure photography, and there are few technicalities which he does not master. The only serious fault (an inevitable one) found in his work is the lack of temperament. One can not look at forty or fifty of his prints without feeling, despite the diversity of subject, a sort of monotony. His *genre* pictures give the impression of being rather old-fashioned. Also his costume studies do not reach a very high standard. He is above all a landscape photographer, being especially fortunate in his winter scenes, and his foreground studies. The latter give the most convincing and interesting proofs of his talent. There he shows himself a true lover of nature. He demonstrates how little material is really required to make a successful picture. Two or three fern fronds, a stretch of bramble or a cluster of wild flowers are amply sufficient. The pictorial value of a foreground study depends almost entirely on the selection of the right spot. This gift Eichemeyer possesses to a rare degree, and his love of nature makes him at times, despite his practical turn of mind, a poet, as, for instance, in his magnificent "Fleurs de Lis."

Another phase of photographic work is furnished by Joseph T. Keiley, of Brooklyn, N. Y. He is the champion of the glycerine process: a method of elimination, half chemchemical, half manual. He strives for blurred, washed-out effects, faintly resembling a water color. In many of his prints all outlines and detail have been reduced and washed away to such an extent that their meaning is hard to discover. We may also call his work a departure from the old photographic methods; but the gain derived thereby is greater than any possible loss. By means of this process, it has become comparatively easy to realize exquisite gradations of values, and to avoid unnecessary minutiae of detail and diffusion of interest. It enables the photographic worker to concentrate attention upon the main object more fully than by composition, selection of subject and accessories, and appropriate illumination. But it is a dangerous procedure for those who have no experience in drawing or in handling a water color brush.

The work of these six men mentioned represents fairly well the present standard of pictorial photography in America. Many others could be mentioned: for instance, Gertrude Käsebier, who understands rarely well how to impart to her work an old-masterish quality; Mary Devens, who makes her prints resemble etchings, sepia and charcoal drawings; and Alvin Langdon Coburn, who strives for the linear beauty of Japanese wood cuts; but for our purpose, little could be gained thereby.

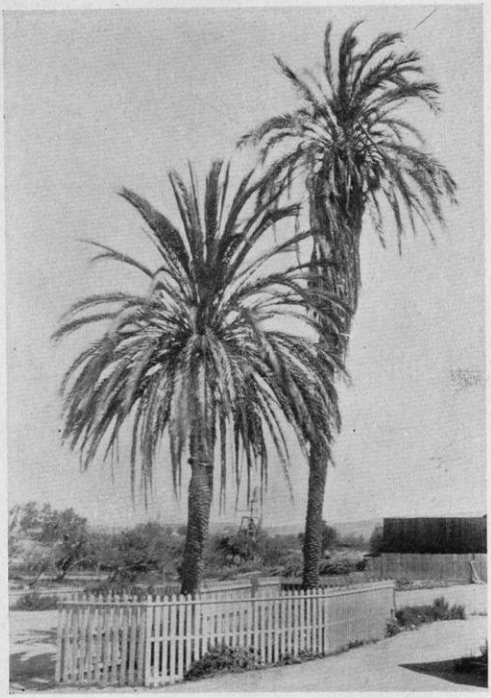
I have wished merely to convince my readers that it is possible to use the camera in expressing art-ideas, and in accordance with the requirements of art-tradition and teachings. I believe that I have to some degree proven my case, and, at the same time, conveyed an idea of the principal elements of pictorial photography as it is practiced to-day. The illustrations that accompany this article will demonstrate further—perhaps even better than my words—the significance and character of the Photo-Secession movement.

There is not the slightest doubt that it has done much for the advancement of photography and helped it a long way toward reaching the position of a fine art. A definite step has been taken in the right direction.

A new and living spirit has been introduced into a work hitherto dominated by dilettantism and commercialism, and the least we can do is to express a hope that it will exert an ever-growing and beneficial influence throughout the province of photography.

THE FOUNDING OF THE SPANISH MISSIONS IN CALIFORNIA: ARTICLE NUMBER FOUR. BY GEORGE WHARTON JAMES.

COMPARATIVELY few people are aware of the political importance attaching to the founding of the Missions in California by the Franciscan fathers. It is not always a safe policy to conjecture results if certain events had happened, yet in this case it seems probable that the whole history of California would have been materially different, indeed that to-day California would not be ranged under the flag of the United States,



Palm trees at Old San Diego, near which was located the first California Mission

had the Missions not been thus established by these priests under the domination of Spain. Whether one believes or disbelieves in "the hand of God in history," it was at least exceedingly fortunate that Spanish priests established these Missions, for in the course of time, Spain lost her hold in Mexico, and California became a province of the new Republic of Mexico. Now, had California at this time, or earlier, been under the control of the Russians, who, it must not be forgotten, were slowly reaching down toward San Francisco from Alaska, and who have left traces of their presence in Mt. St. Helena and Fort Ross,—the latter but sixty-five miles north,—the United States would have had Russia to deal with instead of Mexico. California was seized because the United States was at war with Mexico. Two years after the seizure, gold was discovered, and California became a Mecca for the adventurers and the gold-lustful of the world.

Let us briefly review the facts as they were, and then note what they would have been had Russia, instead of Spain, colonized California.

First: The Franciscans establish the missions of California and Spain assumes political control.

Second: Mexico severs her relations with Spain, and California becomes a province of the Republic of Mexico.

Third: The United States and Mexico go to war; California is seized by the United States as a war measure, and finally becomes an integral part of United States territory.

Had the Russians gained a foothold in California prior to the Spanish Franciscans, it is scarcely possible that they would have relinquished the natural advantages afforded by so remarkable a base of supplies for their Alaskan colonies.

Had Russia owned or controlled Califor-

nia, when gold was discovered, the territory would never have been relinquished; for, as yet, the United States has had no occasion to go to war with Russia. So, it is apparent that California owes its place in the North American Union of States to the Franciscan Mission Fathers. Owing to this fact, the steps of the founders of these Missions assume new interest and greater importance.

There were practically three epochs in the establishment of the California Missions (those of Arizona, New Mexico and Texas, belonging to other periods, will be treated later). These epochs were:

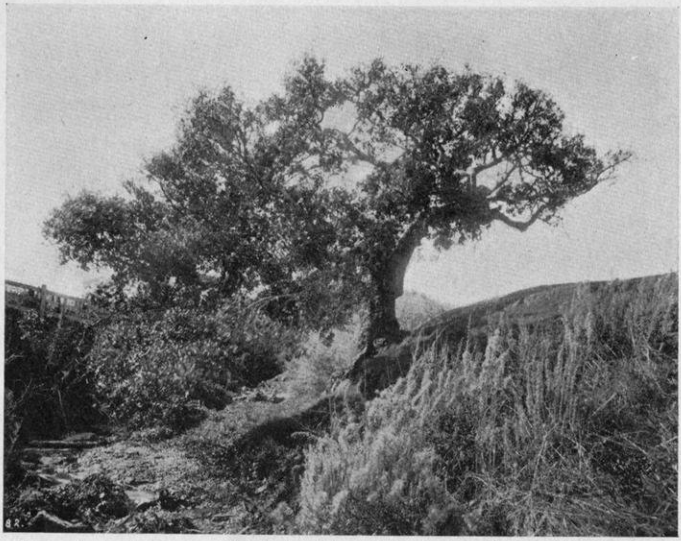
First: The original impulse under the guidance of Padre Presidente Serra, during which nine of the Missions were established.

Second: The renewed impulse when ten new Missions were founded.

Third: The final and dying impulse under which San Rafael and San Francisco Solano de Sonoma were established.

A line of Missions was already established on the peninsula of Baja California,—for thus were the regions differentiated: Baja (Lower), and Nueva (New), or Alta (Higher), California; the two latter names being given to what we now recognize as the State of California.

The Jesuits were already expelled from the Lower California Missions, and the Franciscans were in charge. In seeking for a man in whose care they could place these Missions, the authorities of the College of San Fernando in the City of Mexico unanimously chose for the arduous task Junipero Serra, a man aflame with missionary zeal and who had already demonstrated his executive ability. This remarkable man was born of lowly parents on the Island of Majorca. Having been a chorister in the convent of San Bernardino, he entered the Franciscan order at the age of sixteen, and, two years later, took the final vows. At the time of his appointment to the headship of the California Missions, he had been many years in Mexico, working for the salvation of the heathen natives.

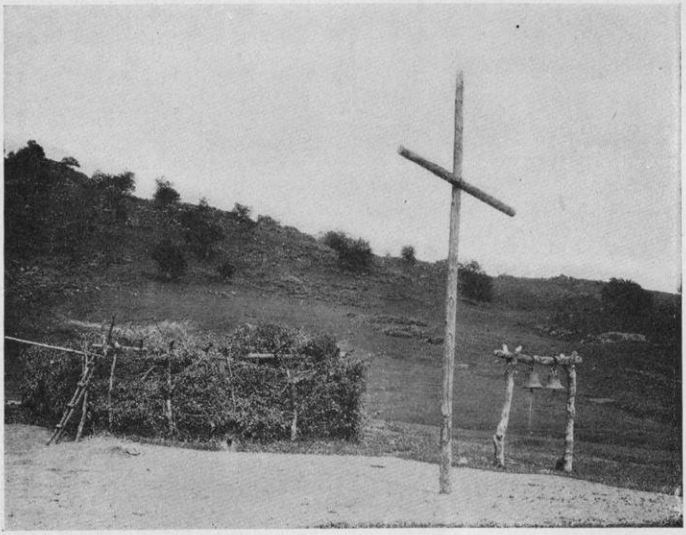


Tree at Monterey, to which tradition affirms that Father Serra's boat was tied, at his landing in 1769

The best that any man can do is to spell out, live out, as best he may, the ideas that impel him from within. Some do this well, some do it ill, *but that they do it* is the matter of greatest importance. Father Serra was impelled, possessed, by the idea that these California savages were lost, and forever damned, unless some one preached Christ to them.

The theology of Dante was a real, terri-

ble, absorbing truth to him. Only to such a belief was such work as his possible. Hell, with its dire circles of horror and terror for those who were unbelievers in the Christ he worshiped, yawned before the feet of these untamed and rude natives. If they should be trained into a knowledge of the Church and its saving ordinances by an apostolic guide, they could attain a new hereafter. Purgatory was open, and from thence, duly purged from their sin and ignorance, they might climb into the blessed regions of Paradise. Felicity untold, then, to that man who would brave their savagery, dare their treachery, love them even in their unlovableness, and thus lead them into the fold of the Church.



Ramada, or brush-structure, still used as a church, at Santa Isabel, San Diego County, California

Who should do it? Should he, Serra, with his soul athirst for great deeds, full of bravery and heroism, stand by, in order to listen to the applause of the civilized world as his words of burning eloquence pleased cultured ears, and let some half-hearted, half-in-earnest priest go out to these degraded savages? No! The greater their need and danger, the greater the necessity for speed, power and earnestness in the one who should go to them. So, leaving the world and its vain applause, society and its caresses, civilization and its luxurious comforts, casting all these things behind him, he gladly, joyfully and yet seriously, started out to do the bidding of his superiors.

"Narrow," some may say he was! "His theological conceptions crude and bigoted!" So were Dante's, but that did not prevent him from giving the Divine Comedy to the world. And Milton, too, can not be designated as "broad," yet Paradise Lost will live when many of the valueless expressions of these days have sunken into the "backward of time" and been forgotten.

It is often asked: What was the cause at this time of the renewed activity of the Spaniards in the direction of California? During the one hundred and sixty years since the explorations of Vizcaino, nothing had been done. What new circumstances arose to excite activity? Two things, practically, were the cause of the renewed interest. The expulsion of the Jesuits called attention to the region which they had occupied. As a matter of course, their enemies made the most of the stories current regarding the great wealth of the Order, its working of secret mines, the vast pearl fisheries of the Pacific coast, the natural advantages of the region, and it was easy

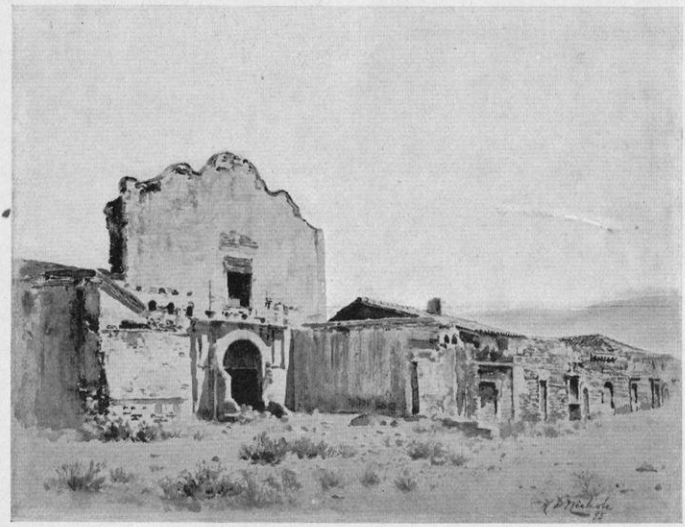
to believe these things of a country which had always been associated with romance and fabled wealth.

Then, too, the activity of the Russians in Alaska, from 1741 to 1765, had caused anxiety in both Mexico and Spain. The anxious ones questioned whether if Russia should decide to take possession of the California coast, Spain's claim of discovery and of naming, one hundred sixty years previously, would hold good?

The above-mentioned causes seem to have been the chief political reasons for the new effort Californiaward. The motives of the priests were doubtless twofold. Their persistent missionary enterprise was well known. Long before, they would have liked to Christianize the savages of Upper California. Added to this constant motive was the new one of not wishing to be less active in good work than the Jesuits whom they had superseded.

King Carlos exercised great wisdom in his choice of a man to control affairs at this critical period. He made José de Galvez his *visitador general*, with almost plenary authority. Galvez was a good son of the Church, full of enthusiasm, having good sense, great executive ability, considerable foresight, untiring energy and decided contempt for all routine formalities. He began his work with a truly western vigor, and soon changed the aspect of affairs in the peninsula. While he was thus actively engaged, King Carlos gave the order which he and Serra had doubtless long expected: "Occupy and fortify San Diego and Monterey for God and the King of Spain." With Galvez in power, there were no formalities to hinder the immediate execution of this order. Plans were formulated with a completeness and rapidity that equaled the best days of the *Conquistadores*. Four expeditions were to go: two by land and two by sea. So would the risk of failure be lessened, and practical knowledge of both routes be gained. Galvez had two available vessels: the San Carlos and the San Antonio.

In order that the spiritual part of the work might be as carefully planned as the political, Galvez summoned Serra. What a fine combination! Desire and power hand in hand! What nights were spent by the two in planning! What arguments, what discussions, what final agreements the old adobe rooms occupied by them must have heard! But it is by just such men that great enterprises are successfully begun and executed. For fervor and enthusi-



Ruins of the San Diego Mission

asm, power and sense, when combined, produce results.

The peninsular Missions were to aid in two ways: they were to donate church furniture, ornaments, and vestments, and to loan live stock and implements.

La Paz was to be the starting point of the sea expedition, and Santa Maria,—a Mission well up toward the center of the peninsula,—that of the land expeditions.

Mission of San Antonio de Padua

With great vigor the collection of all things needed went on at La Paz and Santa Maria. Effective agents were sent with authority to gather up food supplies. Cattle were slaughtered, wheat and other grains supplied, and Galvez fairly galvanized into speed the ease-loving people of the South. La Paz became a scene of great bustle and excitement. When the vessels arrived to be loaded, they were found in bad condition. Without delay, they were emptied, careened and reloaded, Galvez himself often helping in person. It must have been strange to see this high official, having titles a league long after his name, doing a laborer's work in loading the vessel. He was a true man who showed his belief in the dignity of labor by laboring. Nine-tenths of men in his position believe in the dignity of labor for others while they choose to remain idle. All honor to this manly man, this laborer for good, who sought to colonize a new country by means of a fraternal spirit and helpfulness, rather than by murderous conquest! Here is a man whom California should honor far more than it has ever thought of doing.

In the meantime, Captain Rivera, who commanded the garrison at Loreto, was sent northward to collect from each Mission, as he journeyed, all the live-stock, implements, and provisions that could be spared. The mainland, the coast, the peninsula, all were alive with interest in the new undertaking.

The San Carlos was the first of the vessels ready. Her captain, Vicente Vila, reported her duly equipped. Galvez was satisfied; Serra joyous and happy. The former made an address, extolled the mission they were about to undertake and bade the soldiers, the sailors, and all concerned to remember their God, their King, and their Viceroy. Serra recited mass, heard confessions, administered communion, formally blessed the company, and then, giving a warm embrace to Father Parron, to whom the spiritual care of the vessel was entrusted, bade them God-speed on their blessed journey. This event occurred on January 9, 1769.

On February 15, under the command of Perez, the San Antonio set sail with similar ceremonies.

Father Juan Crespi was now sent to take spiritual charge of the first land expedition, over the temporal concerns of which Captain Rivera was to have control. This industrious *comisario* had collected two hundred cattle, one hundred forty horses, forty-six mules, two asses, many implements, and much food. Father Lasuen also joined this band, and on March 24 the whole caravan moved northward toward San Diego. What a procession it must have been! The animals enumerated above, driven by Indians under the direction of soldiers and priests; straggling along or dashing wildly forward as such creatures are wont to do! It was a slow march, through a strange country, inhospitable, barren, with a scarcity of water and feed.

On May 14, Serra's band, under the command of Captain Portolá, left Velicatá to follow the footsteps of Rivera and Crespi.

Here, then, are four bands, all directed toward the one place: the land-locked harbor described by Cabrillo centuries before. The San Carlos sailed from La Paz on January 9, 1769; the San Antonio from Cape St. Lucas on February 15; Rivera, Crespi and Lasuen from Velicatá on March 24, and, finally, Portolá and Serra from the same place on May 14.

Most men would have deemed this an excellent beginning for the new enterprise, but Galvez was not yet satisfied. He had a new vessel built at San Blas, which he named the San José, after the patron saint of the expedition (hence, doubtless, the name hereafter of the Mission San José and the Pueblo). On June 16, this vessel started for San Diego, but, three months later, she returned to her shipping port, Loreto, broken-masted and disabled. In May of the following year, she started anew and was never again heard from,—thus adding to the many mysteries buried in the depths of the never satisfied sea.

The San Antonio first arrived at San Diego. About April 11, 1769, it anchored in the bay, and awakened in the minds of the natives strange feelings of astonishment and awe. Its presence recalled to them the "stories of the old," when a similar apparition startled their ancestors. That other white-winged creature had come long generations ago, and had gone away, never to be seen again. Was this not to do likewise? Ah, no! in this vessel was contained

Ruined corridor at San Antonio de Padua

the beginning of the end of the primitive man. The solitude of the centuries was now to be disturbed and peace invaded; aboriginal life destroyed forever. The advent of this vessel was the death knell of the Indian tribes.

Little, however, did either the company on board the San Antonio or the Indians themselves conceive such thoughts as these on that memorable April day.

But where was the San Carlos, which sailed almost a month earlier than the San Antonio? She was struggling with difficulties: leaking water-casks, bad water, scurvy, cold weather. Therefore, it was not until April 29 that she appeared. In vain the captain of the San Antonio waited for the San Carlos to launch a boat and to send him word as to the cause of the late arrival of the flagship; so he visited her to discover for himself the cause. He found a sorry state of affairs. All on board were ill from scurvy. Hastily erecting canvas houses on the beach, the men of his own crew went to the relief of their suffering comrades of the other vessel. Then the crew of the relieving ship took the sickness, and soon there were so few well men left that they could scarcely attend the sick and bury the dead. Those first two weeks in the new land, in the month of May, 1769, were never to be forgotten. Of about ninety sailors, soldiers and mechanics, less than thirty survived: over sixty were buried by the wash of the waves of the Bay of Saint James.

Then came Rivera and Crespi, with Lieutenant Fages and twenty-five soldiers.

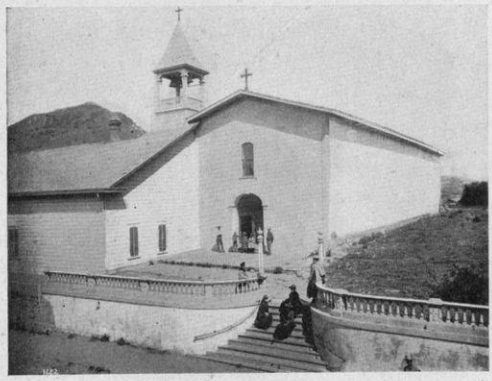
Immediately a permanent camp was sought and found at what is now known as Old San Diego, where the two old palms still remain, with the ruins of the *presidio* on the hill behind. Six weeks were busily occupied in caring for the sick and in unloading the San Antonio. Then the fourth and last party of the explorers arrived. Governor Portolá on June 29, and Serra on July 1. What a journey that had been for Serra. He had walked all the way, and, being two days out, a badly ulcerated leg began to trouble him. Portolá wished to send him back, but Serra would not consent. He called to one of the muleteers and asked him to make a salve for his wound just such as he would put upon the saddle galls of one of his animals. It was done, and in a single night the ointment and the Father's prayers worked the miracle of healing.

After a general thanksgiving, in which exploding gunpowder was used to give effect, a consultation was held, at which it was decided to send back the San Antonio to San Blas for supplies, and for new crews for herself and the San Carlos. A land expedition under Portolá was to go to Monterey, while Serra and others remained at San Diego to found the Mission. The vessel sailed, Portolá and his band started North, and on July 16, 1769, Serra raised the cross, blessed it, said mass, preached, and formally established the Mission of San Diego de Alcalá.

It mattered not that the Indians held aloof; that only the people who came on the expedition were present to hear. From the hills beyond, doubtless, peered and peeped the curious natives. All was mysterious to them. Later, however, they became troublesome, stealing from the sick and pillaging from the San Carlos. At last, they made a determined raid for plunder, which the Spanish soldiers resisted. A

flight of arrows was the result. A boy was killed and three of the newcomers wounded. A volley of musket balls killed three Indians, wounded several more and cleared the settlement. After such an introduction, there is no wonder that conversions were slow. Not a neophyte gladdened the Father's heart for more than a year.

In the meantime, Portolá, Crespi, Rivera and Fages were on their way North. They reached the Bay of Monterey and, failing to recognize it, passed further North, where they saw the Bay of San Francisco. This was not the great inland sea we now know by that name, but the water under Point Reyes, which for years had been thus known. It was on this expedition, however, that Ortega discovered the present-known Bay of San Francisco, although it was not until several years later that it received that name.



Mission San Luis Obispo de Tolosa, since restoration

Disheartened and weary, the party returned to San Diego; only to bring sorrow and sadness to the sick and waiting ones at that place. Portolá announced his decision to return to Mexico and to abandon the enterprise. But this was not to be. When hope seemed to have gone, and waiting had become despair, the San Antonio returned with abundant supplies. Oh, what a blessed vision was that of the long-looked for vessel on the very day the abandonment had been decided! Captain Perez had started from La Paz with instructions to proceed directly to Monterey. Of course, he knew nothing of the return of the party from that point, and although the natives of the Santa Barabara channel informed him of such return, he would have gone on, had not the loss of an anchor compelled him to return to San Diego to replace it from the San Carlos. Thus, the small matter of an anchor perhaps led to the saving of the enterprise and to the founding of the Missions as planned.

With new energy, vigor and hope, Portolá set out again for the search of Monterey, this time accompanied by Serra as well as Crespi. This time the attempt was successful. They recognized the bay, and on June 3, 1770, a shelter of branches was erected on the beach, a cross made ready near an old oak, the bells were hung and blessed, and the services of founding began. Father Serra preached with his usual fervor; he exhorted the natives to come and be saved, and put to rout all infernal foes by an abundant sprinkling of holy water. The Mission was dedicated to San Carlos Borromeo.

Mrs. Leland Stanford recently erected at Monterey a marble statue of Serra standing in a boat, about to land at that point, and recounting his heroic deeds.

The brush church still used at Santa Isabel, in San Diego county, will give the best idea possible of the kind of *ramada* Serra used, in which to hold his first services, when establishing a Mission.

Thus two of the long desired Missions were established, and the passion of Serra's longings instead of being assuaged, raged now all the fiercer. It was not long, however, before he found it to be bad policy to have the Missions for the Indian neophytes too near the *presidio*, or barracks for the the soldiers. These latter could not always be controlled, and they early began a course which was utterly demoralizing to both sexes, for the women of a people cannot be debauched without, at the same time, exciting the men to fierce anger, or making them as bad as their women. Hence, Serra removed the Missions: that of San Diego six miles up the valley to a point where the ruins now stand, while that of San Carlos he re-established in the Carmelo valley, as already shown in the January article.

The Mission next to be established should have been San Buenaventura, but events stood in the way; so, on July 14, 1771, Serra (who had been zealously laboring with the heathen near Monterey), with eight soldiers, three sailors and a few Indians, passed down the Salinas river and established the mission of San Antonio de Padua. The site was a beautiful one, in an oak-studded glen, near a fair-sized stream. The passionate enthusiasm of Serra can be understood from the fact that after the bells were hung from a tree, he loudly tolled them, crying the while like one possessed: "Come, gentiles, come to the Holy Church, come and receive the faith of Jesus Christ!" Father Pieras could not help reminding his superior that not an Indian was within sight or hearing, and that it would be more practical to proceed with the ritual. One na-

San Luis Obispo, south wing, before restoration

tive, however, did witness the ceremony and he soon brought a large number of his companions, who became tractable enough to help in erecting the rude church barracks and houses with which the priests and soldiers were compelled to be content in those early days.

On September 8, Fathers Somera and Cambon founded the Mission of San Gabriel Arcángel, originally about six miles from the present site. Here, at first, the natives were inclined to be hostile; a large force under two chieftains appearing, in order to prevent the priests from holding their service. But at the elevation of a painting of the Virgin, the opposition ceased, and the two chieftains threw their necklaces at the feet of the Beautiful Queen. Still, a few wicked men can undo in a short time the work of many good ones. Father Palon says that outrages by soldiers upon the Indian women precipitated an attack upon the Spaniards, especially upon two, at one of whom the chieftain (whose wife had been outraged by the man) fired an arrow. Stopping it with his shield, the soldier leveled his musket and shot the injured husband dead. At! sadness of it! The unbridled passions of men of the new race already foreshadowed the death of the old race, even while the good priests were seeking to elevate and to Christianize the latter. This attack and consequent disturbance delayed still longer the founding of San Buenaventura.

On his way South (for he had now decided to go to Mexico), Serra founded, on September 1, 1772, the Mission of San Luis Obispo de Tolosa. The natives called the location Tixlini, and half a league away, was a famous Couyada in which Fages, some time previously, had killed a number of bears to provide meat for the starving people at Monterey. This act made the natives well disposed toward the priests in charge of the new mission, and they helped to erect buildings, offered their children for baptism, and brought of their supply of food to the priests, whose stores were by no means abundant.

The following article, to be published in the May number of The Craftsman, will conclude the story of the foundation of the Missions; but it is my intention to present in the June issue a chapter on "Architectural Details and Studies of Some Interiors of the California Missions."

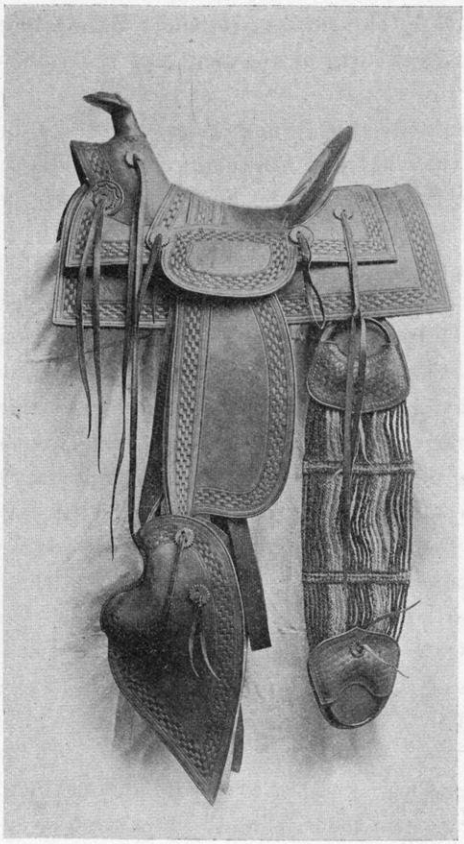
IGNORANT and degraded as the California Indian was, there are still some things to be said in his favor. His first behavior toward his white visitor was that of the kindly host, offering him such food and shelter as he had at his command. This seems to have been done not through fear, but in good humor and admiration. Christianized Indians testified afterward that when they first saw the Spaniards, they believed them to be gods. A rude shock to this idea came when they beheld the strangers wantonly killing birds, for these poor savages argued that no power which could create life would wish thus to destroy it. Only when driven to extremity by repeated outrage did the Indians attack the soldiery, and the Mission Fathers traveled about among them without fear.

—From the History of Los Angeles City by Charles Dwight Willard

THE CALIFORNIAN ART OF STAMPING AND EMBOSSING LEATHER. BY ARTHUR INKERSLEY

THE art of decorating leather with stamped designs is believed to have originated among the Moors, and to have been carried by them into Spain. Mexico naturally received it from Old Spain, and the former country, in early days, "before the gringo came," included California, Alta and Baja. The Spanish-Californian of birth and wealth cared little for the things of the mind. He was fond of music; but books and pictures had slight meaning for him. His was an outdoor life, and as he never walked when it was possible to ride, his horse became his inseparable companion. Being exceedingly fond of personal display, he expended much money and ingenuity on his riding equipment; his saddle, bridle and other gear being richly decorated. His saddle was entirely covered with beautiful stamped designs, and, except the tree, was wholly made of leather; its separate pieces being fastened together by alum-tanned thongs, the ends of which projected behind the cantle, and served to hold blankets and packages.

In a shop at Santa Barbara, in Southern California, is still seen a saddle once owned by Don José de la Guerra y Noriega, Commandant of the Mexican troops there stationed. The saddle was made in Mexico and has a curious pommel of rawhide, stretched over a wooden foundation, representing a grotesque human head with the ears set abnormally high. The open lips show two rows of white teeth, and the hair was originally represented by silver threads, which have disappeared; as have also the silver ornaments of the cantle. The saddle formerly had a leather covering called the *mochilla*. This was thrown over the saddle, and had two openings through which the pommel and cantle projected; the proper curve to the seat being obtained by lacing.



Saddle, stirrups and girth in embossed leather

The *mochilla* reached for some distance to both the front and the rear of the saddle, and almost down to the ankles of the rider. This large surface of leather afforded a great space for decoration, and was ornamented profusely with embroidery in gold, silver and colored silk; the spaces left having a design stamped and carved on them.

Even after the *mochilla* had gone out of use, the saddle, bridle, and other equipments, were still highly decorated.

THE implements used by the Mexican and the Spanish-Californian craftsman for stamping and embossing leather, comprise a small slab of marble, a spoke from a cart-wheel, and a variety of

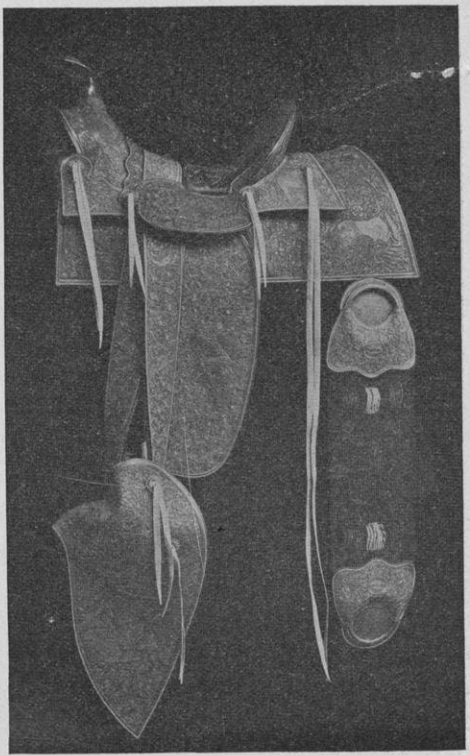
Opera-glass bag in tooled leather

little steel tools of many shapes. The process is a simple one. The leather is soaked until it is pliable, and, then, with an instrument like a small chisel, having the edge slightly curved, a few graceful flowing lines are cut on the surface of the material. These serve as an outline to be embellished later. The stamping tools are taken up and laid down quickly, and, under deft blows from the wheel-spoke, a conventionalized flower or other design in low relief grows beneath the eyes of the watcher. The work has an air of being easy, but requires an accurate eye, confidence and a steady hand, as a false stroke cannot be corrected. The parts of the design which are not meant to stand out in relief, are beaten with a punch; the leather is forced down by the tool rising and increasing the relief. The raised surface is also modeled and partly pressed down, as the design requires. Sometimes, the ground is worked over with figured punches, and occasionally it is colored. After the modeling is complete, the craftsman goes over the design with a knife, adding a few sharp lines to give crispness, but taking care not to communicate an appearance of hardness to his work.

The individual workers seek to produce fresh patterns and to avoid monotony in

their design; but the firms executing ornamental leather-work in large quantities, have no scruples about repeating their *motifs* a thousand times, and no hesitation in using any mechanical devices which may add to the rapidity of the work and the effectiveness of the result. Many instruments are employed which produce at a single blow, and with mathematical exactness, a star, a circle, or other ornament. But the artistic craftsmen reject these mechanical appliances, and produce their designs with simple tools.

For a long time the only articles to which this effective decoration was applied, were saddles, bridles, bands for *sombreros* and waist-belts. It remained for a foreigner and Englishwoman to furnish a wonderful impetus to the craft. In 1883 the Princess Louise (the Marchioness of Lorne and now Duchess of Argyll), while on a tour through the United States, visited Santa Barbara, and noticed a handsomely embossed saddle in a store. Not wanting to carry away so bulky a souvenir as the saddle, she asked if the same style of ornamentation might not be applied to a smaller article, such as a portfolio. This was done, and the Princess, who draws and paints quite well, was so pleased with the result that she ordered several portfolios and some ladies' belts. In a short time, collar boxes, cuff boxes, shawl straps, purses, pocket-books, card cases, music rolls, satchels, cigar cases, pairs of bellows, and many other articles were fashioned from stamped leather, becoming very popular, especially with tourists who wished to take away with them mementos of their visit to California. When President Benjamin Harrison visited Santa Barbara, he was presented with a handsome album, bound in Mexican art-leather (as it is commonly termed), having silver corners, and being filled with views of notable scenes in Southern California. In the California rooms of the Woman's Building at the Columbian Exposition in Chicago, there

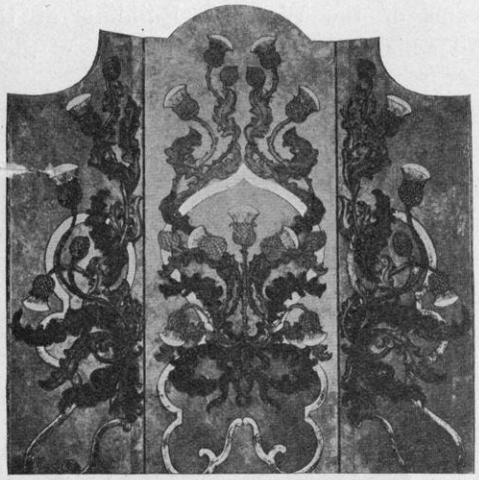


Saddle and accessories: carved and stamped leather, exhibited at the Columbian Exposition

were eight chairs upholstered in leather, stamped with a bold design in which the native cactus was decoratively treated.

The work of stamping and carving leather is now an important industry in Santa Barbara, and also in Los Angeles, San Francisco and other cities. In Los Angeles the Ornamental Leather Manufacturing Company employs a large staff, and produces a great amount of work. Although

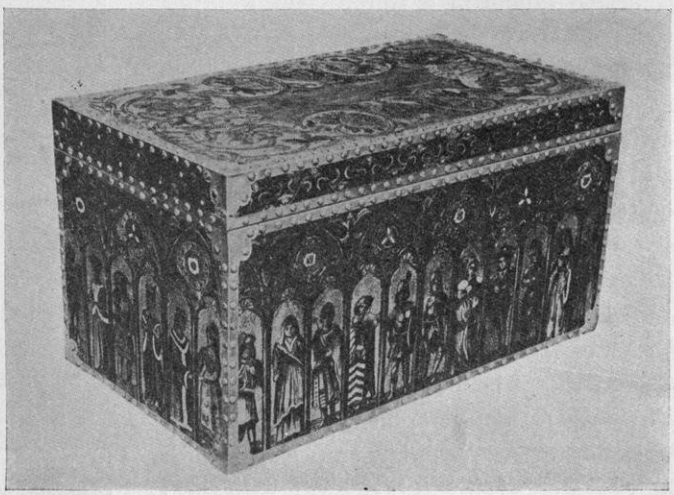
the proprietors of the curio-factories are Americans, many of the workers are Mexicans. One establishment employs more than eighty leather carvers, most of them



Leather screen decorated in *appliqué*. Designed and executed by Mrs. Burton

Americans, who have learned the art from the Mexicans. As the work does not demand any great amount of physical strength, but rather delicacy and deftness, it is well suited to women, and several Californians have taken it up with notable success. One of the first American women to experiment in the art was Miss Evelyn Nordhoff, well known through the Nordhoff Bookbindery. The pioneers in San Francisco were the Misses Elizabeth and Edith Nixon. Later, the four Misses Ripley learned the art and succeeded so well in practising it, that they removed to a New York studio. They employ the lotus leaf and flower in many of their designs, and they have experimented successfully with color, learning to apply it so that it does not lose by the natural toning of the leather through age. Some of the designs of these ladies in green and gold, or in green, white and silver, are especially effective.

Mrs. Burton of Santa Barbara, much of whose work has for some years been sold in New York, combines pyrography with tinted and *appliqué* leather. She uses calf and sheep skins, but does the piecing necessary in large panels and screens so neatly, that it almost defies detection. Several of Mrs. Burton's designs are quite daring, as, for example, a border of purple grapes and pomegranates on a yellow sheepskin. The flowers in her work are applied with fine machine stitching, and are then tinted or etched with the hot iron to heighten the effect. Mrs. Burton, in fact, employs any method or material that seems likely to contribute to a desirable result. For instance, on a small chest of dark green leather she has inlaid mother-of-pearl. She has produced certain striking, illuminated and



Chest: carved and illuminated leather. Designed and executed by Mrs. Burton

gilded chests for holding heavy rugs and furs, and other smaller ones as receptacles for personal letters and other valuable articles.

One of the most elaborate of Mrs. Burton's work is a Wagner screen of three panels. The first panel represents Lohengrin's arrival as Elsa's champion; the second, a bold figure on horseback, with spear and winged helmet, represents one of the Walküre; while the third shows Wotan bidding farewell to Brunnhilde. The paintings are copies of the works of a German artist and are executed on calfskin; the borders of the panels being studded with brass nails. The picture-panels are upright, and beneath them are smaller horizontal panels, ornamented with conventional designs.

Leather screen decorated by Mrs. Burton

Some notable ornamental leather work has been done also by a New York firm of decorators, who have devoted their attention especially to illuminating leather in colors that will not fade or crack with use. Their patterns are very elaborate, usually being reproductions of old European designs. Some of their ideas are derived from antique tapestries, landscapes being painted on the leather and afterward surrounded by tooling and illumination.

Decorated leather is also used for wall-coverings, for, although decidedly expensive, it is very beautiful and durable. In what is termed Florentine work, the design is partly produced by painting, while the Venetian is heavily tooled. In some designs the patterns are embossed in relief, and in other examples they are sunken, like an *intaglio* cutting. Very effective table-covers and cushions are also made of ornamental and illuminated leather.

EARNEST WORK GIVES US A VALUE IN OUR OWN EYES, AND, CONSEQUENTLY, PEACE OF MIND: IT WEDS US, SO TO SPEAK, TO OURSELVES, AND SAVES US FROM THAT DOUBLE-MINDEDNESS TO WHICH FEEBLE OR EXCITABLE NATURES ARE SUBJECT. IF YOU DRINK OUT OF A GLASS, IT BECOMES EMPTY; IF YOU DRINK AT THE SPRING ITSELF, YOU WILL NEVER EXHAUST IT.

—*R. Maulde de la Clavière in the Art of Life*

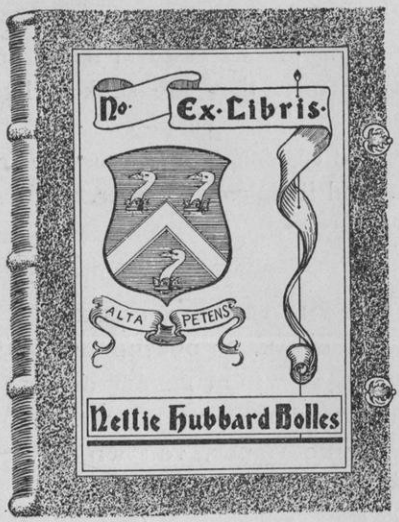
THE BOOK PLATE IDEA, ILLUSTRATED BY WESTERN DESIGNERS. BY C. VALENTINE KIRBY

A BOOK-PLATE is a little device made especially for the owner, embodying his personal characteristics or presenting his coat of arms. It may be transmitted from father to son and play an important part in family history.

A copy of this device is pasted inside the front cover of each book of its owner, not only ornamenting it, but giving it a personal mark of distinction and helping, sometimes by the introduction of a trite motto, to insure the return of the book from the borrower.

This, to be sure, is an old custom, but such a good one is it that it is becoming very popular.

The book-plate idea is appreciated by some, regarded as a mania by others, and misunderstood by the majority of persons, who do not appear to be sure, when the term is mentioned, whether it relates to the design upon the cover, or to the illustrations within.



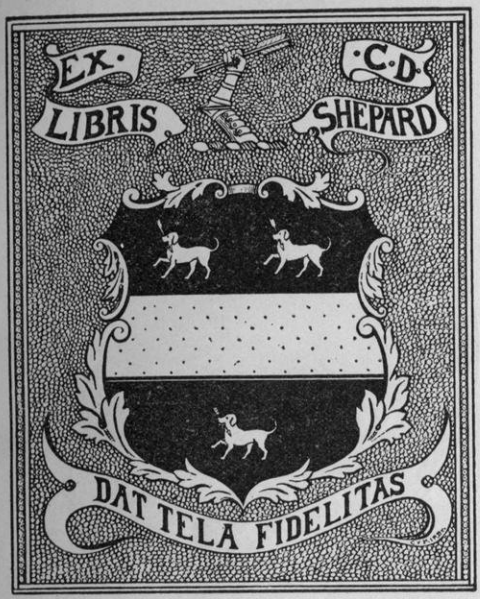
Number 1

Number 2

It were desirable that an explanation of the origin and present value of such devices might convince the man with books that he can not do without a plate. Even the man without books will find that if he acquire a book-plate, he will, in accordance with the spirit of the old lady owning the beautiful andirons, proceed to get suitable books and with them understanding.

The idea of the book-plate seems to have originated in one of man's weaknesses: namely, that of remembering to borrow, and of forgetting to return. In fact, ideas regarding the ownership of books and umbrellas have long been characterized by equally lax morality.

Long ago, when books were made by



Number 3

hand, and there were no duplicates, it was not so easy to collect a library by retaining borrowed volumes, but as the art of printing developed and editions multiplied, it was found necessary to place upon either the outside or the inside of the cover, some distinguishing mark of ownership.

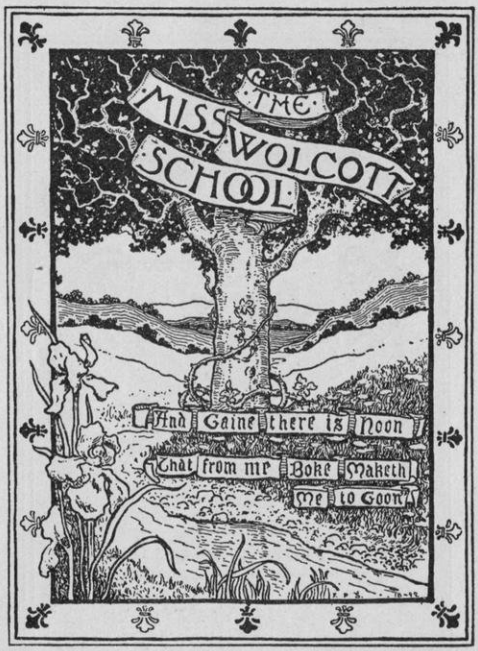
In Italy and France, when the volumes were costly, this mark took the form of arms, emblazoned upon the covers of the rich bindings; but in Germany, after books were put into plain, stout board-bindings, substantially made, and having no outside marks of distinction, the necessity arose for a printed label upon the inside of the cover, in order that the ownership might be announced. So, in Germany, the home of printing and book-binding, the first book plates were made, in the early part of the sixteenth century, and, among the early designers was no less a personage than Albert Dürer.

I believe that these early labels were not termed book-plates, for this name seems to have come into use within the last hundred years. However, the purpose of the designation was, as it is now, either to assert ownership or to commemorate a gift.

In a few of these earliest examples the owners expressed the most amiable sentiments, of which the following is an instance: "Liber Bilibaldi Pirckheimer, Sibi et amicis" (Bilibald Pirckheimer's book: for himself and his friends). But evidently man's frailty asserted itself and so this generous sentiment was superseded by expressions such as these:

> "By him who bought me for his own,
> I'm lent for reading, leaf by leaf;
> If honest, you'll return the loan,
> If you retain me, you're a thief."

Or again, as is found in a volume printed in 1540:



PRESENTED BY
Number 4

"My master's name above you see,
Take heede therefore you steale not mee;
For if you doe, without delay
Your necke for me shall pay.
Looke downe below and you shall see
The picture of the gallowstree!
Take heede therefore of thys in time,
Lest on this tree you highly clime!"

Below this label appeared a drawing of the gallows.

There were also many sentiments in condemnation of book spoiling. One early German plate, the idea of which has been frequently copied, represents bees hovering over fragrant lilies and underneath:

"Use the book, but let no one misuse it;
The bee does not stain the lilies, but only touches them."

Lord De Tabley has treated the subject of the care of books so well that it may be well to repeat it here:

"Now this batch of mottoes raises the point, whether valuable books should be lent to persons who treat volumes like coal scuttles; who perpetrate such atrocities as moistening their thumbs to turn a page over; who hold a fine binding before a roaring fire; who, *horribile dictu*, read at breakfast, and use as a book-marker the butter knife. Ought Garrick to have lent the cream of his Shakespeare quartos to slovenly and mole-eyed Samuel Johnson? We think emphatically not. Many full grown folks have no more idea of handling a book than a school boy."

Number 5

Number 6

Whether owners are become more gracious, or borrowers more considerate of the property of others, I can not say; but it is a satisfaction to note that the character of these sentiments has changed. Instead, we find thoughts praising books and study, as well as many plates which voice the personal taste of their owners.

The first mission of a book plate is to be distinctive and clearly to assert ownership; for this reason, it seems to me that the owner's name should not be presented as a puz-

Number 7

zle. It should rather be so plain that even he who runs may read. After this, must come the question of beauty, which is important alike to designer and to owner.

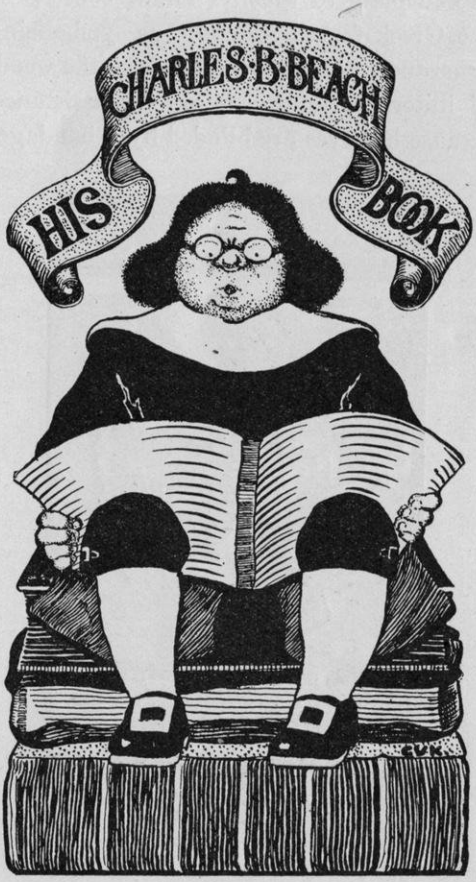
In this western section of our country, there is a considerable number of bookish people; also there are some young designers, so far removed from centers of publication that they have found in the book plate idea a worthy channel of art expression; one which requires study and is conducive to growth.

The accompanying examples illustrate the four general types of book plates. Numbers one, two and three are examples of the armorial, or heraldic type; number four of the allegorical, or symbolical; number five of the conventional; and numbers six to thirteen of the pictorial. There may be added another class; that of the composite, or mixed, combining, for example, the heraldic with the pictorial.

There is a tendency among certain ostentatious persons to assume armorial bearings; even if they do not own them, to paint them upon their carriage doors, and otherwise to assume the airs of the aristocracy. Such individuals merit and receive the contempt of the truly high-born and cultured.

The *book lover*, however, may have his family coat of arms so embodied in his plate that, beneath the cover of his precious possessions, this emblem of nobility, instead of being vulgarly displayed, serves as an inspiration to himself and to his friends.

The allegorical or symbolical type deserves special consideration from those who take interest in book plates. For many



Number 8

hold the idea that such a device should be wholly a matter of symbolism, having somewhat the same significance in the present that a coat of arms had in the past.

I regret that I am not able here to reproduce an allegorical design, which I made some time since, for an exceedingly bookish man who had certain excellent ideas regarding his plate. Let me say here, that while those who know what they want, are often difficult to satisfy, they are not to be compared with those who are undecided, and whose decision the designer is obliged to influence.

The plate to which I allude consists of two Greek female figures: one symbolizing Ignorance, who is emerging from the woods of illiteracy, and groping for assistance, because her eyes are blinded by a bandage;

Number 10

the other figure, who symbolizes Learning, has approached Ignorance, and stands removing the bandage with one hand, while with the other she presents the book of knowledge.

The plate belonging to the Miss Wolcott School is an example of symbolism which could have been conceived only by an artist possessed of the cultured mind of Mr. Frank P. Sauerwen.

Thus: The tree, the symbol of *growth*, which in this case may stand for the growth of idea, of mind,—rises out of and above the brambles and thorns of ignorance; the title of the school having been purposely placed against the spreading branches of the mind-tree, to strengthen this idea, and to accentuate the relation of a school to more general growth and advancement. The

Number 9

Number 11

stream, the symbol of continuity,—the prime virtue of education and learning,—flows from the hills, which latter give the design local or western character; while the *fleur-de-lis*, the flower adopted by the school, is growing by the water side. The same flower, conventionalized, forms the border of the design. The lines quoted from Chaucer are in keeping with the sentiment and the use of the book-plate, as well as with the archaic treatment which has been given to the design in both form and lettering. No detail has been introduced, unless it has some special application to the predominant idea.

Mr. Sauerwen is a most successful painter of Indian life and of the California Missions. Only a few of his friends possess book plates designed by him.

Illustration number five is a conventional plate by Miss Leota Woy. The deep interest given to the face of the reader, and the pose of the feet are unusual and very clever touches. Miss Woy's work is always attractive, and she has given particular attention to book-plate work. Several other western designers should be mentioned, including Miss Dailey and Miss Spalding, who, while not specialists, have designed a number of very pleasing plates.

The other illustrations of the writer's work are of the pictorial class. Miss Smith, the owner of the original of number six, is not only a connoisseur of Indian blankets and baskets, but she has also made for herself a record as a duck hunter. In number seven we have a library scene, showing the owner's favorite Angora cat, while about it are various scenes of travel. Number eight has a humorous character and is quite appropriate to its owner.

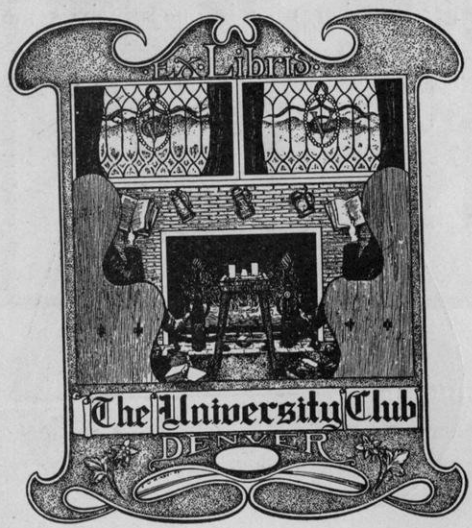
Number nine was made for a man whose occupation requires him to be acquainted with nearly all the new books of the day. Therefore, the first design represented a goat standing upon a pile of large volumes and in the act of consuming other books. While this sketch seems to be valued by the owner, number nine is one which is more

Number 12

generally pleasing. Number ten is the result of an attempt to create a plate for a man who seeks relaxation from business cares by playing his *'cello* in the evening, often, I am told, until the "wee sma' hours." It is quite evident that number eleven belongs to an enthusiastic trout-fisher.

The preliminary sketch showed a man so interested in his book that the fish were taking all kinds of liberties with the bait, line and rod. But I was assured that my patron was too good a fisherman ever to permit such an occurrence. In the next sketch, the fisherman was so busy following the stream that cob-webs were spun over his books. Finally, a compromise was established, which resulted in the label here reproduced.

The plate designed for Miss Kramer is perhaps a fitting one for a young woman recently graduated from college, who has a fondness for books, chemistry and music. The emblems are introduced in the circles at the top, and the cat is a special reminder of college days.



Number 13

Number 14

The University Club plate is, I trust, unlike any other design of its class. The social features of the organization are here emphasized, and the scene is taken from a favorite corner in the Club house, through the windows of which may be seen glimpses of the sun-crowned Rocky Mountains.

The columbine introduced into the lower part of the design is the flower adopted by the State of Colorado, and the elliptical space at the bottom is reserved for book numbers.

Mr. Zahn's plate is derived from the curtain of the Tabor Grand Opera House of Denver, undoubtedly the finest work of its kind in America. While others might be entitled to the same privilege as Mr. Zahn, I feel sure that this design is so well fitted to the latter's tastes as a collector of old editions and of the classics, that, perhaps, no one else would make the same choice. The motto quoted from Charles Kingsley at the

bottom of the curtain explains the picture:

"So fleet the works of men, back to the earth again,
Ancient and holy things fade like a dream."

Number 15

When a man has reached the conclusion that his writing is not an ornament to a beautiful volume, and when he has expressed his desire to have a book-plate, I am accustomed to study his tastes and characteristics, in order to interpret them as far as is possible in a book-plate. I submit rough sketches until I produce something pleasing to him. Then, as the drawing progresses, I present it, at different stages, for approval. The result is that a man acquires a distinctive mark for his possessions, unlike any other existing. The plate may be planned especially for law, art or music books; while some persons paste their plates even upon the current magazines.

The cost of a plate depends largely upon the character of the drawing and the method of reproducing and printing it. A good zinc etching is very inexpensive and not to be despised. It may not be generally known that a copper plate may be etched by process and offer somewhat of a hand-engraved appearance. In this case, the lines of the drawing are etched and so produce a positive plate.

The cost of etching the copper is greater than treating the zinc, but the result fully

Number 16

justifies the extra expense. The cost in either case for five hundred impressions is so slight that book-plates are within the reach of all.

ARTISTIC DRESS FOR CHILDREN. BY JANET PAYNE BOWLES

THERE is a two-fold significance in putting dress upon a child. Unless intelligently done, it may lead to mild corruption, but if wisely considered, it may mean education and true happiness to him. The child longs for beautiful clothes. Indeed, his first sentiment regarding them is pure admiration, which is the seed of art knowledge. His second thought is to use his clothes for imaginative play: to play the adult, or the fine princess, or a tree, a flower, or a fairy.

The moment this emotion is observed in him is the time to dress him decoratively and, in a sense, with his coöperation. During the nursery period, the only considerations for clothes should be those of purity and plainness. But when the child begins to create his images, he uses himself as a factor in them, and, like an actor, he must be appropriately dressed for his scenes. If not in reality, he will pretend to be so, and we may by dress supply this pretense with ground for further imaginative invention; so making him the practical illustrator of his dreams. The child's game of too much pretense, without appropriate symbols or attributes, leads to poetic starvation and the capacity for fruitless longings, if it does not soon end in apathy. Since this sentiment is the commonest curse of the race, it befits us as psychologists to impart to our children a different spirit. This is easily done by teaching them to master externals and to assimilate their beauty. Our dissatisfaction comes because we do not know how to make the most of the beauty of our small possessions, and to appropriate the spirit of what we do not actually and materially possess. No one who understands the law of beauty is ever unhappy from his limited circumstances. All children love color, and their delight to wear it is like the basking of insects in the sunshine. It is the atmosphere which they seek. Even an infant takes a mood directly from a color, and the result of incorrect combinations is to make a child restless. It acts as an obstacle to the flow of his fancy and the action of his reason, and if this grave error occur in his dress, he feels ashamed, without knowing why. But he will wear correctly produced effects of richness and brilliancy, with courage, in the presence of his plainly attired companions.

The dress having been adapted to the mental necessities of the child, there is a further and purely artistic question to be considered. This is a question of size. The rule of following the line of the figure, which is generally observed in artistic clothing for adults, does not apply to the garments of small children. Their forms have not yet reached symmetrical development, their space is too small to be considered in lines. They demand mass; although a detail which is in scale with them, and which does not detract from the color mass, gives a peculiar beauty to childish dress. Striped cloth, made in a single piece, in which the lines are a feature of mass, would, however, afford an archaic beauty. Plaids, especially large ones, although having interest for children by reason of clan sentiments, are difficult to use, suggesting too plainly a geometrical division of a space already divided by Nature; although a square pattern placed on end seems a picturesque perversion and a design quite correct for use in small gar-

ments. The size and proportions of children constitute in themselves a lovable quaintness. Yet if these proportions be divided unreasonably, they become grotesque. We laugh unavoidably at the sight of a little fellow cut up into compartments by his cap, the line of his hair, a sailor collar, a bolero jacket, a blouse, a belt, little trousers, by half-stockings giving two spaces to his very short legs, by his shoes making still another division: all these accented by arrangement of color. But the quaintness of children may be an opportunity for using an exaggerated figure with telling effect: such as an enormous plume, far exceeding the scale of the wearer's height, or a buckle, or a bow, if it be not placed out of balance. Still, these points must have the whole stage of costume based upon a solid mass of color, or they will begin to play tricks of jugglery with smaller details.

Certain colors and fabrics have been judged inadvisable for children's use; such as purple and black and velvet, on account of their associations. But this would seem to be a mistake, for nowhere is velvet so well placed as near the soft bloom of a child's skin. It suggests Nature's effect in the peach. And the colors of mourning, apart from the convention, are fine backgrounds for yellow and curls and youth, or they enter into harmony with flowing masses of black hair.

Children love and appreciate designs and distinctive styles, if these are brought sympathetically to their understanding. Indeed, there should be special manufactures of patterns for children, not only in the interest of fashionable appropriateness, but also in order to teach the principles of decorative art, and to show the dignity, not the vanity of costume. If a child be taught the relation of fabric to season, to imagination, history and life, that he may play, he will scarcely, in maturity, be a victim of the petty extravagances of fashion; nor will the little girl obtain the wrong meaning of clothes that obtains so largely among women. She will dress simply, individually, and with dignity. By means of such a movement, arbitrary fashion might, in time, fall naturally into the ways of common sense, and dress would express the use of time, not its misuse,—the knowledge of the wearer, not a tyrant's caprice.

Special patterns for children, beside appealing to their particular qualities, and giving them their own world, bring them into close relationship with their elders. Children feel gratitude—the primitive sense of religion—toward those who understand their spiritual needs. Art is necessary in every department of a child's life, in order to render it full and pleasurable; but artistic dress appeals most strongly to him, since by this means he can embellish and make real the plays that fill his time. It is, therefore, the most practical art educative factor that can be employed. Dress being actually upon him, he naturally takes most instruction from it, and the love of adornment being recognized by all psychologists as a strong agent of civilization, it should be used as the easiest method of his development. When Kate Greenaway refused the offer of an English manufacturer to design exclusively for children's garments, the children probably lost more than they have gained from her books. If her illustrations alone changed the style of costume for children, what might not her practical working in stuffs have done?

The problem of artistic dress for children resides possibly more with manufacturers than with mothers, for the latter are open to suggestion, and nothing is more common than their diligence in decorating garments. When they give hours of valuable time to fancy stitches and trifles of dress, they show susceptibility to follow a new style; so that a regular trade- or art-movement for the production of nursery costumes, would find a public, and might possibly receive aid from educators. Those who have witnessed the inspiration which costume plays afford to children, would not think costume games too artificial or troublesome. A child might have a little wardrobe for this purpose, as he has his set of doll's clothes. There are historical dolls in the market, and if children were allowed to personate historical or allegorical figures, they would advance a step farther in their enjoyment and appreciation of the characters. These might be the heroes of nursery rhymes, or the flowers of a garden. Suggestive ideas can be delicately and conventionally put into the fabrics sold by the yard for children's ordinary clothes; the only point is to connect an idea or sentiment with dress; to establish close connection between mind and body. If children knew that their blue calico studded with white stars is the ancient Egyptian pictograph of the firmament, it would add new interest to the fabric. There are also the moon and the half-moon patterns, commonly called polka-dots, which can produce magic garments, when their derivation is known. They are especially attractive in the original colors of the yellow moon and the gray sky, and in their later development of the brown circle about the moon. Give a little girl a gown of this commercial stuff, and then show her, some night, that phenomenon of the brown atmospheric circle which comes from the moisture of the air; or choose the old-fashioned cloth covered with wavy lines: a design derived from the Egyptian water *motif*. These are already obtainable in the shops, with their poetry lost in commercial commonness, but what countless designs, beautiful in form and color, could be derived from the phenomena of Nature, from legend, from child- and animal-life, and how would they differ from the grotesque flower-paterns and the nondescript *motifs* of the present inartistic commercial stuffs. An idea from a daisy for ordinary dress would be merely the use of white, yellow and green, simply combined (not in grotesque imitation of petals); but the child must feel an imaginative relation between the flower and the design, if it were indicated to him that the color scheme and the proportionate values were taken from the daisy. Further, he would be taught that Nature is always beautiful. This would be to give him the foundation of art-training, teaching him where to go for art ideas and how to use them intelligently, but without sentimentality or travesty. The same method by its element of imagination would grant him his child's right of play and reconstruction. The rainbow is a fascinating subject for color use and imaginative treatment. A little girl dressed, one Sunday, in a pale gray china silk gown, having two ruffles—one of pale pink, and the other of violet—and with rainbow ribbons at the shoulders, wearing also an opal for the rain-drop, was seen in ecstacy before a real rainbow. She was an old Greek for the moment. Nothing could have so united her with Nature as this touchstone of apparel. And yet she

was not so startling as to be conspicuous, or so distinctive as to suggest fancy costume.

The Little Lord Fauntleroy style did much to make children picturesque, but its weak point lay in the fact that children associated it with too much goodness, and little boys did not like the long hair. Similar prejudices must be respected, for a dress must be acceptable to the child in order to influence him for good. Sailor costumes for boys invariably have the effect of making them manly. They are stimulated to courageous and daring acts. A little boy to whom a pair of "Klondike boots" had been given, was closely watched for the effect. He began at once to dig for gold. He learned incidentally the use of the pickaxe, and his mind was not at rest until he knew all about mining, while his interest was directed to the workmanship of gold trinkets. A cowboy's hat made the same little fellow demand a lasso, and, riding on the fence, he learned to draw in every scurrying chicken. The lesson to be derived from these facts is one of skill and not of ethics. A mere badge worn during campaign times gives the child his part in politics. A suggestive touch of dress in accordance with the idea of a fairy, might send the child to search in the grass, and what knowledge would he there acquire!

Plain colors can always be obtained for imaginative use: azure, like the sky; yellow, like sunshine; pink and gray, like clouds; green, like the trees, are always sure to produce good results, when combined with the color which occurs in the original composition.

It is a delightful part of the mother's function to conceive such dress for her child as will lead him to Nature, to imaginative ideas, to art and her own companionship. But the most accurate and broad result will be reached, when manufacturers shall take up the subject as a commercial consideration, and give it professional treatment. Artists will design the stuffs with regard to the completed costume. Perhaps colored plates showing the design of the whole dress might accompany each pattern, and thus the stuff would have close relationship with its final use. Then, mothers of little taste or education could make no error, and be practically benefited as well. The extension of this idea of artistic dress for children can be only to the advantage of good taste; for gradually as the child matures, or even as the idea becomes familiar to him, the sentimental notion passes away, leaving the appreciation for good drawing, design and color, and thus forming the art critic. The same evolution would occur in the manufactory, and finally stuffs would be designed with beauty as their chief object. The technic of basing them strictly upon Nature-analogy might be forgotten, but the artistic purpose would remain: not primarily to make children appear beautiful to their elders, but to give them the right direction in all that pertains to the education of the senses, and the reverent use of common things; to give them a definite, though unconsciously received preparation for the tasks of maturity, which preparation being early acquired, would save an infinite expenditure of time and temper.

PARIS AS A DEMOCRATIC CITY: ITS PRESENT ASPECT. BY CHARLES GANS. TRANSLATED BY IRENE SARGENT

CITIES which, like Paris, are animated with intense life, have something in common with human beings. They are in a constant state of evolution. Owing to a succession of imperceptible, but unceasing movements, under the influence of diverse causes, some of which are physical and others moral, they perpetually change their aspect. For cities also are subject to moral influences, in the sense that the mental power of the inhabitants, their economic or social ideas, their habits, react upon the city itself. Finally, like men, cities, after their infancy and their youth, assume in mature age a physiognomy which they preserve with slight modifications through long periods of time.

That Paris exists in this last-named state, would be a sufficient motive for attempting to describe it, even if a second interest did not arise from the fact that the present aspect of the city is of recent formation.

Certainly the history of Paris, from whatever point of view it may be regarded, possesses intense interest. It is closely related to the history of France. It has passed through numerous and profound changes, each one of which has left its trace down to most recent years. An absorbing study is that of the events through the action of which the Gallic hamlet, the miniature *Lutetia Parisiorum*, the Frankish village, issued from the island which circumscribed it, expanded upon the two banks of the Seine, and finally became one of the greatest capitals of Europe. But this would be the long and exacting task of the historian. We ourselves purpose only to seek to discover by what system of evolution and owing to what influences Paris has assumed its present aspect. Certainly its physiognomy is much less striking and original than its former lineaments, but it is equally personal and peculiar to it. For the attentive student, Paris, in spite of certain apparent similarities, resembles no other city. It has its individuality, its distinctive character, which it is important to study. Its present aspect differs considerably from the one which it wore fifty years ago. And this modification has resulted from the influence of causes, some of which are purely material or physical, while others are moral: that is, having their origin in economic or social causes. These two classes of influences have a separate interest. The latter are more important, since they permit more extended views. Nevertheless, a study, however short, would be incomplete, if it did not indicate briefly the purely material influences which have acted upon the city.

In order to understand the physiognomy of Paris, one must not lose sight of its peculiar situation. Paris is not only the capital of France. It is also the brain, the heart of the country: the center of its intellectual, as well as of its material life. The capital has, long since, concentrated within itself the life of the country. And for a considerable number of years also, as a consequence of the extreme centralization which obtains in France, the capital attracts, and draws forcibly to herself the inhabitants, not only of the country, but also of the provincial towns. Of these large numbers

of persons, some are attracted by the hope of more lucrative and less fatiguing work than that of the fields. Others, fascinated by the intellectual life so intense and so brilliant in Paris, gravitate toward the capital, whose population constantly increases. Thus, by successive seizures, it has gradually absorbed all the villages, all the small towns which formerly surrounded it; destroying at the same time, its own restricting barriers.

Scarcely more than fifty years ago, the capital was still limited by a wall built in 1782, and which was the fifth of the enclosures successively set about the city. In 1840, the government decided to erect fortifications, embracing all the suburban communes and designed to set up against possible invaders a strong bulwark of defense which should keep them distant from the center. But the wall of 1782 had only been tolerated through necessity by the Parisians who, as they could not force its demolition, avenged themselves from the moment of its construction by satirical songs. In 1860, this wall was destroyed. Following this operation, the villages formerly set between the city wall and the new fortifications were incorporated into Paris. This enlargement greatly modified the general aspect of the city. Numerous new structures were erected, and the citizen population, flowing from the center toward the circumference, began to yield to commerce the land which it formerly occupied. A tendency was developed on the part of the citizens to possess domiciles outside the business districts, and although, at its beginning, this tendency caused important modifications in the appearance of the city, which in time gained stronger accent through the persistency of the movement.

At the same period, that is to say, toward 1860, there were executed public works which had not only as a result, but also as an object, the modification of Paris. At that time, the streets of the city were narrow and numerous. They were dovetailed within one another, and the houses, dating from different periods, formed strong projections or, on the contrary, retreated, according to the caprice and the ideas incorporated into the work by the proprietor and the architect. Thus, the streets were sinuous: narrow here, wider there, turning around a house only to resume their former direction. Wide streets were few and large squares rare. The Emperor Napoleon Third, who owed his throne to a series of Parisian insurrections, was pursued by the fear of seeing it snatched from him by a counter-revolution. The arrangement of the streets which we have just indicated, was favorable to such movements. They lent themselves easily to the establishment of barricades. Beside, the emperor, who, although he was friendly toward the working classes, yet, at the same time, held them in fear, saw them, much to his regret, living in the center of the town, in unhealthful streets and in a situation which favored sudden insurrections. He commissioned Baron Haussmann, prefect of the Seine, to remedy these evils. The latter resolved to transform the entire city of Paris, by cutting new streets wide and straight, new boulevards parallel to those which already existed, so as to make light and air penetrate everywhere, forcing the workingmen back toward the suburbs (*faubourgs*), and by these means to form a strategic network,

which should allow the government, in case of insurrection, easily to sweep the streets by mounted troops and cannon. He cut through the heart of the city, tracing a systematic plan, without regard to what existed previously.

He wished to cover Paris with streets, avenues and boulevards which should be wide and rectilinear. Many Parisians saw to their regret the ancient and picturesque city disappear from sight. Victor Hugo wrote ironically: "I do not despair that Paris, seen from the aëronaut's car, may, one day, present that richness of line, that opulence of detail, that diversity of aspect, that indefinite element of simple grandeur and of unexpected beauty which distinguish a chess board." This sarcasm plainly contains a large proportion of truth. If Paris, as a result of Baron Haussmann's works, has gained in cleanliness, in healthfulness, in convenience, this gain has been made at the expense of its special and picturesque beauty. Meanwhile, it has not the less conserved an individual character which differentiates it radically from the other large cities of the world.

Furthermore, the plan of Baron Haussmann was not fully realized. The events of 1870 interrupted its execution, and the public works, since undertaken, have been directed with a greater respect for existing things and for the money of taxpayers.

Still, the city to-day resembles but slightly the Paris of fifty years since, and the destructive policy of Baron Haussmann is not alone responsible for the modification. the evolution of ideas, also, and above all, has exerted, as it is wont to do in all periods, a profound influence upon the aspect of the capital.

It is indeed interesting, after having cast a glance upon Paris at the different periods of its history, to consider the state of the human mind, the progress of ideas at these same periods. We can thus follow the influence of those moral causes to which we have alluded. The principal and prominent feature which presents itself in this study is the advance of ideas, of individualism, the impulse toward the socialism of the future, the tendency of the aristocracy toward the democracy, and the parallel evolution of the capital. Paris is, in reality—and this fact produces its distinctive character—a city essentially democratic which has been born from a city essentially aristocratic.

The action of the social ideas of the inhabitants upon the city is easily proven by the history of the city itself. The epoch conventionally called the Middle Ages, that is to say—the period extending from the eleventh to the fourteenth century approximately—was characterized by an intense individualism. The central power was either weak or did not exist at all. France was under feudal rule: that is, a hierarchy of lords, at the summit of which stood the king. Every lord, however unimportant he might be, was sole master in his own domain. He there reigned as sovereign, and provided that he regularly fulfilled his obligations toward his *suzerain*, swore fealty to him, yielded him dues, and came to his aid in time of war, he was an absolute master. This situation had its reflex action in the cities. The inhabitants, grouped into parishes, placed themselves under the necessary protection of the clergy. Each individual, each group, existing for selfish aims, thought of neighbors only as enemies

against whom defense was necessary. Thus Paris presented the aspect of a series of villages massed into three small cities. In each village, unattractive huts formed narrow alleys, grouped around the parochial church. Numerous *clos*—that is, areas enclosed by walls thick enough to protect them against possible attacks—covered a large section of the municipal area. The different parts of the city were bound together only by a road, which, leading from the Low Countries toward Spain, traversed France, passing through Paris. This situation, with slight improvements in the appearance of the houses, was maintained up to the fourteenth century, without the Parisians realizing that they had common and general interests, or conceiving the idea of agreeing among themselves in order to improve the condition of the city.

Toward the middle of the fourteenth century was initiated a most important social movement, which might have had considerable effect, if unforeseen events had not occurred to arrest it. The English invasion, the defeat of the royal arms, resulted in destroying the prestige of the king and the nobility. The citizens of Paris united in the common peril for the common defense of their city, threatened by the invader. They gained consciousness of their power, and were able to accomplish their desires. They made the king understand that he must reckon with them and that they could either augment or crush the royal power. This situation and political events gave the citizens not only greater cohesion, but also incontestable power. Beside, having no longer to fear the grip of royalty upon their fortune or their persons, they abandoned themselves to a considerable display of luxury. The residences, sumptuous in exterior aspect and interior organization, multiplied, favored by the progress made in the art of building. The citizen movement was interrupted too soon to give a definite aim to the sentiment of solidarity felt by the inhabitants. Individual spirit and parish spirit had given place to the broader interest of district spirit; but within these limits individualism persisted. Therefore, we seek in vain for a municipal work of common interest.

In the sixteenth century, we note a new stage of progress. This is the period when royalty succeeded, after a long and energetic struggle, in triumphing over feudalism. The royal authority finally affirmed itself as the central power, and Paris was not only the usual seat of the court, but also the capital of the kingdom. The king took interest in beautifying it, and the ininhabitants were solicitous of its appearance. First of the sovereigns, King Henry IV., conceived general plans and, with the aid of the inhabitants, created two great squares from which streets radiated. But still, wide avenues and public promenades were ignored. Furthemore, the city, cut by numerous abbeys, fortified like strongholds, did not easily lend itself to the prosecution of public works.

Under Louis XIII., and, above all, under Louis XIV., individualism gradually disappeared, together with the reciprocal feeling of fear formerly experienced by the citizens. Numerous public promenades were opened. The people became interested in the general aspect of the city. But the streets themselves received little attention. The desire for public cleanliness and hygiene was not yet known; that for exter-

nal luxury was alone dominant, and a historian has compared the city of this period to an individual wearing "garments of cloth of gold over a body covered with vermin."

An important fact which came into existence under Louis XIV., was to exert a decisive influence upon the Parisians and their city: this was the appearance of the apartment house, or a building in which several families, gathered under the same roof, lived on different stories.

The individuality of the dwelling, in regard to appearance and arrangement, disappeared, following quickly the lead of social individualism. This was an indication of profound change in manners and customs. Created by the desire of lining the streets with monumental houses, by the love of the grand and the solemn which characterized the reign of Louis XIV., the many-storied house, which was to operate a radical change in the aspect of the city, would not have been able to establish itself, if the social ideas of the period had not favored the scheme.

These tendencies acquired a new power under the influence of the ideas of the French Revolution, and the nineteenth century witnessed their culmination.

Then, in reality, the progress of ideas advancing constantly in the same direction, assumed a quicker pace. Individual life, more and more rare and restricted, gave place to life in common.

From the very beginning of the century, under the influence of certain men: Enfantin, Fourrier, Saint-Simon, who, like all innovators, did but develop an already-existing tendency—the idea of human brotherhood, the recognition of the necessity for all men to live in groups, and all for everyone, had made immense progress. In spite of the subsequent relapse suffered by this movement, it had sown the seeds of an idea which was to develop, and, in reality, did develop consciously or unconsciously in the minds of all the men of that century.

The different governments which succeeded one another in France, however aristocratic they were, royalty, or the Empire, were not able to destroy the germ. The third Republic was destined to give it new force.

Further, in a parallel direction, but more slowly, there was developed another element whose effects are even to-day important, and will become still more so: democratization.

This is, in effect, the characteristic of the nineteenth century: the ever-growing importance of democracy and its preponderance have had a capital influence upon the aspect of Paris. The men of the Empire observed this movement and understood its importance. One of the aims of Baron Haussmann was to arrest it. By rejecting the workmen from the center toward the circumference, and by retaining the commercial people only at the heart of the city, he hoped to produce a sharp separation between the classes. But, after the fall of the Empire, the public works were continued in an altogether different spirit, and the very efforts of Haussmann were utilized to the furtherance of an end contrary to his ideas.

Let us examine a plan of Paris in its present state! The fact which, first of all, strikes the eye, is that the city is traversed from side to side and in all directions by wide avenues joining together the quarters most remote from one another, and uniting,

by a direct bond, the center with the extremities. One avenue traverses Paris from east to west, another from north to south. At the center, upon the right bank of the Seine, the great boulevards join the great avenues and serve as a starting point for other boulevards, which connect them with all the northern portion of the city. Upon the left bank, another boulevard communicates, under the same conditions, with the southern part. The boulevards of the right bank and those of the left bank are joined at their two extremities by long, wide avenues; so that the entire city is traversed by a sheaf of wide roads whose direction is as rectilinear as it has been possible to make it. Finally, the exterior boulevards unite by a girdle of very broad avenues the extremity of all these roads.

This comprehensive glance cast upon the city reveals an interesting fact. It results therefrom, in reality, that the inhabitants have felt the need of creating among themselves easy and rapid means of communication; a feeling which, in the absence of other proofs, would suffice to demonstrate that the community of life is considerable; every one feeling the need of being able to go easily into quarters occupied by others. The quarters, or districts, are, at present, nothing but administrative divisions. They have no longer an individual and distinct life. They are only the parts of a very homogeneous whole. If now we penetrate into each *arrondissement*, we see that in all that concerns streets, avenues, squares, and public gardens, every one has profited to a plainly equal degree by the works executed. The object which has been pursued for twenty years is really to force in all directions and everywhere the entrance of health and comfort, without adjusting the width and the straightness of the streets to the wealth of the inhabitants, according to the methods of Baron Haussmann, whose desire was to create a few quarters which should be elegant and exclusively elegant. The development has been made in a direction contrary to the impulse given by him. To-day, one of the most salient and distinctive characteristics of Paris, is precisely that it does not contain any quarter exclusively elegant. Certainly and necessarily, there are quarters in which luxury has developed, in which the wealthy population is in majority; there are others in which the popular element dominates; but there is no longer any distinct demarkation between the classes of the population.

And this impression becomes more concrete and precise, when in examining the different quarters, we observe an indisputable likeness among them. Everywhere, the apartment house occupies almost the whole area of realty. The private house is an exception. The numerous detached residences (*hôtels particuliers*), which formerly existed in certain quarters, have almost all disappeared. It is the same, even in those sections of the city in which the wealthy element preponderates. And nevertheless, certain apartments there situated, command an annual rental much higher than the interest upon the mortgage of a detached residence and the cost of maintaining the same. But habit and taste have pronounced for the apartment house, and the minds which are most obdurate toward modern ideas, have been, despite of themselves, imbued with them. Hence has resulted a similarity of general appearance, or, to be more exact, an absence of opposition in

the physiognomy of the different quarters. Certainly, there is no identity, and in the parts inhabited by those despised of Fortune, the proportion of old and poor houses is greater than in the sections toward which the rich population flows by preference. But here, as elsewhere, we can see new houses having an appearance which, if not identical, is at least an attempt at similarity. The most recent of these houses even make prtensions to a luxury, which we can not discuss in this place. It is sufficient to note this fact, which shows that, in Paris, luxury has followed the general movement toward democratization.

And, indeed, after having been exclusively aristocratic and then civic, luxury has become democratic. This evolution has accomplished itself symmetrically and logically.

Each class, arriving at power, has wished to enjoy the prerogatives which power had given to the one preceding it. The same observation is to be made, whether the question relates to the habitation, to dress, or to amusements.

Fifty or sixty years since, when the aristocracy of birth and the aristocracy of finance lived a separate life and kept themselves apart from the remainder of the population, the conditions of life were very different from those at present obtaining. The elegant quarter of the city,—the one including the boulevards and the Champs Elysées—offered the people neither pleasures, amusements, nor commodities which were within their reach. The small tradespeople could not then have profited by such means, even had they been offered; they had acquired the habit of secluding themselves at home, and of rarely going out, except on Sunday. But to-day, the small tradesmen, the workmen in easy circumstances, if they have the desire to leave their houses to amuse themselves, can go to the *cafés* and restaurants in the most elegant quarters; for always they find the restaurant with fixed prices, which affords them, in consideration of an insignificant sum, an illusion of elegance, even of luxury. This is an observation which might appear childish, but it has its symptomatic importance. Even at the middle of the last century, between the *café*, elegant, luxurious and expensive, and the ground floor *cabaret*, between the restaurant, famous for its fine dishes and high prices, and the soup-house, there was really no intermediate.

It was as late as 1854 that the restaurant with fixed prices appeared. That is, the restaurant, providing, for a single sum, a meal consisting of a regulated number of dishes. This was an important innovation. From that moment, the restaurant designed for modest purses was created. This species of establishment is to-day so extended that it is difficult to believe its beginnings to be so recent. Since that time, have appeared the *brasseries* which, patronized at first by foreigners, have become popular to the point of obliging the greater part of the elegant restaurants to discontinue their service. For ten years, the *brasserie* has been domiciled in Paris. Everywhere we find these establishments, in which usually a false elegance witnesses the worst possible taste, and all classes of society elbow one another; in which some eat, others drink, still others smoke; while in the old-time restaurant, surrounded by white walls paneled in gold, the patrons tasted with respect the viands prepared with

art and served with majestic grace by stewards convinced of the sacred character of their functions.

The theatres have also, under the same influences, suffered complete transformation. About the year 1855, all the play houses stood in the center of Paris. The students' theatre alone was situated in the Latin Quarter. The others, few in number, were all found on the line of the great boulevards. Each had its special public. One was frequented by society people; another by the trades-people and the populace who, as we have before seen, did not often go to the play. The price of seats, the appearance of the auditorium, the kind of play given, differed according to the patrons. To-day, all this has been modified. The theatres are scattered throughout the town. Each quarter has at least one and often several. Except in the little halls intended for the inhabitants of a neighborhood, people of all classes are seen in every theatre. Everyone is now a play-goer, and wishes to see not only acting, but good acting, framed in careful and accurate setting. Therefore, in all directions new theatres take their rise.

Nor was it only in taking their pleasures that the higher classes avoided contact with the people. The same prejudices governed their daily life. Repeated efforts had been made in vain to establish lines of vehicles, designed to transport, for a very small sum, a certain number of persons in common. This idea, taken up anew in 1828, only succeeded, after a long time, in attaining an indifferent result. Nevertheless, the omnibuses proved themselves a necessity, but these heavy, slow vehicles in which passengers unknown to one another were brought into momentary contact, for a long period, were used only by those least favored of Fortune. But under varied influences, the means of transport in common have been considerably developed during the last quarter century. At about the year 1850, the omnibuses were supplemented by the tramways, which were timidly begun, slowly popularized and, still to-day, in spite of their number, are insufficient for the needs of the population. But the Metropolitan Railway, opened in 1900, can now, with its trains following one another at minute intervals, scarcely serve its patrons. Is it necessary to give a more evident proof of the tendency of the modern mind toward life in common and toward the effacement of class distinctions? This development of the means of transport is in itself sufficiently convincing. Furthermore, the Metropolitan will still further emphasize this tendency by permitting its patrons to establish their domiciles at any desired point of Paris, without fearing that they have chosen a residence too distant from the center. And the movement toward the circumference will be accelerated. This extension of the means of transport has had important effects upon the city. Paris, to-day, is covered with a network of rails, is traversed in all directions by heavy popular vehicles, and from these facts there have resulted for the city most significant, although indirect consequences. For a number of years, the workmen into whose minds ideas of comfort and hygiene had entered, had begun to understand the harmful influences which city life exerted upon their physical, as well as their moral condition. The houses which they inhabited were, from this double point of view, badly arranged.

We have already had occasion to describe them in these pages: to show that they seemed purposely to have violated the laws of hygiene, and that the inevitable promiscuousness existing between the individuals of the same family and between the various families themselves, produced deplorable moral results. Finally, the lack of comfort, the want of room thrust the men into the wine-shop and the children into the street. We have also shown how an energetic reaction was attempted and what good results were obtained by the authors of the reaction.

But the new lodgings erected in Paris were of necessity restricted in number, and those persons who could not obtain them, conceived the idea of seeking outside the city more spacious, economical and healthful dwellings.

To obtain such would not have been possible at the time, still recent, when means of communication were in the rudimentary state. We have before seen how this situation slowly improved, how, the necessity creating the instrument, the means of transport became more and more numerous, and how rapidly also, in these recent years, they multiplied. This extension was still more complete in the case of the means of communication between Paris and its suburbs. Railway trains were established in such number as to follow one another almost without interval. The so-called "tramways of penetration" were created, connecting central Paris with the suburbs. These cars, at first drawn by horses, became automobiles, and offered an economical means of transport to workmen going to their labor or returning from it. Finally, as a last stage of progress, the Metropolitan Railway was constructed, by which it became possible to cross Paris within the short space of a few minutes.

One of the results of this exodus was the complete transformation of certain quarters. In truth the departure of the tenants forced the landlords to reconstruct their houses, which they could no longer rent, if original conditions were retained. Several of these landlords conceived the idea of building houses designed for the commercial classes, and in order to attract tenants, they displayed in these structures the utmost luxury compatible with the money resources at their disposal. Industry and modern taste favored this enterprise. Owing to the small value of land in remote quarters, it was possible to offer, at a moderate price, apartments similar to those of more central districts. This attempt proved successful and inspired imitation. Within a few years, the physiognomy of certain streets radically changed, owing to the centrifugal movement of the population. Entire quarters saw a portion of their inhabitants thoroughly renewed. This modification was the more apparent because the houses had acquired a new countenance, owing to their occupation by a different element of society, which in spirit of its newness, has already largely aided in giving certain streets a special character. We have discussed elsewhere the existence and certain results of the effort made by certain persons to democratize art. As a sequence and consequence of this general democratization, this action proceeds from the simple and just idea of the necessity of giving as far as possible an aesthetic intention to everything. To this idea were also added the scruples of a number of artists who

feared to see Paris clothed, so to speak, in a uniform which would conceal all originality, and change the city into an assemblage of streets identical with one another, and lined with buildings having no individuality. This movement grew and extended. It was supported by official encouragement. It was decided to offer prizes to those who should devise the most artistic effects. Architects and landlords, equally because they were stimulated by example and because they wished to attract tenants, resolved to do their best, and at times succeeded, not in giving to the streets a wholly artistic aspect, but at least in doing away with their uniformity. In every quarter we still meet with houses in which, according to the means at his disposal, the builder has made all possible efforts to avoid the commonplace. The novelty of this attempt does not permit us as yet to judge of the results obtained. But the importance of the movement can not be questioned. It is, furthermore, one of the logical episodes in the evolution of the ideas whose manifestation has assumed so many different forms. The object proposed by the promoters is to provide an element of beauty for the entire city, by forcing builders to display the utmost taste and elegance compatible with the funds at their disposal. This enterprise is not inspired by personal, but by collective interest, and the object sought is radically democratic.

The word democratic has often recurred in the course of this study. It epitomizes the impression given by the present aspect of Paris and differentiates it from the other large cities, which are all, or nearly all, essentially aristocratic. This characteristic is easily recognizable in the majority of English and German cities. The line of demarkation is sharply defined between the portion inhabited by the rich class, and the portion in which is massed the working population. Furthermore, in the larger number of these cities, notably in London, every one, as far as possible, avoids life in common. The house inhabited by several tenants is not desired. Families prefer to have their own and exclusive dwellings. The idea of the home, which is strong in this place, proceeds from a conscious or an involuntary individualism; similar to that sentiment which, in essentially aristocratic periods, was once dominant in Paris. Today, through the effect of an evolution of which we have sought to present the successive stages, Paris has reached a mental state diametrically opposite. Certainly, we have not reached the time—which the men of today cannot hope to see—when all class and caste distinctions shall have disappeared to give place to an improbable and perhaps chimerical equality. But our capital can aspire to the first rank in the march of humanity toward this ideal end. Paris advances through the logical and progressive development of the evolution which, from primitive individualism, has brought it, by successive stages, to a relative but indisputable democratization. This state is the result of the series of facts which a glance cast upon the present city and its past, permits us to observe. And it is the certain proof of the dominant influence exerted upon the aspect of a city by the social ideas of its inhabitants.

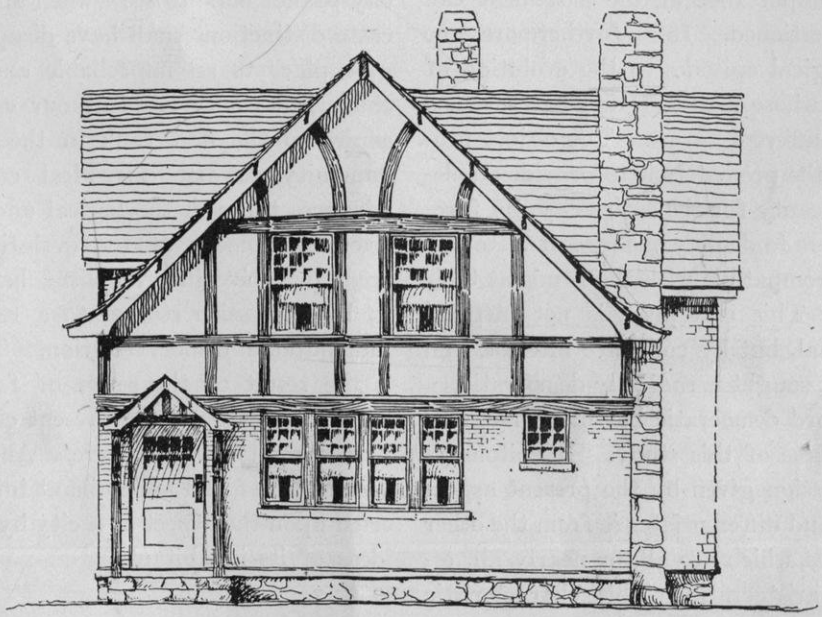
A CRAFTSMAN HOUSE. SERIES OF 1904, NUMBER IV.

THE Craftsman House here illustrated resembles its immediate predecessor, in that it is not designed for a special region or locality. It is adapted to any portion of the United States in which temperate weather-conditions are the rule. In common with all the other dwellings as yet described in these pages, it has been conceived in praise of country life. But it is intended as a home in the urbanized country of to-day, which, while possessing many of the advantages of communication, transit, culture and pleasure offered by the city, yet remains free from disturbing noise, polluting smoke and reverberated heat.

As often previously recommended, field stones are employed in this case for building the foundations and the chimneys; the stones being used as found, with their stains and mossy accretions; since these accidents insure a most pleasing variety of color and surface.

The house, as it appears in the elevation, is a structure of two stories: the lower being of brick, and the upper in half timber. The bricks are selected for their deep red, and their hard-burned quality, which give a strong character wholly wanting in a wall of paler color and softer, more porous texture, as is evidenced by the gloomy, unpronounced brick buildings of Belgium. In The Craftsman house, the masonry is given a further picturesque aspect by having wide white joints, and in being laid in the manner known as "Flemish bond."

The second story, added in half-timber



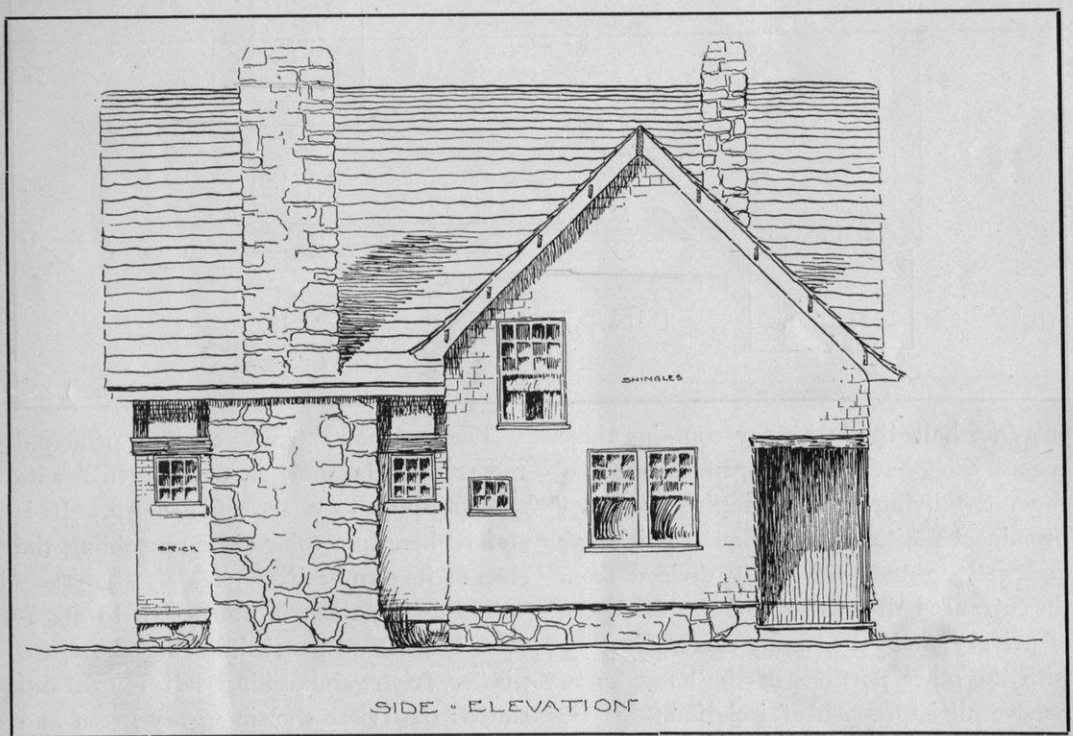
FRONT · ELEVATION

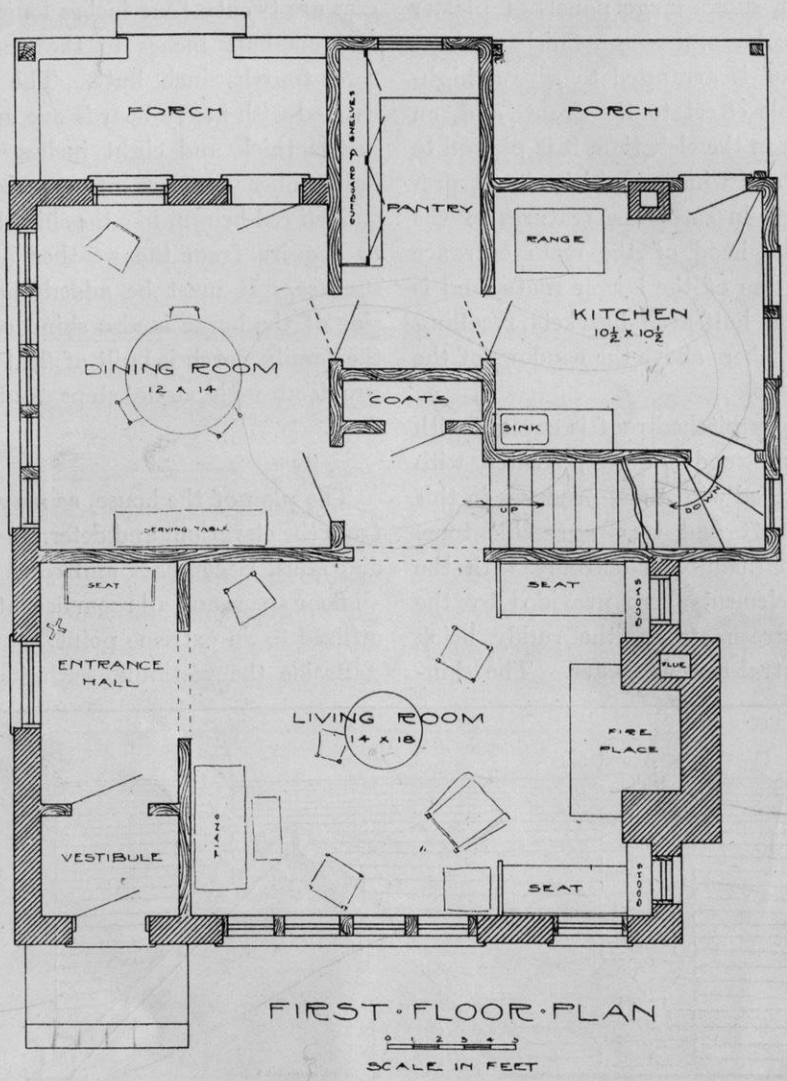
construction, shows large panels of plaster in natural color and rough finish. Above this, the roof is arranged to give a high-pointed gable effect to the front, and, on the side seen in the elevation, it is pierced to admit a dormer window, which almost precisely repeats in small the features of the façade. The hood of the main entrance echoes the form of the larger roofs, and is supported on half-arch brackets recalling the curved timbers above the windows of the front and side.

The sharply pitched roof is covered with California redwood shingles, treated with oil, which, allied with time, produces in this material a soft and very agreeable tone. This tone harmonizes admirably with the other color-elements here provided by the dark gray-green stones, the ruddy brick and the neutral-tinted plaster. The shingles are twenty-four inches long, laid seven and one-half inches to the weather, with three-fourths inch butt. The ridges are capped with heavy boards one and one-half inches thick and eight inches wide. The half-timber ribs are of cypress, unfaced, stained red-brown, like the shingles, and left to acquire from the weather a velvet-like surface. It must be added that the rear side of the house is also shingled, and that the family porch is built of field stones, and provided with stone steps and a cement floor.

The plan of the house, as may be judged from the elevation, and determined from the diagrams, is compact and convenient, with all floor space and all room beneath the eaves utilized to an extreme point.

Beside the vestibule, with its connected

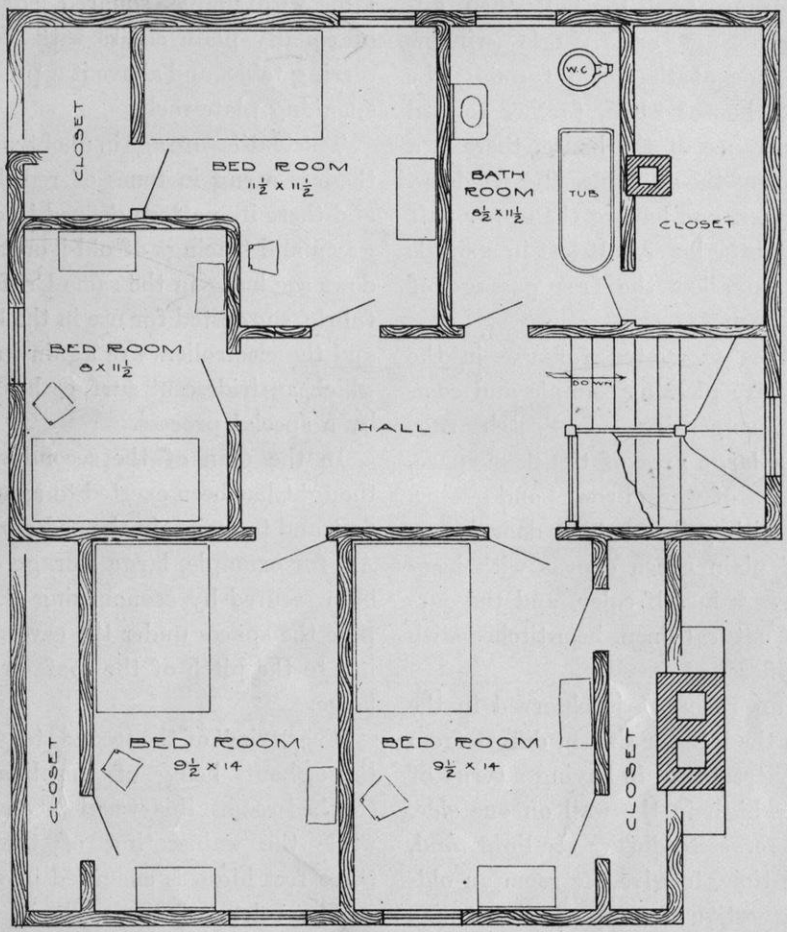




entrance hall, the first story contains three rooms, each having its dependencies. Of these the living room occupies the most prominent position in the plan. It is large and well lighted, sufficiently divided from the entrance hall to assure a desirable degree of privacy, and yet so easily communicating with the other portions of the house as to remove all impression of isolation.

The interior "trim" of the principal rooms is of chestnut, a wood chosen for its susceptibility to a satin-like finish. It is stained here to a color quite resembling the shell of its own fruit.

The living room is wainscoted to a medium height and paneled, having above it a plaster frieze and ceiling left rough and tinted: the frieze showing gray-green and



SECOND · FLOOR · PLAN

0 1 2 3 4 5

SCALE IN FEET

the ceiling a lighter shade of the same color. Against this quiet background, the chimney piece of dark burned brick projects with strong accent. Above the fireplace, a narrow wooden shelf is supported upon brick corbels, and, at either side of the chimney, there are wide, long settles. These, like all the remaining cabinet-work contained in the room, correspond in shade with the wainscoting. They have leather cushions of a rich water-green; this color being strengthened by proximity to the ruddy brick of the chimney. Within easy reach of the settles, there are inviting book-shelves, above which the rather small mullioned windows produce a distinctively English effect. The chimney piece, with the bookshelves and window at either hand, occupy the entire end facing

the wide entrance from the hall; then, another neighboring and single window pierces the side of the room forming the front of the house; while, farther toward the main entrance of the house, there is a series of four of the same pleasing windows, joined together, and having the upper half mullioned and the lower half left in a single large pane to allow the free passage of light.

The textiles suggested for use in the living room are pleasing, simple and comparatively inexpensive. A Scotch rug, occupying a large area of the floor space, shows a scheme of warm browns and greens, heightened with yellow. The door hangings are of plain green canvas with hemstitched borders in self-color, and the curtains are of natural linen, hemstitched with green linen floss.

The dining room, as is observed in the plan and in the interior shown, differs from the ordinary treatment in having a series of windows cut high in the wall on one side. This device serves to diffuse the light, and, at the same time, to give the room an old-time air, suggestive of many pleasant trains of thought.

Here, the wainscoting reaches the same height as in the living room. Above it, the plaster frieze shows a mellow pomegranate tone with the ceiling differing from it only in being lighter.

The furniture of this room, in common with all the movables of the first story, is made from brown fumed oak, so treated as to present a surface exquisite by its sheen, and its "watered" fabric-like patterns resulting from the care taken to preserve the grain of the wood as Nature has left it. The pieces comprise a large round table with simple, squared legs; a number of equally plain chairs with rush seats; a serving table, and above it a precisely corresponidng plate-rack.

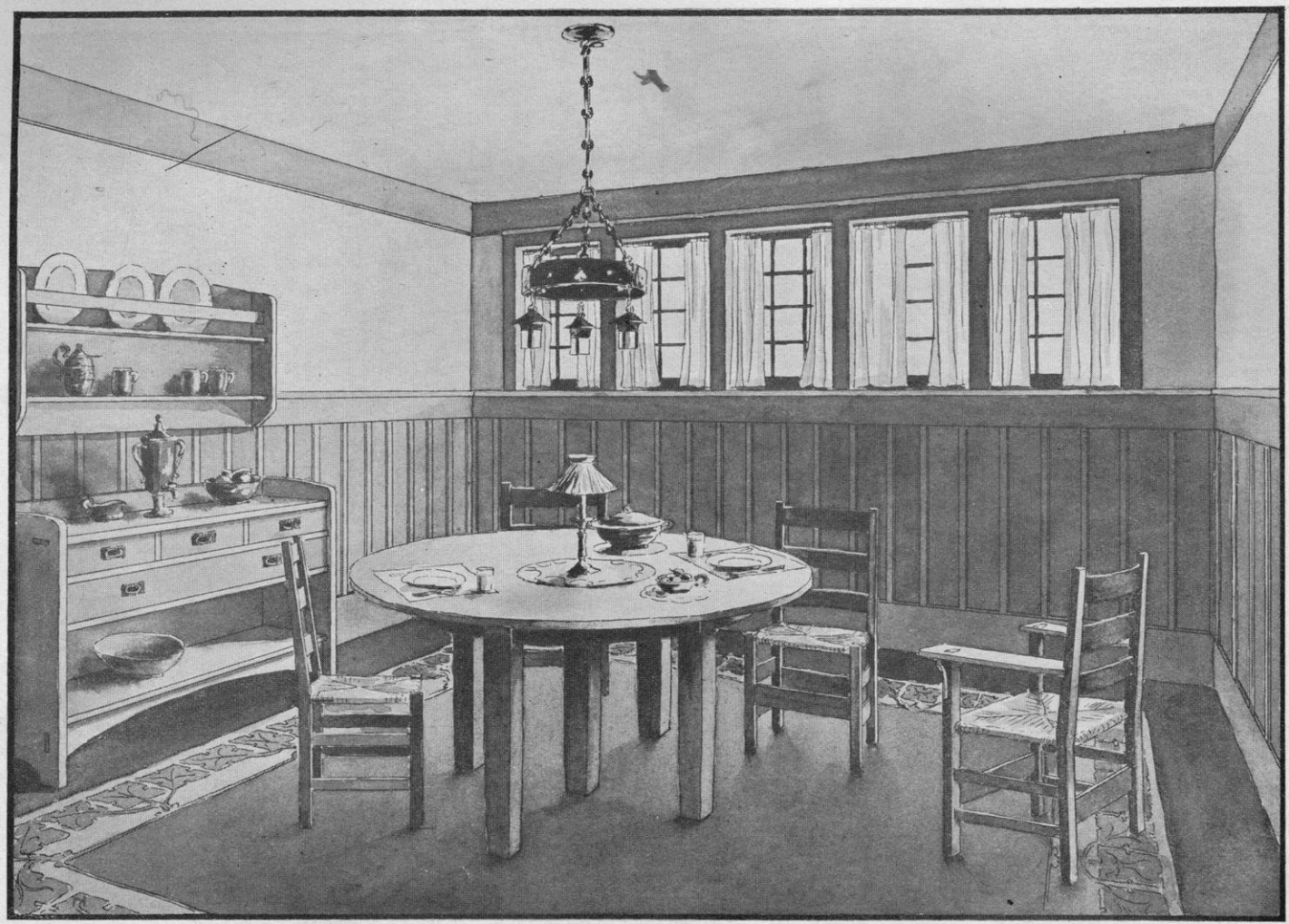
The textiles are again unobtrusive: among these is a rug in tones of red, having here and there its pattern defined in contrasts of green and tracings of old-ivory. The windows are hung in the same Craftsman linen fabric, suggested for use in the living room, and the electroliers are again in copper, to which an iridescent surface has been given by a special process.

In the plan of the second story, much thought has been exerted to assure the comfort and to maintain the order of the house. As, for example, large storage closets have been secured by economizing for this purpose the spaces under the eaves, which, owing to the pitch of the roof, are unusually large.

The "trim" of the second story is the same throughout, being of Carolina pine. In the bed-rooms this wood is stained green, while the wainscoting of the bathroom, three feet high, is enameled in white.

The colors of the walls in the various bedrooms vary from warm to cool, according to the exposure. The furniture should be severely simple in structure, and set in the positions indicated in the plan, so as best to utilize the given space. The textiles advised are linens in plain colors for curtains, counterpanes, covers and pillows, or nearly plain cotton fabrics for the same uses. The rugs should be small, repeating the colors used elsewhere in the room, but not too pronounced in pattern, or "spotty" in effect.

Several important details, not easily classified, remain to be noted. Among



View of dining room showing treatment of windows

these, that the floors throughout the first story are of Georgia pine, stained to a dark brown, and that the woodwork of the kitchen and its dependencies is of the Carolina variety of the same wood. The walls and the wainscoting of the kitchen, both of Portland cement, are painted in warm yellow, in order to place the domestic workers in surroundings suggesting sunshine, and thus to lighten the depressing effect of fatiguing and exacting labor.

It must not be omitted that the ceilings of the first floor are eight feet six inches in height, and those of the second story eight feet precisely, these moderate dimensions favoring economy of heat.

The reader having now obtained a general description of the house here presented, will find a real pleasure awaiting him, if he will but compare the floor plans with the elevations and the interiors. He will see that the promises made by the exterior are definitely met and fulfilled by the interior; that the front, as always it should, indicates to the least experienced eye the scheme observed in the use of inside space. He will further learn that certain features, appearing to be used decoratively in the exterior, in reality serve a useful purpose, which is evident, if they are examined from within: as, for example, the windows pierced high in the walls.

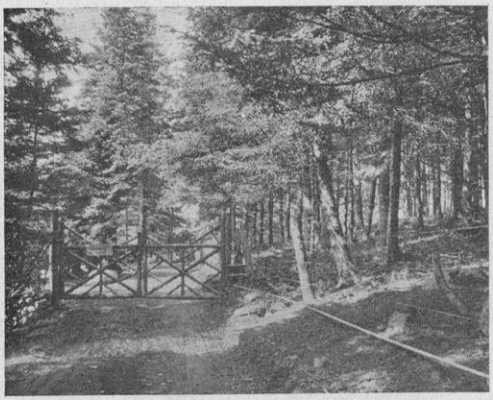
The one who thus carefully studies, will probably note that, as he observes more and more minutely the details of the house, his pleasure in the general effect will increase. The structure is too inexpensive to be pretentious, and it is not difficult to possess, since the necessary building materials abound on every side and only wait to be put in proper combination. The house has a further and unusual agreeable quality, in that, while certain of its characteristics are borrowed from old styles, they are here used structurally and with no attempt at reminiscence. Finally, the compactness of the building will appeal to many would-be homebuilders who are dismayed at the present cost of realty, as well as at that of all constructive material.

The house covers an area of twenty-eight by thirty-six feet, and it may be erected, in most localities, at an approximate cost of two thousand dollars.

THERE are many other considerations than the aesthetic on which to commend a planting of street trees. Trees not only cool the air, in addition to affording a shade that in itself is cool compared to the sun's direct rays, but they purify it, by absorbing poisonous gases and giving forth oxygen. They also tend to absorb that surplus water in the soil that may make basements damp. It is claimed, too, that they have a commercial value to cities, in that people remain much further into the summer in the towns that are well planted with trees. These considerations, however, re-emphasize, rather than supplant, the entirely sufficient ground of attractiveness on which modern civic art would urge the planting of trees in cities. And having urged their planting, it would urge consistently their care—the safe- urge consistently their care . . . . and always with stringent ordinances.

—Charles Mulford Robinson in "Modern Civic Art."

Rear end of living room



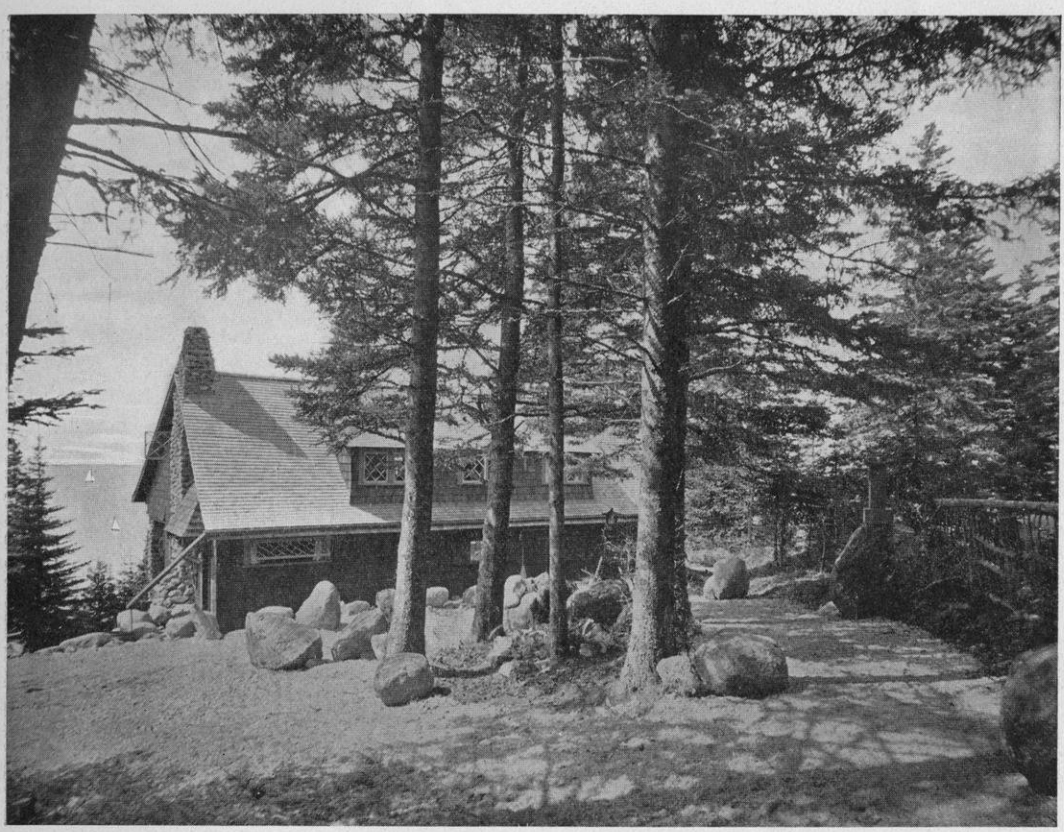
PAR-A-DYCE: A CASTINE COTTAGE

THE New Englander, who, for well upon a century, has been keen in the hunt for places of summer recreation, knows the town of Castine, Maine, rising at the mouth of the Penobscot. He has tabulated its attractions, and perhaps has casually enjoyed them. But to the people of the outside, *gentile* States, the same town is a mere point upon the map recognized alone by the few who remember their school geography. Beside these two general classes, there exist in various localities certain persons who may be regarded as the intimate friends of the town: those who, through long acquaintance, have learned to understand its natural beauties; just as sympathetic companionship between man and man gives appreciation of the beauty of character.

The tried friends of the town delight in the typical Maine landscape which it offers: beetling rocks, groves of pine, and the cold blue of a sea which never displays the almost Mediterranean effects of the waters about Boston, nor the Gulf Stream gray of the New Jersey coast.

Secluded the village of Castine certainly is; but isolated it is not. Three mails arrive daily from without, and, as in the most modernized centers of activity, intercommunication is maintained by the telephone. An Artesian well supplies the inhabitants with pure water, and a thriving inn, named the "Dome of the Rock," adequately entertains the traveler who wishes to enjoy for a little glimpses into the infinite world of Nature, inspiring and invigorating, such as are offered only by an austere region which, through a brief summer, relaxes into a gentle mood.

The New England town, whether it be situated on the confines of the British possessions, or yet in Connecticut near the boundary line of the former Dutch provinces, jealously keeps the traditions of its kind. To this rule Castine is no exception. It is proud in the ownership of that *sine quâ non* of old civic culture, the Town Library, in this case the gift of an opulent deceased resident. It has its wealth of historic sites, of forts and blockhouses, with their attaching memories of French or English occupation. It has also its hero, half historical, half legendary, to whom art has lent form and expression: for the munificent donor of



the Library, bequeathed also to the town the ideal head of M. le baron de Saint-Castin, modeled by Will Low, that most fanciful of American painters.

Like all New England localities, also, Castine has its seasonable gatherings and festivals, which are awaited with a specific, peculiar pride unknown to the livers of less strenuous lives beyond the line of the "stern and rock-bound coast." In early autumn, a drive of eighteen miles leads across the hill country to a scene rivaling the vision of Whittier's "Cobbler Keezar," when, in the early days, he beheld through a fragment of mystic moonstone, the future glories of the County Fair:

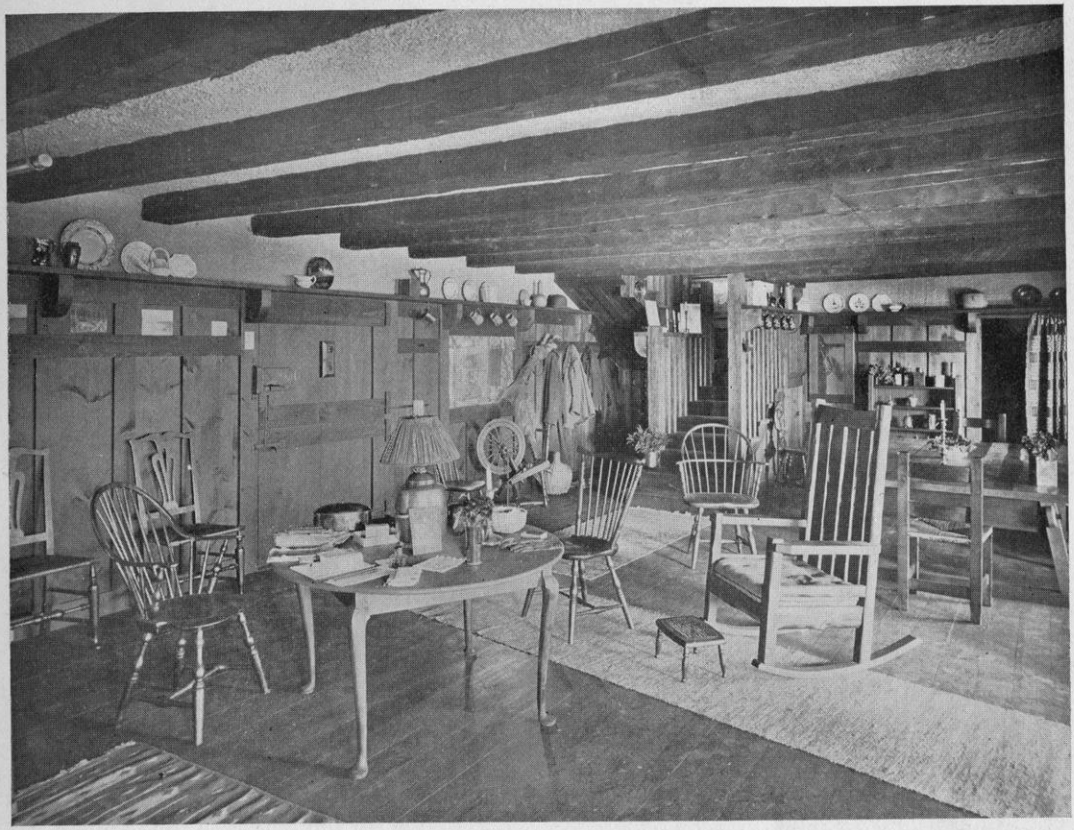
Golden the good wife's butter;
Ruby her currant wine;
Grand were the strutting turkeys;
Fat were the beeves and swine.

Yellow and red the apples;
The pears were russet-brown;
And the peaches had stolen blushes
From the girls who shook them down.

Before these autumn days which form the climax of the season, there come the months of July and August, when Castine, in common with numberless other favorite points of our long Atlantic coast, offers to exhausted city workers the divine restoratives of ocean air and country quiet. But yet in this little town there is but one "Par-a-dyce:" a name whose Chaucerian form suggests

the climax of sensuous enjoyment. The place so accurately described by this name, which is further a play upon words (based upon the name of the lighthouse site: Dyce Rock), is a tongue of land shooting out into the sea between two rivers, the Penobscot and the Bagaduce. At this point, a Government tender touches twice a year, bringing supplies to the lighthouse set upon the rocks above, to which the sailors climb, carrying the merchandise by means of yokes fixed to their shoulders. Other than at these brief moments, the point is little frequented, save by the lighthouse keeper and the cottager of the "Dyce-Box," the attractive summer dwelling here illustrated.

The owner of this enviable property is a woman who, like Figaro, knows how to aid in the world's work by both advice and hand: *consilio manuque*. And as an acknowledgment of her respect for manual power, she herself raised the first shovelful of earth from the rocky soil of the headland, in marking the foundation lines of the Para-dyce cottage. The building was done by the laborers living in Castine; no contract being made, and the wage of each workman being paid daily. The plain design, the crude materials were at first resented by these village carpenters, who could not foresee and idealize. But it is just to say that they came to acknowledge the completed

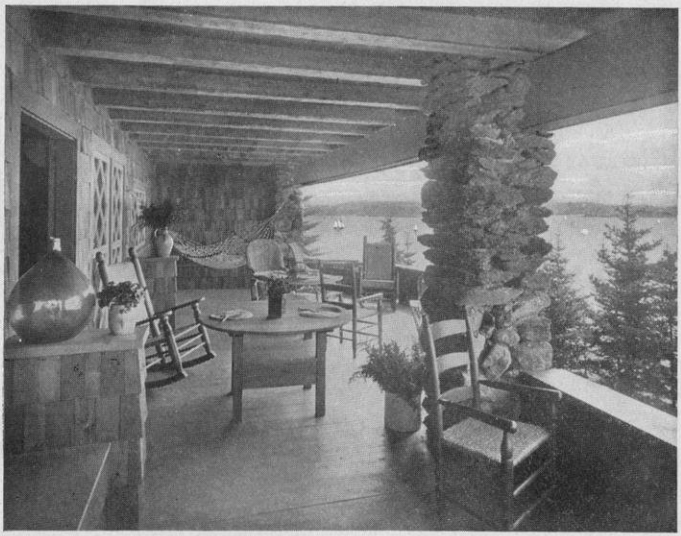


building as beautiful, when its asperities had been softened by the signs of occupation.

The house is built very low, in the Dutch manner,—if manner it can be called,—with a height of only sixteen feet from sill to saddle. It has an outside chimney of beach stones, which also appear in the porch pillars and in the plainly visible foundations. The masonry gives the effect of a loose pile, and the stone is cut at the back, in order to leave the front face natural and rough.

The two prominent exterior features are the porch and the deep, sharply-pitched overhanging roof, which is covered with shingles laid twelve inches to the weather. The porch is semi-circular, and in reality is an exterior room, recalling the sea pavilions so frequent along the Riviera, and quite as attractive in its simplicity as are its more studied models, with all their wealth of marbles and mosaics. The ceiling beams of the porch are left exposed, and were hand-hewn in order to correspond with the masonry, which, again it must be said, seems as if it had been piled up by some person of energy, who, half in sport, devoted a long summer day to the building of his own cottage: erecting the sun dial on the buttress, where it now stands, to mark the progress of his work.

The construction of the cottage in several points resembles that of a ship; care having been taken to assure protection

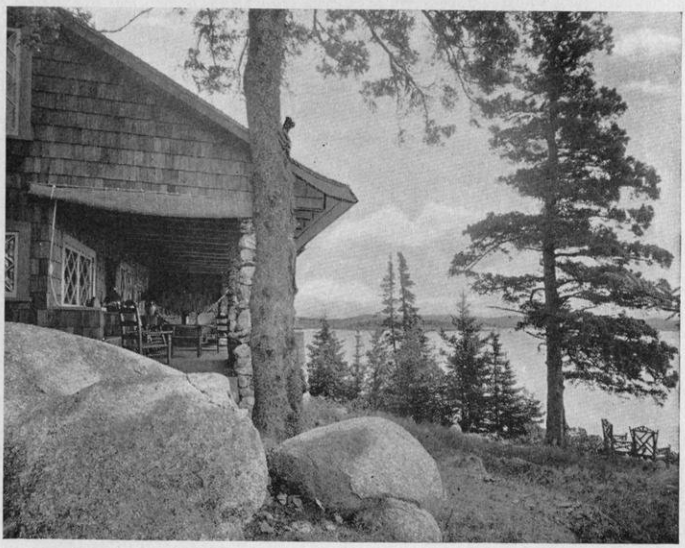


from storm and ease in regulating life. The windows are push-out casements, perfectly weather tight, and the doors at the front and the back are of Dutch pattern, with the guard which serves the excellent purpose of keeping the babies within and the chickens without. The knocker at the back door once did a guard's duty at an Irish peasant's cottage, but the remainder of the simple iron-work was hand wrought by "the village blacksmith."

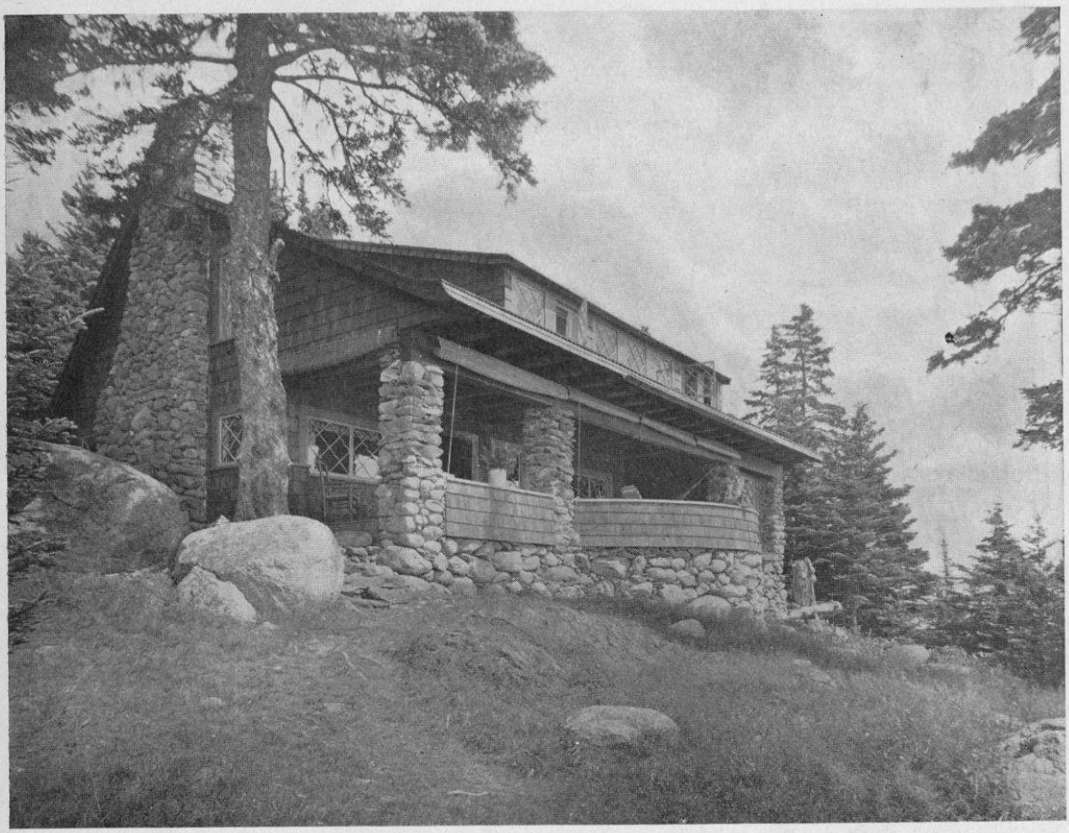
The interior of the cottage must be judged by the living room, which has its focal point of interest in the chimney-piece, built of rough beach-stones, with the fireplace showing a depressed Romanesque arch topped by a beautiful old keystone. This room is forty-eight feet long by thirty-eight feet broad, giving thus by its dimensions the character of freedom, without which the summer cottage is a disappointment and failure. The woodwork of this great room is stained to a warm brown, making an admirable color scheme with the pumpkin yellow of the rough plaster ceiling and the Dutch blue of the textiles (curtains, rugs and settle cushions); the shadows from the yellow, seen by firelight, being especially attractive and beautiful. Further interest is also given by a few copper antiques: such as a lamp made from a Holland milk kettle, hand-wrought fire-dogs, a pot, kettle and trammel-hook.

The kitchen is built like a ship's galley, with racks all about the walls, instead of the more conventional shelves; while the maid's room, with many provisions for comfort, is situated on the same level.

Looking up the staircase, one finds a reminder of continental inns in the shelf, half



A CASTINE COTTAGE



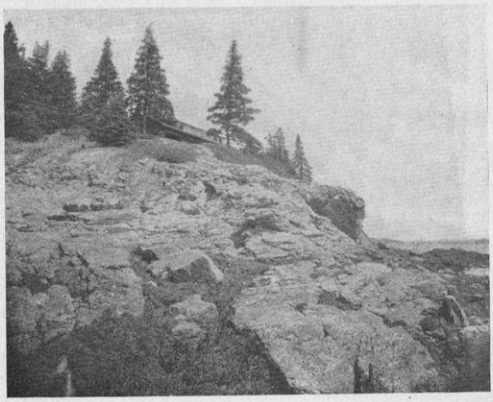
way up, filled with old copper candlesticks, which stand ready to be claimed by the guests on their way to bed.

On the upper floor there are three rooms, cutting the house from front to rear, designated from their location, as the east, the west, and the center chamber.

The first of these is treated in a simple scheme of green and blue: the woodwork and the two small Dutch beds being in green; the sidewalls and counterpanes in blue; while the frieze represents forest scenery, showing green spruce trees upon a background of English homespun linen.

The west chamber contains a few heirlooms in cabinet making, and has its side walls covered with dull gray, paneled about the casements and door-frames with a nosegay-border, such as once ornamented the bandboxes for our grandmothers' best bonnets.

The center chamber has its woodwork



stained to a nut brown; its side walls show an English paper with a design of oranges on a sage green background; it contains two single Mission beds, a Craftsman chest of drawers, washstand and chairs. There is, beside, a long seat extending beneath the three windows, covered with a sage green print: the same material as that from which the curtains are made.

These three chambers open with doors into a large hall provided with bookshelves and settle, and having windows overlooking a great nasturtium bed.

There is, of course, no garden work about the cottage, but the grounds are fenced like those of a villa. An old Penobscot Indian built the gate, to which is attached a chime of cow-bells. Having passed this barrier, the visitor sees suspended from a rock above, the old "Sea Lantern," while still farther on, in dark nights, he will find starboard and port lanterns, bearing the appropriate colors, to "guide him where he would be." Finally, near the porch, he will come upon two old stone lanterns, whose Japanese effect is heightened by their proximity to the spruce trees. So, lighted on his way, he will realize that he has entered "a quiet port," sure of a friendly greeting and of unfailing hospitality.

LONG ago,
In the deer-haunted forests of Maine,
When upon mountain and plain
Lay the snow,
They fell,—those lordly pines!
Those grand, majestic pines!
'Mid shouts and cheers
The jaded steers,
Panting beneath the goad,
Dragged down the weary, winding road
Those captive kings so straight and tall,
To be shorn of their streaming hair,
And naked and bare,
To feel the stress and strain
Of the wind and the reeling main,
Whose roar
Would remind them forevermore
Of their native forests they should not see again.

And everywhere
The slender, graceful spars
Poise aloft in the air,
And at the mast-head,
White, blue, and red,
A flag unrolls the stripes and stars.
Ah! when the wanderer, lonely, friendless,
In foreign harbors shall behold
That flag unrolled,
'T will be as a friendly hand
Stretched out from his native land,
Flling his heart with memories sweet and endless!

—*Henry Wadsworth Longfellow in "The Building of the Ship."*

A CAREFULLY PLANNED HOME.

THE accompanying illustrations show certain features of the residence of Mr. Thomas W. Marchant, of Washington Court House, Ohio. As this home with its appointments is the result of long and pleasant study on the part of its owners, it is here offered as an example of what can be accomplished by personal effort rather than by large expenditure.

The salient points of both the building and the interior decoration have been furnished by Mr. Marchant, from whose notes the appended description has been collected.

The building material is limestone, left quite rough in the cutting, and having a soft yellow tint which grows even more agreeable with age. The panels of cement, used in the second story, are made upon expanded metal lath and tinted to an old ivory effect. The wooden panelings are stained dark brown, and the room is covered with "American S" tiles of a uniform, dark red. The floors of the porches and that of the terrace are laid in squares of "Dyckerhoff" cement.

The interior is treated with great simplicity; refinement of line and harmony of color being made responsible for all decorative effect.

The principal rooms of the ground floor are a reception room, hall, library and dining room. The first of these is finished in gray-green polished oak, with the walls and ceiling covered with canvas, tinted in a pale mahogany color, and frescoed with a conventional design. The cabinet-work is of Cuban mahogany, and the floor is strewn with antique Turkish rugs.

The hall has been kept severely plain and contains a picturesque Dutch door opening from the side upon the *porte cochère*. The wood used here is fumed oak of nut brown color and having a dull satin-like finish. The walls are covered with Havana-brown ingrain paper, with a frescoed frieze, while the ceiling shows a lighter shade of brown. The same treatment is followed in the hall of the second story, with the exception that the frieze is omitted.

The library is wainscoted in weathered oak; the panels quarter-sawed, and the remainder left plain. Here, the walls are covered with red buckram, finished at the ceiling line with a narrow Greek stencil in green. The ceiling is tinted yellow in water colors: a warm tint being used because of the northern exposure. The chimney-piece is faced with green German tiles, set in red mortar with wide joints, and the hearth is laid with square red tiles. The mantel and book cases are built into the walls, and a low settle extends a length of twelve feet beneath the front window, which is divided into three sections and affords a most picturesque exterior effect.

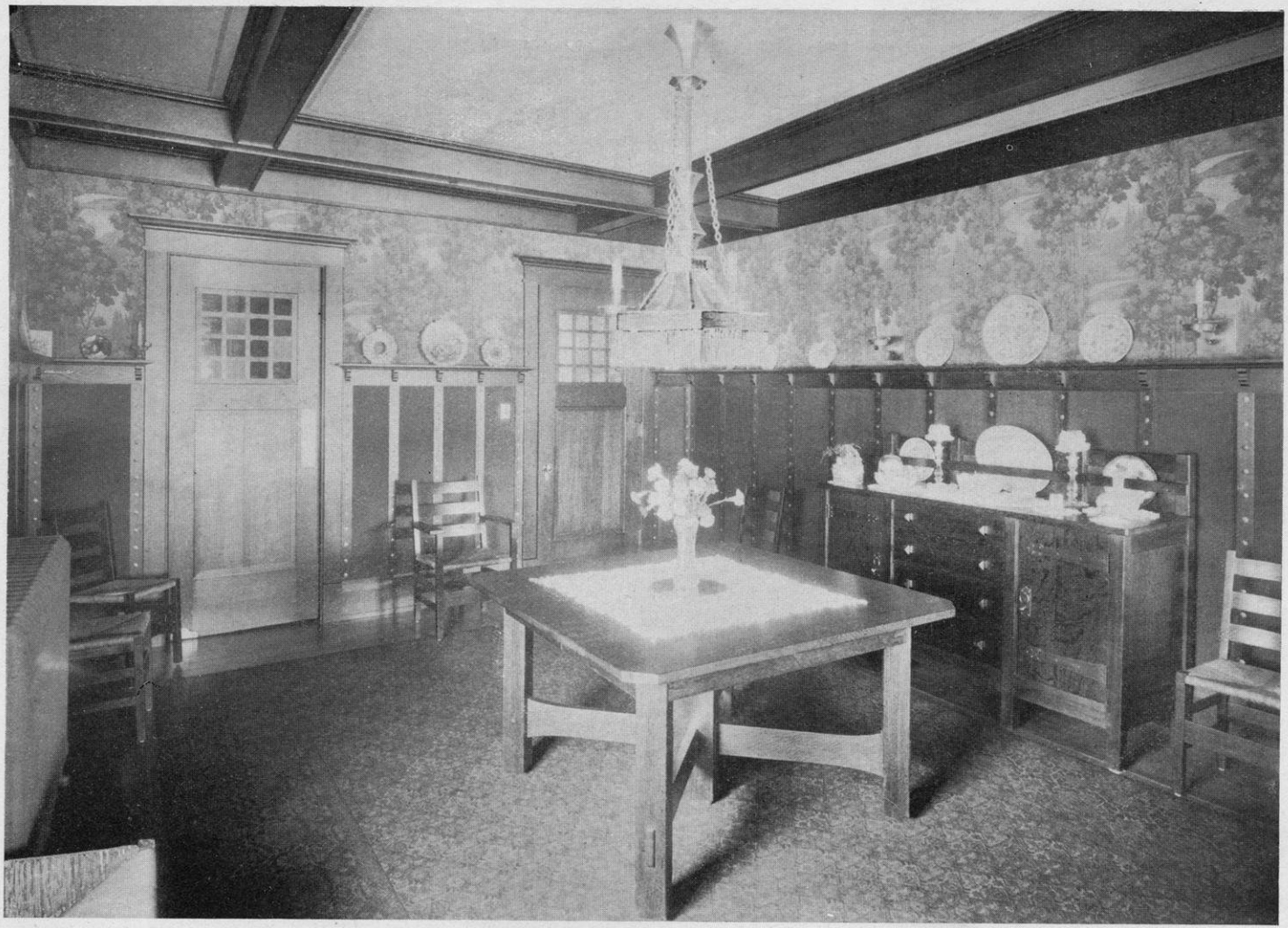
The dining room has woodwork of dark brown oak, and corresponding furniture. The plate rail, placed five feet, six inches above the floor, has below it a green burlap paneled by oak strips, studded with large headed, gray iron nails. Above the rail, the wall is covered with tapestry, matching the burlap in color, and the ceiling is tinted in green of a yellow shade.

On the upper floor, all the woodwork is of bass enameled to a snow white, with the exception of the doors, which are single-paneled, stained to a mahogany color, and provided with glass knobs having no escut-

Residence of Mr. Thomas W. Marchant, Washington Court House, Ohio

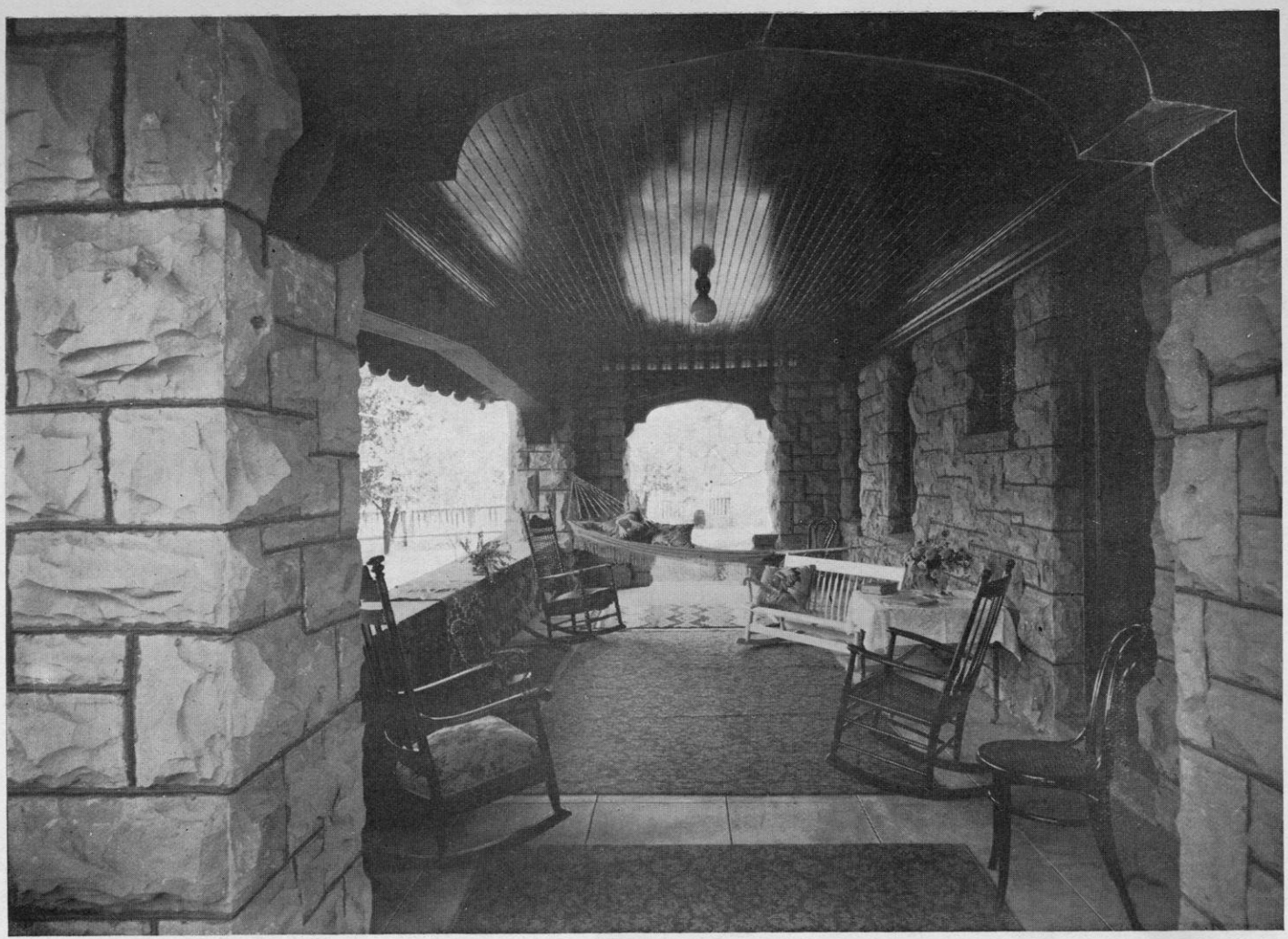
Library

Residence of Mr. Thomas W. Marchant



Dining Room

Residence of Mr. Thomas W. Marchant



The Porch

Residence of Mr. Thomas W. Marchant

cheons. The rooms of this floor are decorated, according to their exposure, in yellow, blue, or green. A most agreeable feature of this portion of the house is a sun porch enclosed in glass, heated in winter, and screened in summer.

Altogether, this residence meets the requirements of a home through its provisions for the health, comfort and aesthetic gratification of its occupants.

NEARLY thirty years ago, when the people wondered at Whistler for calling his works "symphonies," "arrangements," "harmonies" and "nocturnes," he wrote:

"The vast majority of English folk cannot and will not consider a picture apart from any story which it may be supposed to tell.

"My picture of a 'Harmony in Gray and Gold' is an illustration of my meaning,—a snow-scene with a single black figure and a lighted tavern. I care nothing for the past, present, or future of the black figure, placed there because the black was wanted at that spot. All that I know is that my combination of gray and gold is the basis of the picture. Now, this is precisely what my friends cannot grasp.

"They say, 'Why not call it "Trotty Veck," and sell it for a round harmony of golden guineas?' naïvely acknowledging that without baptism there is no . . . market!"

And farther on he said:

"As music is the poetry of sound, so is painting the poetry of sight, and the subject matter has nothing to do with harmony of sound or color.

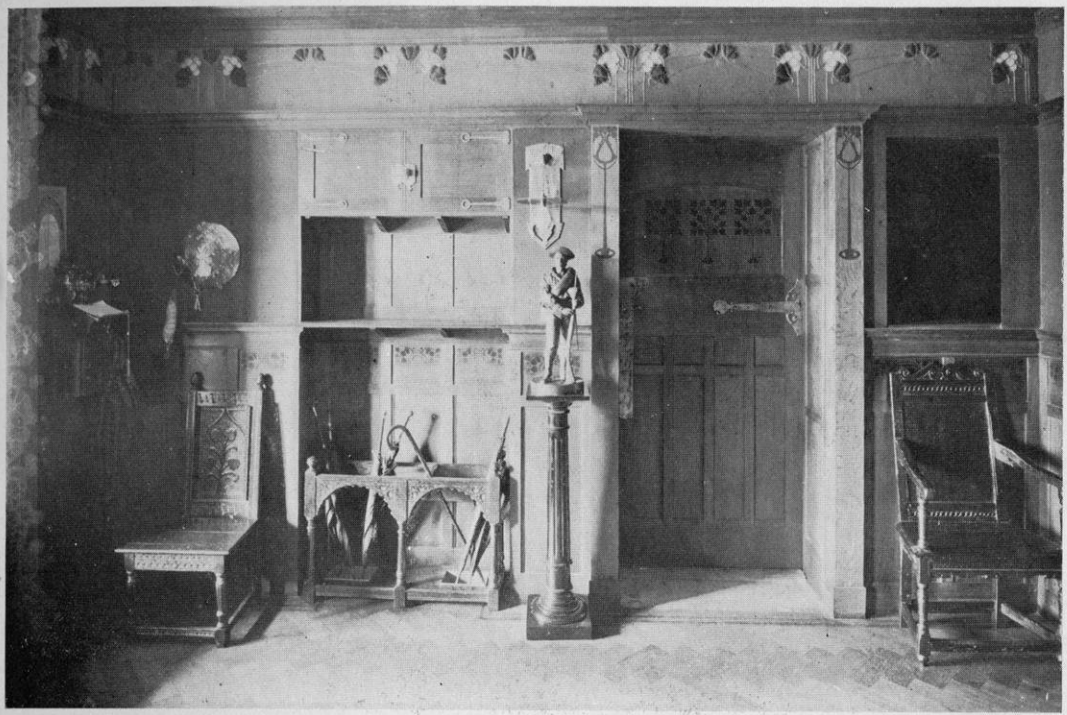
"The great musicians knew this. Beethoven and the rest wrote music,—simply music; symphony in this key, concerto or sonata in that.

"On F or G they constructed celestial harmonies,—as harmonies,—combinations evolved from the chorus of F or G and their minor correlatives.

"This is pure music as distinguished from airs,—commonplace and vulgar in themselves, but interesting from their associations,—as, for instance, 'Yankee Doodle' or 'Partant pour la Syrie.'

"Art should be independent of all claptrap, should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All these have no kind of concern with it; and that is why I insist on calling my works 'arrangements' and 'harmonies.' "

—*Alfred Jerome Eddy in "James A. McNeil Whistler.*



Architectural and decorative treatment of a hall Number I

RECENT EXAMPLES OF ENGLISH DECORATION.

THE illustrations of interiors, metal work and draperies presented in the following pages have been selected from very recent English designs. They show plainly the effect of the new art movement, without traces of extravagance or vagary in line, or of the misuse of color. They have the quiet refinement characteristic of the contemporary London school of decorative art. While the architectural forms are simple and rectangular, the ornamental *motifs* evidence that more or less obscure resemblance to plant-life which is now spontaneously desired by both artists and public: a fact which announces that a new historic style has come into existence. The entire treatment is especially pleasing for the reason that, while artistic tradition is not broken, modern simplicity is predominant. Constructive lines are everywhere plainly exposed, softened, as in the Doric Greek, by the delicacy of the moldings.

The first illustration shows the architectural and decorative treatment of a ground-floor hall.

Here the woodwork is in oak, revealing its natural color, and left unpolished, with a floral design in ebony applied to the upper panelings of the wainscoting and doors. This element of decoration, agreeable because of its chasteness, is matched by the metal work of polished steel used in the door-hinges, fire-set and electric-light fittings. The wall covering is of brilliant red

A drawing room

Number II

A simple room

Number III

tapestry, topped by a frieze of rich *appliqué* needlework, which, in turn, is followed by a ceiling decorated with oak battens.

The second and third illustrations present the decorative treatment of a simple room. Here again the structural lines are severe and classic, with the moldings emphasized, and the cornice having a bold profile. The woodwork is painted in a heavy cream shade, which heightens the effect of the wall covering of rich blue linen; this color being further accentuated by a hand-embroidered ornament in bright green. The wall tapestry is headed by what may be termed an entablature: the treatment having been evidently borrowed and modified from the Greek. A plain band of wood forms the architrave, from which other bands rise at equal intervals to the cornice, with the spaces or metopes filled by blocks of *appliqué* needlework in green silk. The chimney-piece, like the doors and the paneling, is painted in cream; the pilasters being enriched with bands of steel and brass, and the hood fashioned from steel, with applications in brass, decorated with enamels.

The plates numbered four, five and six, show a drawing room sufficiently delicate in treatment to satisfy the most fastidious champion of "the styles," and yet simple enough to meet the requirements of "new art" radicals. It is a room such as one

A simple room

Number IV

A drawing room

Number V

would delight to enter from the leaden atmosphere and the gloomy streets of London, and such as would anywhere offer a charming background for light conversation, music and other pleasures of hours in society.

It will be observed that again the structural lines are largely straight, with curves introduced alone in the cabinet-work: that term being of course extended to the high-backed seats reaching from either side of the chimney-piece, and opening sufficiently to display well the attractive fireplace; or, if preferred, the seats can be drawn more closely together, so as to form a protected inglenook.

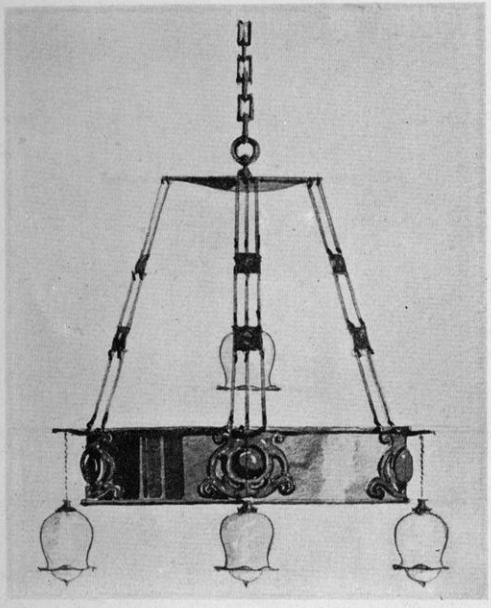
The white woodwork serves as a frame for the fabrics in blue and green, which are the only colors used; blue silk appearing in the high dado, and dull green stuffs of various shades in the curtains and cushion covers, the quiet tones being accented here and there by touches of emerald green in *appliqué* needlework. The ornamental *motifs* of the *appliqué* are very pleasing examples of "new art" floral designs, and the same may be said of those of the frieze, which is in cream *stucco*, partly executed in

A bedroom

Number VI

relief and showing a design of floral forms alternating with circles enclosing painted cherubs' heads. The fireplace, with its hood of hand-wrought copper and curved metal curb, is also an interesting feature of this interior, which, when finished by the addition of books, musical instruments, plants, flowers and Oriental rugs, leaves nothing to be desired.

The final illustration offers a scheme for a bedroom, of which the furniture is in dull waxed mahogany with fittings of hand-wrought metal. The colors here used are blue, purple and green, the walls displaying a poppy design which, starting as a narrow band, reappears higher as a broad frieze. The mantelpiece is inlaid with a painted panel, with its pilasters having decorated capitals against which electric fittings are fastened. The curtains are made from cream colored material, embroidered in green silk needlework showing a perforated background which allows the light to enter and thus to emphasize the design. The perforated effect is repeated in the metal mounting of the toilet ware; the detail of repetition and accent being of value in a scheme so simple and unobtrusive.



Electric light pendant in brass and copper

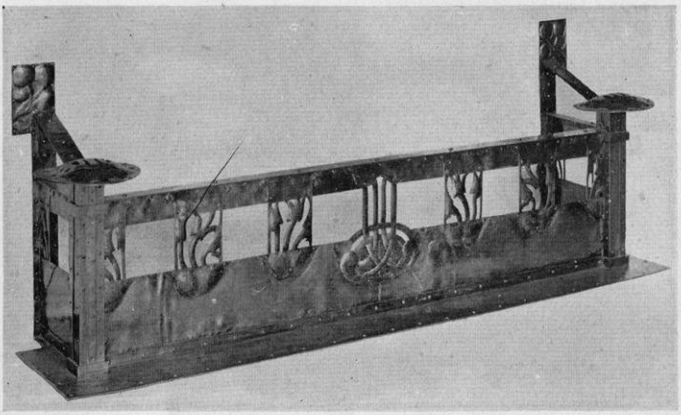
THE designs of metal work here presented are interesting, as offering good examples of recent English art-craftsmanship. They do not show the freedom of fancy, the strength, the masterly qualities displayed in certain French work of similar character. But with the memories of René Lalique's treatment of the pine-cone and the serpent *motifs* in one's mind, it is difficult to be just to foreign work less successful in result.

On the other hand, the examples of metal work now illustrated are far more worthy of praise than the productions of certain members of the French craft-society of *La Poignée*. They are also much more simple, structural, and logical than the German examples illustrated in such periodicals as "Der Moderne Stil." They are not masterpieces, but they are creditable, honest models, designed for use in refined interiors.

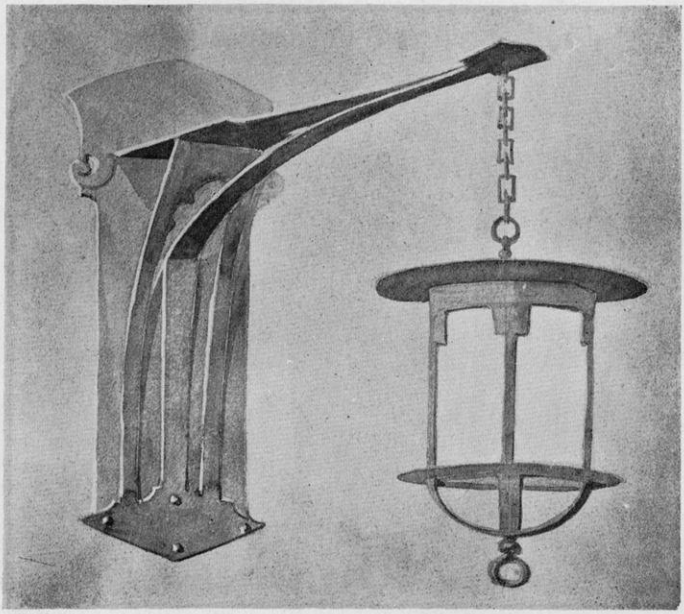
The first example shows an electric-light pendant, in brass and copper, with the corona suspended by chains and adapted for any number of lights. The model contains no reminiscence of a style and the decorative effect is dependent upon the combination of the two metals.

The second example is a copper and brass fender, in beaten and pierced work, with applied ornament. The floral forms which constitute a kind of very open balustrade, pleasing at first sight, lose nothing when subjected to examination. They are not too light or slender for the material in which they are executed. They please by the symmetry in which the separate units are disposed with reference to the central ornament: the latter being a whorl of interlaced stems represented as vigorous and sappy.

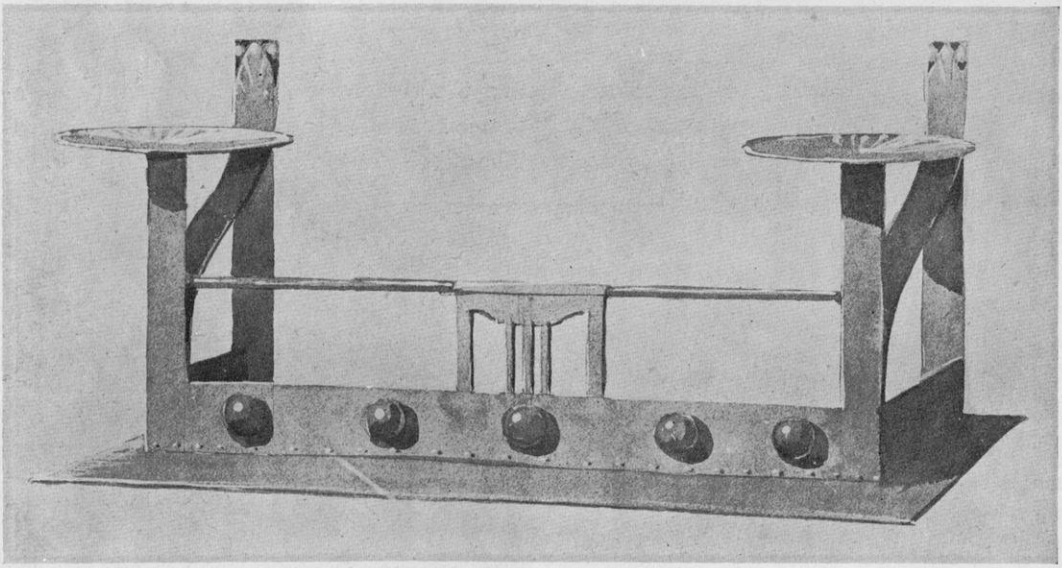
The third example is an electric ceiling fitting, in pierced and beaten copper. Below the decorated metal work, appears a frame set with heavy beveled glass panels. The effect of the whole has an air of solidity



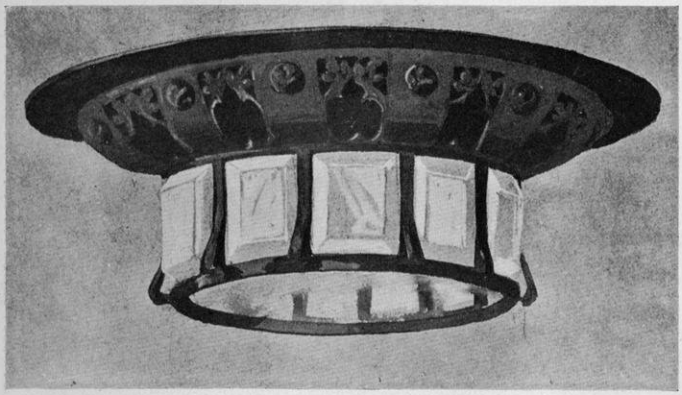
Copper and brass fender in beaten and pierced work



Wall lantern for large hall



Fender in copper and steel



Electric ceiling fitting in pierced and beaten copper

which adapts the piece for use in large rooms or assembly places. It is, perhaps, the least attractive of the examples illustrated, but it has yet its uses which could be served by none of the others.

The fourth picture represents a pendent lantern which may be arranged for electric lights, or for the consumption of gas, or oil. Its framework may be made from either brass, copper, or yet a combination of these two metals. It is glazed with panes of clear plate, having thick beveled edges. Like the preceding examples, this lantern has something which savors of sea service, something compact and strong which announces resistance. But it is yet far from being crude, and the eye returns repeatedly to it as a pleasing design; owing no doubt to the tower-like effect made by the cylindrical body and conical roof.

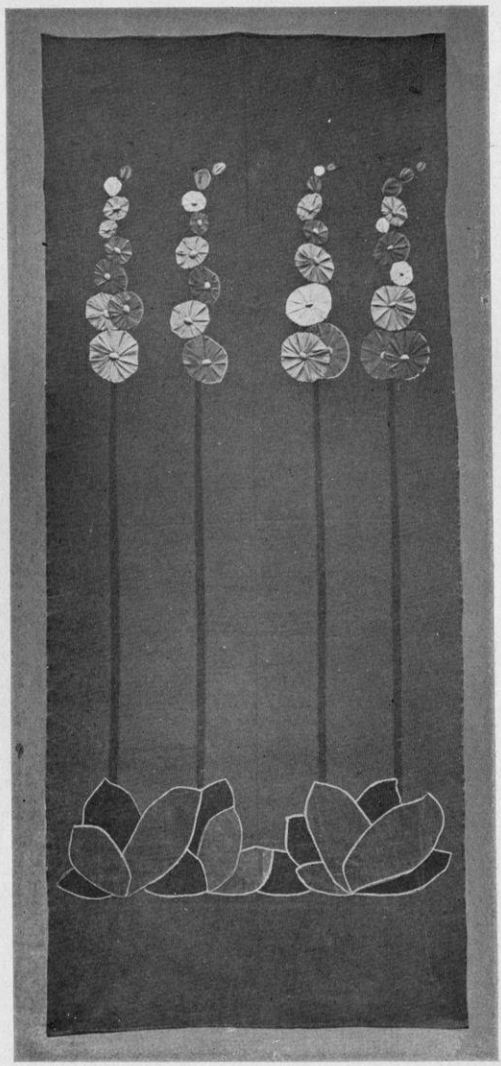
The fifth picture shows a lantern suspended by a chain from a metal tongue, itself projecting from a wall plaque; the entire metal work being executed in copper. In this instance, the object of the artist has been to produce an undisguised structural design, but it would appear that he might have reached this result, without the great loss of grace and pleasing quality which he has sustained in his effort. A softening, or, on the contrary, an emphasis of line, a slight reminiscence of the old lanterns now and again seen in some obscure court or passageway of continental towns, would have relieved the poverty of the design, which makes the piece a simple contrivance, instead of a necessary article, uniting beauty with serviceable qualities.

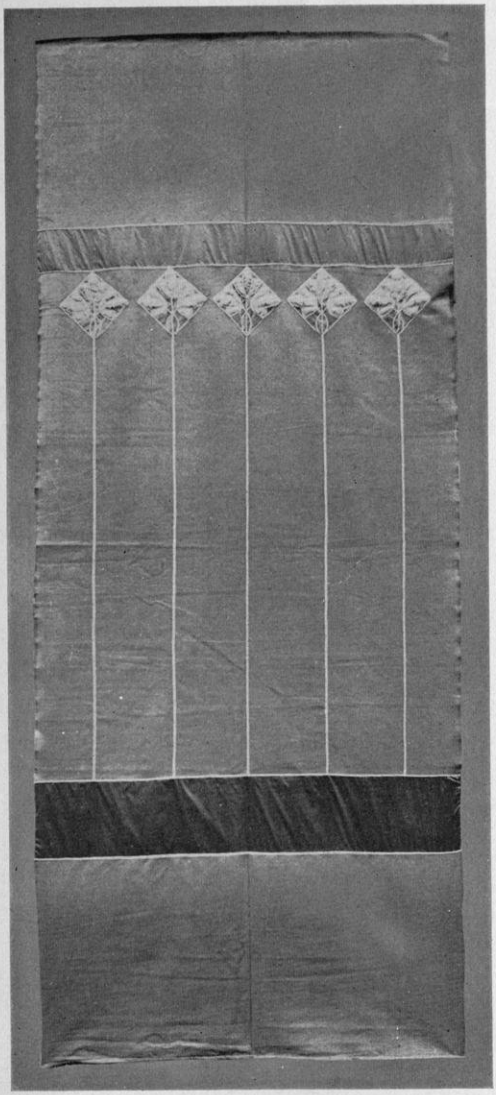
The final illustration is that of a fender in copper and steel, at either end of which there are uprights, supporting circular bosses, suggested by the "hob" found at the side of old chimney pieces, and intended

Lantern adaptable to use of electricity, gas, or oil

for the reception of a teapot or any other small article to be kept warm. As in the fourth example, the design is without ornamental or softening lines; a slight decorative effect being afforded by the contrast of the color and sheen peculiar to the two metals.

THE examples of needlework here offered, with the exception of the first piece, have a character suggestive of designs in stained glass. This is due to the *appliqué*, of which the "couching" thread may be compared with the leadline.



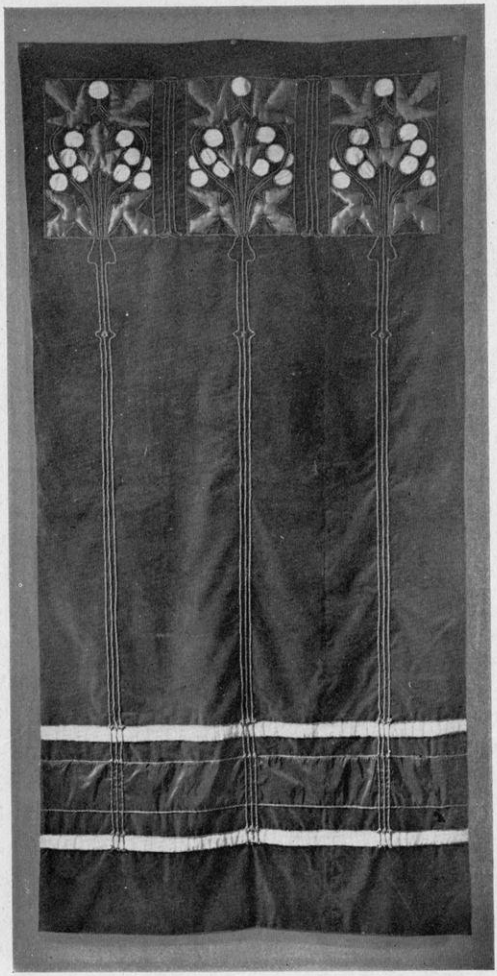


The designs are largely floral, the one exception residing in the upper border of the first curtain, which is distinctively an embroidery pattern.

The first example is a curtain of red tapstry, with ornament in dull purple and gold.

The second curtain is made from a dark velvet fabric, upon which a conventional floral pattern, enclosed in diamond-shaped figures, appears in pale green and old rose.

The third design shows a plant-form with flowers suggestive of those of the mallow family. The very long, slender stalks rise from a base of leaves, arranged skilfully as to "lights and darks." Upon examination, the pleasing and unusual effect of this design will be recognized as owing to non-symmetrical arrangment. The pattern is wrought upon a low-toned tapestry in dull violet and peach color; the fabric of the *appliqué* being silk velvet.



The fourth and last example is a pleasing and rich design, quite like that of a window set with "jewels" of opalescent glass. The curtain material is here of a soft green velvet, upon which the design in blue and white applied silk shows effectively. The "couching" and vertical lines are done with green silk cord of a much lighter and livelier shade than that of the velvet background.

NOTE

THE Editors of the Craftsman regret to announce that the competition opened by them several months since in the hope to gain a suitable designation for the collective product of the Craftsman Workshops, has not been altogether successful. A brochure published in December, 1903, entitled "Name this Child," beside containing the terms of the competition, described the evolution of the style prevailing throughout the Workshops, whether displayed in the cabinet-making, the metal work, or in the decoration of fabrics.

It was believed that, fortified by the facts as stated in the brochure, some one, or several of the contestants might coin a name which should be distinctive, suggestive, inclusive and euphonic. It seemed not too much to expect that the intelligence and practical sense which, in several cases, have invented such happy names for American products, might here be exerted with equal success.

The first returns were disappointing, but as the time allotted to the contestants was not a short one, it was hoped that better results might follow.

But certain faults detected in the first names offered, continued to appear in those which were submitted later. In many instances, the word coinage displayed originality, learning and research; but among the large number of names proposed, no single one possessed that fitness and terseness which are instantly recognized by the ear as the properties of an inclusive name, perfectly adapted to the thing described by it, and beyond which it is not necessary to seek. The general failing would be, perhaps, best indicated by saying that the work had an amateur quality which detracted from its availability.

In an age of specialists like our century, each art, however restricted its scope, has a *technique* of its own. In the absence of the skill of handling, the best thought remains sterile. Adequate treatment is a first necessity. It is to be regretted that no thoroughly practiced eye and ear worked upon the good material collated in the interests of the Craftsman name contest, which the Editors are reluctantly forced to declare closed; no coined word having been submitted which fulfills the requirements demanded.

TENDENCIES OBSERVED IN THE MAGAZINES

IT is said that in immaterial as well as material things, the public creates the demand; that the makers of works of art, music, literature, and playwrights do but furnish the supply, as the tradesman brings his provisions to the door of the consumer; that the public chooses what it wants, pays a price and goes its way, to digest, wear out, and return for more.

But, alas, there is a difference between mind and matter, which the many, for want of time, attention, or intelligence, fail to perceive. The things which can be seen, touched, or tasted, are judged with comparative ease. The food product deteriorated by cold storage, the fabric which has been maltreated in loom or laboratory, is recognized and rejected; while the things supplied for mental necessities or gratification are received by the masses without examination, simply because the recipients have not established for themselves principles according to which such examination could be conducted.

The responsibility, therefore, is heavy upon those who furnish the supplies of art and literature to the people,—to the masses whose critical faculties lie either wholly undeveloped, or are still in process of formation. The intellectual *élite*, like the rich, can care for themselves; but the multitude must be protected and directed, to the furtherance of the mental and aesthetic progress of those who constitute the very fibre of our nation.

This is not the place in which to arraign the cheap and worthless picture, the "catchy" comic opera, the "yellow journal;" but warning and counsel, inspired by certain tendencies observed in recent issues of many magazines will not be here out of place,—especially as the words of censure spoken will be uttered in that spirit of sincerity and friendship which, among companions, is productive of good results.

This censure can not, of course, be extended to the oldest and most solid of our periodicals, whose volumes in long rows upon the shelves of our public libraries serve the student of American history, politics and art, as no other form of literature is able to do; since events and movements are there recorded, as it were, by eye-witnesses. These magazines have not changed; they have simply broadened the field of their activity, and we have only to ask that, as they were for our fathers, so they may be for us.

Beside these older periodicals, there are others of later establishment, more restricted in their appeal, more technical in character, which fill a real public need and do admirable work: aiding the specialist in the arts, the sciences and the crafts by acting, so to speak, as the clearing-houses of thought: informing the remote student or worker of the current value of the newest phases of art, the latest discoveries, processes and inventions; teaching him what is sterling, what is debatable, and what is spurious, doing all in their power to render impossible the isolation of their readers,—who may be regarded as their pupils,—and serving to prevent their segregation into local groups, believing themselves to be accomplished, perfect and worthy of imitation beyond their similars in other sections and of other nationalities.

But is is unfortunate that all the magazines of the country can not be included in the two classes already defined. There is a large number of others professing to popularize knowledge, and to afford useful, interesting information at a trifling cost. That this aim is a possible and practical one was proven long ago by such publications as the British Penny Magazine, in which good writing, accurate statements, a wide choice of subjects, clear typography and illustrations excellent of their class and for the time at which they were produced, com-

prised an ideal whole. But in these cases the publishers based "a reasonable and lively hope" of financial success upon their own integrity toward the public, the practical wisdom of their policy, and the ability of the writers whom they employed.

It is all otherwise with numerous American magazines of to-day, which are controlled by those who bring to their work no adequate sense of duty, and whose pages are filled with the work of writers, ill-equipped for their task as to facts, literary *technique*, or both these prime necesssities, yet struggling to express themselves publicly, either because they must boil their pot, or because of personal vanity. Furthermore, times and conditions have rapidly changed and the new order of things is not understood by many persons of sincerity and good will whose desire is to serve the public. The lesser periodicals teem with articles upon various branches of art, written largely by women. Many of these, crude and undigested, are composed in the old narrative style; they contain no criticism and no useful information, except such as may be derived from ill-marshaled facts. Narrative has had its day and served its purpose. Critical knowledge is now that for which the masses hunger and thirst, although they but faintly recognize their own necessities. It is not enough to display to them a fortuitous collection of pictures, statues, or of other objects of art, and to comment upon the same with quotations from poets and dreamy critics. It is the duty of the well-instructed (and none others should be given public utterance) to devote themselves to the formation of a public, able to distinguish between the false and the true in art and literature; able, also, to enjoy intelligently the world of Nature which so prodigally scatters its marvels about us.

As examples of the best to be found in recent periodical literature, designed for popular instruction, may be mentioned Harry Fenn's "Insect Commonwealths" and Henry Smith Williamson's "History of the Alphabet," both of which articles appeared in the March number of Harper's.

Nor can too much praise be given to the enlightening spirit which radiates from the discussion of the "Future of the Latin Races," contained in the March issue of that excellent monthly, The Contemporary Review.

Among the magazines of more or less restricted field, The Booklover's, Country Life and The Rudder offer no single article which has not a reason for existence, as well as for its entrance into the pages which it occupies.

Finally, if we examine the mass of fiction published in periodicals during the month just ended, we find much to praise as containing educative quality in both subject and treatment; much to condemn also as offering false standards, and favoring certain tendencies of American life which should be either discountenanced or ignored. For we can not deny that the magazine is become a power, a formative influence in our country. It is therefore a worthy effort to make it a clean mirror of every-day thought. But the mirror should be so held that it catches only the reflection of the symmetrical and the normal, whose qualities and beauties should be explained by the competent and the sincere alone.

CHIPS FROM THE CRAFTSMAN WORKSHOPS.

THE month of April with its showers piercing to the root of drought and sterility, will bring back once more the divine green of the world. The spring festival, observed since time immemorial, and given a new significance by the Church, approaches its celebration. It is a time of renewal, when Nature shows the example of activity: when the craftsmen of the earth and the air set themselves to the practice of the first arts: delving in the soil, and constructing habitations. These small folk, deprived of speech, and none of them "possessing the upright spine whereby they may look upon the stars," yet constitute models for man. They expend no useless effort. They supply their wants. They enjoy the best gifts of Nature, expressing their contentment and delight by acts as eloquent as speech. They profit to the fullest by the lesson of the period. It is for human workers to imitate their industry and effectiveness; to study the great example of economy and result offered by the month whose name signifies *to open*.

BOOK REVIEWS.

THE fifteenth century Morality, "Everyman," which for two seasons has held the stage in the United States, has now been edited and published, together with an introduction scholarly enough to deserve the name of a thesis. The introduction, if carefully read by one previously ignorant of the history of the mediaeval drama, will vitalize the play for him, and give dignity to many details of the staging and acting which at first appear to him as childish. The criticism occupies one-half of the volume, the remainder of which is given to the text, illustrations and notes: the first named being reproduced in the spelling appropriate to the period of the play. This book can not be too highly recommended as a work accomplished in the interests of public instruction. It should be carefully studied, and the task will not be difficult, since the volume is most attractive, with its parchment cover, on which appears the portrait in costume of the beautiful woman who so adequately played the title rôle. ["Everyman, A Morality Play," edited, with an introduction by Montrose J. Moses. New York: J. F. Taylor & Co. Illustrated; 69 pages; price, $1.00.]

"WHITMAN'S IDEAL DEMOCRACY" is the title of a small book containing the record and the expression of a singularly elevated life. It is a collection of short essays upon certain aspects of the thought of Whitman, Thoreau, Shelley and Edward Carpenter, written by a woman whose talent for the discussion of social and economic questions was undoubted, and whose convictions were unflinching. The story of the author's life as related by her editor, Miss Tufts, is one of inspiring latter-day martyrdom, intense in interest and satisfying as an example of devotion to duty and friends. Both the biography and the essays deserve to be read with care, as they contain a real message to the world. ["Whitman's Ideal Democracy and other Writings," by Helena Born, with a biography by the editor, Helen Tufts.

Boston, Mass.: The Everett Press. Size, 7x5½ inches; pages, 88; price, $1.00.]

"Songs of Content" is the name given to a few hundred verses selected from the literary work of a young graduate of the University of California, who met death by accident some two years since. The young poet was an advanced student in the natural sciences, as well as an enthusiastic lover of English literature historically considered. But strange to say, it was not the pastoral nature-loving qualities of the English masters from Chaucer to Wordsworth which alone attracted him. In his 'prentice work he revealed an equal admiration for philosophical poets, like Fitzgerald and Browning, for fantasists like our American Poe, for society troubadours, like Austin Dobson. Gradually, however, he attained a distinctive style, and his early death may have robbed our literature of the fulfilment of a bright promise.

[Songs of Content, by the late Ralph Erwin Gibbs. Published under the auspices of the English Club and the Literary Magazines of the University of California, and edited with an introduction by Charles Mills Gayley. San Francisco; Paul Elder & Company; size 8x5¼ inches; pages 82; price $1.00.]

"Home Mechanics for Amateurs" is a book just written by a noted amateur experimentalist. It is a practical work giving minute, specific directions for the different steps of the processes and methods which it advocates. It will undoubtedly find a large number of readers, since "Yankee Invention," that old-time "faculty," which added so much to the comfort of life and the wealth of the country, has not been wholly lost in the evolution of the American. Separate chapters are devoted to wood-working; the making of household ornaments; metal spinning and silver working; the making and running of small engines; telescopes, microscopes and meteorological instruments; electrical apparatus, including the making of a furnace. ["Home Mechanics for Amateurs," by George M. Hopkins. New York: Munn & Co. Size, 8¼x6 inches; 370 pages; 320 illustrations; price, $1.50 postpaid.]