The craftsman. Vol. VII, No. 4 January 1905

Syracuse, N.Y.: Gustav Stickley, January 1905

Cover page
is not
available

A DETAIL OF THE DECORATION OF THE DOME: "RELIGION," BY FREDERICK STYMETZ LAMB

THE CRAFTSMAN

VOLUME VII JANUARY · 1905 NUMBER 4

Contents

Published by
GUSTAV STICKLEY *at* THE CRAFTSMAN BUILDING, SYRACUSE, NEW YORK

25 Cents Single Copy : By the Year, $3.00

FOREWORD

WITH the beginning of the year 1905, THE CRAFTSMAN presents a new treatment of the subject of municipal art which should awaken the enthusiasm of its readers, since, limiting observation to recent efforts in our own country, it shows the movement as representative of patriotism, civic pride and the aesthetic impulse, joined together in a union prolific of public good.

The article chosen to begin the proposed series is a somewhat technical description of the Flower Memorial Library, recently completed at Watertown, New York. The description, interesting in itself, gains further value from the fact that it comes from the pen of Mr. Frederick S. Lamb, one of the principal artists who coöperated in the scheme and brought it to a most successful issue. This technical description receives its natural complement in an extract from the address of President Schurman of Cornell University, who, at the dedicatory exercises of the new institution, set forth in plain, strong terms the essentials and functions of a public library. In view therefore of the ability inspiring the expression of both these masters of their material, the composite article should issue from the press assured of wide recognition.

Under the head of "Art in the Home and in the School," a plea is made for the embellishment of the places in which the men and women of to-morrow are receiving the influences which shall lead to their success, or cause their failure. This plea advocates a system of mural decoration, founded upon the principles of the masters of design who record only the essential. A lesson is here drawn from the work of M. Boutet de Monvel, whose artistic endowment is only equaled by his great gift of sympathy with all that pertains to the stages of infancy and childhood.

In "William Morris, the Man" Mr. George Wharton James gives a character sketch of the many-sided Englishman of whom it may be said—what is not often true even of the distinguished and highly placed—that when he passed from the life of the world, he did not wholly die.

The present number further contains several papers upon artistic subjects; notably one upon the Pewter Craft, written by a reliable and readable authority, Mr. Randolph I. Geare of the National Museum, Washington. Another of these papers, of interest to students of design, deals with the Border, analyzed as a decorative agent; a third presents examples of the work of a successful photographer of children; a fourth describes and illustrates a sculptured fountain recently erected in Syracuse, New York, by Mr. Jerome Connor, the artist of the Walt Whitman Memorial Statue, at Baltimore.

The annual series of Craftsman Houses begins with a scheme for an urban home into which sufficient individuality and variety are introduced to prevent a monotony which is a too usual characteristic of thickly populated areas. To this scheme much care and time have been given, in order that site, structure and decoration might concur in a pleasing and practical whole.

During the year to come the city, the home and the child, as the three principal subjects of interest to the citizen, will chiefly occupy the attention of the Editors of THE CRAFTSMAN and receive ample representation in its pages.

THE FLOWER MEMORIAL LIBRARY. A NEW LIBRARY AND A NEW DEPARTURE. BY FREDERICK STYMETZ LAMB

This article was specially prepared for The Craftsman by Frederick Stymetz Lamb, who as one of the collaborators in this work, has been connected with it from its inception to its completion.

SOME twenty years ago, Edward Everett Hale, in a speech in defence of American institutions, referred foreign critics to our schools and hospitals. Had that speech been made to-day, libraries, both public and private, would undoubtedly have been included in his statement; for in recent development no one factor plays a more important part in the education of a community than the Library. The history of this institution is interesting. Private collections of books were early placed by public spirited citizens at the service of the people. Later, these became the nucleus of larger and more important collections. The scheme of the circulating library was introduced, and, in our larger cities, great public libraries are the outcome of this development.

At first, the accommodations were inadequate. Small space and poor light were the inevitable accompaniments of the private library placed at the disposal of the public. So true is this that even at the present day, in Europe, many of the more important collections of books are still poorly housed. Modern advance in general has called for an equivalent advance in this special development, and to-day we find the Public Library not only a question of importance to each and every community, but a problem of serious thought and study for our architects and designers.

Not only have we specialistic libraries in connection with specialistic schools, popular circulating libraries for the poorer sections of our cities, but we have, as well, great monumental libraries, which possess the most complete collections that can be obtained. Where new buildings have been erected, these buildings have often been made the excuse for the creation of monumental architectural structures, fittingly embellished.

It is needless to remind the readers of the Congressional Library at Washington, of the Public Library at Boston, and of the great Public Library now building in New York, or of the hundred and one libraries constructed, or in the course of construction, throughout the

United States. These buildings have not only exerted a tremendous influence in the use and the dissemination of good literature, but have often, as architectural entities, materially influenced for the better the locality in which they have been placed. This influence is so widespread and so greatly appreciated that no city improvement is considered, or city plan projected, without the public library being considered as an integral part of the enterprise.

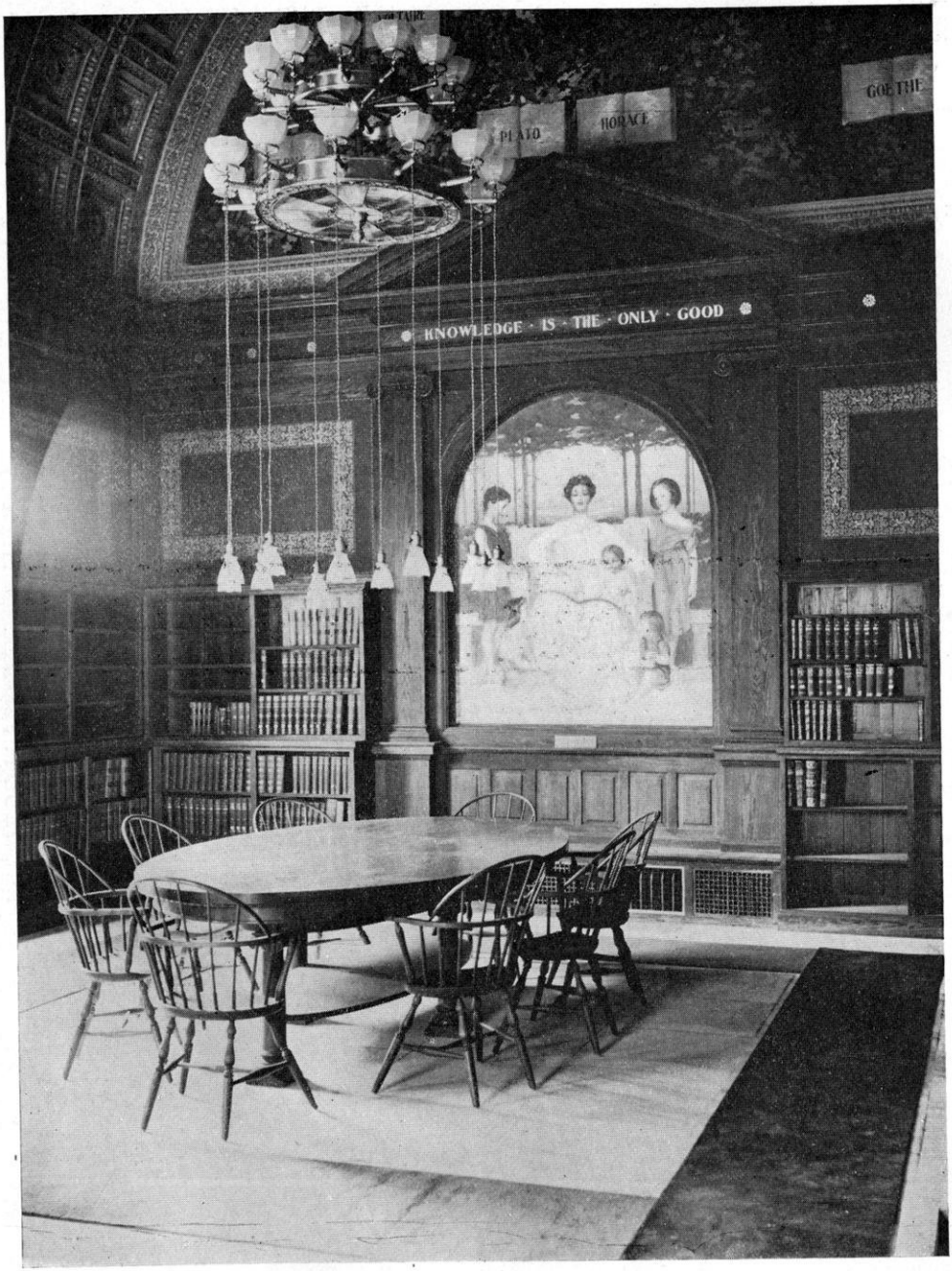
WATERTOWN is to be congratulated upon its recently completed building, the Flower Memorial Library. It is to be congratulated, not only upon the munificence of one of its citizens, but upon the long and persistent crusade waged by its citizens in favor of this idea. The want of a public library in that city was long felt. The need and value of such a building had for years been presented through the press to the people of the community. The churches took part in the discussion, and patriotic and civic organizations were not far behind in endorsing such a praiseworthy undertaking. It was in 1900 that the movement took definite shape, and, through the persistence of public spirited citizens, a subscription was started, entertainments instituted, and every effort exerted to create the public opinion necessary to make such a movement a success. The result was obtained in perhaps an unexpected way, through the munificence of one of Watertown's most prominent citizens.

Mrs. Emma Flower Taylor, through her generous gift to the city, has placed her name on the long roll of American women who have done so much to advance the education and refinement of this country. Her generous offer, modestly made, was accepted with gratitude, and on April 8, 1901, a public meeting expressed the feeling of the community as follows: "At a mass meeting of the citizens of Watertown, held in the City Opera House to-night, presided over by Mayor Porter, and addressed by clergymen of various denominations and prominent citizens, your proposition for a library was unanimously accepted, with grateful appreciation."

The proper committees were appointed, competition instituted, and the commission for the building placed in the hands of the successful architects, Orchard, Lansing and Joralemon.

The structure is in the Grecian style of architecture, having many Roman features adapted to modern requirements. It is massive and

VIEW OF THE WATERTOWN LIBRARY, WITH THE STATUE OF GOVERNOR ROSWELL P. FLOWER IN THE FOREGROUND



NORTH READING ROOM: PAINTING, "THE OPEN BOOK," BY ELLA CONDIE LAMB

dignified, and characteristic of the man in whose memory it is built, and whose generosity can never be forgotten by the citizens of Watertown. The work has been developed under the watchful care of Mr. A. F. Lansing, who added to professional enthusiasm the interest of a private citizen.

Later, in the development of the work, Mr. Charles R. Lamb, of New York, a decorative architect, was associated. It was he who planned the interior scheme of color and the decorative detail. No one could have brought to this work a richer experience. Beside the decoration of many religious, civic, and private buildings, one of the most notable of which was the Chapel at Cornell University, in which he designed the entire embellishment of the "Sage" Memorial, Mr. Lamb achieved distinction in the arrangement of one of the most important exhibitions of sculpture, given under the auspices of the National Sculpture Society. At a later date he showed the country at large what could be accomplished by composite effort of artistic ability, in the Dewey Arch, erected by New York for the return of the victorious navy, and which, since its erection, has stood as a concrete example of what can be done by a proper centralization of artistic effort.

It is true that, in the Memorial Library, form was not the only problem, or sculpture the only medium of expression; but the principles developed in these previous experiments were equally applicable to the use of color, whether as mosaic, or as mural decoration. At the dedication of the building, the designer thus formulated his creed:

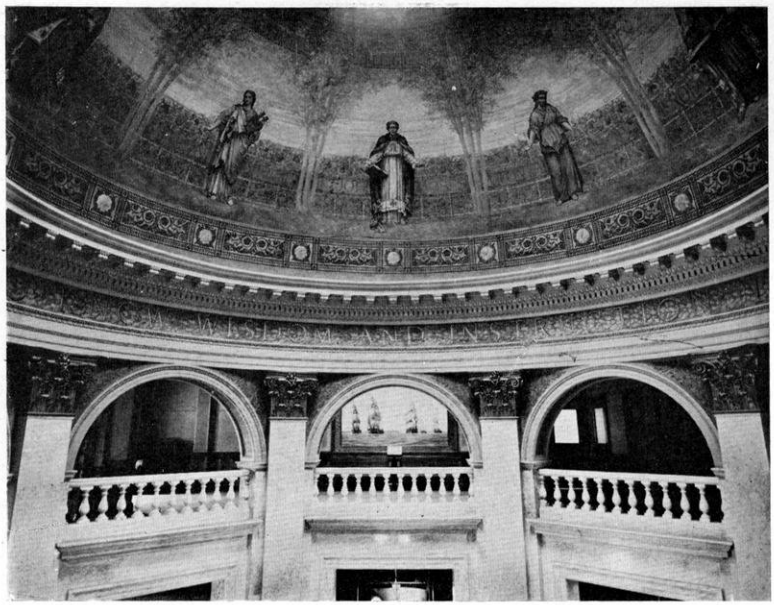
"Nature is the oldest historian, but in man's efforts to record the progress of the ages, the artist is distinctly the earliest of all historians; for, before letters were, the artist drew, the sculptor carved, and the architect built. The artist, the historian of the earliest ages, the inventor of the picture forms which afterward became stenographically the alphabet of later civilization, and the type forms of the modern printing press (in spite of the great development of the hieroglyphics which we now call books), shows in his picture writings those things, those ideas, those ideals which the written, or the spoken word but suggests. It is therefore fitting that art should be asked to coöperate with architecture in the creation of a library such as this Memorial, and the coöperation of the arts with literature is therefore most appropriate."

How can a building begun with so much public enthusiasm, and executed under the guidance of such sentiment be other than a success?

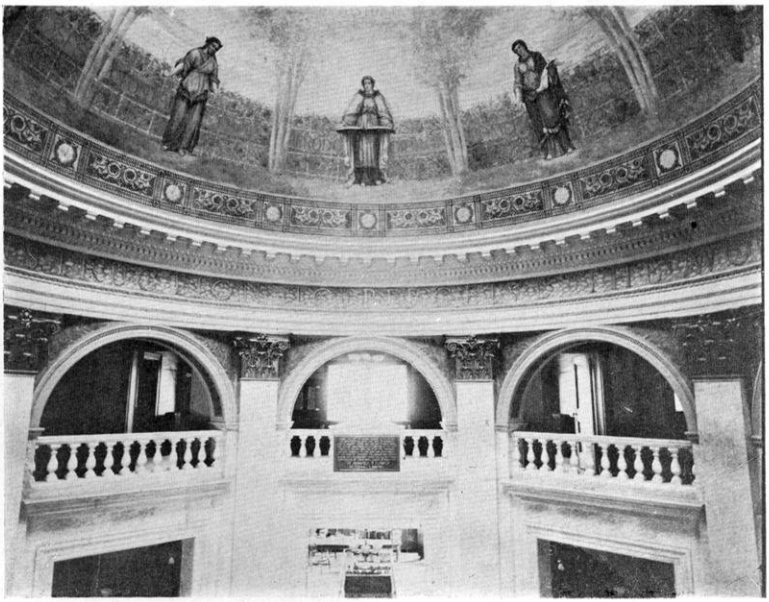
On entering the library, visitors, after passing through the heroic doorway of wrought iron and bronze, and the mosaic vestibule, find themselves within the central rotunda with its magnificent combination of marble and color. Directly in front is the Stack Room; while at either side, are the corridors, finished in marble and wood with accents of colored decoration, leading to the North and South Reading Rooms. The marble flooring, relieved under the dome by the signs of the Zodiac, as bronze inserts in the pavement, extends along the corridors, and into the main reading rooms. It adds a sense of stability not usually found in buildings of this character. The North Reading Room is large and spacious, with a paneled ceiling in rich relief. The finish is, in the main, of wood, low and quiet in tone. Book-shelves at convenient heights, wainscote the walls, while the main points are accented with constructive, or color decoration. Here is to be found the interesting painting of the "Open Book:" a seated figure of the mother surrounded by her children. Mrs. Lamb has been exceedingly fortunate in the color scheme, and the picture, with its decorative composition, forms a fitting focus for the elaborate design. In the spandrel above, and repeated at the opposite end of the room, is a rich foliated treatment, with tablets bearing the names of the great writers from classic to modern times. As a whole, it is a fitting interpretation of the quotation that "Knowledge is the only good." The color scheme in the room is rich and restful, while the important fireplace in marble, enriched with mosaic, gives an added touch, and the visitor has nothing to deflect his attention from the books which he is seeking.

The South Reading Room, at the opposite end of the building, is a counterpart in size and architectural treatment. Here, the color scheme is slightly different, verging to blues and greens, and the great spandrels are filled with the conventional treatment of the vine, upon which are placed the bookmarks of the early printers. The Reference and Librarian's Rooms are adjoining, and harmonize in their color tonality.

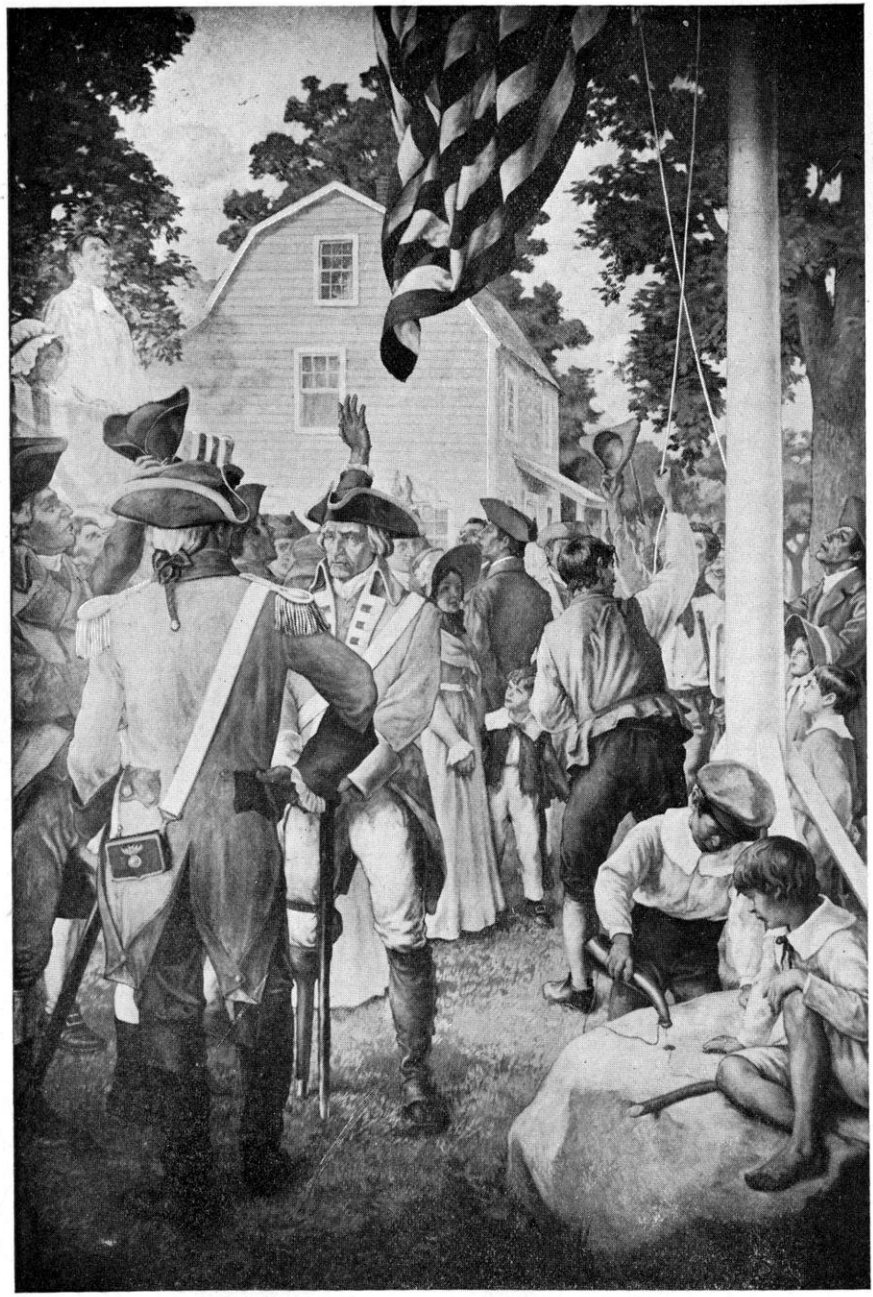
To the right and the left of the main entrance hall are the Conversational Rooms, and, on the same floor, is to be found the Children's



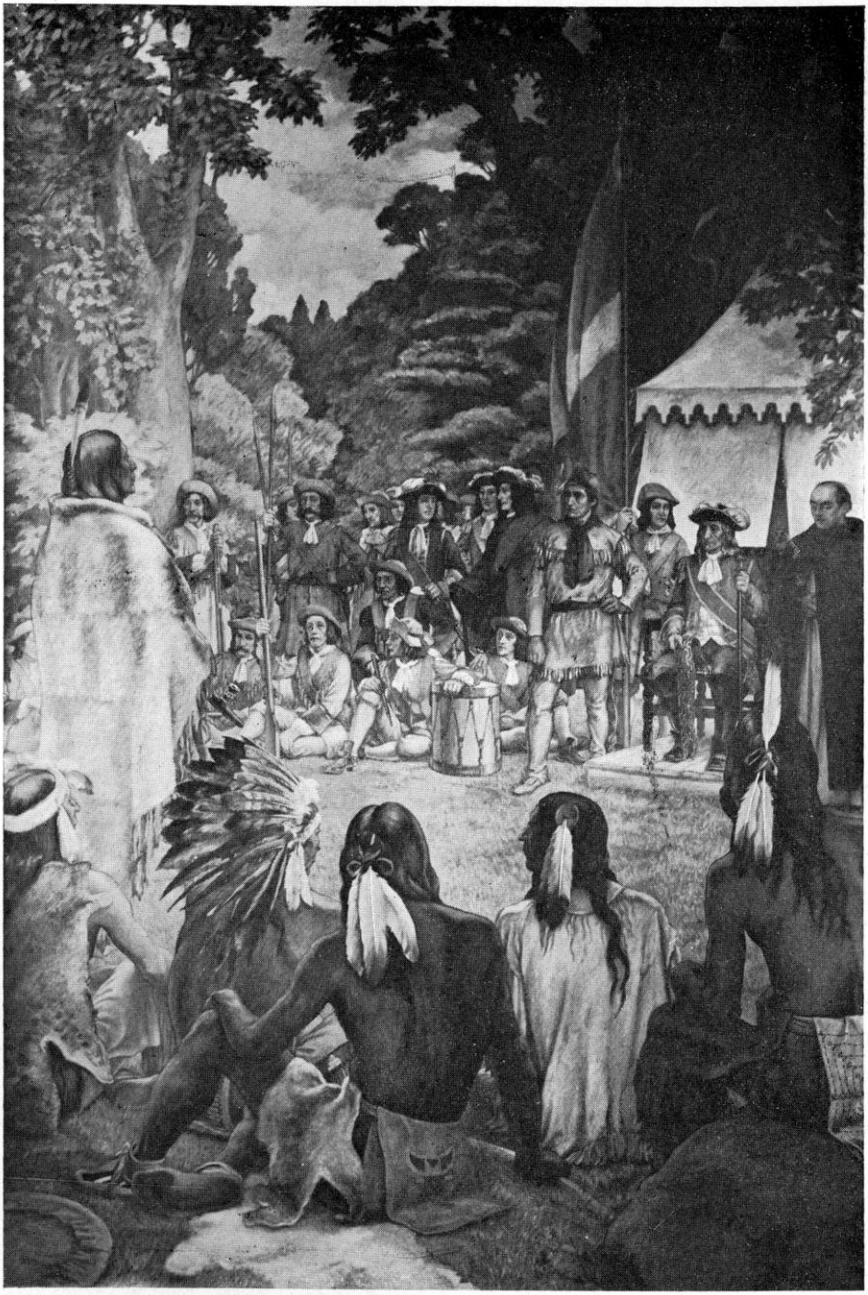
SECTION OF THE MAIN DOME, SHOWING FIGURES OF "LYRIC POETRY, RELIGION AND FABLE," BY FREDERICK STYMETZ LAMB



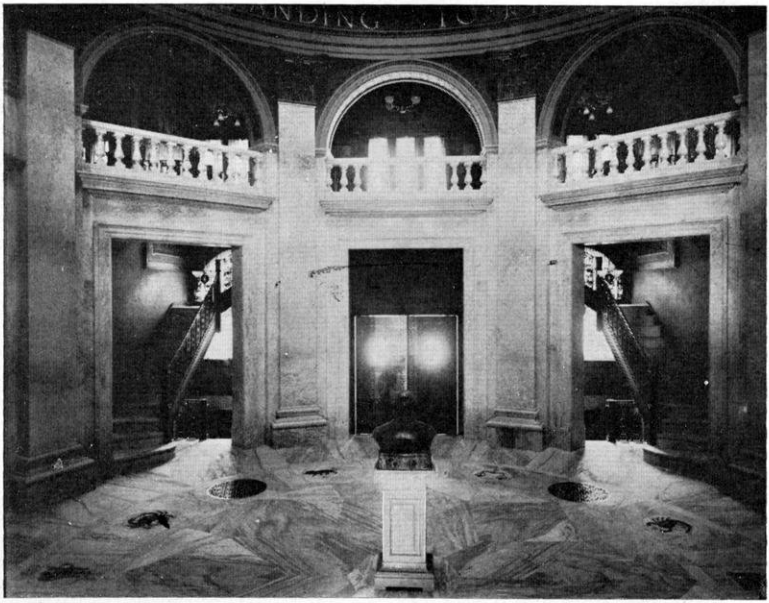
SECTION OF THE MAIN DOME, SHOWING FIGURES OF "FABLE, HISTORY AND EPIC POETRY," BY FREDERICK STYMETZ LAMB



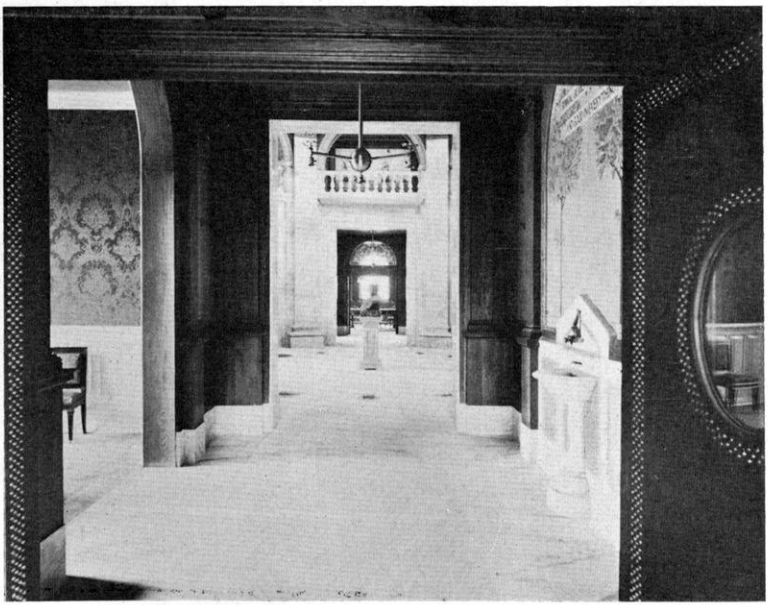
STAIRCASE HALL: MURAL PAINTING (SOUTH WALL), "FIRST PUBLIC COMMEMORATION OF THE DECLARATION OF INDEPENDENCE, IN JEFFERSON COUNTY," BY GEORGE W. BRECK



THE STAIRCASE HALL: MURAL PAINTING (NORTH WALL), "CONFERENCE BETWEEN M. DE LA BARRE, GOVERNOR OF CANADA, AND THE REPRESENTATIVES OF THE FIVE NATIONS," BY GEORGE W. BRECK



THE ROTUNDA



THE CORRIDOR, LOOKING NORTH ; BUST OF THE LATE GOVERNOR ROSWELL P. FLOWER UNDER THE MAIN DOME

Room, a beautiful memorial to one of the donor's children. Utility has not been sacrificed to beauty, for no small portion of the area on this floor is devoted to the Stack Room; simple and dignified, with little or no embellishment, it explains in a glance of the eye, its purpose.

Leaving the main floor, we mount by staircases at the right and left of the main entrance, to the *mezzo* floor, and face, on each staircase, the able decoration from the brush of George W. Breck: on the north wall, the conference between De la Barre, governor of Canada, and the Representatives of the Five Nations, which was held at La Famine Bay, Jefferson County, September 3, 1684; and, on the south wall, the first public commemoration of the Declaration of Independence in Jefferson County, which was held at Independence Point, July 4, 1802. These panels, low in tone, and studied in drawing, will convince the most skeptical of the artistic possibilities of the historic subjects to be found in great number among the early records of our country.

At the head of the staircase, on the west wall, are to be found portrait heads of the Chief Garonkonti, and the Chevalier Champlain. The wide expanse of the walls of the north and south halls is cleverly relieved with decorative panels by H. Peabody Flagg, of the Battle of Lake Erie, and the Battle of Sackett's Harbor. One is forced to admire the virility of these canvases, and the clever way in which apparently impossible subjects are adapted to decorative treatment; while every detail is minutely portrayed with historic accuracy. The critical part of each battle is explained by engraved diagrams, which show the exact point of the battle selected. Thus the historian and the artist are equally pleased with the result.

The north hall leads to the room dedicated to the Daughters of the American Revolution. The spirit of "Words pass as wind, but when great deeds are done, a power abides, transferred from Sire to Son," is fittingly portrayed in the decorative frieze illustrating the buildings of the early settlers. From the house of Count Le Roy Chaumont, to the La Farge Mansion, we have records of the families which have made the history of this section. Passing through a small room devoted to the clergy, we enter a spacious apartment in which we find the buildings of Old Watertown: the State Arsenal, the first corn-mill, the Merchants' Exchange, the old Coffeen House, and

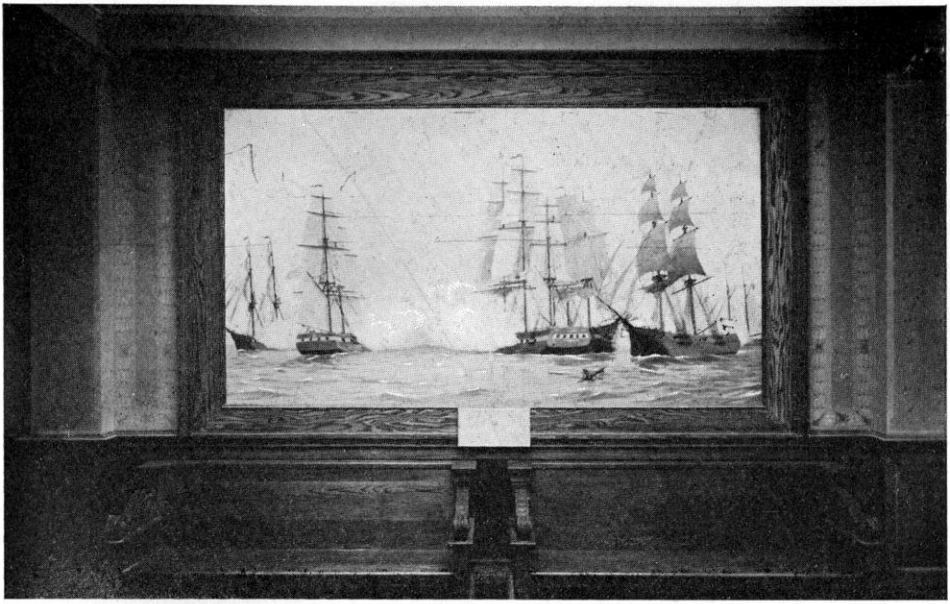
many others, recalling to the minds of the inhabitants the history of their town.

It is but a step to the open *Pergola,* built over the Stack Room extension, which crowns the roof garden, with its flowers, vines and marble fountain; a resting place for those who wish to interrupt their studies for a moment.

Leaving "Old Watertown," we pass through a small room for the use of the medical profession, and enter the last of this series, which is to be devoted to the uses of the Historical Society. Again, the delicate scheme of color is relieved by a decorated frieze containing buildings and historic places. Here are the buildings erected by Elisha Camp and Commodore Woolsey. Here is a monument to the unknown soldiers of this vicinity killed in 1812. Here are the Madison Barracks, Fort Pike, Sackett's Harbor, and the old Ship House, where were built the ships employed in the battles on the lakes, recorded in the canvases of Mr. Flagg. From description it is impossible to realize how deftly those simple subjects have been made the theme for an artistic success, for which the brothers Léon and Scott Dabo are distinctly responsible.

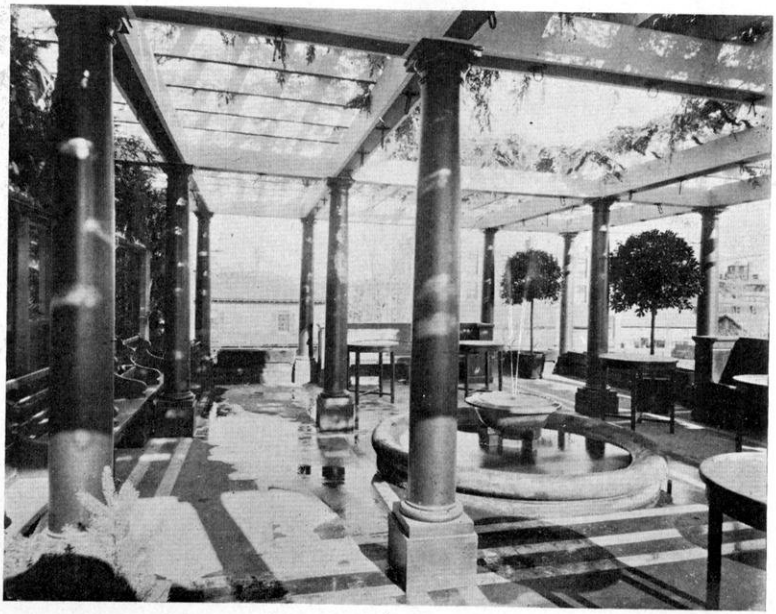
It is needless to say that the main decorative effect has been reserved for the rotunda, simple and massive in its architecture, beautiful and harmonious in its color. In its combination of marble, gold, and pigment, it stands the central and most attractive feature of this most interesting building. The marble and bronze of the lower part are left rigid in their simplicity, the heavy moldings at the base of the dome are perfectly simple in their color, and the richness of the scheme is concentrated in the dome above.

Here, a problem of no small difficulty met the designer: a great expanse of wall surface was to be decorated without destroying the simplicity of the whole. But four accents were used. These, placed at the main axes of the building, personify History and Romance, Religion and Science, and they, in turn, are separated by intermediate figures of Fable and the Drama, Lyric and Epic Poetry. The first group in almost mediaeval costume, is executed in a deep and rich tonality. The second group, more classic in detail, is given a lighter and intermediate color. The upright lines are further accentuated by a decorative treatment of repetitive trees, and are united by foliation which extends completely around the lower portion of the dome,



SOUTH MEZZANINE HALL : PAINTING, "THE BATTLE OF LAKE ERIE," BY H. PEABODY FLAGG

ROOM WITH MURAL DECORATIONS OF "OLD WATERTOWN"



THE PERGOLA (ROOF GARDEN)

THE STACK ROOM

acting as a background to the figures and a connecting link in the color scheme. The question of scale has been carefully studied, and the figures, although but life-size, are ample to make the entire scheme eminently satisfactory; while the delicate but rich skylight, the eye of the dome, sheds a warm glow over all and gives that sense of rest so essential in such a building.

From this description it will be seen that all decorative themes used are either literary, or draw their artistic inspiration from local data. The Watertown Public Library is unique, in that every historical embellishment is a record of something of importance to Jefferson County. It was a daring thought of the designer to establish such restrictions for artistic inspiration, but the result justifies the idea. With this in mind, one may truly feel the truth of the statement as made by the editor of the Watertown Times, who is the chairman of the Building Committee:

"The building stands complete in every particular. To say that it is one of the finest libraries in New York State, in fact, in the United States, is in no wise an exaggeration. The Flower Memorial Library, just dedicated, is one of the most beautiful libraries in America, and stands as a permanent tribute to the great man who is now dead, but whose remembrance remains with hundreds of residents of this city, gracious, ennobling, inspiring and priceless."

EDITOR'S NOTE: As with characteristic modesty Mr. Frederick S. Lamb has barely mentioned in his article his own mural paintings in the dome of the Flower Library, it is only simple justice to describe them at greater length. But in this case justice becomes a thing of secondary importance, since the paintings are most essential to the interior as a whole; the dome occupying a large portion of the space, and the success of the paintings assuring a fine general effect, just as their failure would have marred the *ensemble* beyond repair.

Mr. Lamb's success is well worth recording, since the treatment of dome decoration has been one of the most difficult problems set before artists since the time when Michelangelo painted the figure of the Eternal Father in the lantern of St. Peter's at Rome. In such cases, the laws governing the composition of easel pictures become null, while mural painting on flat expanses is easy in comparison.

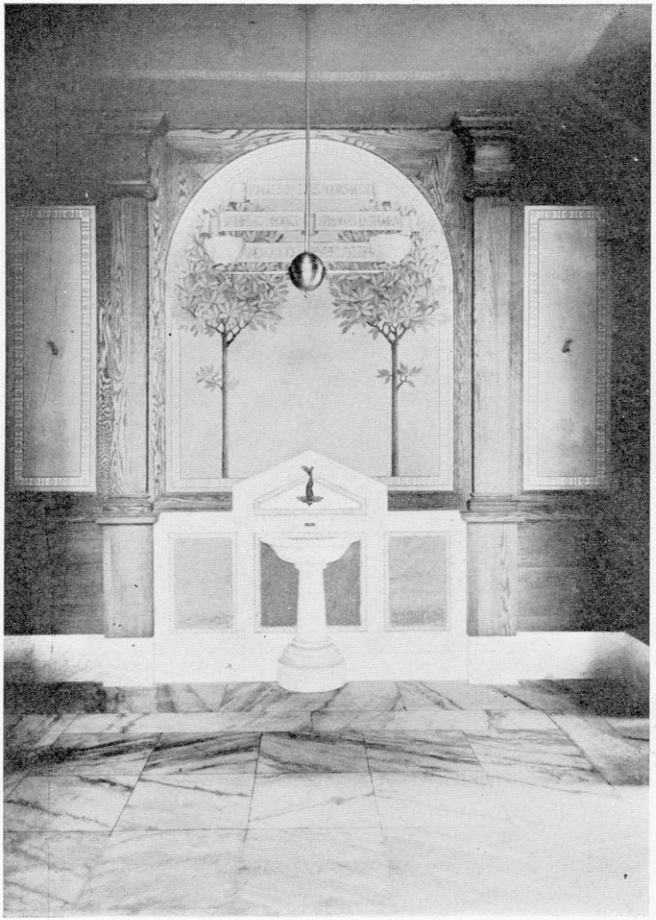
The curved surfaces of the dome seen from below, present peculiar difficulties of perspective and foreshortening, which must be overcome mathematically, in such a way that the proportions and action of the figures will present a natural appearance from the angles of sight. These difficulties of drawing and composition are united with those of the use of color; as too light a scheme will render the decorations feeble and insipid, while too dark a key will create, as it were, an inverted abyss, a black funnel apparently suspended over the head of the spectator.

Fortified by the study of all the famous dome decorators from the old Italians to Paul Baudry, the greatest modern master of foreshortening, Mr. Lamb has proceeded to his results in the most scholarly manner; at the same time showing no affectation or pedantry, making no irrelevant display of technical brilliancy, but handling his composition architecturally, and, to borrow the words of Mr. La Farge, *constructing in color.*

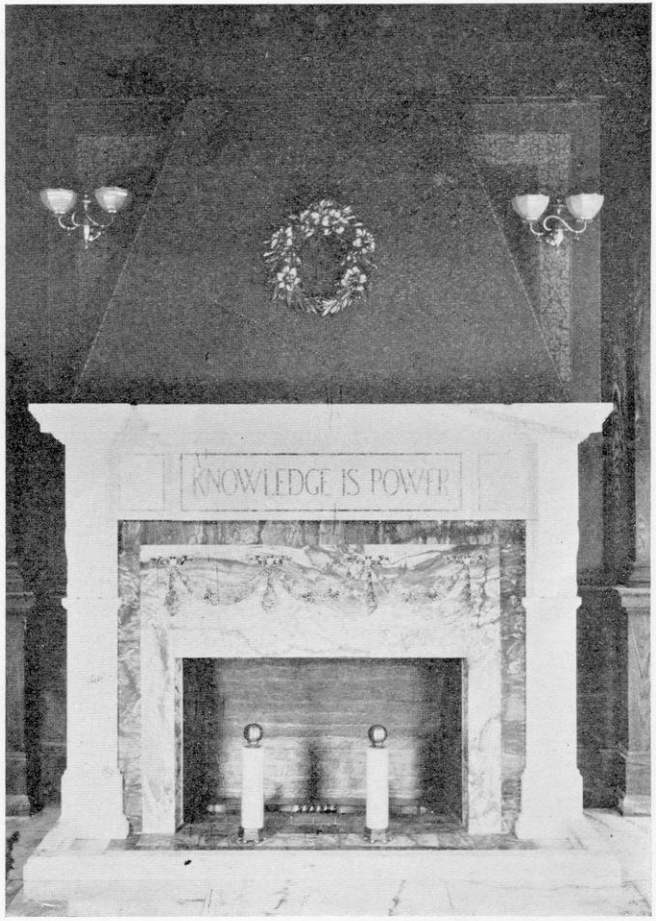
It is most interesting to trace the development of the structural process by which this decorative scheme is actually *built.* And as one studies the scheme, one can not do otherwise than recall that supreme example of architectural decoration, the ceiling of the Sistine Chapel; feeling sure that our modern American artist has given it profound and profitable study, since his own work reveals, although in a freer, simpler and less imposing style, the hand of a master builder.

It may not be idle to compare for a moment the older and greater with the newer work; for, always in such parallels there is some point of critical knowledge to be gained. In both cases, the sky is taken for the background against which to display the imagined scene; but while the earlier master adopts the human figure as the unit of constructive ornament, the later artist witnesses a feeling for Nature, such as could not have been conceived by the old decorators. In a truly modern spirit, the plant becomes in Mr. Lamb's work a structural element, serving at once to mark and to bind together the distinct sections of the decoration, just as on the ceiling and vaulting of the Sistine Chapel the youthful male figure is used as a modulating chord with which to harmonize and unify the separate subjects.

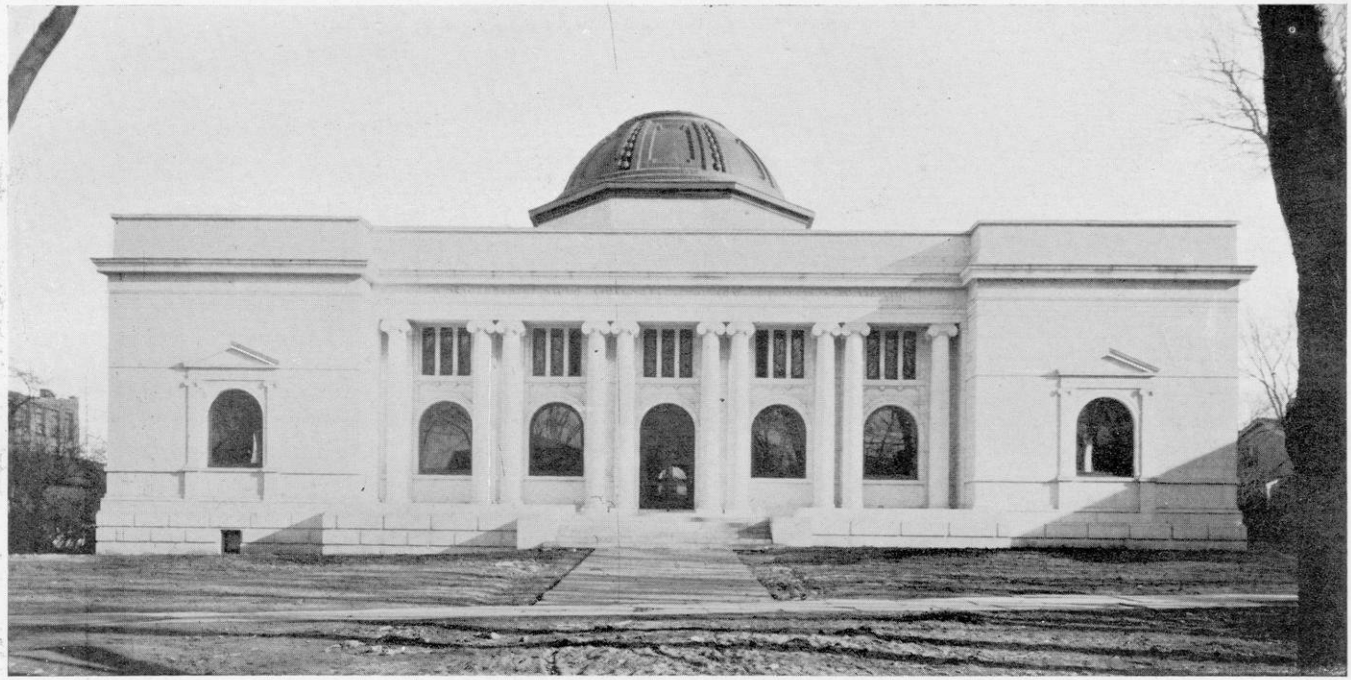
The trees used by Mr. Lamb as his structural unit, rise from the base-line of the painting with straight and slender boles. They di-



A DETAIL OF THE NORTH CORRIDOR

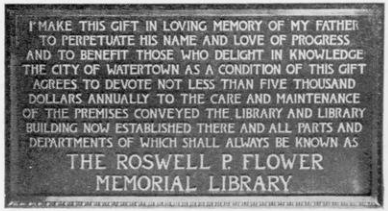


THE NORTH READING ROOM: DETAIL OF THE MANTEL



THE ROSWELL P. FLOWER MEMORIAL LIBRARY, WATERTOWN, NEW YORK

Orchard, Lansing and Joralemon, architects



MEMORIAL TABLET IN THE ROTUNDA

vide the dome into eight panels, and, at a certain height, send out delicate foliation which forms an almost semi-circular line above the head of each human figure, fills the upper portion of the concave surface, and, in the words of the artist himself, gives "a miniature dome feeling to each of the panels."

These upright elements are balanced by the horizontal lines of the thick foliation introduced also to prevent the figures from silhouetting too strongly against the background of the sky. They are further modified by an intermittent entablature upon which are inscribed the names of the symbolic figures. The horizontals, carried completely around the dome and emphasized in both the upper and the lower portions, preserve the dignity, stability and severity of architectural form, and render the decorative subservient to the structural scheme, as should always be the case.

To this effort toward unity of composition Mr. Lamb has added an equally successful attempt in color-balance; thereby attaining a whole which contrasts most favorably with certain famous ceilings in European buildings, in which figures thickly populate the surface, flying, dancing and posing; showing a constant change of scale and a disregard for color-balance which create an unhappy impression of restlessness and instability: the opposite of the effect in the Watertown Library, where one part has been arranged to dominate another, and balance between the color spots is maintained.

As to the colors themselves, they recall the combinations of Titian, although the orchestration is fuller and more subtile, as is possible in modern handling; they witness also the long experience gained by Mr. Lamb in his treatment of painted windows. The orange-tree, which appears in the thick horizontal band of foliation, serves him with its firm leafage and its fruit in making admirable color-notes; while a persistence of delicate violet tones is felt throughout the whole scheme: at times blushing to warm pinks, and mounting to even stronger accents, as in the draperies of the principal figures; a deep, rich red appearing in the robes of the figure symbolizing Religion.

This figure, chosen as our frontispiece, again shows the scholarly tendencies of the artist who conceived it. It is worthy of the times of the great mosaicists, whose grand manner it recalls, without losing that freshness of conception which marks it as an original work. It is beautiful and majestic, and stands among worthy companion figures.

THE FLOWER MEMORIAL LIBRARY

A WORD of appreciation yet remains to be given to the mural painting by Mrs. Ella Condie Lamb, known under the title of "The Open Book." In this picture the artist has emphasized the central thought of the American Public Library: namely, that here the book is accessible to all, as differing from the book chained to its place in the mediaeval library, and from the closed book seen on the seal of many of the old universities; while the group gains further importance, stability and symbolic meaning from the older boy and girl, who, posed on either side like supporters in armorial bearings, indicate that the book is free to both sexes. In the background, the blue hills, the upright trees, and other details suggest the scenery at Fiesole, the seat of one of the most famous old world libraries, and by this delicate touch of Italianism the picture is given a refinement and suggestiveness conducive to the quiet and calm which should spread over all who enter a Library; making it a place of refuge from the fatiguing American life of the street, the office, and the shop.

AT the present moment, when the movement toward all forms of civic improvement and municipal art is so active and compelling, the address of President Schurman of Cornell University, delivered at the dedication of the Flower Memorial Library, comes as the voice of a leader, to organize, direct and unify the enthusiastic effort which waits but to be governed. And nowhere could his words more fittingly find echo than in a publication like THE CRAFTSMAN. Accordingly, certain of these eloquent utterances are here quoted, as defining clearly the meaning and significance of a great enterprise devoted to the diffusion of knowledge.

"In the first place, since the mind is the man, anything that enlarges the mind, trains its powers, or gives it new insight into things, fits the man the better for doing the everyday work of his calling. The mechanic or day laborer may here find some magazine or book which reflects a ray of light upon his daily job and enables him to do it with greater facility or efficiency. Many an invention owes its origin to the thought of a mechanic, and that thought was stimulated by reading and reflection. When everybody else failed to stretch wires for the transmission of telegraph messages, a mechanic named Ezra Cornell, who up to that time had spent his days as a wage-earner and his evenings as a reader of journals of practical science, came forward

and did the impossible; whence emerged, in time, a fortune for the workman and a new and great university for the State of New York. If the American workman has hitherto been the best paid workman in the world, it has been due largely (though not exclusively) to the fact that he is the most intelligent workman in the world. It is the business of the free public library, in common with the public school, to maintain and develop that intelligence. And this can be done most effectively in terms of the workman's life and daily experience. Books dealing with these practical matters will appeal to him, and in response to their influence he will become a larger man and a better workman.

"In the second place, this library should be a source of recreation and refreshment. Men, women and children can not work all the time. I do not join the stern censors who denounce novel-reading as wasteful or injurious. On the contrary, I think the novel is that form of literature which brings to-day the greatest happiness to the greatest number. Furthermore, I observe that even trashy novels cultivate a taste for reading; and when that taste has been developed, it will crave better sustenance than the babe's milk with which it began. However the details be adjusted, the library must be recognized as a place for mental recreation. It is, in this respect, to the mind what the public park is to the body. And both, be it remembered, have to compete with a saloon which furnishes pleasures of a coarser nature.

"The intelligent librarian will recognize, too, that as history is past politics and politics present history, men who would fit themselves for the most intelligent exercise of citizenship must acquaint themselves with the history of other countries and the development of republican institutions under other conditions.

"Lastly, a free public library is an institution for the culture of the people. Thus all sides of the complex nature of man—from the economic to the spiritual—are focused and embodied in this library, which in turn has the high function of nourishing, training and developing them all, if so be you may attain to the stature of a more perfect manhood."

ART IN THE HOME AND IN THE SCHOOL: A LESSON FROM BOUTET DE MONVEL. BY IRENE SARGENT

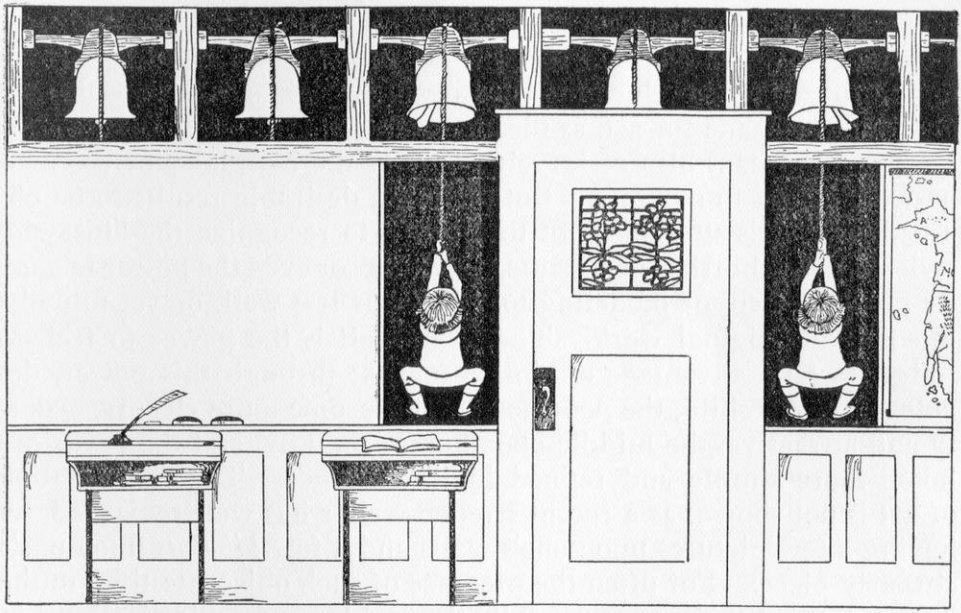
ONTINUING our attention to the subject which affords our title, we come more and more to realize the importance of setting before children examples of good form and color. We recognize that we should preserve unformed minds and undeveloped senses from the contact of the vicious in art as well as from the vicious in morals; raising before them ideals of the beautiful and the true, to the end that they may ignore and despise the ugly and the evil.

It would seem further that the same methods should be pursued in building character and in educating the aesthetic faculties: that the object in each case, should be to surround children with good influences; at the same time, to develop their judgment by careful training and explanations; by indicating to them qualities to be admired and errors to be avoided; by proving to them the value of certain objects and results, and the consequent worthlessness of their opposites.

The force of good example and influences is recognized almost to the point of a cult in the moral world. It is no less just that it should be acknowledged in the world of art. But there, it is, as yet, for the most part, honored only tacitly, even ignorantly; since we constantly find the results of such example and influences treated as the outcome of some fortunate chance or miracle. To illustrate this point we might say that a child who, in the public schools, shows a high sense of honor, who is refined in manner, or correct in his use of English, is remarked at once as one who has enjoyed cultural advantages in his home; while the child who displays taste and accuracy in drawing, is too liable to be regarded as a sporadic case of talent. But were the latter instance judged with the same insight and logic as the former, distinct and continuous influences would be recognized as the sources of the happy result. The artistic ability of the child in question need not have been fostered in an atmosphere of luxury. His parents may be poor people, or, at least, persons whose lives and necessities have given them small opportunity for acquiring a knowledge of art in its accepted sense. But investigation will show some strain of family or racial blood, some tradition of order, cleanliness, and appreciation of beauty to be the underlying cause of the child's development. Na-

ture does not proceed by leaps, but rather by slow and even steps, whose traces are as discernible in the immaterial, as in the physical world, where they are imprinted in stone, the most imperishable of substances. The son of a gardener or of a joiner, the daughter of an expert laundress, may inherit ability, which on new surroundings, is translated into a new form of expression; for the school can do nothing but make active powers which already exist in the latent state.

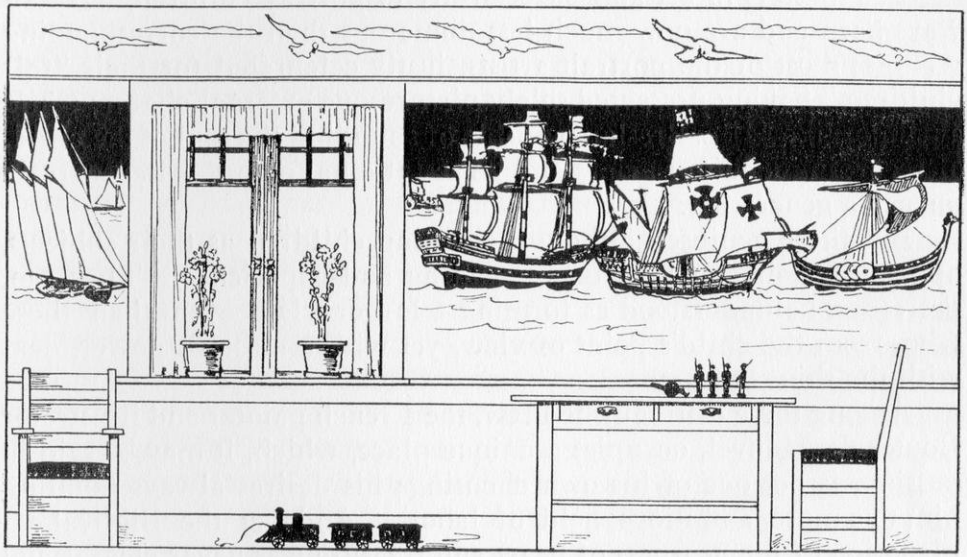
It is evident that the closest relations should exist between the home and the school, the one supporting and supplementing the ac-



tion of the other. But such a condition is far from prevailing, and can only be regarded as a distant ideal, toward which to direct our course. Still, the ideal is more than worthy of the attempt, and, although it be elusive at times, it always remains concrete and well-defined. To-day, the average school room is far from being the place of beauty that it should and can be made; while the home, in too many cases, is but a whirling eddy of opposing currents of life, too confused, too unstable to serve as a place of development. Trained educators there must be in the schools, who have made a comparative study of systems, and are in position to recognize and to employ the

best. But these educators must be aided by the parents and elders of the children: persons who, although without great technical knowledge, more than compensate this lack by their interest and sympathy; who, so to speak, prepare for the educators the crude mental material which they are to shape into usefulness. And in both preparation and shaping much respect should be had for the material; no quality of it should be perverted, and no portion wasted, or lost. Enthusiasm should govern the work, and the system be made sufficiently elastic to fit individual children, whose faculties now, without the visible fault of any one concerned, sometimes are cramped, or again are strained to fit the merciless rack of a plan adapted to average cases. The more prosaic and positive studies must not be disturbed from the important place which they occupy in the school course, but room must also be made for art, as the most powerful means of beautifying life; as the means also of largely assuring the happiness of the men and women of to-morrow. But the most desirable results to be obtained from this study are not the ability to recognize the "historic styles," the authorship of a statue or picture, or even the power to copy by pencil, brush, or modeling-tool more or less well, or yet to make attempts in original work. The best of all is the power to feel, to judge, to take advantage of simple means; through this power, developed in the child, the poor home will become more cleanly, orderly and attractive, the middle-class home less ugly, and the luxurious home more simple and refined in its elegance. The appreciation of art is not shown, as a recent French writer has well remarked, by having a few pictures upon one's walls and a few *bibelots* upon one's chimney-piece. For often the presence of such objects testifies to the lack of taste of their owners; while the real love of art is displayed in the choice of the form, color, and arrangement of the objects devoted to the daily uses of life. The eye insistently demands aesthetic gratification; so the trained and experienced must select that gratification for the untrained and the undeveloped. Vigilant care constantly exercised by parents and primary educators over their charges, can not fail to produce important results, growing out of what would seem to be trivial precautions. Instances of successes so obtained might be adduced in great number, if space allowed, but one case in point may be mentioned as a typical example. This occurs in a municipal ordinance of Florence, Italy, which provides for the preservation and

the education of the musical sense of the people by subjecting all instruments to be played in the streets to a rigorous test of pitch. Such an illustration goes to prove that the success of an enterprise or object is furthered by carefully watching over that which is ordinary and of frequent occurrence; from this again the inference may be drawn that to attempt the extraordinary is not only to use means whose effectiveness is unassured, but it is also to bring those in whose behalf the measure is taken, in contact with the unfamiliar, and so to retard their progress. It can not be too strongly insisted that art for the child should consist in common things translated into pictorial terms; the



essentials of the presentation being simplicity and correctness of principle. To offer to the child's mind complexity of form is like placing before him an involved problem in mathematics, when he is barely capable of adding and subtracting. To set before his eye false drawing and badly combined color is to vitiate his perception of beauty, as surely as his musical sense would be debased, were he habitually to listen to instruments falsely pitched and discordant one with another.

To choose then expressions of art which shall at once gratify and develop the very young is a difficult task; since few masters have created from the child's point of view, the same as comparatively few

writers have reached the child's heart, and appealed simply and strongly enough to the developing imagination—that first of all faculties to be awakened: stating the essential only, and leaving the detail to be supplied by the young mind, which struggles for experience, as a fledgling bird tries its wings in the inspiring air of spring. That which is simple in lesson, story, or picture, leaves, as it were, space which the childish mind can animate with dream-people and fanciful circumstance, constantly changing to suit its changeful moods; while that which is complex discourages the child from the first, repels him, and denies play to his imagination.

The masters in art able successfully to portray children, have always been and are now much less numerous than the corresponding writers; most of the portrait-artists, justly celebrated for their "fair children," having presented solely picturesque external charm; while a painter like Mlle. Breslau, capable of sounding the soul of the child, of recording its bitter griefs and its ecstatic happiness, arises scarcely once in a generation.

But these geniuses, although choosing children as their subjects, appeal to their equals in understanding and experience. They can, therefore, be understood as forming a larger class even than those who, from the child's point of view, yet with a master's power, deal with the things of art.

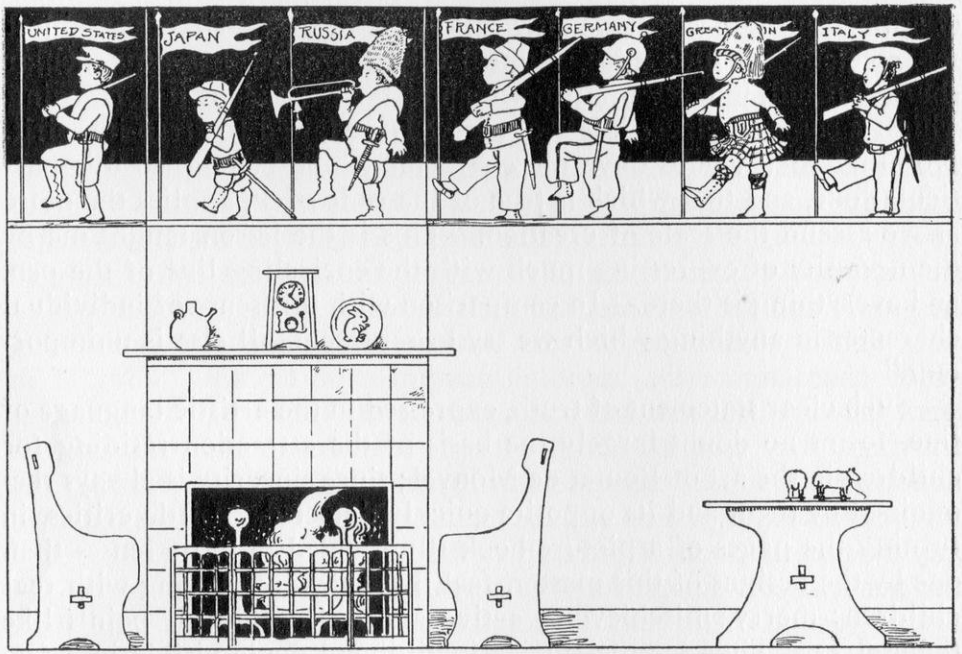
Among these distinguished few, the French painter and illustrator Boutet de Monvel, occupies a unique place, which, it may be said in passing, is not one of his own choosing; his desires always pointing him to a more ambitious field of labor. And yet the Biblical explanation of the nearness of heart and treasure was never clearer and truer than in his case. His sympathy with children has been lifelong, having been awakened in his early home, in which, as the eldest of an exceptionally large family, he was called upon to watch and tend, to direct and arbitrate. It is said that no irritable baby ever refused to be soothed by him, and that no older child ever denied his power to attract and amuse. He thus unites qualifications which come from the heart and can never be supplied by the intellect, to a high degree of technical skill, accompanied by that peculiarly French gift of "style," which the rest of the world envies. This last, perhaps, is a result of subtile penetration into the essence of things, a seizure of what is characteristic and individual, a subordination of all else to the

one vital and personal principle. At all events, this would seem to be true in the case of Boutet de Monvel, whether we form our judgment from the study of his works, or accept his own recorded testimony, which, as a piece of art criticism, valuable to educators and students, is worthy to be widely known. In explanation of his methods as an illustrator, he has written:

"Having at my disposition a means so limited (that of the pen), I have learned that there is one all-important element which we must seek in everything which we would reproduce, and which, for want of a more definite word, we may call the soul, the spirit, of the object represented. A rude stick, planted in the ground, has a particular character and interest of its own, and if we make of it a drawing which is commonplace, it is because we have failed to grasp its spirit. No other stick would have the character which belongs to this particular one, and that which is true of the rude stick, applies the more as we ascend the scale of creation. This is the lesson taught me by the necessity of expressing much with the encircling line of the pen, and everything is there. In comparison with this sense of individual character in anything which we try to represent, all else is unimportant."

Such clear statement of truth, expressed in the artistic language of line, forms no doubt largely the basis of the attraction residing for children in the art of Boutet de Monvel; since sincerity is always recognized by them and its opposite quickly detected. Little critics, in turning the pages of a picture-book illuminated in more senses than one by the designs of this master, feel that they are playing with real children: merry, mischievous, active and wilful—in all points like themselves. They see the spirit of childhood made visible in a few lines and touches, and they respond to it, as they would, were it manifested in actual life—in the street, the school, or the nursery—instead of being confined to the printed page. In the past, the child has been robbed of adequate representation in art, and it would now seem as if the French master and several of his contemporaries—among whom may be named the portrait artists, Sargent, Mlle. Breslau and Cecilia Beaux—had arisen to right a great share of the wrong. As we cast our glance over historic art and literature, we are surprised at the small part held in either by the child. Among the Greeks, with whom the idea of harmony reached a cult, child-life was simply an

imperfect stage of existence, in which the mind was immature and the body unsymmetrical. During the Middle Ages, the worship of a single Divine Child spread over the world, but in all His visible presentations to the people He was given maturity and sadness of countenance as a symbol of coming suffering. In the art of the Renascence the child was a winged genius, a type without individuality, an ornament, pure and simple, scarcely more important than the bird figuring in the arabesque, or the flower in the garland. Della Robbia indeed



portrayed the bodies of children so truthfully that they appeared almost capable of walking, but this was the work of the skilled anatomist, comparable with that of a class of old Greek sculptors who rendered the human frame perfectly—bone, muscle and adipose—while they left the head without a mark of personality and equally well adapted to all statues of a single type. Perhaps Sir Joshua Reynolds may be noted as the first artist to seize and render the pathos of child-life; not as he expressed himself in "Penelope Boothby" and other portraits of children favored by fortune, but rather in his "Robinetta" and his "Strawberry Girl," who show the pinch of poverty and the

want of love. Still, it remained for the age of kindergartners and sociologists, for the age of capital, with its sharp distinctions between working people and people of leisure, to understand, portray and appeal to the child.

Among such artists none has embraced with a more sweeping, sympathetic glance all sorts and conditions of children than Boutet de Monvel. In his portraits he renders to the life the imperiousness of the household pet; sometimes veiling the tyrannical quality with soft persuasiveness, as he does in the full-length portrait of the toddling daughter of Mme. Réjane, the actress, in which a gesture of the chubby hand is more eloquent and accurate than a whole volume of detailed description.

In his illustrations he is less cosmopolitan than in his portraits, and therefore consistent in his treatment; since it is said that racial characteristics tend to disappear in high life, while they persist with great tenacity among the people. The boys and girls of the illustrations are thoroughly French: the boys ranging through the entire scale of the *gamin* and the *polisson;* the girls showing in the very outlines of their figures something of that patient endurance and submission which characterize the humbler daughters of France. But, if in spirit they are thus national and consequently somewhat restricted, as drawings, they pass all limits of style and mannerism, standing as models of action and expression stripped of superfluity, showing the utmost economy of means and the maximum of effect. If we examine only the picture-books illustrated by the French artist, we shall regard him as a master of comedy and caricature; but if we pass on to the history of Jeanne d'Arc and the humble romance, "Xavière," we shall find him to be master of that sweet and simple pathos of rural life to which the French alone have the key. His spirit is revealed in the dedication of his Jeanne d'Arc, when he writes:

"Open this book with reverence, my dear children, in honor of the lowly peasant girl who is her country's patron saint, as well as its martyr. Her history will teach you that in order to conquer, you must have faith in the victory. Remember this in the day when your country shall have need of all your courage."

Once again it can not be too strongly insisted that M. Boutet de Monvel unites in himself the qualities of heart, brain and hand necessary to produce the master; consequently, that his drawings are fit to

be offered to children as their daily artistic food. They can not fail to be instructed by his faultless line, by his delicacy of execution, his vigor and grace. They will be unconsciously inspired by his accuracy and ease; interested and charmed by his indication of a turn of a head or wrist, by the way the little figures stand on their feet, march or dance. Older critics will observe, in order to discuss, the delicate outlines filled in with flat tones of color, sometimes subdued and delicate, at others, gorgeous in wealth of strong primary tones, and applied with the precision and daring of a Japanese. But these fine points will not fail of their refining influence upon children, whose artistic sense, nourished and developed by such principles, will afterward reject the false and the complex, in favor of this simplicity which is so difficult to attain, because it approaches perfection. Nor will the lessons be lost, even if they are presented in black and white; since the French illustrator adjusts his scale of light and shade so delicately that the absence of color is scarcely felt.

In view of these qualities so admirably developed and so useful in an age when art is so necessary, we should be glad of the painful experiences described by M. Boutet de Monvel, when he writes:

"I went from publisher to publisher in search of orders for illustration, but in vain. I was thoroughly discouraged, when I received a 'Child's History of France' to illustrate. Afterward, came some work on a French edition of St. Nicholas. I had never before drawn or painted children, but I did then."

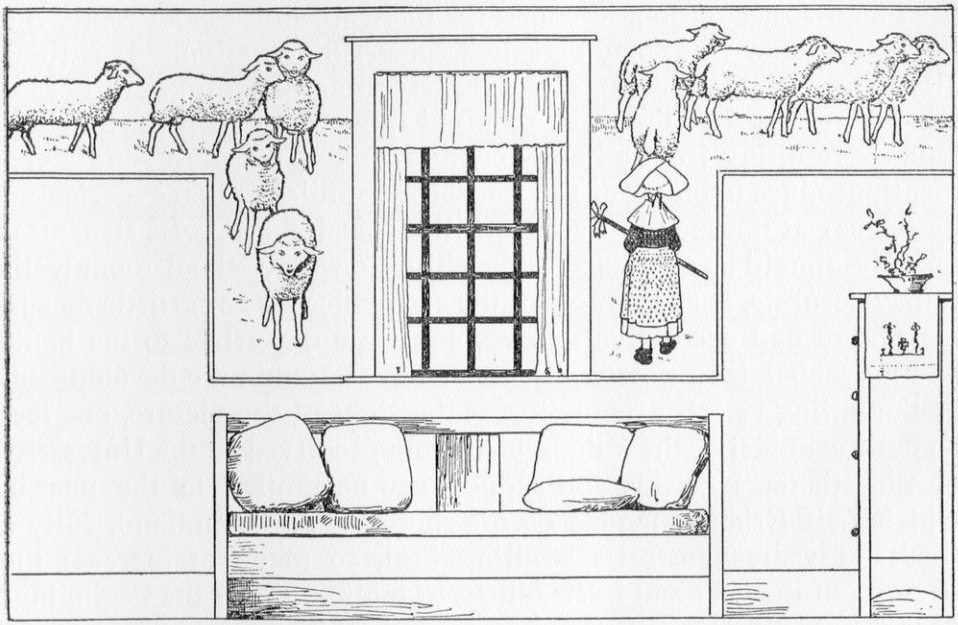
So, as in the majority of instances, the artistic success with which we are here concerned, grew out of pressing material needs; while certain exquisite qualities were developed under the requirements of mechanical reproduction, in allusion to which the artist again writes:

"I aimed at methods of drawing which should come out well when my pictures were printed. I advanced by a process of elimination and selection. I came to put in only what was necessary to give character."

In the pursuit thus described, accuracy of line, strength, and style were early possessed by the illustrator, if they were not his already at the beginning of his struggle. But the one point which long conquered him and still longer threatened his success, was his tendency to over-blacken his shadows, as was natural for a pupil of Carolus-Duran. Gradually, however, he freed himself from this, his great

fault, by the use of the light tones and the unaccented silhouettes demanded in the printed reproductions of his drawings.

At last, he stood apart, higher than any of his compatriots in a special field of work, interesting and fertile. Yet, with true human perversity, he was not content. His aspirations were those of a portrait painter and mural decorator, in both of which capacities he has attained distinction, particularly in the latter, through his scenes from the life of Jeanne d'Arc, painted on the walls of the church at Dom-



rémy, the Norman village which was the birthplace of the virgin martyr. But it is always true that man proposes and God disposes. The mural paintings, sympathetically conceived, finely grouped and executed, the portraits of adults, remarkable for their grace and distinction, will not be M. Boutet de Monvel's highest claim to remembrance; since that resides in his incomparable rendering of children and child-life from the point of view of the subjects represented: work executed with a simplicity, gratifying alike to the ingenuous whom elaboration does not yet attract, and to the experienced who have rejected it as useless and insignificant.

IN the interest therefore of the art movement which would extend mural decoration to the school-room and the nursery, and for the reasons already advanced, a number of adaptations of the drawings of the French illustrator are here presented. As may be learned by comparison, four out of the five pictures are either only slightly changed from the originals, or are combinations of two drawings; while the remaining one is an original composition remotely suggested by a ship-frieze which occurs among the earlier drawings of the artist.

The first decoration, intended for the walls of a school-room, is a fine example of what may be called constructive design. It is literally built of lights and darks, and represents architecture as fully as if it were possessed of the three required dimensions. Its rhythm and balance resulting from a happy combination of the most simple elements, produce upon the eye an impression similar to that experienced by the ear at the sound of a rich, full musical chord. Its structural qualities should be explained to the children whose school-room walls it may decorate, as an example of the economical use of artistic means.

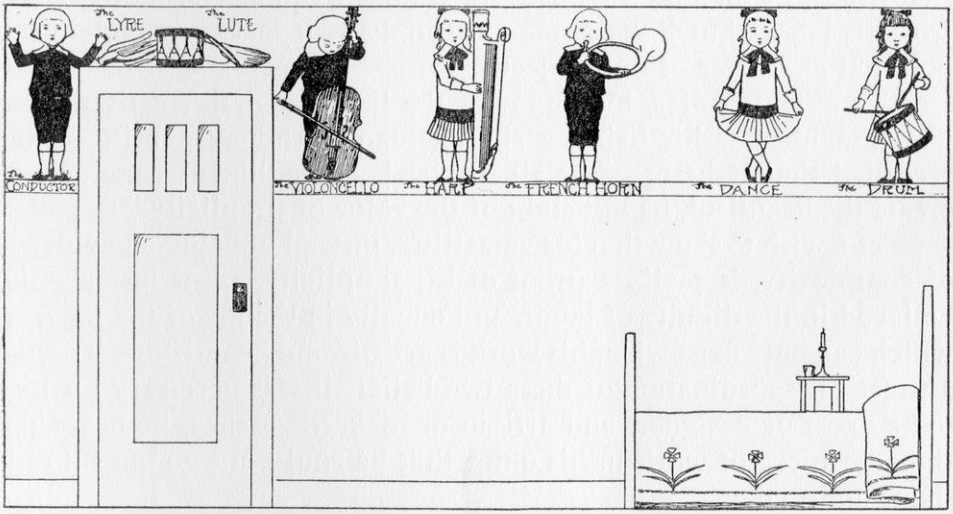
The second decorative scheme, equally appropriate to the home and the school, is intended as an elementary lesson in the development of the sailing vessel. Beginning at the right of the picture, one sees an outline model of the Viking boat, now preserved in the University of Christiania, Norway, and supposed to be similar to the one in which Leif Ericsson landed on the shores of New England, fully a thousand years ago. Its swelling keel, so made to increase the strength of the boat and its steadiness of motion, shows the beginnings of the yacht which, in its latest development, is seen at the end of the series, at the left of the door; the intervening vessels being the "Santa Maria" of Columbus, according to the model owned by the Spanish Government, and a merchant ship of the seventeenth century belonging to the Germanic marine guild, or *Hansa*. From these notes it will be seen that the forms employed are authentic, and, that in this case, truth lends its self easily to the picturesque.

The soldier-frieze, only slightly changed from the Boutet de Monvel drawing, differs from the latter principally in showing soldiers of various nationalities, instead of the original French figures. It proves that the humorous may reside in line alone, as may be

learned from the swinging rhythm of the feet, which needs no comment to excite the laughter of children.

The sheep frieze, designed for a girls' nursery, with its suggestion of quiet, and its elementary indications of different levels, will please the young occupants of the room, especially by its crude conventions of hill and valley, which are the same as they would adopt in their own drawings.

The illustration chosen to complete the series is one in which the simple outlines are softened by the attitudes and gestures common to musicians. By reason of this variety and undulating quality, it is fitted to serve in a child's bedroom, where it will invite that fixed attention which is conducive to rest and sleep.



WILLIAM MORRIS THE MAN. BY GEORGE WHARTON JAMES

IT is to William Morris, beyond all question, that the world owes its recent awakening to the spirit which should animate all labor. This man was one of the powerful prophets of the nineteenth century. His life was as truly an awakening as that of Peter the Hermit, and his influence strong for the welfare of humanity.

Of William Morris, poet, teller of weird tales, illuminator, painter, decorator, church restorer, craftsman, socialist, reformer, we have had much and good writing—articles in magazines, pamphlets and books innumerable.

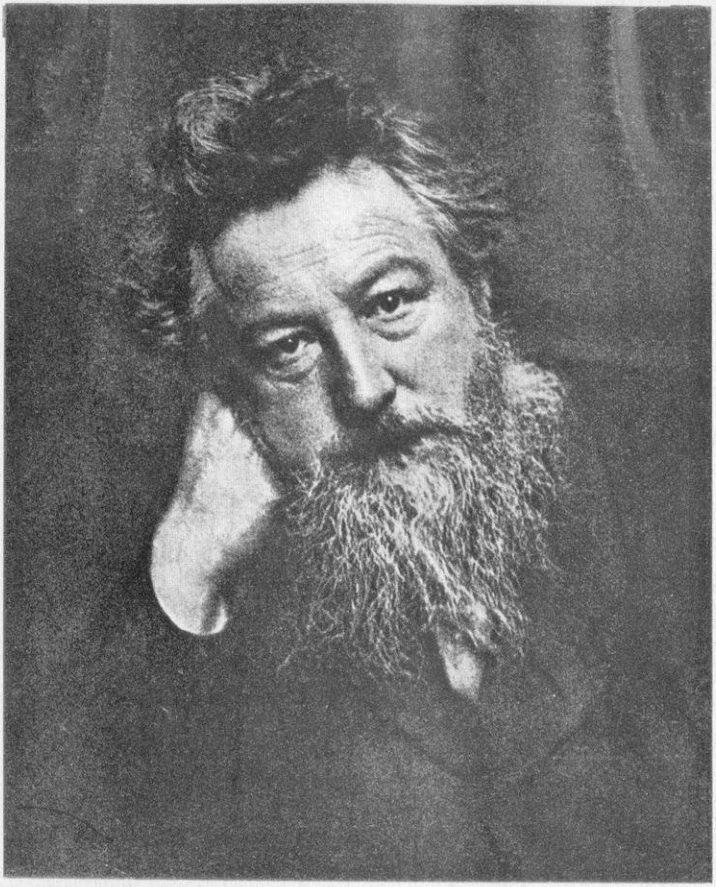
Yet, except to a limited number, Morris, upon the human side, is almost unknown. It is, therefore, as a man that I now wish to present him. Necessarily I shall have to touch somewhat upon the varied work in which he was engaged, as no life can be considered apart from its labor; but I shall refer to it only as it serves to explain the personal character of my subject.

The casual reader, looking over the list of Morris's activities rejects the idea of his being a simple man. And even critics have recorded that if he erred at all, it was because "in his eagerness to create the beautiful, he lost sight of the value of simplicity."

Yet I wish to show that his versatility, instead of being an evidence of complexity, is really a proof of his simplicity. For instance, he believed in the dignity of labor, and equally in the joy of the laborer, which can only exist when his work is artistic and beautiful. To give a practical coördination of these two beliefs it was necessary for him to be artist or designer, and artisan or maker. Hence, he never designed a piece of work in his office that he could not go out into his shops and make.

What was his need for going into business at all? To all outward appearence, none whatever. He was born well-to-do, and with care of his inherited fortune, he could have lived a life of luxury and ease. But he looked upon life much too seriously for that. Manhood without work was impossible, hence his determination to be an architect.

It is interesting and instructive to see what led him to this decision. As a child he had ridden about the country, making rubbings of ancient brasses found in the old churches, and studying the buildings



WILLIAM MORRIS

Emma Lazarus, who saw Morris in 1886, thus describes him: "We saw framed against the black background of one of the upper windows, the cordial face and stalwart figure of William Morris, clad in a dark-blue blouse. Before we had alighted he was at the gate to receive us, welcoming us with his great, hearty voice and warm hand-grip. 'The idle singer of an empty day' might sit for the portrait of his own Sigurd. He has the robust, powerful form of a Berserker, crowned with a tall, massive head, covered with a profusion of dark, curly hair plentifully mixed with gray. His florid color and a certain roll in his gait and a habit of swaying to and fro while talking, suggest the sailor or the yeoman, but still more distinctly is the poet made manifest in the fine modeling and luminous expression of the features. An indescribable open-air atmosphere of freedom and health seems to breathe from his whole personality."

themselves; so that at sixteen years of age he was well versed in the archaeology of the neighborhood. He carried on these same studies at Marlborough, and his reading for the Church made him familiar with some of the finest descriptions of the ancient buildings of the world. Ruskin's "Stones of Venice" had further awakened his love for architecture; his first holiday out of England was spent in Belgium and Northern France, where he fell in love with those poems in stone, the churches of Bruges, Ghent, Antwerp, Amiens, Beauvais and Chartres; nearly four years he passed in Oxford with the wealth of its ancient buildings always in view; and, finally, he was roused by the destructions under the name of "restorations" in progress throughout the country, which, as a professional architect, he felt that he might have some slight influence to prevent.

But before he left the University to become an architect's apprentice, the Brotherhood was organized, the life and power of which show better than any comment can do the real character of the lads who composed it. What the Brotherhood was is too well known to need explanation here, but I cannot refrain from commenting upon the difference in the spirit shown by him and his comrades from that of many of the young men and women in college to-day. How often do we find Morris's earnest, all-absorbed spirit, his determination to profit by opportunities, his resolution to work for the highest and the best, and for that alone!

In Morris, as a young man, there were certain qualities which challenged immediate attention. They were prominent features in his make-up which could not be overlooked. Of these things let us now take a careful survey, and see how they were manifested in his later life. These prominent characteristics are three in number, namely: he loved beauty, he loved humanity, and whatever he did he did intensely. His love of beauty is shown in everything that he did. He studied architecture because he loved the glorious old churches and other buildings of England and, later, of the world; he wrote poetry and did it well because he loved a beautiful story well told; all his craftsmanship came from this same devotion to the beautiful. As for his love of mankind, Canon Dixon, in speaking of the college days of the "set" to which he and Morris belonged, plainly states that this love of humanity was a passion in all of them: "We all had the notion of doing great things for man."

In his relationship to his workmen, in his passionate pleas for true art as the only possible pathway to the happiness of the worker, finally, in his chivalric devotion to the cause of socialism, he justified his professions and practically laid down all selfishness at the shrine of his love for the downtrodden and distressed.

And now, for a clearer comprehension of his life, let us look at the spirit of intensity he showed toward everything in which he became interested! This intensity was instinctive and unconscious with him. He possessed it as a child. This is seen from the fact often noted that he never forgot, or confused with any other, a landscape, building, flower, or other object he had once seen. He was fond of certain athletic sports, chief of which was fencing with the single-stick. When he engaged in this exercise he was so impetuous that it was not an uncommon thing for a table to be placed between him and his opponent.

Another characteristic manifestation of this intensity, and also a proof of his determination to respond quickly to the highest spiritual demands, was that, when he had lost his temper, had failed in some evident duty, he would beat his own head fiercely with his clenched fist, and deal himself vigorous blows, to "take it out of himself."

It was this intensity of nature which made him do everything decisively, whether well or ill. He burst into poetry suddenly, and when his work was read to his critical friends, they all pronounced it: "a thing entirely new, founded on nothing previous, perfectly original, whatever its value, and sounding truly striking and beautiful, extremely decisive and powerful in execution." . . . "In my judgment," writes one of them, "he can scarcely be said to have much exceeded it afterward in anything that he did."

This same spirit led him to do things thoroughly. As a lad of sixteen he visited a Druidical circle and took notes upon it. The next day he was told of something which he had not observed; so straight he went back, made new observations and secured the needed information.

This positive directness led him to hate everything vague, whether in art, poetry, politics, architecture, color, or speech. It was this quality of mind which led him to resign his treasurership in the National Liberal League; to lose patience with the rich customer who came to see his "subdued" carpets; which compelled him to become

weaver, dyer, and cabinet maker. Vagueness, to him, was immoral. In later life he taught in one of his lectures: "Be careful to eschew all vagueness. It is better to be caught out in going wrong when you have had a definite purpose, than to shuffle and slur so that people can't blame you, because they don't know what you are at."

Such was his strong protest against lukewarmness. Yet, while believing in positiveness, he did not countenance obstinacy. This quality he showed even in his hesitations before uniting himself with the Socialist movement. Concerning this he wrote: "I am in rather a discouraged mood, and the whole thing seems almost too tangled to see through and too heavy to move. Happily though, I am not bound either to see through it or move it but a very little way; meantime I do know what I love and what I hate, and believe that neither the love nor the hatred are matters of accident or whim." This intensity of nature was further demonstrated in his great power of concentration. He was able so to fix his attention upon a given subject as to master it in a time that to other men seemed impossible. For the moment, the one subject completely absorbed and dominated him. As a natural complement to this faculty, he was gifted with versatility; for the latter is but natural capacity, made effective by concentration. Morris's intense nature made this the simplest thing in the world.

He was always sufficient to himself. Even as a boy at school he cared little for companions. How could a man so intense in his nature be sociable with men who were more interested in frivolities than in truth? The very intensity of his nature prevented such waste of his time.

When a thing displeased him he showed it with characteristic vehemence. Once, as the director of a certain corporation, he was persuaded into wearing a silk hat; but at the end of his directorate, he walked rapidly home, put down his hat and, with evident pleasure, sat on it.

Concerning his calm way of regarding his tempests when they were over, he writes in one of his letters: "I lost my temper in the dye-house for the first time this afternoon; they had been very trying, but I wish I hadn't been such a fool; perhaps they will turn me out to-morrow morning, or put me in the blue-vat."

He was direct in speech. He did not aim at style or fine diction. Strong thought, strongly expressed, is what we find in him, and this

quality reveals a virile nature, ruled by essentials rather than by refinement and culture which are secondary. In speaking of the benefits of a knowledge of the history of the Decorative Arts, he called his period "a time when we so long to know the reality of all that has happened, and are to be put off no longer with the dull records of the battles and intrigues of kings and scoundrels." Here he uses a word which we all have felt, but have never cared to use. But he, with simple directness which values truth first, states it, in its force; so that the reader gains a new grasp upon the vanity of calling that "history" which deals mainly with the waste of human life and energy made by many of the rulers, statesmen, and warriors of Europe.

As an example of his simplicity of statement I quote from his lecture upon "Art and Its Producers": "Shall we pretend to produce architecture and the architectural arts without having the reality of them?" He then answered: "To adopt this plan would show that we were too careless and hurried about life to trouble ourselves whether we were fools and (very tragic fools) or not."

It was this spirit which made him obnoxious at times to those who did not understand him. Who is there that cannot understand his impatience, when the lordly customer came to look at his carpets, and wanted the neutral colors which came from an unclean dye. "Are these all?" "Yes!" "But I thought your colors were subdued?" "Subdued? If you want dirt you can find it in the street!" And, turning on his heel, he left the astonished customer to find his way out of the shop.

Morris was incorruptibly honest. He did not believe in "restoring" ancient churches, cathedrals, abbeys, castles and the like. He contended that they were too valuable as historic examples to be spoiled by meddling. If they were needed for actual use, it were better to build another structure, than ruin what should be the untouched legacy of the past. One profitable branch of his business was the designing and making of colored glass windows, so often needed in the restoration of old buildings. Yet so inflexible was he in his principles that he refused many commissions, because he would not violate his conscience and, for pay, do the work which his artistic instinct told him was wrong.

But it is particularly to his love for humanity, as shown in his never-ceasing efforts to dignify labor, and his passionate devotion to

the elevation of the laborer himself that I want now to call the attention of my readers.

With Morris the man was everything; convention, fashion, show nothing. The world was made for man, and everything must yield to his interests. Like Browning, Emerson and all the great poets and philosophers, the world meant nothing without man; therefore, he was alert to see that man got the best there is from the earth.

When he saw his fellows slaving and toiling for a mere pittance, when he saw commercialism making of human beings nothing more than machines, and every good and noble thing in manhood sacrificed at the shrine of mammon, his very soul was roused to rebellion. Seeing the awful demoralization which possessed many of the working men of England, he sought, with characteristic energy, to discover the cause. His conclusion is summed up, practically, in one sentence: "If I were to spend ten hours a day at work I despised and hated, I should spend my leisure, I fear, in drinking."

He was about twenty-two years of age when the social condition of the lower classes forced itself upon his notice. It must be remembered that he was a true aristocrat, not in blood, but in education and feeling. Many a born aristocrat is a boor and snob, but here was a lad with all the sentiments and ideals which we associate with the term: "a part of his very nature." Price—his student friend "Crom"—knew all the conditions and *felt* them, and, through his profound sympathy, Morris soon felt as he did. Here is what Price writes: "Things were at their worst in the forties and fifties. There was no protection for the mill-hand or miner—no amusements but prize-fighting, dog-fighting, cock-fighting, and drinking. When a little boy I saw many prize-fights, bestial scenes; at one, a combatant was killed. The country was going to hell apace. . . . We could not make short cuts to school without passing through slums of shocking squalor and misery, and often coming across incredible scenes of debauchery and brutality. I remember one Saturday night walking five miles from Birmingham into the Black Country, and in the last three miles I counted more than thirty lying dead drunk on the ground, nearly half of them women."

It is easy to see that when these facts fully entered Morris's inner consciousness, his intense nature was awakened to action. Something must be done and done speedily. With the same impetuosity that

made him so powerful a reader, so fierce an opponent at single stick, so devoted a student of old churches, he plunged heart and soul into the work of social regeneration. And how nobly he rose to the need. It was nothing to him that others of his class stood by indifferent. He took upon himself, with sublime self-effacement, the burdens of the common people. There are at this time a simplicity, a dignity, a power in his words which make them intensely pathetic:

"As I sit at my work at home, which is at Hammersmith, close to the river, I often hear go past the window some of that ruffianism of which a good deal has been said in the papers of late. As I hear the yells and shrieks, and all the degradation cast on the glorious tongue of Shakspere and Milton, as I see the brutal, reckless faces and figures go past me, it rouses the recklessness and brutality in me also, and fierce wrath takes possession of me, till I remember, as I hope I mostly do, that it was my good luck only of being born respectable and rich that has put me on this side of the window among delightful books and lovely works of art, and not on the other side and the empty street, the drink-steeped liquor-shops, the foul and degraded lodgings. What words can say what all that means? Do not think, I beg of you, that I am speaking rhetorically in saying that when I think of all this, this great country should shake off from her all foreign and colonial entanglements, and turn that mighty force of her respectable people, the greatest power the world has ever seen, to giving the children of these poor folk the pleasures and the hopes of men. Is that really impossible? Is there no hope of it? If so, I can only say that civilization is a delusion and a lie: there is no such thing, and no hope of such a thing.

"But since I wish to live, and even to be happy, I cannot believe it impossible. I know by my own feelings and desires what these men want, what would have saved them from this lowest depth of savagery: employment which would foster their self-respect and win the praise and sympathy of their fellows, and dwellings to which they could come with pleasure, surroundings which would soothe and elevate them; reasonable labour, reasonable rest. There is only one thing that can give them this, and that is art."

Morris saw that there was no alternative: either art must sweeten man's labor, or labor will render man a machine. It is a fact not to be ignored that in all work in which man has no pleasure he has de-

generated. Ruskin's aphorism is true: "Life without industry is guilt, industry without art is brutality." This was the constant burden of Morris's plea: "I wish specially to point out that the question of popular art is a social question, involving the happiness and misery of the greater part of the community." Again: "Popular art has no chance of a healthy life, or, indeed, of a life at all, till we are on the way to fill up the terrible gulf between riches and poverty."

In the opening of his Sigurd the Volsung, Morris sets forth what to me is a poetic and ideal condition of labor:

> "There was a dwelling of kings ere the world was waxen old;
> Dukes were the door wards there, and the roofs were thatched with gold;
> Earls were the wrights that wrought it, and silver nailed its doors;
> Earls' wives were the weaving women, queens' daughters strewed its floors,
> And the masters of its song-craft were the mightiest men that cast
> The sails of the storm of battle adown the bickering blast."

Here is the dignity of labor presented with power. Here is the reality of poetry never better set forth. Morris was driven to his position that we must make useful things beautiful by the stern necessity for work. "For man must work," whether he will or not. Even though machines are invented for doing everything, and doing it in the simplest, quickest and least costly way, there is still work to be done which men must do one for another. How, then, shall this be accomplished? Grudgingly, slavishly, hatefully? Nay, let us find a better way; and that way, said Morris, is by putting art into it, and thus finding pleasure in doing it.

"Time was when everybody that made anything made a work of art beside a useful piece of goods, and it gave them pleasure to make it. That is an assertion from which nothing can drive me; whatever I doubt, I have no doubt of that. And if there is anything in the business of my life worth doing, if I have any worthy aspiration, it is the hope that I may help to bring about the day when we shall be able to say: 'So it was once, so it is now'."

For years he worked toward these ends, and it was in the hope of urging on the happy day he longed for, that he became a socialist. At first, he felt that only by a social revolution could the change come about, and the devotion he showed to this apparently hopeless cause is most pathetic. As he said: "I could never forget that in spite of all drawbacks my work is little else than pleasure to me; that under no conceivable circumstances would I give it up even if I

could. Over and over again have I asked myself why should not my lot be the common lot? My work is simple work enough; much of it, nor that the least pleasant, any man of decent intelligence could do, if he could but get to care about the work and its results. Indeed, I have been ashamed when I have thought of the contrast between my happy working hours and the unpraised, unrewarded, monotonous drudgery which most men are condemned to. Nothing shall convince me that such labor as this is good or necessary to civilization."

Many who have appreciated Morris on all his other sides have expressed their utter disapprobation of his socialism, and their inability to understand why so clear minded a man should have entered into so endless a conflict with co-workers so crude, so quarrelsome, so inadequate to the strife.

I now wish to show that his socialism was but the result of a combination of three influences within him. These were his story telling faculty (the vividness of imagination), his high hopes for humanity, and his artistic desire to do well whatever he attempted. His sympathies were roused: he saw the wrongs, the inequalities, he felt the sorrows, the pangs of the downtrodden and oppressed; on the other hand he knew the possibilities of joy, and his imagination, cultivated by years of story-telling, saw a new social condition in which sorrow and injustice should be done away, and justice and joy should take their places. If it was an unattainable dream, it showed an almost mother-like love for that portion of humanity which could not help itself. God give us more such dreamers with such a spirit! The leaven of their work will result some day in a better state of society, when men, in deed, and not in name alone, shall be brothers.

And did he fail in his socialistic dreaming? Ask all the dreamers of the past, who have seen visions of highest good for the race. Did Moses dream in vain? Did David and Cyrus and Julius Caesar and Stephen Langton and John Wycliff and Cromwell and George Washington dream in vain? To the man who tries there is no such thing as failure either for himself, or his cause,

> "For thence,—a paradox
> Which comforts while it mocks,—
> Shall life succeed in that it seems to fail?"

Even though it *seemed* to fail, Morris's work for humanity succeeded, is successful, and will continue to develop.

THE BORDER ANALYZED AS A DECORATIVE AGENT. FROM THE FRENCH OF A. GRASSET, TRANSLATED BY IRENE SARGENT

A THEORETICAL study of ornament can be very useful to the decorator; at the same time, it may interest the lay lover of art, by disclosing to him the laws of composition. It will further reveal all the difficulties which must be conquered by the designer.

With the intention of fulfilling the valuable ends just mentioned, a selection of notes is here offered, drawn from an exhaustive preface written by M. Grasset for a volume of decorative borders recently published, which is destined to render the most important services to the public.

GENERALITIES

Every border serves to bound a plain or a wrought surface, in order to emphasize its general form. When, as upon a vertical wall —for instance, that of an apartment—the border runs only above, near the ceiling, and below, directly over the baseboard, the decorative feature serves as a modulation leading to the ceiling, at one extremity, and to the moldings at the other. But when a border completely surrounds a surface, as, for instance, that of a dish, it emphasizes not only the edges of this object, but it may further constitute its only ornament; becoming then a true frame.

The elaboration of the border is made proportionate to that of the ground; the former part always exceeding the latter in richness, and often projecting itself upon a perfectly plain surface.

Generally speaking, the border consists of three parts: first, the field destined to receive the ornament and occupying the greater part of the space; second, the listels, which are rectilinear bands, simple or multiple, limiting the field on either hand, in the direction of its length. The listels placed at the exterior boundary of the field are

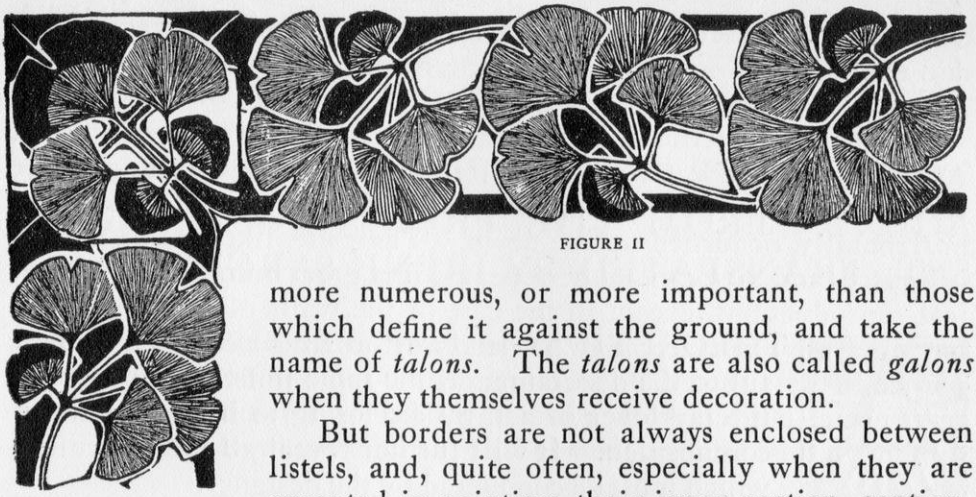


FIGURE II

more numerous, or more important, than those which define it against the ground, and take the name of *talons*. The *talons* are also called *galons* when they themselves receive decoration.

But borders are not always enclosed between listels, and, quite often, especially when they are executed in painting, their inner portion, contiguous to the ground, need not be limited by these bands of enclosure. In this case, the principal field upon which the ornaments are displayed, is the background itself. Only, if this solution were accepted, the border would show a disagreeable thinness, unless the ornaments were thickly distributed. Therefore, a background is carefully prepared in a tone approaching that of the ornament, which gives the required effect of solidity. For it must not be forgotten that the principal essential of a border is to bound and to limit sharply. Now, experience has shown that when the background is light, the field of the border should be dark, and that when the ground is dark, the field of the border should be light. This is a truth more often misunderstood than one would suppose possible, and not seldom a superb border fails to produce an adequate effect, because this principle has been ignored in its composition.

FRIEZES AND VERTICALS

An important question lies in the sharp distinction which must be made between borders and friezes. The latter, in general, possess horizontal elements only, and can not be turned about. In a frieze, the artist is at liberty to use his imagination; but, if the reproduction of the frieze is to be executed by mechanical means, the adjustment of the parts must be kept in mind, and the subject chosen must not be so striking that its frequent repetition becomes fatiguing. On the

contrary, it is preferable to adopt a certain similarity of surface, color, and effect, which scarcely reveals the recurrence of the *motif* at the point of juncture.

Again, a distinction must be made between borders and verticals. As their name indicates, the latter can not be used except in a single vertical situation. Their composition precludes them from being set horizontally, or turned upside down. Their use, like that of friezes, is limited, and they can not be repeated in a great number of mechanical reproductions, except in the case of the walls of a room which, having a plain surface, may be decorated at fixed distances. These perpendiculars should be accompanied, at top and bottom, by one or two special borders with a defining listel or a joining *motif* determining, in this instance, the width of the intervening spaces.

FIGURE III

INDETERMINATE BORDERS

If friezes and perpendiculars are subject to no other conditions than those which have just been indicated, it is otherwise with the border. The latter, playing a more modest and more usual part, fulfils its best use when it may be placed equally well, above or below, at the right or the left; having these characteristics, it may be called an indeterminate border.

The composition of borders of this class is restricted in possibilities, although it can be effected in several ways: first of all, by the simple repetition of the same, or similar *motifs,* having no direction; but a very definite balance may be obtained by the alternation of equal *motifs,* if their axes are perpendicular to the two edges of the border, and if the *motifs* are symmetrical upon these axes. However, the *motifs* are not necessarily attached to the listels which limit the

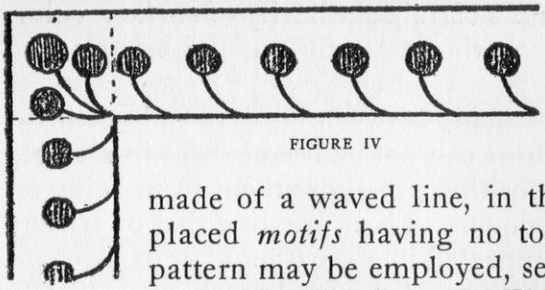


FIGURE IV

field, and it is possible to employ systems of juxtaposed and alternate curves having no connection with the listels. Further, use can be made of a waved line, in the concaves of which may be placed *motifs* having no top or bottom; or an all-over pattern may be employed, set in an order which is exactly repeated, as is shown in Figure VII. It is seen that the axes must always be perpendicular to the length of the border; then, the *motifs* placed upon the line B. C. (the axis) will be cut into two equal parts; the whole design being contained in the triangle A. B. C. A good example of reversible border occurs in Figure I., in which the floral design is equally effective, if it be turned top downward.

CONTINUOUS ALTERNATING BORDERS

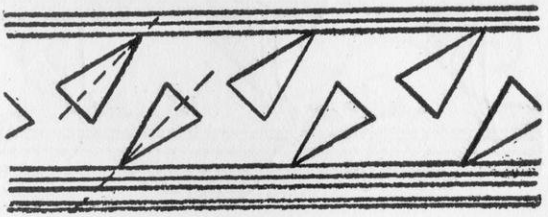


FIGURE V

Next to the borders which we have just noted, alternating designs are the most practical, for the exact alternation of the *motifs* gives them a perfect equilibrium in a direction in which they appear to proceed, or rather, to run.

If we consider regular and equal *motifs* placed upon oblique axes parallel to each other, their alternation will be perfectly balanced. These *motifs* would produce a reversible border, if the inclination of the axes did not occur in an opposite direction for the vertical and for the horizontal border; and, further, if account being taken of the exterior of the surface so bordered, the *motifs* were not ascending on the right, and descending on the left, or vice versa, as is often the case.

FIGURE VI

Contrasted oblique axes will give the same result, whether the lines are

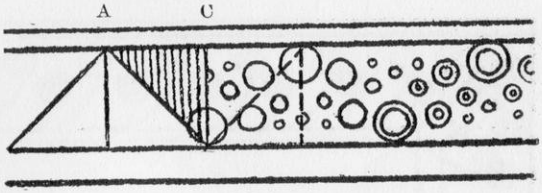


FIGURE VII

straight oa curved. (As an example of the first condition, see Figure XI.) In the balance of a subsequent figure, there is noticeable a line or movement, of which the festoon is a type. (Figure IX.) This line can be materially absent, and yet make its presence felt beneath very thick ornaments, composed simply of alternate *motifs.*

In borders of this kind, if the listels are equal and there is no *talon,* it will be possible to place them at the right and the left of the space to be framed, under the form of ascending *motifs* having the same direction. The two horizontal directions may then be the same, or they may be opposite, as is indicated in Figure XIV.

FIGURE VIII

To a certain degree, these alternating borders may be made similar to those of the reversible class, if care be taken to balance the principal elements upward and downward; the attachment only of the *motifs* will then proceed in a non-reversible direction, and the less visible the attachment, the more available will be the border. Thus, if in Figure III., the upper border is a good example of alternation, we must not forget that it demands a symmetrical opposing *motif,* because of a black ground filled above and exteriorly to the left. But nothing would be easier than to treat the other side similarly, so as to be able to place the design horizontally or vertically, without having recourse to its symmetrical correspondent. In the case of a border upon paper hangings, it would be easy to turn it upside down, upon its axis or axes, in the middle of the panel to be bordered, and thus to obtain a perfectly balanced effect.

FIGURE IX

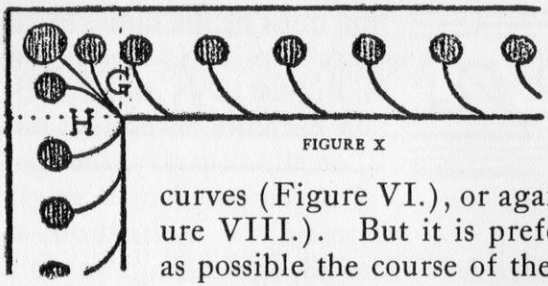


FIGURE X

Alternating borders can therefore have their *motifs,* either grafted upon the two listels, as in Figure XII., or formed of juxtaposed curves (Figure VI.), or again, of modulated curves (Figure VIII.). But it is preferable to dissimilate as much as possible the course of the movement, in order that the design may be easily reversible. (Figure XIII.)

UNILATERAL BORDERS

Beside alternating borders, there are unilateral designs which in themselves form a characteristic division. Of the latter two principal classes may be distinguished: those which, composed like the alternating borders, vary the alternated *motif,* and offer balance sufficient to make them easy to use; and those in which the two borders differ greatly in importance and composition. The latter are reversed to the right, if they run to the left; but the effect may be corrected by the addition of opposing *motifs.*

A large proportion of unilateral borders may be reversed without injury to the design, upon condition that the side destined to edge the ground be always turned toward the latter. But, as borders are not always applied to vertical walls, there are cases in which a unilateral design is not only permissible, but rather required, as is true of borders upon plates, tables, table-cloths, and the like.

If the unilateral border becomes such that it can be placed only in a single position, it is then a frieze properly speaking, and re-enters the class first treated in the present article.

DIAGONAL BORDERS

True diagonal borders are less frequently used than others, and are designed especially for execution in painting (Figure XV.). In such rendering, the stencil pattern can be reversed for a diagonal border having an opposite direction. But the inclina-

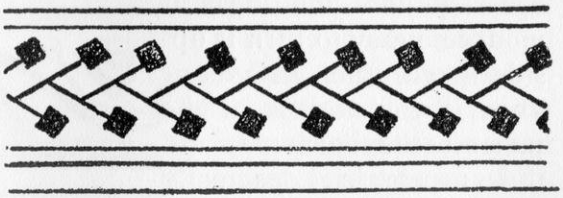


FIGURE XI

FIGURE XII

tion must be the same, for if there is a vertical *motif,* as in Figure XV., this condition becomes necessary; but if, on the contrary, the *motif* is composed of a single pattern, the inclination, as well as the inversion, is ineffective. But all alternating borders may be used as diagonal patterns: the latter being specialized only by the presence of vertical *motifs.*

CIRCULAR BORDERS

Any straight border can be easily adapted to a circle by a change which slightly contracts its inner side. A necessary precaution is to establish the whole number of divisions within which each *motif* or unit will be contained, and if there are alternating borders, there must be an even number of divisions; so that the adjustment may be normal, unless the two alternating *motifs* are contained in a single division. This observation has its usefulness, when both sides of a stencil plate are used. It must be noted also that each circular surface to be bordered, requires a stencil-plate adapted to its radius.

ANGLES

The question of the angle is one of the most difficult existing in the entire subject of borders. The problem varies, according as the border is composed of two separate designs, symmetrical one with the other, or again if it be simple, and run in a single direction. The first problem is very easy to solve; the second is much more difficult, but, at the same time, of much greater commercial importance.

A principle resulting from experience, requires that the angle *motif* of a border be more important than that of the running portion, and that the angle be accentuated exteriorly: a precaution without which the border would have no character.

FIGURE XIII

In commercial designs which demand economy

of drawing, the problem becomes somewhat difficult. If we construct a regular *motif* upon an oblique axis, in an alternating or a unilateral border, there will be a difference in the breadth of the backgrounds which separate the *motifs* of the border from the ornament of the angle, as is shown in Figure X., in which the void H is noted as larger than the void G, and the angle *motif* no longer appears to belong to its border. The best means to employ is to incline the movement of the supports of the angle *motif* in the same direction as those of the running border, attempting to provide the angle with *motifs* proportionately stronger and more numerous (Figure IV.).

It is useless to formulate any rules concerning borders without fixed direction, since they can be cut at any point between two units of design; the only essential condition being that similarity of form shall exist between the angle-*motif* and the units of the sides. An observation applicable to all borders, concerns especially those showing an ornamented background, the which must adjust itself also to the background of the angle, without leaving the juncture visible.

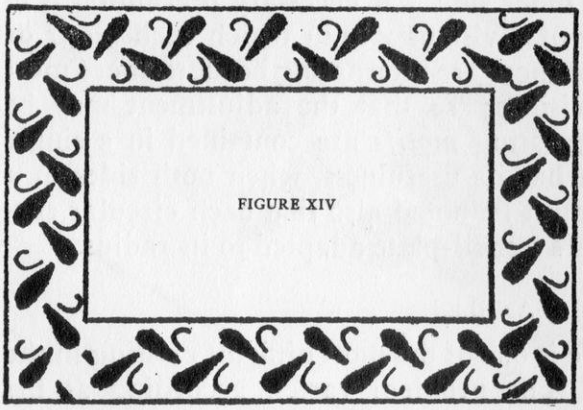


FIGURE XIV

In designs subjected to mechanical reproduction, sometimes a special case occurs. This is when the ground and the border are woven separately to be adapted to each other in different lengths and widths. In this case, if the border is very ornate and quite broad, it will be composed of two principal and different *motifs,* repeated at short and regular intervals, and arranged so as to adjust themselves together at an angle of forty-five degrees; thus forming a new *motif* composed of the two halves of the other two. The place of the *motifs* is regulated by the width of the breadths of the background material, which can include one or several, and the adjustment of the angle is thus always exact. These two *motifs* can be designed with the greatest freedom, on condition that a line at an inclination of forty-five degrees, in a

direction symmetrical for each of them and bisecting them, allows a perfect adjustment. The background will be occupied by running ornament subjected to the same rule. Here, the limited space at our disposal forbids us to establish an exact formula regulating the distance between the two *motifs;* but the beautiful antique oriental borders, composed of large animal *motifs,* are the best models from which modern art can seek its inspiration, although it must express itself in new formulas. Further, in antique art, which has produced so many marvels, we find splendid examples of borders in which all the principles which we have barely indicated, attain full development. For this reason, any designer wishing to create something comparable with the old work, must have studied the latter thoroughly and patiently sought the beauty contained therein, the like of which can not spring full-grown from the brain of the greatest genius. Thus in oriental borders, always very simple in principle, and, for the most part, belonging to the alternating system, we note the use of a festoon rather simple in detail with somewhat wide *motifs* which cross at the curves and prevent a too easy reading of the plan. When these *motifs* are derived from animal forms, viewed from the long side of their silhouette, the directions of their lines are put in opposition, in order to produce a satisfying balance.

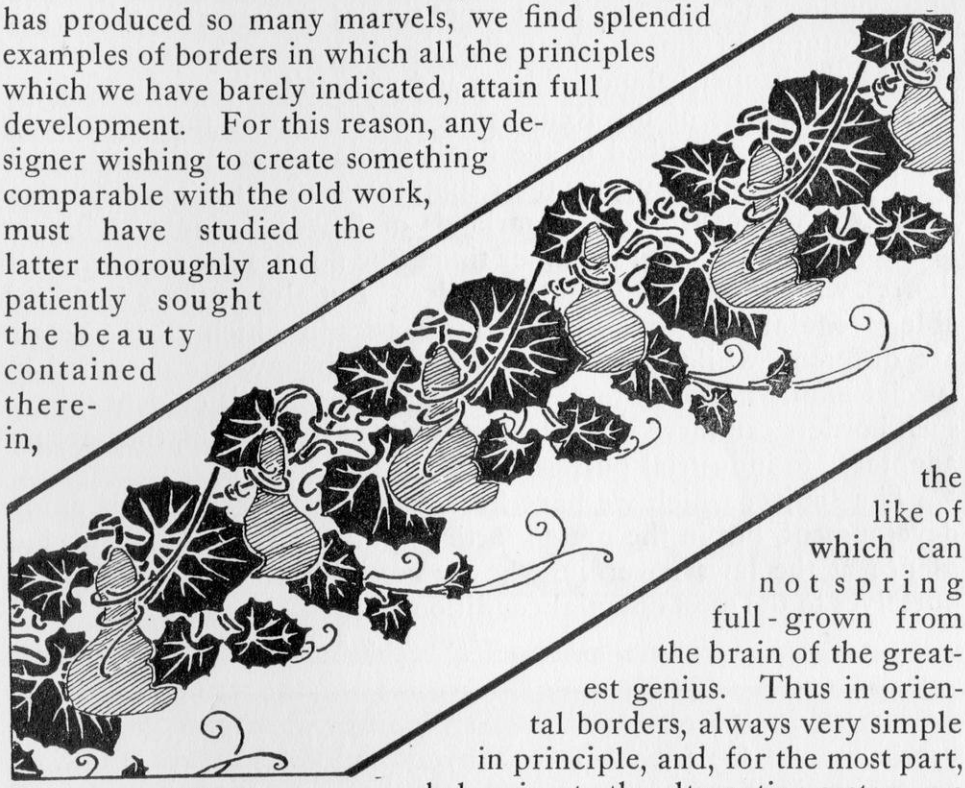


FIGURE XV

Beyond this richness, there remains a more modest field to be cultivated. This is that of pure ornament, too much abandoned to-day

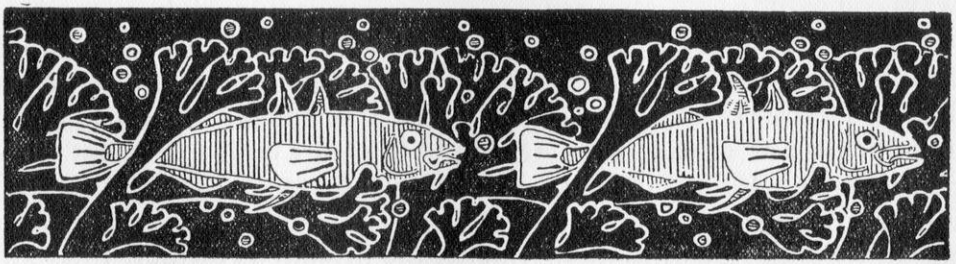
for exact natural forms, which quickly weary us, because they permit no play of fancy. These considerations appear very ambitious for simple borders, but they apply to all departments of decorative art.

Finally, a fact plain to all decorators must here be noted: namely, that a design must be accurately adapted to the material in which it is executed. For example, decorative glass, incrustation, *repoussé,* require numerous "simplifications"; while sculpture and painting demand enrichment; stamping and weaving require strict conditions of execution and economy for a repetition of the same *motifs;* while the sculpture of frames and tapestry-weaving allow a variety limited only by the proper balance of lines and of *motifs.*

The tapestries of the Renascence period and of the seventeenth century have bequeathed us the finest borders ever designed, and it would be difficult to surpass their sumptuous effects. These borders are often composed of great garlands of flowers, mingled with the most pleasing ornament; at other times, the flowers are mingled with figures, which form *motifs* at the angles. But always there is observable a regular repetition of the same masses in which all the details are different, while the centers, above and below, are occupied by special *motifs* designed to receive inscriptions. It is evident that, if such borders can serve as models for painted decoration, they are not adaptable to industrial purposes.

The subject which we have here treated is susceptible of ample development, but in the present article we have taken but a succinct glance at the laws governing the composition of borders; limiting ourselves to the most essential conditions.

—From Art et Décoration, for November, 1904.



THE PEWTER-CRAFT. BY RANDOLPH I. GEARE

IN colonial days, household utensils of pewter ware were in common use in this country, and perhaps would still be, but for the introduction of cheap forms of pottery, glass, Japanned iron, etc. Britannia metal, too, and German silver, are also in part responsible for the general disappearance of pewter ware. In Japan, pewter objects were made as early as the eighth century, and the first record of the industry there is referable to the reign of the Empress Shotoku, at which time pewter vases and other objects were made from native tin. Still more ancient was the introduction of pewter into China, although the actual date is not known. In England, France, Germany, and Switzerland, the pewter industry rose to its highest importance during the fourteenth, fifteenth and sixteenth centuries, and even as early as the time of the Plantagenets, pewter chalices were used in some of the English churches.

Before considering the early history of this industry in England and the European countries, where it undoubtedly reached its greatest importance, a glance at the introduction of the manufacture of pewter objects into the United States may be of interest. It happened at the time when wooden ware was in common use here, and this it largely displaced, although not a few handsome pieces are still to be found in New England country houses. Their number would doubtless be much larger, had it not been for the discovery that new pewter is much improved by mixing the metals of which it is composed with a certain amount of old pewter which, therefore, has always commanded a high price.

In the seventeenth century, there was a considerable exodus of English pewterers to this country, conspicuous among whom were Richard Graves, who established himself in Salem, Massachusetts, and Henry Shrimpton, who afterward became one of the prominent merchants of Boston. The Massachusetts colonists gave employment to these craftsmen, whose number increased steadily until the War of the Revolution, when the importation of Oriental and English china, and stoneware soon began to tell upon the pewter industry. All kinds of objects had been made from pewter, including cans for holding beer and cider, basins, cisterns, and ewers for parlors, etc. Candle-

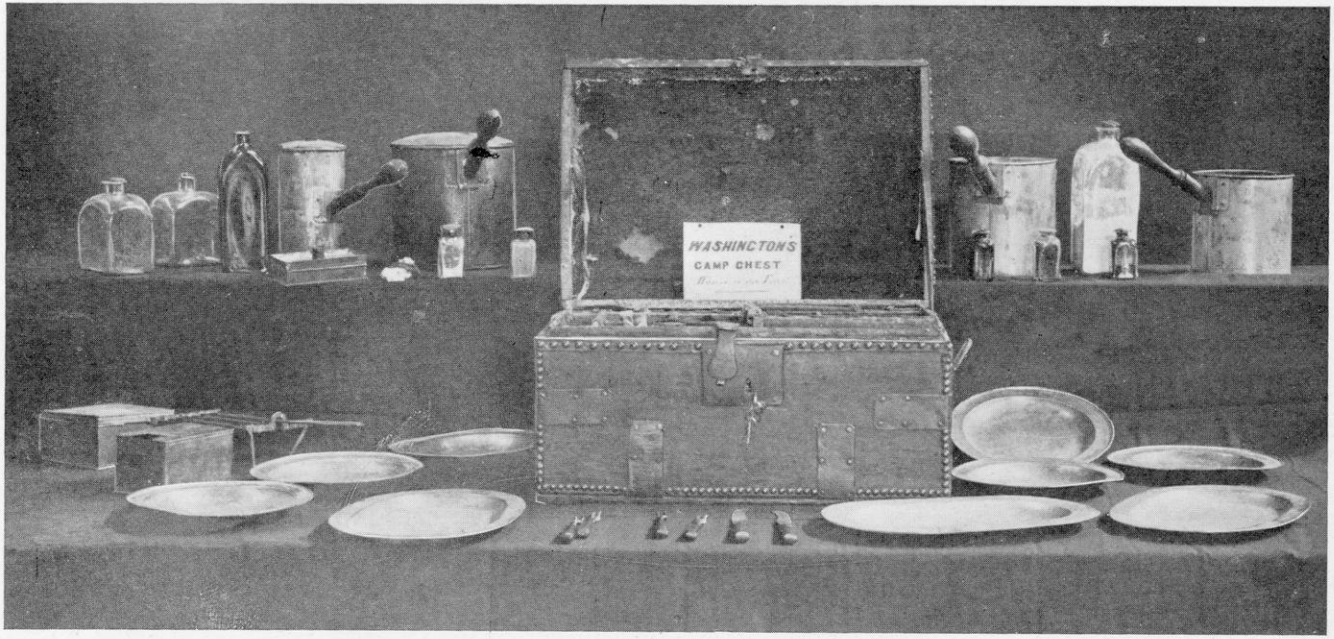
sticks of pewter were common, too, while "savealls" were made of both pewter and iron. Many of the colonists used pewter salt-cellars, spoons, plates, platters, and porringers.

The popularity of pewter in those days, is further evidenced by the fact that men occupying high positions often became noted for their collections of pewter ware. Thus Washington's mess-chest and camp outfit contained a number of pewter articles; Governor Bradford of Massachusetts left to his heirs fourteen pewter dishes and thirteen platters, three large and three small plates, a pewter candlestick and a pewter bottle. Governor Benedict Arnold, of Rhode Island, and Mr. Pyncheon, of Springfield, Massachusetts, made special bequests of their pewter plates and dishes, some of which were elaborately lettered and marked with armorial devices. The New England churches frequently made use of communion services of pewter, and the Essex Institute in Salem still possesses such a set, in four pieces, which was said to have been in use as early as 1685, in the Marblehead Church. We also read that in 1729 the First Church of Hanover, Massachusetts, bought and used for many years a full service, as well as a "christening basin" of pewter. Some of these pieces are still preserved as relics; while the tankards, which have been silver-plated, are said to be in use to this day. In colonial times, and later, pewter dishes and plates were jealously cared for, and housewives took particular pleasure in keeping them brightly polished, which they did by rubbing them with "horsetails" *(Equisetum),* or "scouring rush," until they shone like fine silver. The descendants of some of the oldest families have preserved their pewter articles among the most cherished ornaments of the kitchen and dining-room. In an old homestead in Shrewsbury, Massachusetts, the greatest treasures which it contains are cupboards and dressers full of pewter dishes.

In olden times, pewter was hammered, spun, or cast into shape. The molds were of brass or gun metal, very carefully fitted, massive, and costly. The metal was poured directly into them, as in the case of lead or zinc. If hollow castings were required, the mold was reversed before the metal became chilled through. What was still molten, ran out, leaving a cavity in the interior of the casting, just as in French art-zinc work. The surface of the casting needed no touching except where it was to be left plain and bright, and then it was turned on a hand-lathe and burnished. Afterward, the castings

UPPER FIGURE: PEWTER SALVER; EMBOSSED WITH MEDALLIONS CONTAINING ALLEGORICAL PERSONAGES REPRESENTING THE FOUR ELEMENTS AND THE SCIENCES; "TEMPERANTIA," A SEATED FIGURE ON A RAISED MEDALLION, IN THE CENTER; BY F. BRIOT, SIXTEENTH CENTURY. OBJECT NOW IN SOUTH KENSINGTON MUSEUM

LOWER FIGURE: PEWTER PLATEAU; ENGRAVED IN THE CENTER WITH THE ROYAL ARMS ENCIRCLED BY THE GARTER, WITH SUPPORTERS, AND THE INITIALS "C. R." BENEATH IS THE ROYAL MOTTO, AND THE INSCRIPTION, "VIVAT REX, CAROLUS SECUNDUS, BEATI PACIFICI, 1662," RUNS ROUND. OBJECT OF ENGLISH ORIGIN, AND NOW IN SOUTH KENSINGTON MUSEUM



WASHINGTON'S MESS CHEST AND CAMP OUTFIT; MANY OF THE ARTICLES BEING IN PEWTER

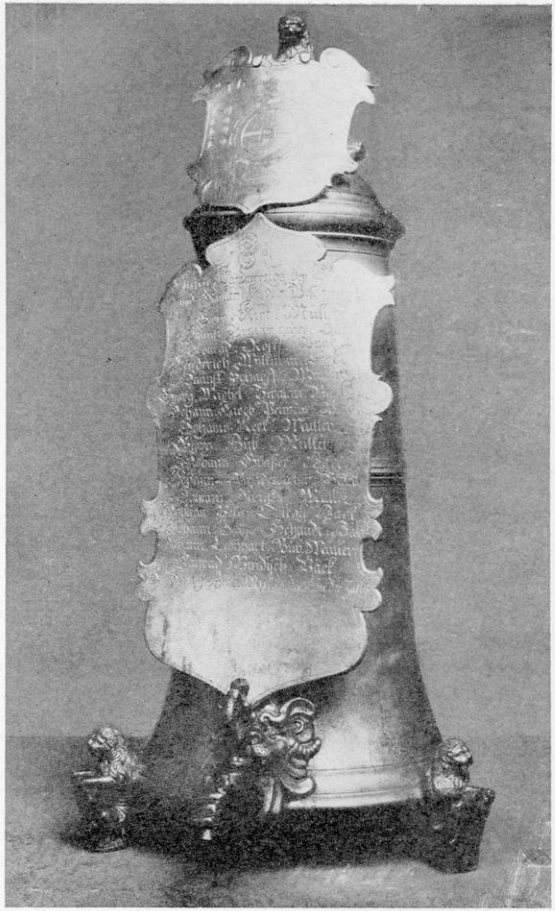


FIGURE AT LEFT: PEWTER FLAGON, ENCIRCLED WITH TWO BANDS OF ALLEGORICAL FIGURES IN RELIEF. DATE ABOUT 1550. OBJECT NOW IN SOUTH KENSINGTON MUSEUM. FIGURE AT RIGHT: PEWTER TANKARD, WITH BRASS TAP AND IRON FEET, THE LID SURMOUNTED BY A LION RAMPANT HOLDING A SHIELD, ENGRAVED WITH ARMS. IN FRONT IS AN ESCUTCHEON STATING THE TANKARD TO BE THE PROPERTY OF A UNITED GUILD OF MILLERS AND BAKERS. GERMAN (NUREMBERG). DATED 1695. OBJECT IN SOUTH KENSINGTON MUSEUM

UPPER OBJECT: MATCHLOCK (SNUFFERS OF PEWTER), USED AT CLEAN DRINKING MANOR, MARYLAND, DURING THE REVOLUTION. MIDDLE TIER: PEWTER POT AND PITCHER, USED BY SAMUEL CHASE, JUSTICE OF THE SUPREME COURT AND A SIGNER OF THE DECLARATION OF INDEPENDENCE. LOWER TIER: PEWTER TRAY, DECANTER HOLDER, AND TANKARD, USED AT CLEAN DRINKING MANOR, DURING THE REVOLUTION

were usually hammered over, to improve their general appearance and to toughen the metal. Spun, hammered and embossed pewter, is, however, no longer produced except in the quality of Britannia metal.

It was in hammering pewter that the genius of the workman found its best expression, and some of the most highly decorated specimens were probably produced in this way; *e. g.,* the celebrated Gloucester candlestick, made in the twelfth century, and now on exhibition in the British Museum; a superb dish made for Henri III, now in the Louvre collection; the salver and flagon with medallion portraits of Augustus of Saxony, etc.

As later, in the New England colonies, so in old England, and in continental Europe, pewter was extensively used for church vessels and other ecclesiastical purposes. There is a record, dating from Merovingian times, of a pewter canopy over the figure of a saint in St. Vincent's Church, on the Garonne; while Gregory of Tours mentions a basilica roofed with pewter. In the Convent of the Holy Cross, at Erfwith, Saxony, there were found, as far back as 1470, one hundred and fifty pewter amphorae, seventy cups, jugs, porringers, etc.; and, at St. Cyr, two hundred pewter amphorae, with a number of flagons and tankards. Even organ pipes were not infrequently made of pewter, and an old record, dated 1481, states that in one instance fourteen thousand five hundred pounds of the alloy were thus utilized.

In France, the working of pewter as an art-craft dates back to the time when Jules Bratteau and others began the production of their beautiful plaques, coffee-sets, canisters, flagons, etc. In Germany, excellent work was done in pewter, including engraved work and etching with the *niello* effect, which consists of cutting the design in the metal and afterward filling the incised places with a black alloy.

In the sixteenth century, the use of pewter spread to the homes of the middle classes, although its employment for fashionable ware also does not seem to have diminished; as evidenced by the fact that, in 1575, the Archbishop of Canterbury possessed "eighteen score and ten pounds of pewter vessels in the kitchen, in jugs, basins, porringers, sauce-boats, pots, and nineteen candlesticks; also pewter measures in the wine cellar, eight pewter salts in the pantry at Lambeth, and two garnishes of pewter, with spoons, at Croydon." It would seem al-

most as if the flavor of wine must have been improved by coming in contact with pewter—so generally was it used in that connection; at any rate, these worthy dignitaries of olden times would appear at least to have had no aversion to drinking from vessels made of this alloy.

The early history of pewter discloses some very curious and interesting facts. The skilled artisans employed in manufacturing pewter ware were not only anxious to produce the best results for their own sake, but were specially protected by municipal enactments, which also served to prevent fraud in the composition of the alloy, as well as to check the execution of inferior work. As early as 1348, ordinances existed in England, permitting the use of only two qualities of pewter; the first of which was called "finite," and contained "as much brass as the tin of its own nature will take." Of this kind were made the porringers, salt-cellars, platters, pitchers, cruets, and other articles which were "squared or ribbed." The second quality consisted of tin, with about twenty per cent. of lead, and this was used for pewter plate. Occasionally other metals beside lead were mixed with tin to produce pewter: such as zinc, bismuth, copper and antimony. So careful was the Mayor of London in protecting this important industry, that no pewter goods could be brought into that city until they had been assayed, and, in 1450, an exact weight was assigned to all the principal kinds of pewter vessels. In 1503, an act of Parliament was passed prohibiting the sale of pewter outside the premises of a pewterer, except in open market, and it was necessary that every piece should have the maker's personal mark. Of course, infringements of these ordinances occurred sometimes, which led to the appointment of wardens to search for defective wares.

In the reign of Henry VIII, statutes were enacted forbidding the importation of pewter, and no foreigner was allowed to practise the trade in England; nor were English pewterers allowed to exercise their calling abroad, upon pain of alienation. Under later sovereigns, each maker of pewter was obliged to deliver to the "master" a private mark, which was impressed upon a plate kept in the hall of the Pewterer's Company, and with this mark all his wares were stamped. By a later ordinance (1575), every one who aspired to be a master pewterer was obliged to make, within the space of a week, "a quart ewer on a foot, a dish about four pounds in weight, and a pitcher holding four or five pots, bearing a written snatch or proverb."

Moreover, silversmiths were prohibited from working in pewter, and *vice versa,* and, until 1650, it was even unlawful to plate with silver or gold any objects made from the baser metals; and, after that date, pewter objects covered with silver or gilding, had to be specially marked, in order to prevent their being placed on the market as specimens of the precious metals.

In some cities in France the quality of the pewter ware was so jealously guarded by the authorities that pewterers were not allowed to work at night, for fear that artificial light might prevent first-class results. Fines were imposed for the employment of unauthorized alloys, and the use of leaden imitations was also punishable.

It is thus evident that the pewter craft was, for centuries, one of considerable dignity and importance, and was carried on for the production of genuine works of art and not merely for objects of household utility. Although the industry has never been revived to its former extent, and possibly never will be, yet there are signs of a revival of some of the lesser arts, including the pewter craft, if we judge by the present demands of the public and by the fact that in some countries, especially England, societies are now being organized to encourage the production of artistic objects in metals by means of hand-work.

In the valley of the Peguitz, where across broad meadow-lands
Rise the blue Franconian mountains, Nuremberg, the ancient, stands.

Quaint old town of toil and traffic, quaint old town of art and song,
Memories haunt thy pointed gables, like the rooks that round them throng.

Here, when Art was still religion, with a simple reverent heart,
Lived and labored Albrecht Dürer, the Evangelist of Art.

Everywhere I see around me rise the wondrous world of Art;
Fountains wrought with richest sculpture standing in the common mart;

And above cathedral doorways saints and bishops carved in stone,
By a former age commissioned as apostles to our own.

TWO CALIFORNIA HOUSES DESIGNED BY MYRON HUNT AND ELMER GREY

THE houses here illustrated from the designs of Myron Hunt and Elmer Gray, are pleasing examples of domestic architecture suited to the climate and landscape of California. They give the impression of having been planned for comfort, with no solicitude for display; while not the least of their attractions lies in the free use made in them of structural elements: arches, *tourelles* and dormer windows, not combined into "styles," but employed for the advantages of light, air and view, in response to the same needs which originally called them into existence.

In view of the beautiful region represented, it is to be regretted that the color of the building materials is lost in reproduction; that the luminous quality of the atmosphere must be absent from the pictures and the strong accent of the gables and roof-lines consequently diminished. But yet the character of the designs and the suggestive manner of their execution would indicate semi-tropical surroundings, even if the palms and cypresses were omitted from the landscape.

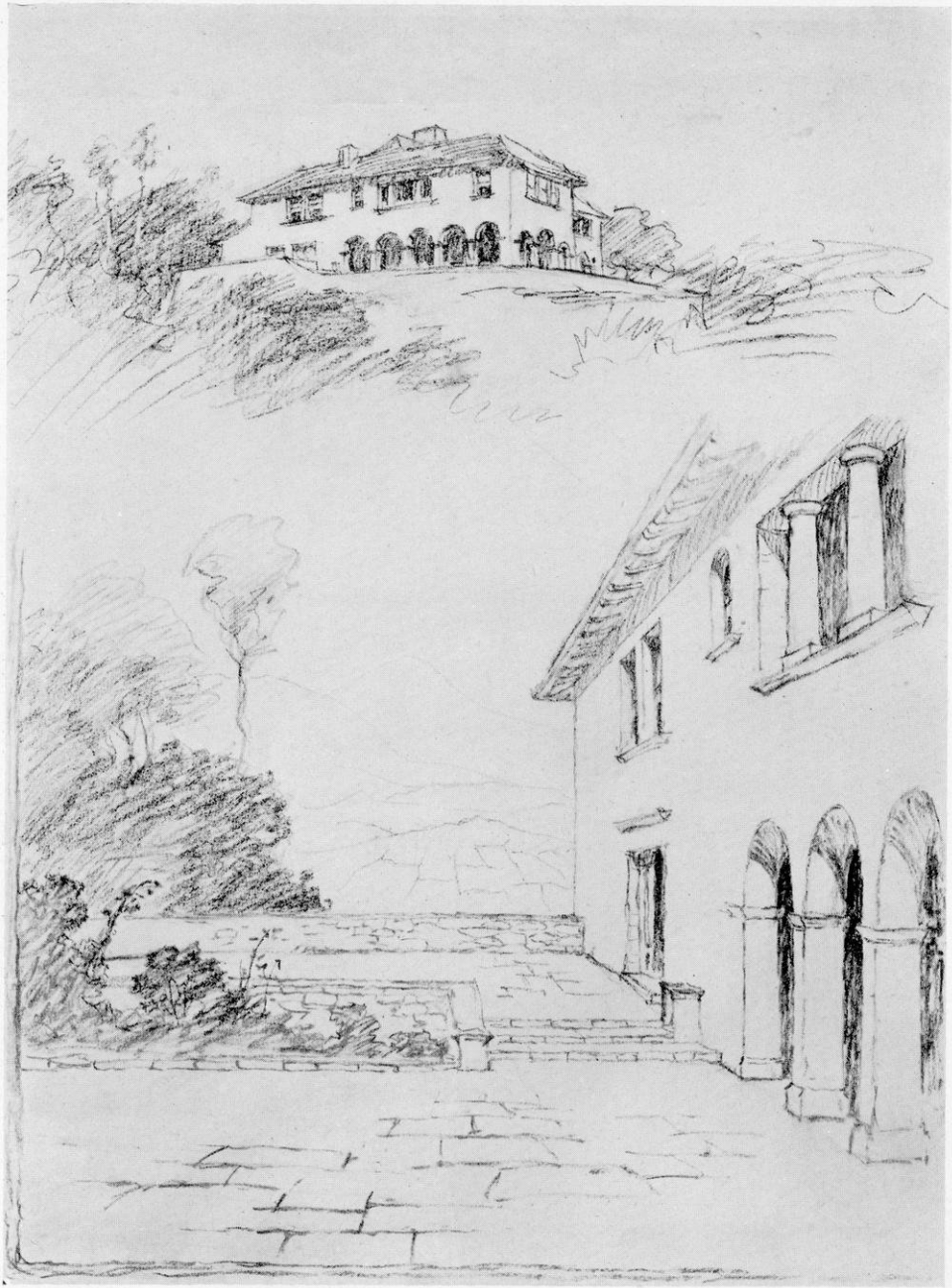
The house at Pasadena has a satisfying quality, which fixes the eye and does not allow the mind to wander away and wish that it were different. The terrace with its ample pavement, the brick walls of enclosure with their sweeping concave lines of ascent, the boldly projecting bay, the sharp angles of the dormer windows, so harmonious in the architectural scheme, and in some mysterious way so appropriate also to the natural scenery—all these features invite the attention of the mere picture-lover, while they can not fail deeply to interest those who have in mind to build homes in California. In the house at Pasadena, with its wide openings upon a luxuriant and highly-colored scene, one can imagine the joy of living to be as great as upon the Riviera.

The remembrance of the Franco-Italian coast is still more vivid in the house at Montecito, by reason of its important arcades and terrace, although, as it has been indicated, the resemblance is one produced by necessity rather than by imitation. Here certain details of the Mission Style have been incorporated into the building with happy effect and to serve practical ends; moreover, without that emphasis which is but another name for affectation.

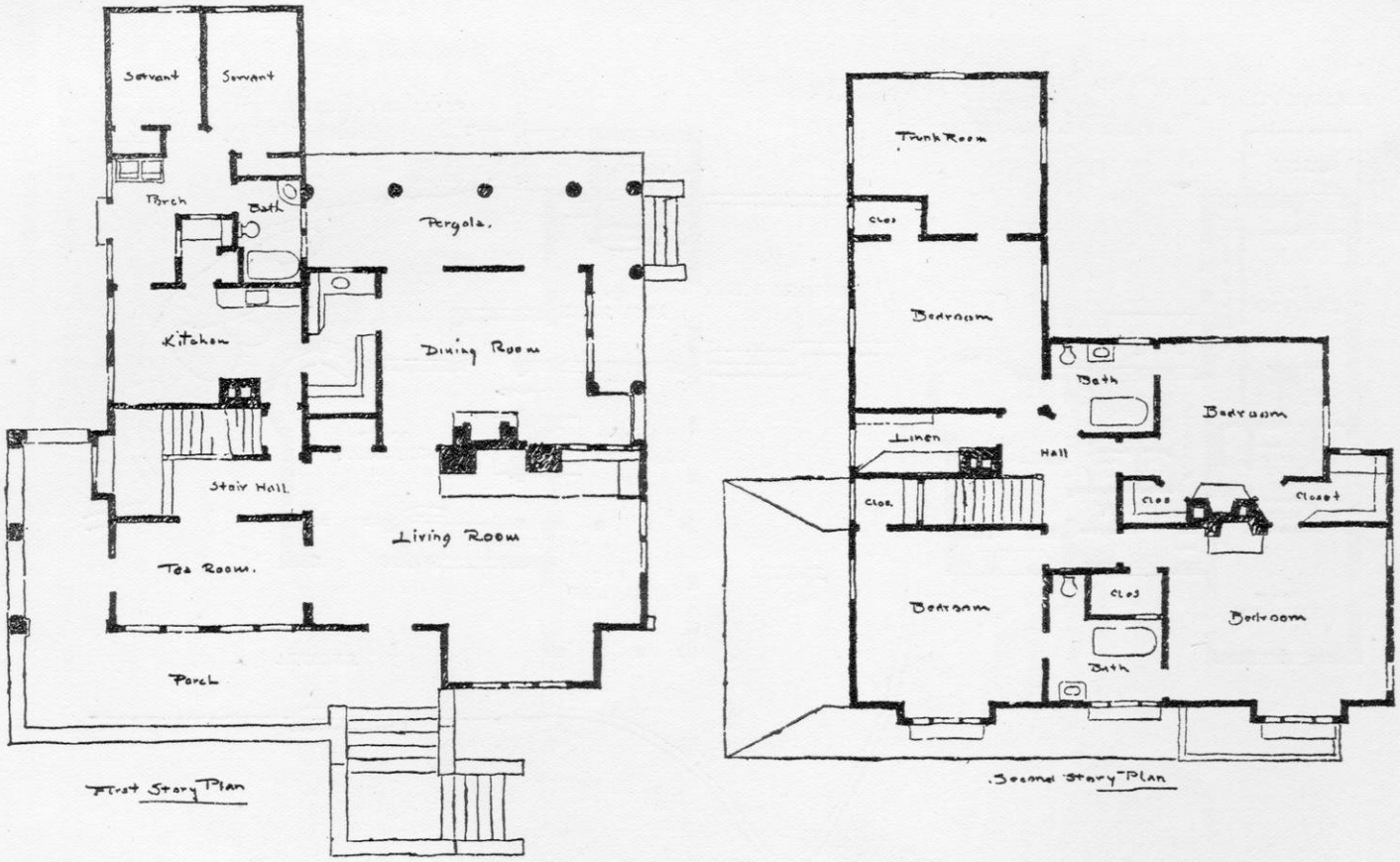

HOUSE & GARDEN
FOR
MR. LLOYD MACY
PASADENA, CAL.
MYRON HUNT
& ELMER GREY,
ARCHITECTS, LOS ANGELES

HOUSE AT MONTECITO, CALIFORNIA; MYRON HUNT AND ELMER GREY, ARCHITECTS, LOS ANGELES

HOUSE AT MONTECITO, CALIFORNIA, ALTERNATIVE SKETCH; MYRON HUNT AND ELMER GREY, ARCHITECTS, LOS ANGELES

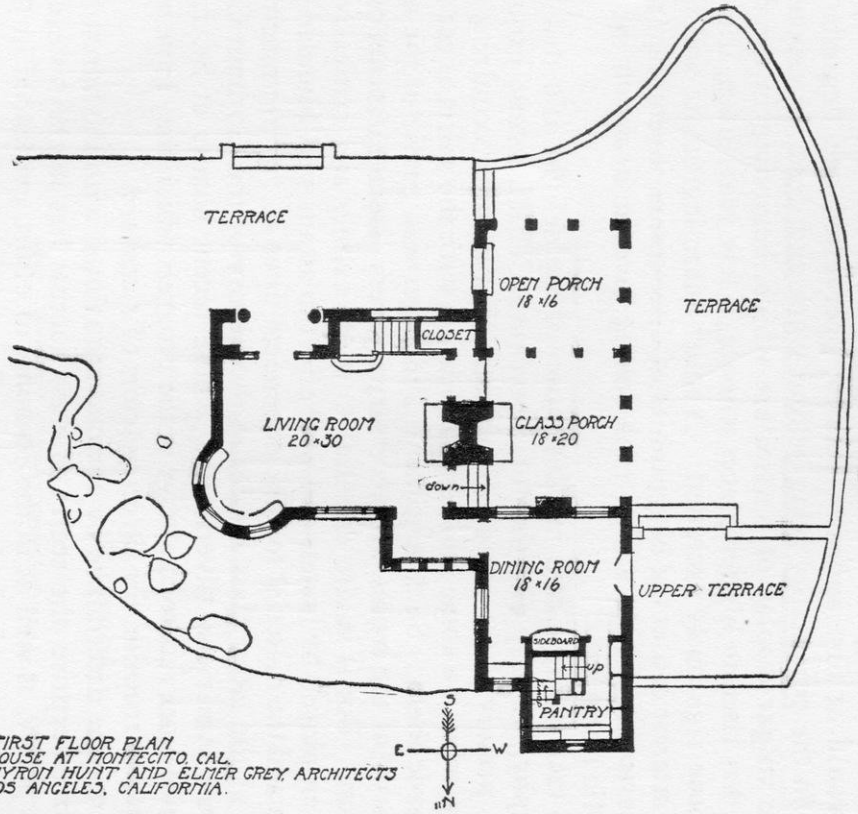


HOUSE AT MONTECITO, CALIFORNIA; MYRON HUNT AND ELMER GREY, ARCHITECTS, LOS ANGELES. UPPER SKETCH: VIEW FROM THE LOWER ROAD. LOWER SKETCH: THE TERRACE AT THE WEST END

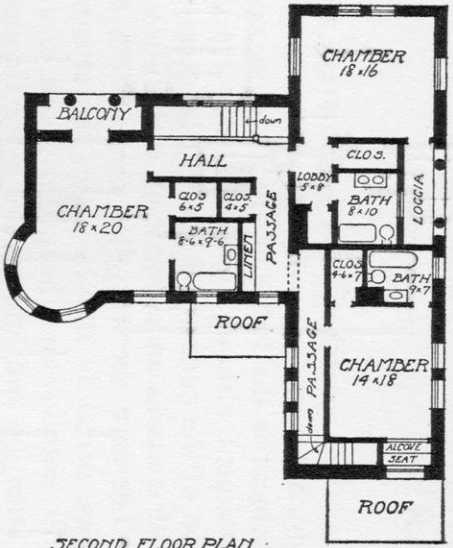


PLANS OF A HOUSE AT PASADENA, CALIFORNIA

Myron Hunt and Elmer Grey, Architects, Los Angeles, California



FIRST FLOOR PLAN
HOUSE AT MONTECITO, CAL.
MYRON HUNT AND ELMER GREY, ARCHITECTS
LOS ANGELES, CALIFORNIA.



SECOND FLOOR PLAN
HOUSE AT MONTECITO, CAL.
MYRON HUNT AND ELMER GREY, ARCHITECTS
LOS ANGELES, CALIFORNIA.

SOME RECENT EXAMPLES OF GORHAM SILVERWARE

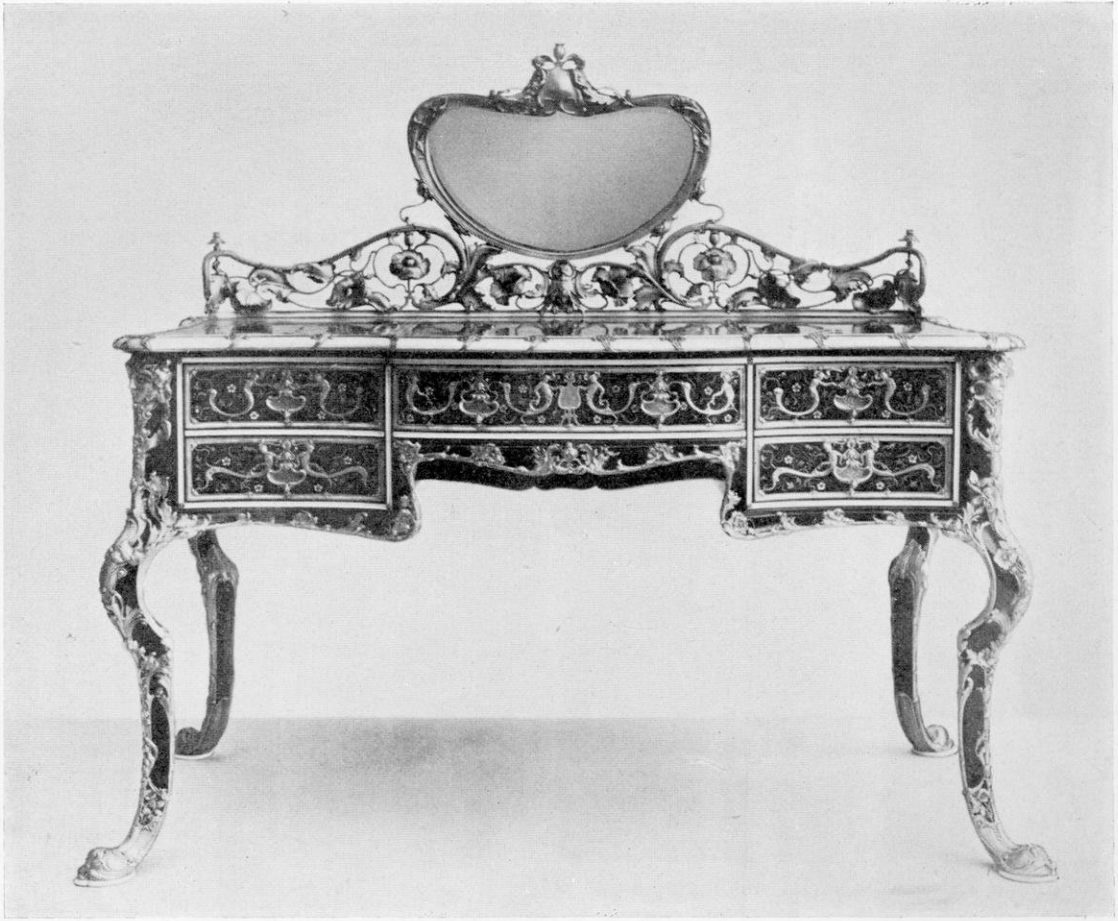
IT is often remarked that no interest attaches to the way in which a thing is produced; that here the only question of moment is the value of the thing accomplished. But this statement, although it would be accepted by a large proportion of the persons who might be questioned as to its truth, still contains an element of ruthlessness which wounds the sensitive. The care, the struggles, the methods undertaken to assure success—these certainly should claim the attention of one who examines with enthusiasm a beautiful work of art or of handicraft. And such attention and interest are more frequently and freely lent than would at first appear. Interest (perverted and degraded indeed) in the personality lying behind work and deed, is responsible for the vulgar display of portraiture which, beginning in the daily prints, has risen to higher places whence, a few years since, it would have been rigorously excluded. A much more legitimate and intelligent interest causes the biographies of discoverers, inventors, artists, and craftsmen to hold a high rank among favorite books on the lists of public libraries.

To take a single case in illustration of the delight afforded by a biography, we may cite that of Benvenuto Cellini, whose exquisite works, preserved for hundreds of years in museums, acquire a new vitality, when we come into communication with the spirit of the man who made them. Such sentiments and eagerness, partly of the mind and partly of the senses, are necessary in every life as elements of inspiration. But it is also essential to study calmly and critically the means employed by honest and wise effort to attain well-founded reputation and the material fortune dependent upon it. A prominent example of the latter class resides in the history of the Gorham Company, the American silversmiths, whose recent honors at St. Louis have once more recorded a stage in the progress which they have made without interruption for three-quarters of a century.

As may be determined by any one acquainted with the barest facts of their enterprise, the secret of their success lies in their steadfast liberal policy, as well as in the economy of effort, evidenced in their system of forming the body of their officers through the successive advancement of capable employees.

The individual part and the working of each of these factors offer interesting subjects of study. Liberality, ever a proof of intelligence in the one who exercises it, has always been shown by the Gorham Company, in the attitude of its officers to the spirit of the times, as well as toward those who serve them as designers and workmen. The controllers of this now highly important corporation have always felt that if they wished to gain the reward of faithful public service, they must be receptive to such impulses of the times as seemed to make for progress. For example, in the conflict between handicraft and machinery they have judged it safest to pursue a middle course; condemning the abuse of mechanical processes, yet, at the same time, favoring the economy of physical effort, which frees the mind of the artisan from small anxieties, and allows it leisure in which to devise new methods and to develop new ideas of beauty. They recognize that to return to primitive methods is not merely an affectation but a wrong, a sure means of lessening the power of expression; that in order to produce work which shall realize modern times as perfectly as the guild and handicraft work represented the spirit of the old times, processes must be rapid and perfect, else the age of science and invention is falsified.

Another equally important evidence of a liberal policy occurs in the hospitality shown to the art-ideas of many and varying schools and nationalities. Indeed, the workshops of the Gorham Company have been characterized as a school of freedom, open alike to the artist who comes as a teacher from old-world studios, and to the untried youth who enters as an experimentalist; his sole recommendation consisting in his desire to produce something beautiful. But here again discrimination is used by the controllers of the enterprise. The men of reputation who are chosen as collaborators are such as are above all narrowness and fanaticism, such as pursue their work according to general principles, rather than in obedience to fixed styles; while the inexperienced and uninstructed are afforded all the advantages of a thorough school, in practical teaching and in the means to study the best examples of historic art in replica or in plates. In a word, it may be said that no attempt is made to dictate expression, when once ability, in either active or latent state, has been discovered in the workman who desires to create. To study thoroughly, but never to imitate, is the one lesson impressed upon all those who work with brain



SILVER MOUNTED AND INLAID LIBRARY TABLE

Exhibited by the Gorham Manufacturing Company,
in Fine Arts Building, World's Fair, St. Louis

CROZIER: SILVER AND EBONY; ALMS BASIN IN SILVER

Made by the Gorham Manufacturing Company

CHALICE AND PATEN: GOLD AND ENAMEL

Made by the Gorham Manufacturing Company

TANKARD: SILVER, MARTELÉ

Made by the Gorham Manufacturing Company

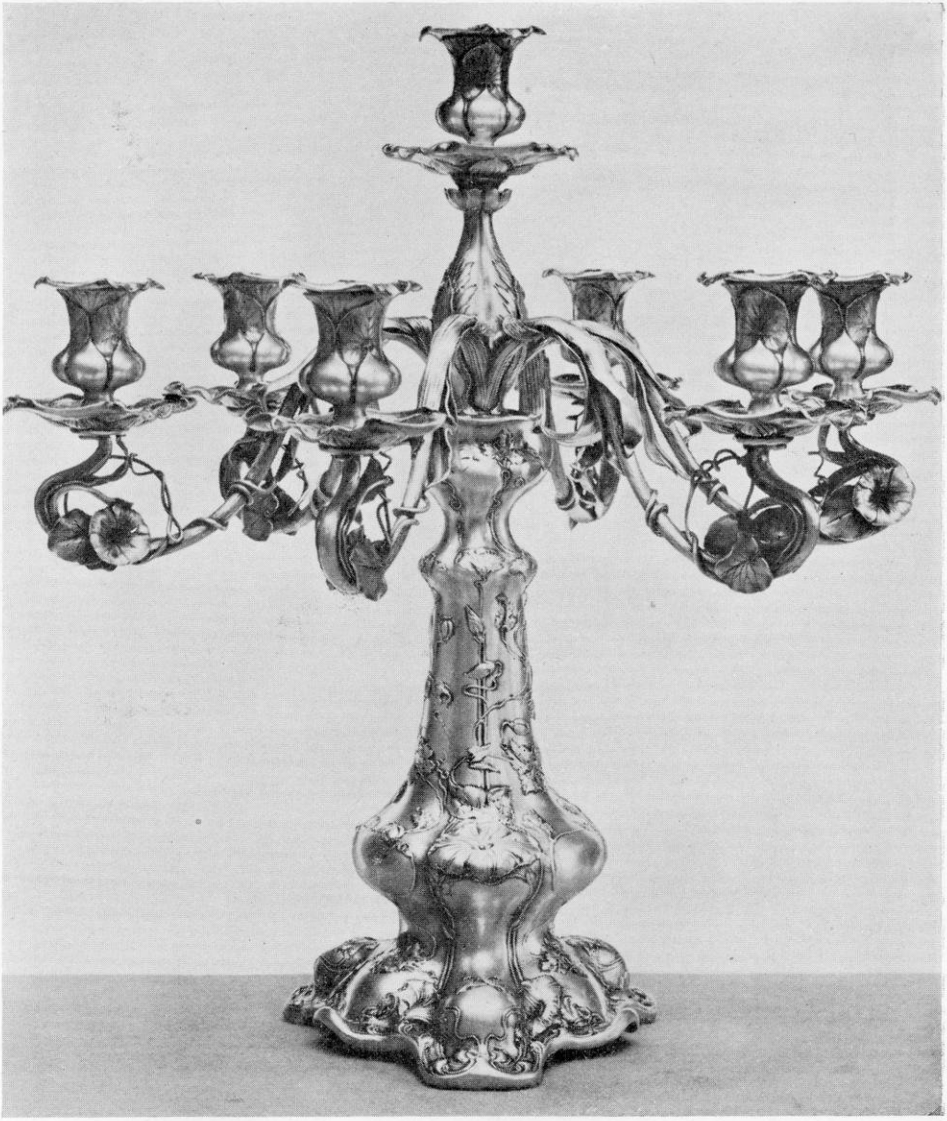
ROSE WATER JUG AND STAND: SILVER MARTELÉ

Made by the Gorham Manufacturing Company

LOVING CUP: SILVER

[Made by the Gorham Manufacturing Company.]

PUNCH BOWL AND LADLE: SILVER MARTELÉ



CANDELABRUM: SILVER MARTELÉ

Made by the Gorham Manufacturing Company

or with hand, in these largest silver smithing workshops of the world. Finally, the spirit of liberality is again evidenced, although in a new sense by the recent establishment of workshops in New York City, as a tendency to correct a too great centralization of effort, and upon the principle that monopoly in any form is dangerous; that competition even among associates, provided that it be friendly, is healthful and productive of good.

This scheme, judged by the more conservative members of the Company as containing an element of danger to the cohesiveness of the organization, was advocated by Mr. Edward Holbrook, the President, whose views have already been justified by results. But here, as in other questions of policy, the intuitive sense of this officer has guided him aright. Foresight such a practical quality can not be called. In this instance, it is no inspiration, but rather judgment deduced from repeated experience; a reasoning faculty slowly and solidly developed with the same patience that is exhibited by the bee in building her cell.

Through the mention of this act of policy and of its author, we make allusion to the other element which, joined to a spirit of liberality, has occasioned the great successes of the Gorham Company: that is, the system regulating the advancement of capable employees. Mr. Holbrook, who affords the best example of the working of this system, occupied in 1870, a subordinate position, from which he progressed through all departments of the enterprise, gathering specific knowledge, until he obtained by election the chief office and control, now possessed by him. This choice, as wise as it was inevitable, gave power to a man whose ability commanded recognition, and to whom experience had taught the needs of the workmen; while giving him, at the same time, the analytical, detailed knowledge necessary to the proper conduct of so extensive a corporation. He thus became the sympathetic leader and companion of his forces for whom he has effected numerous schemes tending toward the increase of comfort, pleasure and culture.

This enlightened policy of control is ably seconded by the art influence directed upon the production of the Company by its chief designer, Mr. William C. Codman, in whose biography occur many significant facts worthy of note even in a passing comment like the present. Chief among these facts are those relating to his earliest

work as an aid to a noted French artist in decorating the nave of Ely Cathedral, his subsequent commissions executed in many of the cathedrals and mansions of England, and still later his employment by Cox and Son, the famous producers of metal work for churchly uses.

As is natural, the influence of his early training remains strong in him, and many of his most spirited pieces are destined for service in the accomplishment of the ritual of the historic Church. Among such are the originals of the chalice and paten shown in our illustrations and which were executed several years since.

Regarded as a design, the chalice offers many possibilities to the artist, whether he accepts the traditional forms of the object, or yet creates lines responding to his individual ideas of the new art. Here Mr. Codman has produced a work which, as one may judge from its homogeneous quality, was conceived quickly, but was afterward patiently developed. It is representative of a period when the Middle Ages were passing into the Renascence, and the unity of the Church was fast aproaching dissolution. The tall, heavy standard compared with the relatively small and short bowl are within the best traditions of the object, and are eloquent of the Middle Ages; while the dolphins mingled with ecclesiastical ornament, tell as surely of the approach of the classical revival. Finally, the combination of the precious metals and the peculiar setting *(en cabochon)* of the stones are accomplished with a historical accuracy, a taste and skill which have been equaled by few modern designers; a number of examples by Viollet-le-Duc occurring to the mind of the student as worthy of no higher praise. The paten, less susceptible to decorative treatment, is made most beautiful by the insertion within a broad gold rim, or frame, of an enameled *tondo,* showing the "Adoration of the Magi;" the rich stuffs and furs of the kings and the flower-scattered foreground lending themselves naturally to the brilliant treatment in enamel. A splendid crozier, imposing, even ponderous, in design and thickly studded with jewels, unavailable here for illustration, displays equally well the perfect sympathy of Mr. Codman with the old ecclesiastical art, as also his power of calling it back to life. A less majestic staff, designed by Mr. G. W. Codman, son of the distinguished artist, and represented in our illustrations, is wrought in what may be called "the modern mood." Most refined in drawing, appropriately adorned with Christian symbols, executed by the most skilful methods known to the Gorham Company, it is a beautiful speci-

men of the most advanced art. And yet, when compared with the mediaeval crozier of the older designer it gives the impression of an ornament laid by the side of a weapon of authority. The tall slender crozier, adapted to our milder times, appears to bid its bearer to lift it straight and high over the heads of the people; while the richer and heavier staff would seem to accomplish its purpose, were it held in the hand of one possessed of both spiritual and temporal power, and used to chastise the recalcitrant flock.

But lack of space forbids us further description, and we can allude only in passing to a few objects of special merit or beauty. One of these is a rose-water jug with stand, on which the late Greek form of wine-pitcher (oenochoe), with its graceful leaf-mouth, is modified by modern influence, and the female figure, used as a decorative *motif,* appears with charming effect; following with body, gestures and drapery the *Art Nouveau* line, which here indulges in no vagaries and produces an agreeable rhythm.

Another specimen is the punch-bowl displaying a Bacchic scene so frankly rendered that it might be an extract from Virgil translated into a new medium of expression. The Eclogues, the rustic ceremonies portrayed in the canvases of Angelica Kauffmann, and the prints of Bartolozzi, are all suggested by this scholarly work, which has withal no touch of dryness.

The last piece to be mentioned is the now famous silver table exhibited at St. Louis by Mr. Codman the elder. It is regarded as a nine days' marvel by those who are unable to appreciate its artistic qualities, and it is believed by many to be the first piece of "silver furniture" ever executed. But such belief is a gross error. More than two hundred years ago, Louis XIV., in order to provide money for his Rhenish wars, sent to the smelting-pot brasiers, tabourets, orange-tree tubs, and other furnishings in silver, to the value of millions of francs; while recently also a noted French house of silversmiths has produced a silver tea table and service, named from its design, "The Sycamore." But this is a trifling work compared with Mr. Codman's design, which it was the labor of years to execute. The finest of suitable materials: silver, ebony, thuyawood, boxwood, ivory, and mother-of-pearl, contributed to its production, and these were employed with the highest degree of skill. Yet the object must be regarded as a *tour de force* rather than a work of pure art, and it is evident that Mr. Codman's powers are better devoted to a more restricted use of his chosen medium of expression.

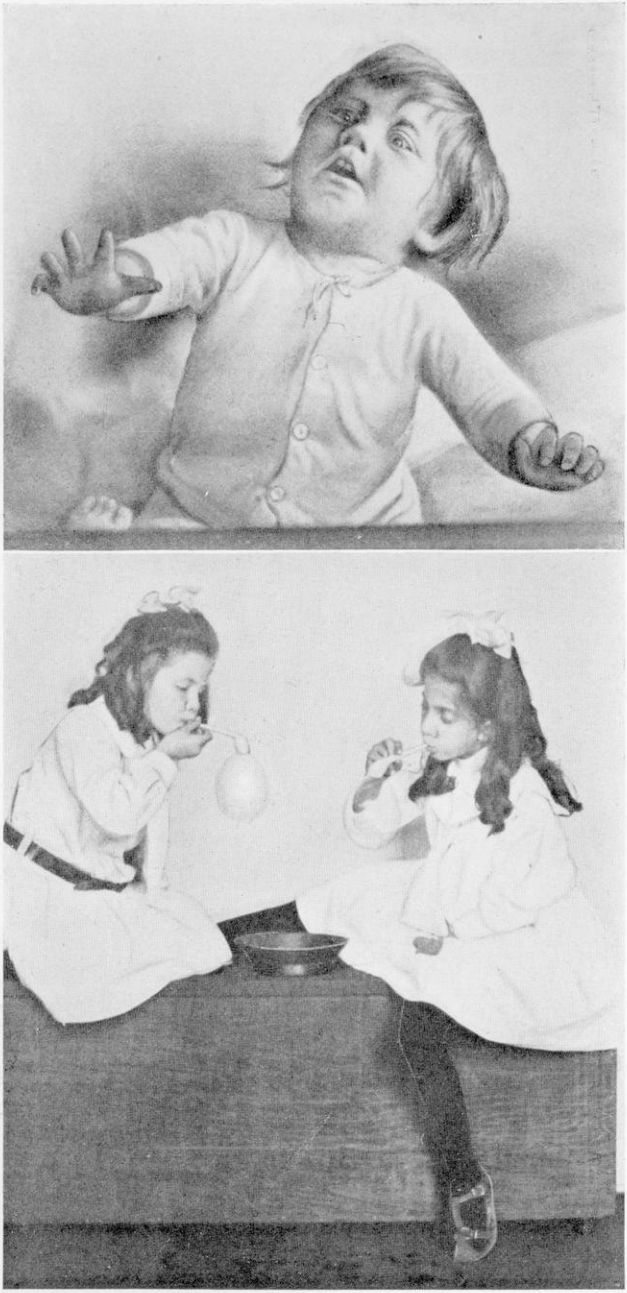
A SUCCESSFUL PHOTOGRAPHER OF CHILDREN

CERTAIN workers with the camera, many of whom are members of the Photo-Secession Society, have recently raised pictorial photography in America to the height of a fine art. They have used their instrument as a means by which to express original artistic ideas, and have proven their knowledge of drawing, values, tonality, perspective and composition which they possess and utilize, like painters.

Works like Alfred Steiglitz's "Winter in Fifth Avenue," which represents a phase of Nature, and the same artist's "Scurrying Homeward," in which moving figures are successfully introduced, rise far above the bare record of facts which we formerly demanded from photography; becoming works of art in which the powers of idealization and selection are exercised.

Within the Society of pictorial photographers just mentioned, there are those who overstep the technical limits of their medium; regarding themselves as justified in striving to obtain the specific results of the painter, the etcher, and the lithographer. Again, these extremists may be divided into two classes: the representatives of the first division seeking to reflect the principles of painting and to imitate the effects of masters of light and shade, like Rembrandt and Correggio; the members of the second division borrowing, whenever possible the processes of other arts. In the latter number we find the painters, Steichen and Eugene, who treat their prints as if they were etchings or paintings; engraving lines wherever they judge them to be necessary, hiding all defects with cross-hatchings, or painting in entire backgrounds, and completely changing the aspect of their subjects as represented by the lens of the camera.

As might be inferred, the process experts are usually men, while among those who strive after the results of the old masters in composition, light and shade, and general pictorial effect, several women have distinguished themselves. A Photo-Secession Exhibition would scarcely be complete without the customary portraits by Gertrude Käsebier, in which the face stands out, illuminated and modeled, like the focal point in an old Dutch picture; while all else remains undefined and vaporous. So, too, lovers of photography quickly recognize the exquisite New England landscapes of the Misses Allen and



"EYES OF BLUE THAT OPEN WIDE, WONDERING AT THE WORLD OUTSIDE."

BLOWING SOAP BUBBLES

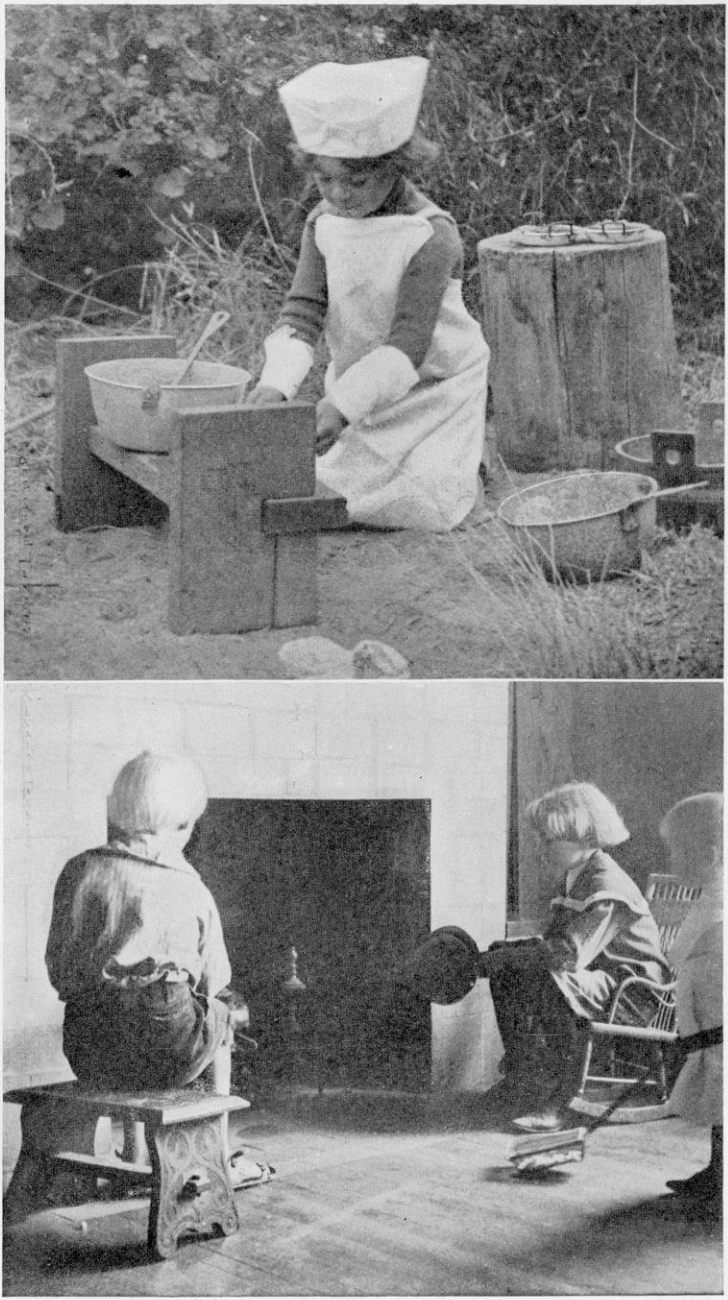
Photographs by Adelaide Hanscom

"SHE DRESSES MY DOLLS FOR ME."

Photograph by Adelaide Hanscom

"THE JOLLIEST KIND OF AN AUNTIE."

Photograph by Adelaide Hanscom



"THE BAKER MAN."

"RAKE THE COALS AND BLOW THE BELLOWS."

Photographs by Adelaide Hanscom

the picturesque groups by the same artists, which are little transcripts of village life quite comparable with those offered in the paintings of Edouard Frère and of Meyer von Bremen, a few years since so highly appreciated by collectors of pictures. Still another woman artist-photographer, less widely known, because her work lies far from the East, is Miss Adelaide Hanscom, a number of whose portraits of children and genre-pictures are here reproduced.

Miss Hanscom, who is a resident of Berkeley, California, came to her profession fitted by work pursued for five years in a private studio, and afterward by a three years' course in the State University, as the holder of one of the twelve scholarships established for meritorious students. Her success has been rapid and she is now under contract to a New York publisher for a series of life studies, designed to illustrate the Rubaiyat. She has been engaged for more than a year upon this serious work which she at times interrupts to deal with lighter subjects, like those introduced into our present illustrations, These pictures are intended to accompany a collection of poems and songs for children which Mr. Charles Keeler has recited and sung to the great delight of the pupils in the schools of Berkeley and of San Francisco. They are among the first of an extensive series which will be made into lantern slides and used in recitals which Mr. Keeler has been invited to give at various points of the country.

The first illustration showing the two girls blowing soap bubbles, translates into visible form the spirit of the verses:

> "O what a beauty all purple and pink!
> Whiff! It has vanished before you can think!
> Now look at this one with clouds and a tree
> Swimming about in a gold-lighted sea!"

The baby boy, to illustrate the rhymes called "Little Brother," has an unmistakable quality of a Greuze portrait and forms an exact counterpart to the lines:

> "Ringlets gold on shapely head,
> Smiles that break ere tears have fled,
> Eyes of blue that open wide,
> Wondering at the world outside."

Equally pictorial also are the two groups representing the same models of woman and child; the standing group recalling the manner of Cecilia Beaux, and the seated figures somewhat more remotely indicating the "Music Lesson" of Sir Frederick Leighton. But the suggestions in these figures are infinite and it is best perhaps that each should accept and enjoy them in his own way.

ALS-IK-KAN IN CASTLE WONDERFUL

FOR THE CRAFTSMAN LITTLE FOLK

To the wonderful castle of darkness and light,
There came a lone stranger, a smiling young sprite,
To visit the children asleep for the night.

The smiling young visitor met on his way,
While crossing the threshold, a Ghost old and gray,
Who winked at him slyly, as much as to say:

"I'm off for vacation, Good-bye, little son,
My sowing and reaping and waiting are done,
My labors are over, your task just begun.

"Be good to my children, and bid them 'Good-night!'"
"I'll bid them 'Good-morning,'" replied the young sprite,
While the Ghost simply nodded and passed out of sight.

The frisky young stranger went prowling about
On tip-toe, till daylight began to peep out;
Then he woke up the children with this merry shout:

"Wake up! little sleepies, and see who is here,
For I'm getting lonesome; I bring you good cheer;
You'll soon know me better,—I'm
"Happy
New
Year!"

The children all shouted: "Hello, Happy New!"
You're younger than we are, pray what can you do?
The Old Year was jolly, let's have fun with you."

Then Happy New Year laughed loud in his glee,
And answered: "That's funny as funny can be;—
What very old children I've come here to see."

"You must have forgotten, or else you would know
My every year errand;—to help children grow,
And bring them their birthdays, while months come and go.

"'Tis good to be jolly and glad you're alive,
I'm older'n I look, Nineteen Hundred and Five,
But ready for anything you can contrive.

"I'm never too old with the children to play,
So, wake-up, you sleepies—we'll have fun to-day;
The time to be happy is 'now' while we may."

Then Happy New Year and the children began
To make the world happy,—and this was their plan;
To smile and be kindly and help—
"Als
Ik
Kan!"

JOHN HOWARD JEWETT

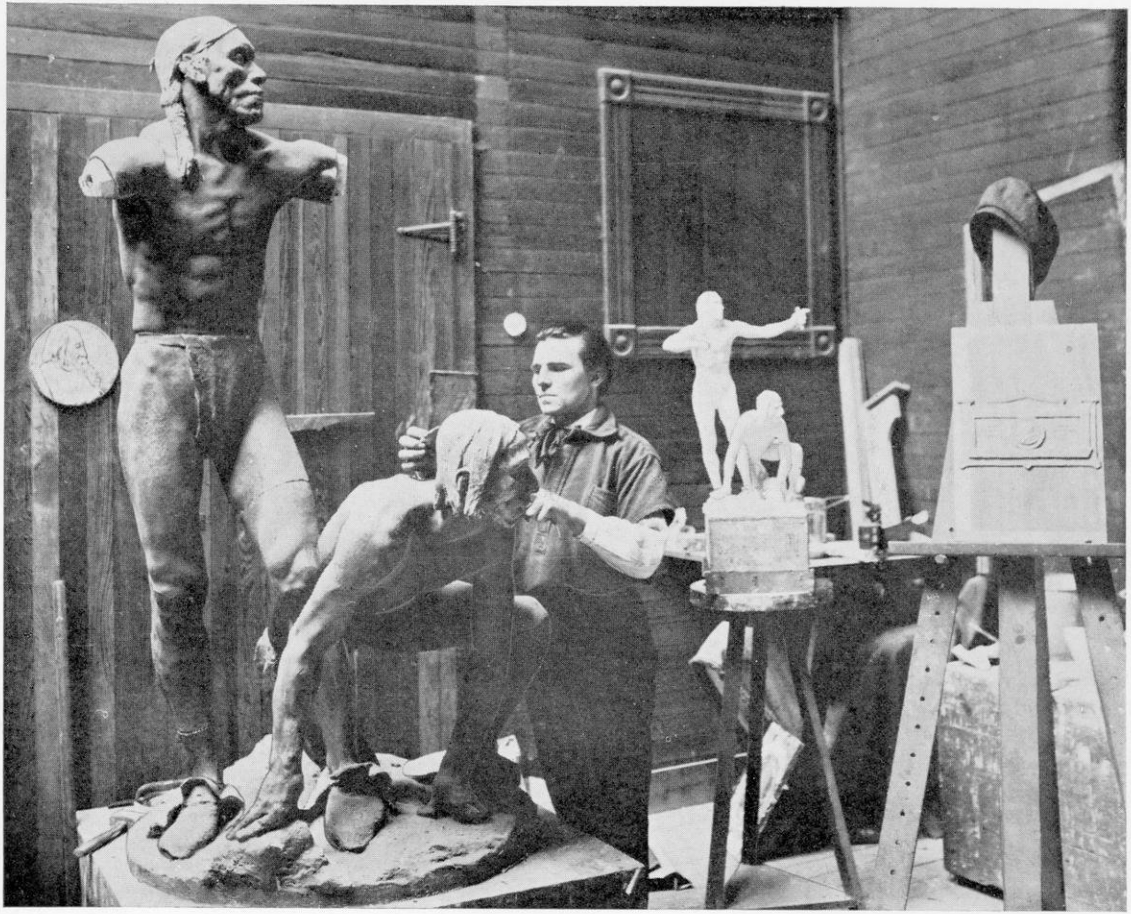
THE CHEAPNESS OF BEAUTY. BY ERNEST CROSBY

IF we see a tendency to polarization in society, the ugly forces of production huddling together at one end and the more sightly ones of luxurious expenditure at the other, we may perhaps imagine this tendency carrying itself to its logical limit and all the dirty work of the country or of the world corraled and localized in some concentration camp, whence by some wireless system its benefits could be spread over the face of humanity. We might take the region of Pittsburgh for instance and deflect the economic axis of the earth, until it became the social and industrial South Pole, and, as soon as any man anywhere began to indulge in some unbeautiful means of livelihood, he could be banished to the Forks of the Ohio, and there permitted to defile Creation as he pleased. The counties which are grouped about Fort Duquesne are already a good deal of a purgatory. Why not make an inferno of them, so as to let the rest of the country become a paradise? It is just conceivable that such an attempt might be made, but alas, it it perfectly clear that the new heaven would be less habitable than the new hell. A world without manual labor would be an inhuman monstrosity, and the partial experiments already made in this direction prove it. Go to any one of the favorite "Parks" of the aristocracy, where near our great cities they build their villas together, surrounded, perhaps a hundred of them, by a great exclusive fence, with watchmen at the gates who admit no shabby individual of any kind, unless he administers directly to the comfort of those within. These parks are situated in the midst of the most beautiful scenery and the most invigorating air, and yet no man,—I will not say with a heart, but with a stomach,—can really live there. It is a playing at living. The very atmosphere is artificial, and the lungs are stifled for want of a human environment. Better far the worst of factories, the most dismal of tenements, than perpetual confinement in the purlieus of a "country club."

No. We cannot get rid of the ugliness of manufacture and poverty by sequestration, for, if we try it, we shall surely find the worst form of spiritual ugliness left behind. Beauty means art, and art is a flower of labor and cannot be grafted upon any other stem. The dilettante appanage of luxury which we call art is a sport, the issue of

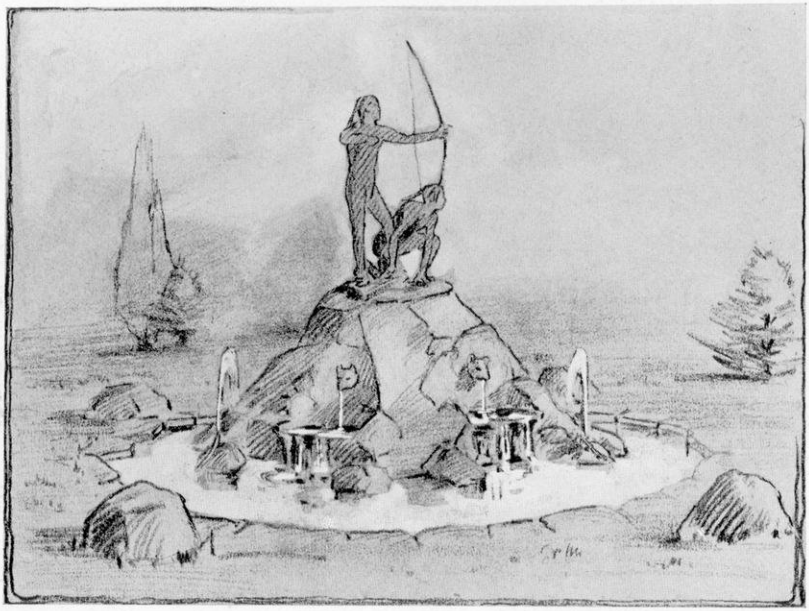
unnatural conditions, and it is only because our lives are also unnatural that we fail to see it. Work, not idleness, should be beautiful, and beauty belongs by rights to the worker and not to the idler. The kitchen and workshop and exchange should be decorated, not the drawing-room. By reserving art for the rich, we have made it expensive, and this is another mark of its degradation. Beauty ought to be the cheapest thing in the world. Whatever is plentiful is cheap, and an artistic people would put beauty into everything. We can see even to-day in the Swiss chalet and the Japanese country house that a large outlay of money is not needed to produce an artistic effect. Beauty requires only an eye and an ear, a hand and a soul. It needs men, and there should be no lack of them. If there is, we would better devote our attention to the manufacture of them, and leave art to take care of itself, and it *will* take care of itself. Beauty is cheap enough, but we pay an enormous price for our ugliness.

We must do something to remedy matters, for otherwise we shall reach an issueless passage. Give the rein to a world of profit-hunters, and it will come to grief. All the old myths teach us this simple lesson. The flood wiped out an ugly world, not very different from our own. The theosophists give us all the details of the sinking of the Atlantean continent with its highly civilized millions, and that continent undoubtedly had its Wall Street, its sky-scrapers, and its slums. And no miracle is needed to bring such a civilization to an end, for it carries the seeds of its own destruction in its womb. We are becoming Titans of brute force preying upon one another. This must be ended somehow, but we may be able to dispense with deluges and cataclysms, if we only undertake to change our manners ourselves. And a keen sense of the ugliness of it all may be just the straw necessary to break the camel's back. We can put up with a great deal of iniquity, until it becomes hideous, and then, at last, we may revolt against it. I knew a man who tried to break the tobacco habit because it was unwholesome, extravagant, and foolish, but he was never successful, until one day he discovered that the back of his teeth was nearly pot-black, and that determined him. He never smoked again. Let us be shocked in the same way by our own ugliness and seek to reform!



MR. JEROME CONNOR IN HIS STUDIO

GROUP OF INDIAN BOWMEN SURMOUNTING THE KIRK-PATRICK FOUNTAIN; SCULPTOR, JEROME CONNOR



PROPOSED RUSTIC BASE FOR THE GROUP OF INDIAN BOWMEN

FOUNTAIN COMMEMORATING THE ONONDAGA TRIBE OF INDIANS, PRESENTED TO THE CITY OF SYRACUSE BY THE LATE WILLIAM KIRKPATRICK

FOUNTAIN IN THE GRAND' PLACE, ANTWERP, BELGIUM

A FOUNTAIN DESIGNED BY JEROME CONNOR

A FITTING memorial to a division of the primitive race of America has just been erected in Syracuse, New York. It is one of three fountains bequeathed to the municipality under the will of a wealthy citizen, Mr. William Kirkpatrick. It is the design of a young American sculptor of talent, who first gained public attention through his memorial statue of Walt Whitman in Baltimore. Recently completed, it was formally delivered to the city, on November 17, last, when the Indian enthusiasts of the region assembled to honor the principle and people represented in the work.

As may be learned from the illustrations, the fountain consists of a high cylindrical base set in a basin and surmounted by a group of bowmen of the Onondaga tribe, who constituted the aboriginal population of the region, and whose few remaining descendants still occupy a reservation at a short distance from the city.

The erection of this sculptured fountain can not be otherwise than a step of advance in the right way; since it will awaken and preserve popular interest in ethnology, which is one of the most important of studies. It will also—even if to a slight degree—aid in correcting popular prejudice against our red race of men who, a hundred years since, were as civilized as the tribes whose history composes Caesar's Commentaries, and certainly not more cruel than the great General himself, when he cut off the hands of certain ambassadors and sent them back thus mutilated to their people. The statue of the Gallic chieftain Vercingetorix surmounts a noted hill in the vicinity of the city of Dijon, France, and, in the same artistic country, the Gaul with his picturesque qualities often serves as a subject for students' competitions. Awakened in the hearts of our own people, a similar love of the land which we inhabit,—quite distinct from patriotism—should place at proper points similar memorials to a race which will soon be extinct, and this, while yet models exist from whom the truth may be gathered.

Sentiments such as these, clothed in various forms, were expressed at the unveiling of the monument by the local authority upon Indian subjects, the Reverend William Beauchamp, S. T. D., and Dr. George Wharton James. The former speaker made an estimate of the Indian which bore the stamp of truth and authority, since it was a narrative of personal experience delivered with the effect which

comes from simplicity. It was, moreover, clothed in an English which, greatly to be regretted, is giving place to a style of false emphasis. In view of those qualities, and also as a clear explanation of the reasons for the erection of such a memorial, certain of the utterances of Dr. Beauchamp are quoted below:

"There is one feature of Indian character which stands out clearly here, though it is often thought that political enmity took the form of lasting revenge. It may have done so with some, for the Onondagas said, centuries ago, that we must distinguish between nation and nation. There have been lasting animosities in Europe and we should expect some here, yet many examples can be cited where old foes become warm friends. Champlain is supposed to have caused the last enmity of the Five Nations, but he did not. His attacks brought no retaliations and in spite of frequent hostilities from later causes, a large part of the Iroquois were always friends of the French. Whatever the war, they laid aside all enmity when peace came.

In all the State of New York, after 1779, no Indian ever lifted his hatchet against his former American foes. On the contrary, he fought with him in the war of 1812, and in our later Civil War. Better even than this, he helped him in the things which made for peace. We cannot peruse a history of any part of Western New York without finding tales of mutual good will. The red man guided the white settler through the woods, showed him the old orchards, went on his errands, brought him supplies, helped him in sickness, lent his strong arm to raise his house or mill, and aided him in many ways. There is scarcely an old family of that day but has pleasant tales of their Indian friends, men and women always welcome and always highly esteemed. The days of war were absolutely left behind, and they sang with joy their ancient song of peace. It is right that we should remember such friends in need as these."

Following Dr. Beauchamp, Dr. James paid another tribute to the Indian based upon his contact with the tribes of California and the Southwest. He was most interesting when he remarked upon the faithful study which the sculptor had given to his model, as to conformation of skull, expression of countenance, bony structure and carriage of the body, the manner of handling the bow as differing from that of the white, and lastly the slight but significant indication of intercourse with men of higher civilization residing in the material of the breech-clout.

Dr. James concluded his address by the words: "As a lover of the Indian, I am delighted to see this movement toward recognition of his place in our history. We have too often associated him with treachery, cruelty and deeds of blood. It is a wicked slander so to hand down the name of 'Indian.' The red man possessed many noble qualities, and, in this statue, I see the dawn of a new day wherein we shall do justice to our brother. I congratulate the city upon the statue and upon its sculptor, trusting that Mr. Connor may give to Syracuse more tokens of his artistic power and skill."

To this brief report of the ceremony may be added a word of comment regarding the situation and placing of Mr. Connor's statue. The fountain stands in a square toward the northern limits of the city, and is surrounded by modest dwellings of wood having small height, and making no pretense of style. The group, as we have seen, represents primitive man in his quest for food. The idea of a background for the action, forcibly suggested, is that of the primeval forest. Yet the base upon which the work is mounted is such as might serve for the ordinary formal statue of our parks and more important city squares; making no allusion to the statue itself other than by means of the emblems of the four clans of the Onondaga tribe utilized as mouth pieces from which the jets of water spout.

This setting seems cold, prosaic, lifeless. The Indian bowmen lose their meaning. So circumstanced, they might escape unfavorable comment in a museum, where statues are classified, and placed in rows upon a single type of plinth. But, in the open air, they invite criticism. Their effect should be heightened by a touch of Nature.

As a suggestion, therefore, a hasty sketch of a rustic fountain is added to the illustrations of the monument as it actually exists. A somewhat irregular pile of rough rockwork, serving as a base for the statue, would also be more appropriate to the square itself than the one of studied proportions which now supports the figures.

A parallel to this rustic base, executed upon a large scale and conducive to superb effect, occurs in the Grand' Place in Antwerp, where a bronze statue stands at the summit of a mound of stones, piled to a height proportionate to that of the surrounding houses; the color of the paving stones modulating into that of the rocks, and the latter again into the warm brown of the metal giant.

At some time may we not hope to possess in every one of our towns of the United States a municipal art commission as efficient as that of each one of the Belgian City republics?

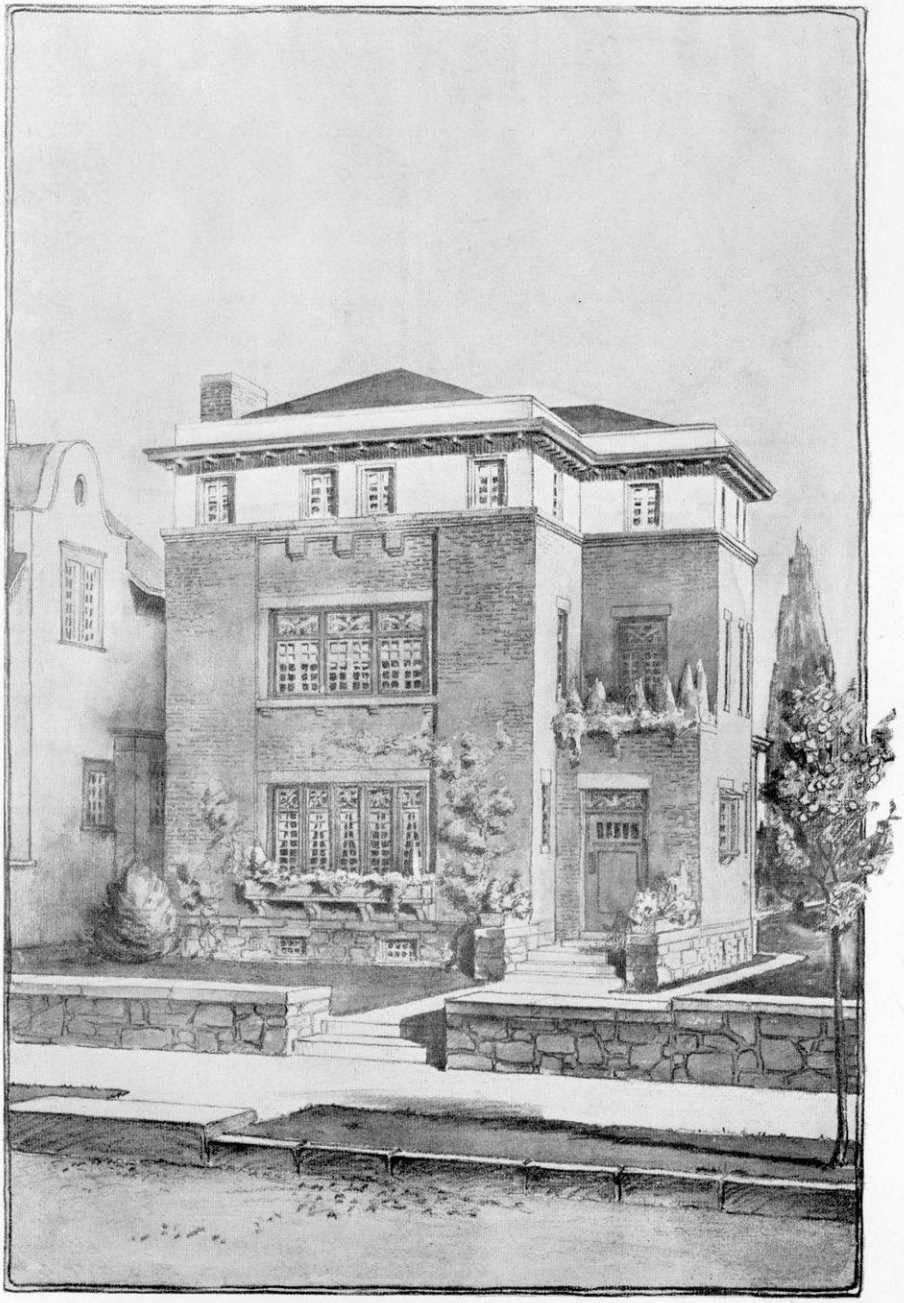
A CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER I

AS a new departure for 1905, THE CRAFTSMAN presents plans for an urban house, adapted to thickly populated areas, in which frontage is limited, and questions of light and air must receive careful consideration. For this residence, a width of thirty-five feet will suffice, provided that the flanking houses do not stand directly on the lot line; but an additional five or ten feet would prove of distinct advantage to the setting and the habitable quality. For depth of lot there should be ninety feet at least, which will give a small plot of turf between the house and the street, but no back yard worthy of mention.

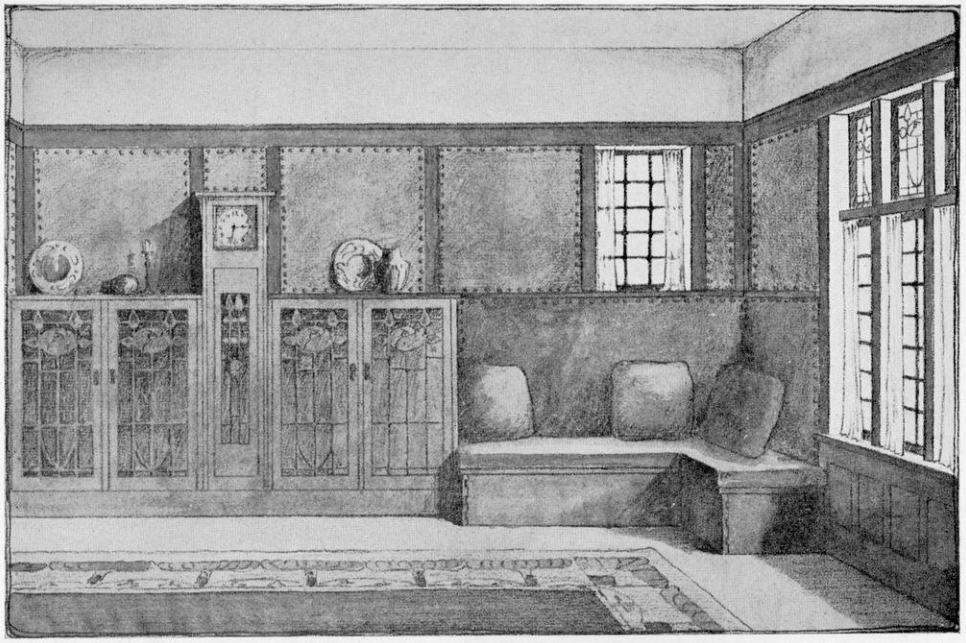
If the natural site permit, the ground may be terraced with good effect, and carried out to a low wall parallel with the street; two or three stone steps descending to the level of the side walk. This terrace wall, in common with all the dressed stone work of the exterior, is of gray limestone laid up as random-coursed rubble, with faces bush-hammered; the mortar being colored dark, almost black, and the wall covered with flags of the same stone. This kind of masonry is used also for the foundation walls of the house in which it is exposed from the ground line to the patent-hammered gray limestone water table.

Above the foundation, the exterior walls are entirely of brick; from the watertable to the limestone belt just below the third story windows, being faced with dark red "Bradford" brick (No. 00), laid in English bond and in dark mortar with narrow joints, full pointed, with which ruddy tone the door and window sills and lintels of limestone contrast agreeably in color.

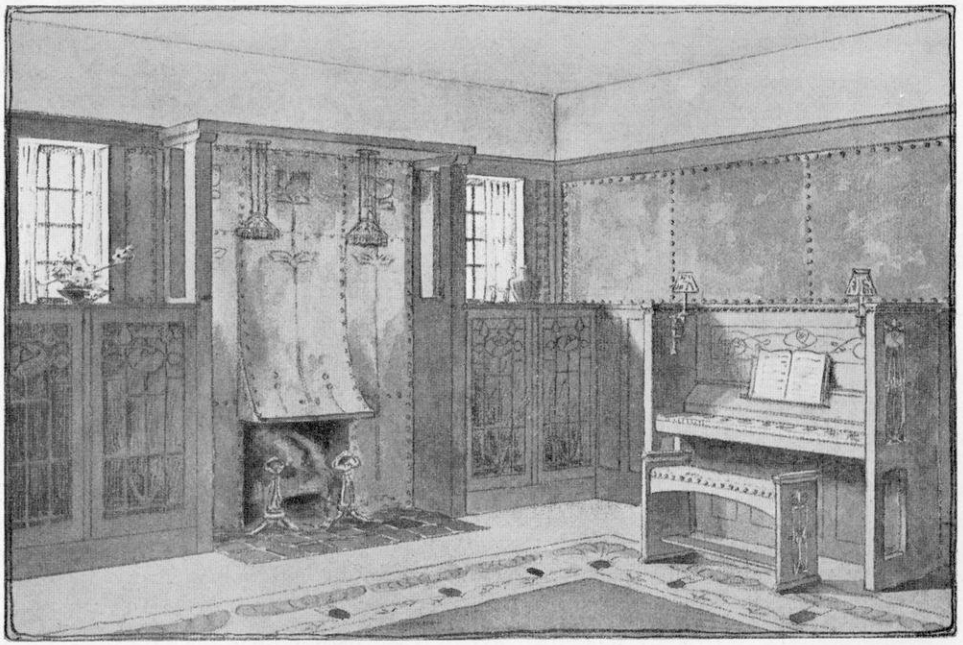
The wall of the third story is covered with cement, which, rough in texture and of a gray tone much lighter than the stone belt-courses above and below it, modulates between the red brick and the cornice, which is of wood, stained brown-green (Cabots 302), as is also all other exposed wood work of the building. The cornice is supported by modillions piercing the plaster at regular intervals, and affording a pleasing play of light and shadow; while the roof is designed to be covered with shingles stained like the remainder of the exterior wood work, although metal may be substituted, if its use be demanded by city ordinances.



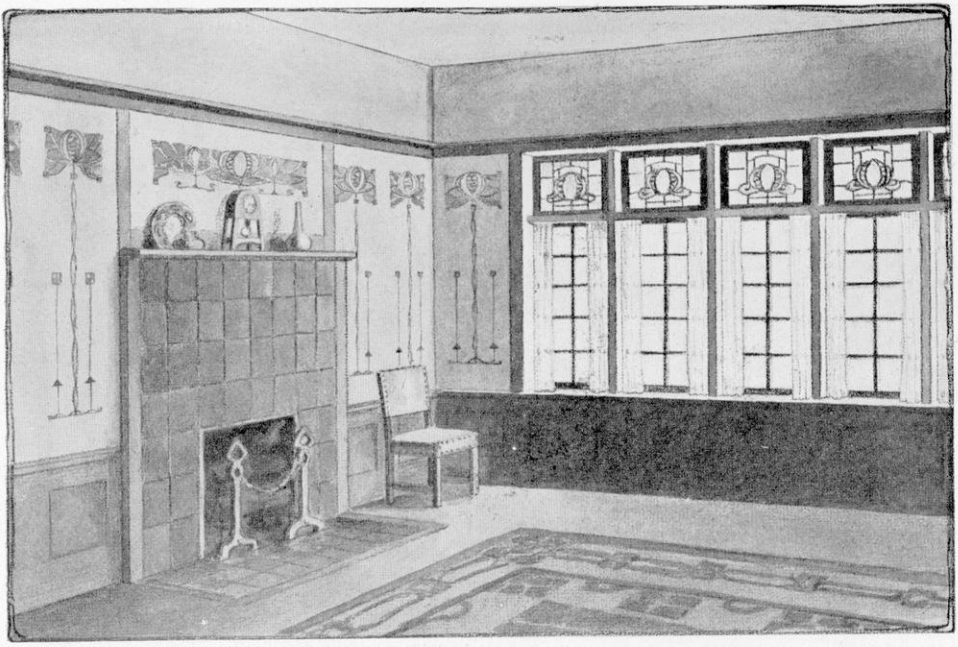
CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER I



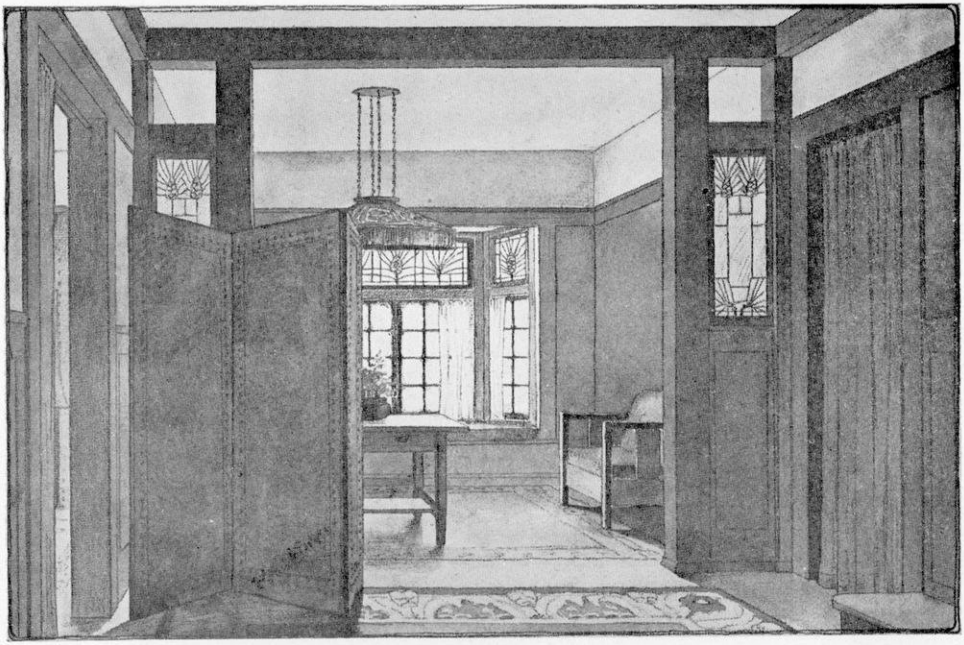
A CORNER OF THE LIVING ROOM



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER I: ANOTHER VIEW OF THE LIVING ROOM

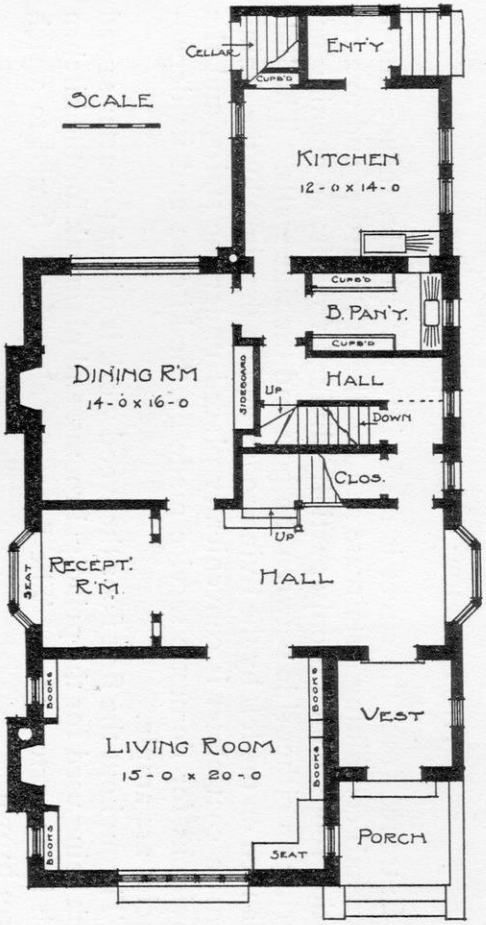


THE DINING ROOM

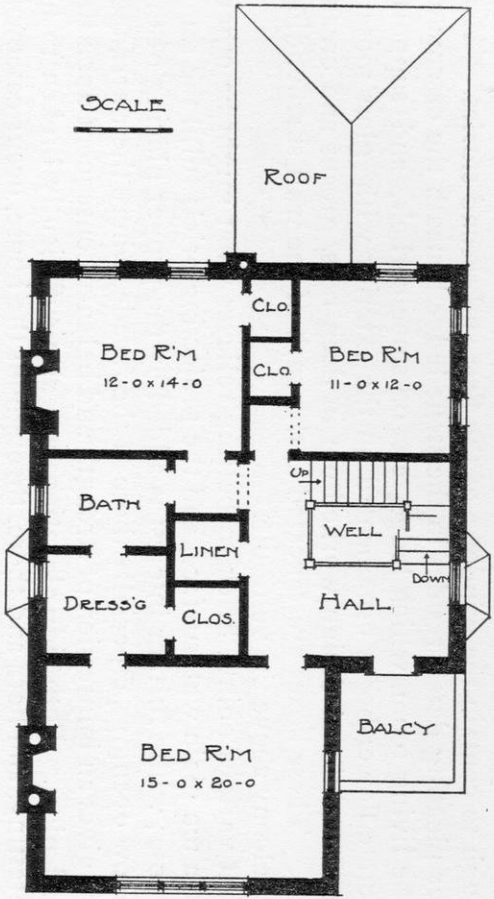


CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER I: VIEW OF THE RECEPTION ROOM FROM THE HALL

CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER I. THE HALL



PLAN OF FIRST FLOOR



PLAN OF SECOND FLOOR

CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER I

Among the features of the exterior which attract and hold the eye, one of the most agreeable is the break in the wall surface of the façade, produced by a recessed or paneled effect, four inches deep and wide enough to contain the windows of the first and second stories. Another pleasing detail resides in the stone ledge beneath the casements of the living room, which ledge rests on stone corbels, and supports concrete flower-boxes ornamented on the exterior with glass mosaic in a conventional design, worked out in deep reds, greens and cream color. These boxes are repeated at the curb of the wall surrounding the balcony above the vestibule.

At various points, brick corbelling relieves what might be otherwise a too plain wall surface, and the projecting oriels fulfil the same purpose; while further interest is added by the proper placing of the window openings, especially those of the façade, where their arrangement gives an impression of strength and balance consequent upon the broad piers. Both side elevations are also sufficiently broken to be interesting, and here and there, throughout the house, occur casement sashes, which, as well as the ordinary windows, are divided into small rectangular panes; while many of the transoms contain leaded glass in attractive patterns.

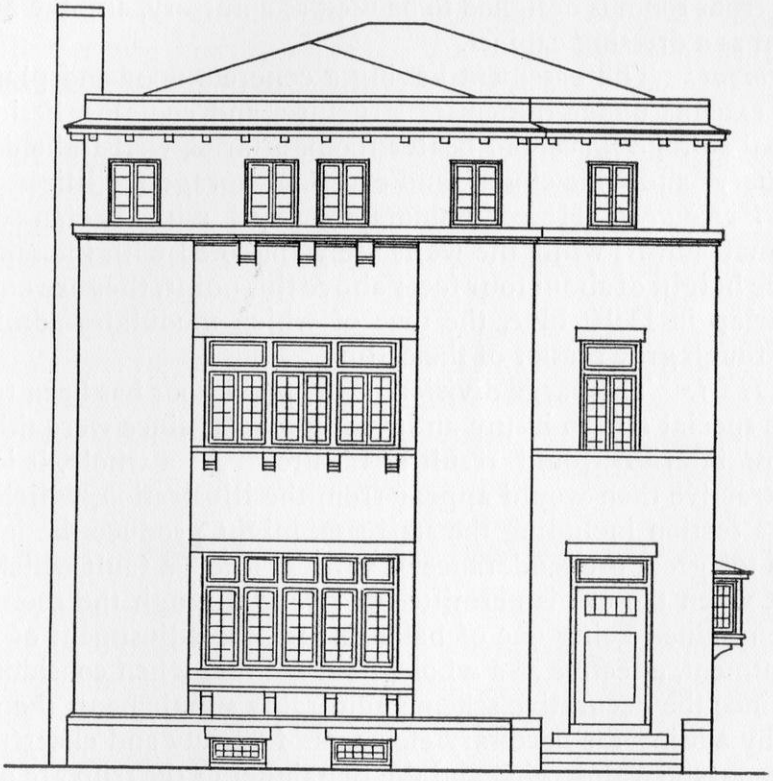
THE INTERIOR: GENERAL DESCRIPTION

Entrance from the street is made into a vestibule, thence into a large hall containing a staircase and leading at its farther end to a reception room, which is only partially divided from it; an opening occurring on either side between the post and the side walls. The hall is flanked on the left by the living room, and on the right by the dining room; a coat closet is conveniently placed under the stairs, and the provisions for domestic service made by the kitchen and its dependencies are ample.

Throughout the first floor the wood work is of oak; quarter sawed stock being used for the principal rooms, and plain oak for the kitchen with its appurtenances. The floors are also of oak fumed to a rich warm brown.

The halls of the second floor are finished in oak; the front and one back room in hazel wood, and the second back room in gray maple. A linen closet opens from the hall, and there are also closets for each

A CRAFTSMAN HOUSE



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER I
ELEVATION

of the three sleeping rooms; the front and most important room having a dressing cabinet which connects with the bath.

The third floor is treated in white; the trimming of Carolina pine, painted or enameled white, with the doors stained slightly green and the floors of Georgia pine, matching them in color. The arrangement of the third floor is practically the same as the second, except that the front room is designed to be used as a nursery, and the adjoining room as a dressing cabinet.

Basement: The basement having a concrete floor and plastered ceiling, extends under the entire structure, and contains, beside the usual coal storage space and heater room, a large, well-lighted laundry, preserve and wine closets, and excellent storage facilities.

The Vestibule: Here the floors are faced with Indian yellow tiles of matt finish; while the walls are wainscoted with the same tiling to the height of about four feet; above this point, they are covered with burlap in Delft blue, the tone of which modulates admirably into the rough gray plaster of the ceiling.

The Hall: This large division of the main floor has been treated with the special aim to insure an inviting aspect; since were this lost, the entire interior would result in failure. As a whole, it is even more attractive than would appear from the illustration, which, giving but a section including the staircase, might produce the impression of a too great preponderance of vertical lines: a fault which does not exist when the eye is permitted to sweep through the room; the idea then gained being one of balance and fine adjustment of parts. The treatment, effective as a whole, loses nothing when considered in detail, since the decorative scheme admirably supplements the architecture by adding the necessary elements of variety and cheerfulness. In this room the wainscoting and the remainder of the trim are of oak, fumed to a warm brown; the walls are burlaped in the Delft blue used in the vestibule; the frieze and the ceiling are again of gray plaster, left rough "under the float." An interesting color play is afforded throughout the space by leaded glass panels set between the reception room and the hall. These show a general tone of soft yellow, with occasional notes of terra cotta and sap green, and they are equally effective, whether seen from the reception room or from the entrance door. The textiles used are golden yellow silk for draping the high windows, and a floor rug in Indian yellow, old blue and spots of terra

cotta. A settle, placed between the staircase landing and the coat-room, has pillows of Indian yellow canvas with applied designs in blue, a color which, in order to complete the balance of the scheme, again appears in flower-bowls and vases of old Canton China, set upon the wide window sill. The decoration of the space receives its final touch by means of a screen, which separates the reception room from the hall, and displays a surface of dull orange-colored Spanish leather framed in a border of large and thickly set brass nails. The other doorways leading to the living room and the dining room, are hung with gray-green canvas, without decoration, except the hemstitching, which runs across the bottom and along the sides.

Reception Room: In its decoration and furnishings the reception room repeats the color scheme of the hall, of which it is in reality the continuation. Its principal features are the window seat directly opposite the entrance, and an electric fixture made of perforated brass backed with woven copper wire, which hangs from the center of the room by four small chains. The latter constitutes the focal point of the hall to which the eye returns again and again with constantly increasing pleasure.

The Living Room: The chief attraction of this room is afforded by a skilful arrangement of light and color. The walls are covered with Spanish leather, having a gray-green finish, through which the natural color of the skin appears in a play of golden yellow, thus producing the effect of a "changeable" fabric. Broad windows at the front admit what would be an excess of light, were it not softened by leaded transoms and by yellow-green silk curtains. The light so modified is reflected upon the soft, ruddy, expansive surface of the copper hood of the chimney-piece, upon which appears an interesting hammered design; while a further note of distinction is added by lamps with perforated shades of the same metal, suspended before the fireplace and at other points of the room. The general harmony of the room itself is completed by the cream tint of the ceiling into which a slight touch of red has been introduced. The furniture is of brown oak; the large settle being provided with a leather seat (gray-green like the wall-covering) and red pillows; while the case of the piano, matching the other movables, is inlaid in a flower-pattern of soft green and old-rose woods, and the leaded-glass doors of the book-cases repeat the same colors modified by transparency. The rug shows as

its principal color the gray-green of the walls, which is once again repeated in the hearth tiles; while copper in the clock face and plaques echoes the principal feature of the room.

The Dining Room: Here the color-scheme is executed in blue and gold; the wood work being of the warm brown before mentioned, and the walls covered with blue gray burlap, stenciled in a design of royal blue, picked out with orange. The fire-place is faced in dull yellow tiles with matt surface, and the plaster of the ceiling tinted to a warm cream. The leaded window transoms are ornamented with a pomegranate *motif* executed in green and yellow opalesent glass, the effect of which is heightened by the dull yellow India silk curtains. The large floor rug shows a cream center deeper in tint than the ceiling, with a border introducing gray-green, orange and blue, while the covering of the chairs unites the two colors in the use of blue-gray mottled leather, fastened by large headed and thickly-set brass nails.

Kitchen: The wood work of the kitchen and its dependencies is fumed to a light tone of brown, and the walls are painted in a rich shade of yellow.

Second Floor: In the second story, the hall continues the wood work and the color scheme of the walls found in the corresponding room of the first floor. The front bed room is "trimmed" in hazel wood treated with a solution of iron to a warm gray tone. The walls are done in fawn-brown, and the ceiling is tinted to a rich cream; while the fire place is built of dull yellow bricks, slightly deeper in tint than the ceiling. The rag rug is woven in fawn and old blue, and the curtains are of linen, natural color, embroidered in cross stitch patterns of old blue; the furniture is of hazel wood. Adjoining this bed room, there is a dressing cabinet with white wood work, fawn-brown walls and cream ceiling.

The Bath Room: This room, entered from the dressing cabinet, and also from the hall, is done in white; the floor is laid in tile, and the walls wainscoted with the same material to the height of four feet; above which point appears white plaster banded with narrow gold fillets.

IT remains but to give an estimate of the cost of this urban house, which in most localities would be approximately $10,800, exclusive of the furnishings.

CHIPS FROM THE CRAFTSMAN WORKSHOPS

THE CRAFTSMAN, as a lonely toiler, wholly apart from family life, is liable to become sadder than his wont at the approach of the Holidays. For, as he witnesses the end of a year, he is liable to feel himself mercilessly robbed of some measure of his last remaining treasure : vitality and vigor.

He was about to enter upon this gloomy path of thought, a day or two since, when suddenly the final page of a book beloved in his childhood, stood as if printed before him, enlarged so that it shut from his view the entire outer world, and was illuminated by a soft radiance grateful to his tired eyes.

The book was the once favorite "Attic Philosopher," in which the reflections of a mature, cultured and gentle manhood are expressed with an extreme refinement and a wealth of allusion which it is no longer modish to admire; the pleasure of the majority now lying in forced emphasis and the abuse of specific words drawn with equal readiness from technical vocabularies and from the *argot* of the streets.

The "Attic Philosopher," like the Craftsman, was a solitary man, a lover of his fellows, living under the eaves, because his purse was slender, making kindly observations upon the ways of those about him, and thus collecting a store of homely knowledge as useful to others as to himself in the conduct of life. He has long been the Craftsman's model, possessed of unattainable perfection, but yet displaying a kinship with his humble follower which it is impossible not to recognize: the two men offering a similarity comparable with that which exists between a tool of finely tempered steel and one wrought after the same pattern, in the ruder substance of iron.

The passage from the philosopher's thought which blazoned itself before the Craftsman's eyes to the exclusion of all else, described a vision in which a spirit, representing the New Year, appeared to the weary, disheartened man, saying to him with grave voice: "See, I take away your youth! But, in return I give you experience."

These words, as the Craftsman sat at his bench, plying the tools of his trade, assumed for him the character of a gospel. They became for him convincing, pregnant with meaning, adaptable to the most personal, intimate contingencies, like the very Parables themselves. He reflected upon them for hours, feeling, as time advanced, their truth and greatness, just as he might have watched a body of water rising with impetuous power to fill an already marked-out bed.

The exchange of youth for experience presented itself to the thinker no longer in the character of a merciless robbery. He saw it to contain a strong element of compensation, not indeed, brilliant, attractive, and such as to cause its free acceptance; but such, after its forced acceptance, as to prove itself as dear to its possessor as the thing removed.

As the day wore on, the worker realized more and more the power and meaning of his revelation. He felt the waste of effort made by youth and could taste the bitterness of first sorrows. He saw, as if by clairvoyance, folly shadowing the steps of the young man and striving to bar his passage. He saw him attacked by

perplexities, while he was as yet unprotected by the weapons which are the gift of experience.

Finally, he realized as never before the value of the added years as the agents which develop, instruct, multiply the powers of the man, and separates them into the finest ramifications of sensitiveness.

The light failed in the workshop, but the Craftsman could still perceive the vision of the book. It was too sacred to be carried into the throngs of the street, and, following ancient traditions after the manner of his kind, he sought to make it vanish by pronouncing a formula known only to the initiate. He slowly said: "I gladly accept thee, experience, in return for my youth, because thou hast taught me to savor the aroma of the vintage of sorrow."

NOTES

WE shall be pleased to publish each month under this head all duly authenticated notices of responsible Arts and Crafts Exhibitions, Artist's Exhibitions, Craftsman's Institutes, Manual Training Summer Schools, and the like, if sent in time to be an item of news. Address Editor of the Notes, The Craftsman, Syracuse, N. Y.

The second annual exhibition of the California Guild of Arts and Crafts opened at the St. Francis Hotel, San Francisco, on the first day of the current month. According to the critic of the "Chronicle," one of the best of the local journals, not an article was shown that did not reflect credit upon its maker and the exhibiting organization. The scope of the display was this year widened to include several branches of the fine arts, and a glance at the descriptive catalogue will be repaid by the pleasure derived from fine reproductions of what would appear to be excellent examples of handicraft and the applied arts.

THE CRAFTSMAN, in the interest of those who are seeking practical plans for variously situated homes, invites architects throughout the country to submit drawings and plans adapted for execution in their special sections. From such the most available will be chosen; due credit being given to the designer, and great care taken to assure an adequate reproduction of the original drawings. In this way, it is believed, many interests will be served, and much good will be accomplished by simple and easy means.

M. Charles Wagner, the Protestant pastor of Paris, who lately returned to France after a tour of the United States, made, as he himself says, for the double purpose of propagating his ideas of life and of studying the country and its people, will prepare, in the near future, for THE CRAFTSMAN, several articles setting forth his impressions and observations.

Dr. George Wharton James of THE CRAFTSMAN, has prepared a new lecture upon "William Morris, the Man."

This lecture, or any other included in Dr. James's list will be delivered before

arts and crafts societies and women's clubs at a small expense to such organizations if their members are willing to comply with a request, the condition of which, will be explained on application to Dr. James.

A late bulletin of the Morris Society contains the following:

In reference to the anticipated visit of Miss May Morris to this country in the Spring, under auspices of the Morris Society, several appointments to lecture have already been made. This daughter of William Morris is very naturally a talented craftsman and is also an interesting speaker. Her topics include "Mediæval Embroidery," "Jewels," "Costume," "Pageantry and the Masque," and "Mediæval Womankind." The advent of Miss Morris in Chicago ought to prove nothing less than epoch making in "turning many women to righteousness" from the crime, not to mention the tiresomeness, of whatsoever kind of mere pastime. Dr. Triggs will be glad to correspond with institutions or clubs desiring to secure one or more of these lectures from Miss Morris.

THE CRAFTSMAN, believing in the future of the Arts and Crafts movement in the United States, desires to serve as a means of communication between such organizations. With this purpose, it wishes to publish in its pages a directory of Arts and Crafts Societies, with all obtainable information in regard to their organization, officers, etc. This project can be realized only if all Arts and Crafts Societies will aid in securing the needed data. It is believed that such a directory would be of great service to all who are interested in this phase of progress.

The directory will be begun in the coming issue if enough material shall be received to indicate that the undertaking has met with the approval of the readers of this magazine.

In order to make Arts and Crafts workers familiar with the productions of other than their own societies, all such workers are invited to submit, for publication in THE CRAFTSMAN, photographs of any of their own work which is structural and artistic; each photograph to be accompanied by a full description of the object illustrated.

The Society of Arts and Crafts, of Park street, Boston, is making a special exhibit of modern printing.

The following extract from a letter addressed by the Art Committee of the National Arts Club, to the members of that organization, speaks for itself as indicating the recognition that the Arts and Crafts movement is gaining in America:

"Recognizing the fact that the Arts Club stands for Crafts work as well as easel painting or ideal sculpture the exhibitions will be divided between the different phases of Art so that during the season representation of all forms will be shown, if possible."

Professor Oscar L. Triggs and Parker H. Sercomb, once a Chicago banker, are starting a new social experiment at 1926 Indiana Avenue, Chicago, Ill. They call

it "The People's Industrial College," and the idea is the education of the people to the things they want and need. The system of education now in vogue in our universities and schools is a hereditary one, handed down by the leisure class, to whom education was once confined. It is therefore not adapted for those who are workers. These gentlemen seek to give an education adapted purely to the needs of "the people" as differentiated from the wealthy or leisure class. The basis of the college is work—plain economic work. Everybody works practically and not in a playing, dillitante manner. Everything must stand the test of the market. Experienced and practical workers will teach the various branches demanded. The founders have put their capital into it not as a monetary investment, but as a permanent endowment.

THE CRAFTSMAN announces to societies intending to hold Arts and Crafts Exhibitions during the present season, that it will participate in such by sending examples of furniture, metal work and embroidered textiles wrought in the Craftsman workshops: these articles to be sent under certain conditions, which will be made known to applicants. One of these conditions is that, during the progress of the Exhibition requesting the coöperation of THE CRAFTSMAN, an illustrated lecture upon "The Founding and Adornment of an Ideal Home" be given by George Wharton James, now upon the editorial staff of this Magazine. Mr. James is widely known in the United States as a lecturer and writer upon "Americana." He is the author of the standard book upon "Indian Basketry," and of deservedly popular works treating the "Grand Canyon," the scenery and architecture of the Southwest and California, and the "Indians of the Painted Desert." Into his new departure, Mr. James will carry his characteristic enthusiasm and sympathy, which never fail to convince his audiences of the truth and importance of his utterances upon any subject chosen by him for presentation.

On the evening of December 15, Mr. George Wharton James lectured on "Morris, the Man," before the Morris Society in Chicago. The parlors of the People's Industrial College were filled with an appreciative audience. Mr. James spoke with his usual enthusiasm concerning one whose chief characteristic was also enthusiasm.

BOOK REVIEWS

"PHILOSOPHY of Color," by C. R. Clifford, treats of the subject of color in a most interesting way. The knowledge of color harmony has usually been regarded as an occult and mysterious accomplishment, but by a few simple rules and explanations the author has brought the subject within the understanding of anyone.

He explains why, in the furnishing of a room, yellows and reds should go into an apartment having a northern exposure: as there is a deficiency of sunlight in the north end of a house, the colors used therein should supply this lack of warmth. For the same reason, a room having a southern exposure would be made positively glaring

by the use of sunny colors, and in such a room deep greens and blues or cold colors should be used. He talks of receding and advancing colors, and tells what the receding colors are and why they make a small room look larger; he goes into the illuminating qualities of white and luminous tones and gives innumerable rules for the correct way of determining color contrast. The colored chart which accompanied the book shows not only the primary colors, but the nine other colors formed from the primaries. It shows also in color the correct contrasts and the correct harmonies. The woman who is interested in dress will understand why green makes her complexion look fresher, why black takes the color out of her face and why white illuminates. Whether in questions of dress or in the higher forms of interior decoration the book treats of the why and the wherefore in a way that is easily understood.

[Philosophy of Color, by C. F. Clifford. New York: Clifford and Lawton. Size, 5½x8 inches. Pages, seventy-two.]

When a man starts out to write a "log" of a vessel that is not yet built he is certainly reversing the usual order of things. Yet this is what Donald Maxwell, the artist, did, when he began his "Log of the Griffin." With an artist's imagination he saw a fine field for new adventure in boating on the streams that flow into the upper reaches of the Rhine in Switzerland. But, as he did not wish to make his voyage up stream, he went to his starting point in the Alps, built his boat and then rowed and drifted down the Rhine and back to London. His new book is a lively and vivid account of his trip, made more interesting by many sketches, some in color, the whole making a handsome volume of 300 pages. [The Log of the Griffin, 12 mo. $2.00 net. John Lane, New York.]

There is no doubt whatever that the thinkers and authors of the South are bent on showing to the North their side of the negro question. That it is not a settled question every one who has carefully examined it "on the spot" knows. Writers like Thomas Nelson Page and Thomas Dixon, Jr., know their side of the case and present it forcefully, and now Emerson Hough has written a strong novel with a purpose which demonstrates clearly that "The Law of the Land" in the South demands that the white woman must and shall be protected at all hazards. There is some strong argument and food for thought for the Northerner. The negro question is one of which it is necessary to know all the aspects in order that the idea gained of it may be just and not biased, as is too often the case, and Mr. Hough's book will help to a clearer knowledge of this difficult subject. [The Law of the Land, by Emerson Hough: Bobbs-Merrill Company, Indianapolis.]

The Cynic's Calendar, our "little friend in the gingham dress," has appeared again, and is a more amusing companion than ever before, and ready to entertain the tired worker and give him many a hearty laugh.

This is the mission of the book: to amuse, and it fulfils its mission in a very satisfactory manner, for he would be in-

deed a dull man who could not appreciate the real wit in the new version of old proverbs and in the equally good new fun and frolic contained in this edition. The illustrations are original and exceedingly amusing. For those who wish to forget for a time business and worries, this little book is invaluable. [The Entirely New Cynic's Calendar of Revised Wisdom for 1905, by Ethel Watts Mumford, Oliver Herford and Addison Mizner. San Francisco: Paul Elder & Company. Gingham Building. Price 75 cents net, postage 5 cents.]

"Cats by the Way," by Sarah E. Trueblood, is a collection of what might be called feline biographies. The cats that are treated are the ones that every one knows; not the aristocratic animal of the bench show, but the pussy of the fireside, the kitchen and the sitting-room cushion. The book is made attractive by numerous sketches of cats, large and small, in all imaginable positions and poses. [Cats by the Way, by Sarah E. Trueblood, Philadelphia: J. B. Lippincott Company; pages, 115. Price $1.25 net.]

"A Dog's Tale," by Mark Twain, is a delightful little story of dog life, written for the purpose of making the same appeal for the dog that "Black Beauty" does for the horse. The book is gotten up very tastefully and is well illustrated in color. [A Dog's Tale, by Mark Twain, New York: Harper & Brothers; pages, 36. Price $1.00.]

MEMORABLE IN THE MAGAZINES

As an example of the true fraternal spirit which should exist between working men, we publish the following from the Ohio Architect and Builder:

"The unusual feat of building a five-room cottage, including foundation, plastering and putting on one coat of paint, in a day of ten hours, with a cost to the owner of no more than a chicken dinner for the workmen, outside of the material, was performed in the little hamlet of Maple Grove, near Evansville, Ind. The man for whom the cottage was built is Homer Rose, and the men who did him the kindness were fellow-employes. The work was superintended by Dee Bacher, a contracting carpenter.

Mr. Rose had had lumber and other material on the ground for months. After these were bought he discovered that he could not go on with his house for lack of means. Mr. Bacher called his men around him one evening and asked for volunteers for one day to build the Rose cottage. Many thought it would be impossible to build it in one workday, but the contractor declared that he could accomplish the feat if the men in his employ would do the work. Twenty-six carpenters, masons and painters agreed to give one day if Mr. Rose would furnish a chicken dinner, and a time was fixed when all should report at the site of the proposed building.

"Every man appeared on time. The brick masons went to work laying the

foundation, while the carpenters busied themselves in cutting the joists, studding and sills. Every man was assigned to a particular part of the work, and the house began to go up in a rush. Hundreds of persons gathered about and watched the workmen. Each of the latter urged his fellows on, and when noon came the frame work was all up and the chimney had been started.

"Then came the dinner. Mrs. Rose, assisted by some of her neighbors, had fried two dozen chickens. There were ten loaves of bread, four dozen ears of boiled corn, nearly a bushel of mashed potatoes and bowl after bowl of gravy. The dessert consisted of peach cobbler and various kinds of pies. The contractor had to call off his men for fear that they would eat so much that they would not be able to finish the job.

"As soon as the frames were set for the windows and the doors the sashes were fitted and the lights put in. By this time, however, the laths had been put on inside, and the sheeting and weatherboarding were being placed on the outside, and the chimney was being run up by the masons, all at the same time. Before the roof was on the plasterers were at work, and exactly at six o'clock the cottage was finished, all but the second coat of paint and the skim coat of plaster, neither of which could be put on before the first coat had dried.

"Mr. Bacher complimented his men when the job was complete. He said that while he had done some 'hurry' work in his time, he had never known a house to be begun and completed in a day. The cottage contains five well-lighted rooms and a large attic. Everything, even to putting on the hinges and locks, was done before the men were called off at six o'clock, and Mr. Bacher declares that he could have completed the work an hour earlier had not the men eaten so freely at dinner."

"To-Morrow" is the name of a new sixty-four page magazine, which is to be a "hand book of the changing order." Its first number appears this month and Oscar L. Triggs is the editor. The motto that suggests the subtitle is from Tennyson:

> Then slowly answered Arthur from the barge :
> The old order changeth, yielding place to new,
> And God fulfills Himself in many ways
> Lest one good custom should corrupt the world.

The table of contents for January includes articles by the editor, an interesting sketch on Bernard Shaw by Nancy Hall Musselman, "Literary Style" by Clarence Darrow, a symposium on "Lessons of the Election," etc., etc. The home of the magazine is 1926 Indiana avenue, Chicago, Illinois.

The Outlook has just cause for congratulation in its long-continued prosperity and popularity. It loses none of its old time power and prestige under the editorship of Lyman Abbott. Pick up any number of its weekly issues, and there is good enough material in it to write several reviews. We do not always exactly agree with what is written, nor is it necessary we should. But in the main it is the most sane, most influential, most thoroughly useful religious weekly published in the English speaking world. In the November 19 issue are two excellent articles, one on "The Governor-elect of Massachusetts" by

R. L. Bridgeman, and the other on "American Religious Ideals" by Lyman Abbott. Mr. Bridgeman gives a brief but clear word picture of the man of labor who has just been elevated to the high and responsible position of Governor of the great State of Massachusetts. Dr. Abbott sets forth our religious ideal in his usual common sense fashion, and happy is that man who finds himself in accord with the true spirit of national religion as there depicted. Mr. C. C. Smith also writes helpfully on "Helping the Negro to Help Himself."

In the Cosmopolitan for December, Charlotte Perkins Gilman writes an article on "The Passing of the Home in Great American Cities," that will startle the ultra conservative. She believes that in abandoning the house for the apartment or the hotel we are on the road to a better thing; the advantages of the house having been greatly overestimated. But, in time, when family hotels are made—as families will demand that they shall be—we shall find more real "home life" in them than was possible in the separate and detached house. The concluding words of her article are forceful: "It is this change in the heart of the world which is changing the house of the world, and its ultimate meaning is good. Let us then study, understand, and help to hasten this passing onward to better things of our beloved American home. Let us not be afraid, but lead the world in larger living."

Other interesting articles in the same number are: "Canning and Preserving," "Racial and Ideal Types of Beauty," "The End of the Steam Age," with the usual amount of readable fiction.

In "Vindication: Tardy but Complete," in the English Review of Reviews, Mr. Stead gives a personal and intricate account for the benefit of his friends of his attitude for thirty-five years as a journalist and worker for peace. He shows how the recent trouble with the Russians over the disastrous firing upon the Hull fleet was referred to a court of arbitration under certain articles for which he had fought, almost unaided and alone, at The Hague Conference. It is a remarkable statement, demonstrating what one man, "without office or rank, wealth or position," can accomplish, when, unselfishly, and without fear or favor, he calls upon the Nation to live its higher and better self.

In "The Book of the Month," in this issue, Mr. Stead gives an admirable review of the life of Bishop Creighton, and all who find stimulus for mind and soul in seeing what great and good men have thought and done in their private lives will here have abundant cause for joy.

If for nothing else but Mark Twain's "Saint of Joan of Arc" and Howard Pyle's wonderful illustrations for it every CRAFTSMAN reader should obtain the December Harper's. This sketch gives the first authentic account in English of the real life and trial of the brave French heroine. It is a notable historic contribution. Another equally valuable piece of history is Warren Hasting's letter, giving his own account of his impeachment. Those interested in personal and vivid accounts of birds will much enjoy Ernest Ingersoll's

article on "The Unfortunate Birds of the Night." Mr. Ingersoll always writes sympathetically and this is in his best style.

If you wish to know something personal about Emerson's great power read what Henry James, Sr., has said of him in the December Atlantic Monthly. Here two great natures are fascinatingly set in contrast. S. M. Crothers also sets one a-thinking in his "Christmas: Its Unfinished Business," and William James's "Remarks at the Peace Banquet" will help the thought along.

A bright, sprightly, interesting magazine of travel and education is The Four Track News, published by George H. Daniels of the New York Central and edited by that accomplished and genial gentleman, J. K. LeBaron. For those who like short, crisp articles about things this magazine is excellent. Its staff of writers is large and includes many notable names. The December number is full of excellently illustrated reading.

The Booklovers' Magazine for December opens with a touching and beautiful Christmas message by Charles Wagner. As might be expected from the author of "The Simple Life," this is a heart message given only to those who read words in order to get at thought and emotion. The story of how he discovered that Our Lady of Christmas was his own dear mother is touching in the extreme.

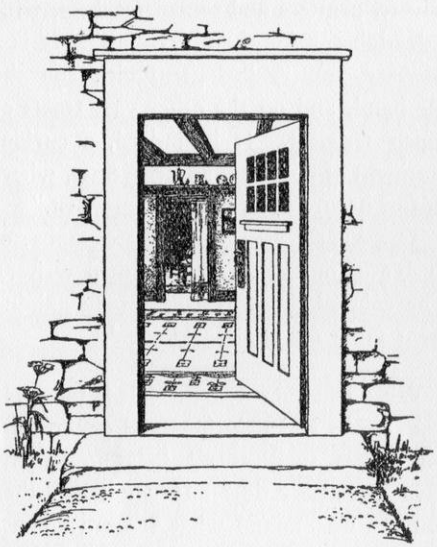
There is also an educative article on "The Real Australia" by Burriss Gahan, which contains some startling statements, as that Australia is "the foremost pastoral country in the world." Politically it is interesting to know that "for the first time in history the government of a great country has been entrusted to a Labor Ministry of hod-carriers, miners, engine-drivers, printers and school teachers, with a day-laborer for their Premier." It is a singular country "of great cities on the one hand, and on the other vast tracts of hopeless desert. It is, indeed, a curious continent of opposites and extremes, where half of nature is wrong side foremost."

There are also fine photographs of twelve of our most distinguished writers. The colored pictures are already gaining great fame for the Booklovers'.

Were you ever a country lad, far away from books and paintings and general opportunities such as all lads now-a-days have in large cities? If you were, then you can understand what I mean when I say that the Christmas Country Life in America came to me with some of the same glad surprise we used to feel when a country lad and a new seed catalogue full of colored pictures came into our hands. For this number contains several excellently executed engravings in color of flowers and fruits. The whole number is devoted to Christmas, with such writers and subjects as "Christmas in the Open" by Hamilton Mabie, "Christmas on an Orchard Farm" by L. H. Bailey, "Christmas for the Birds and Animals" by J. Horace McFarland, and many others. Altogether a memorable number, well written, well edited, well illustrated, well printed and deserving of being well read and then well cared for for future reference and pleasure.

THE CRAFTSMAN'S OPEN DOOR NEW DEPARTMENT

"There's a new foot on the floor, my friend,
And a new face at the door, my friend
A new face at the door."
—TENNYSON.



THE Open Door continues its mission of carrying its home messages to thousands of firesides and offices in a friendly and informal way, greatly strengthened and encouraged by the prompt welcome and recognition of its value, by many new and old patrons.

The clearly defined purpose is to make this department more and more interesting and attractive from month to month, which can only be accomplished by the courtesy and favor of the arts, crafts and industries naturally allied in the broad field of THE CRAFTSMAN'S endeavor.

Few magazines reach the family with a home message in which home-makers are directly interested, and none that appeals so helpfully, sanely and directly to a large, thoughtful, and select home audience, as THE CRAFTSMAN, fostering, as it does, the building ambitions of man, the home-making instincts of woman and art problems in all lines.

As the value of an announcement depends upon the chance it has of "being seen" or read, this chance diminishes in exact ratio with the bulk of other advertisements massed in a single publication.

THE CRAFTSMAN'S proportion of reading matter to advertising pages is exceptionally large, the latter being naturally restricted to enterprises more or less allied to its purpose and mission, which is in itself, an obvious advantage as a standard source of easy reference for the thoughtful seeker after the best.

The Open Door is wide open to enterprising advertisers, and its courtesies will be cordially extended in a liberal spirit to THE CRAFTSMAN'S patrons.

WRITE FOR PARTICULARS

It is hoped that the readers of these Open Door messages will get something more than a passing impression from the suggestions drawn from so many and varied sources. The special information given, relating to the several subjects, is of value even to the general reader, and in almost every instance the representative concerns using the business pages of THE CRAFTSMAN issue a catalogue, booklet, or other commercial literature, which can be had for the asking.

The investment of a postal card addressed to these firms will bring interesting and valuable returns in the form of special information, which is very "handy to have in the house," as well as in one's head, for use as occasion may require.

THE CRAFTSMAN'S readers will confer a threefold benefit,—one upon its patrons, one upon themselves, and one upon THE CRAFTSMAN,—by kindly taking the trouble to write for "further particulars" to any of THE CRAFTSMAN advertisers, not forgetting to mention THE CRAFTSMAN.

"THE KING OF WOODS"

Elsewhere in THE CRAFTSMAN'S business department will be found a full-page illustration of the great receiving yards of the well-known New York firm of William E. Uptegrove & Brother, the leading manufacturers of mahogany, other cabinet woods, and veneers. In a future issue, THE CRAFTSMAN hopes to present a number of illustrations of the rare grain effects of various woods, including mahogany, from samples furnished by this company.

It is always cheering to find real art enthusiasm at home in the commercial atmosphere of a great business enterprise, and it is a pleasure to record here the sentiments of the senior partner of this enterprising firm, gathered in a recent interview:

Mr. William E. Uptegrove said: "We have called mahogany the king of woods—it is certainly all of that; it is like old wine, the older it grows the better and more beautiful it is; it has a warmth of tone and color peculiar to itself alone, while Nature has endowed it with a beauty and variety of grain that is almost endless, making it a very interesting study. It has an air of aristocratic and gentle breeding. The more rarely marked or the more richly marked logs, which are commercially known as figured logs, are sought for much as are precious stones, and when the product of one of these is reduced through the cabinet-maker's art, it may truly be called the poetry of wood."

There is food for thought in this impromptu eulogy which may serve to awaken interest in the study of the real and abiding beauty with which nature has endowed her forest children, even when the woodman's axe has failed to "spare the tree." And it is a part of THE CRAFTSMAN'S privilege and mission to encourage the love of natural beauty in a simple and natural way.

MARQUETRIE AS A FINE ART

The art of marquetrie finds its highest expression in this country under the personal inspiration and direction of that enthusiastic New York artist, Mr. George H. Jones, more familiarly known to the art public as "Jones the Marquetrie Man." A visit to his establishment at 407 Second avenue, New York, reveals the fact that it is the abiding place of the rarest secrets of the craftsmanship handed down from France and Holland ancestry from generation to generation. For a dozen years Mr. Jones has brought the practice of his art up to the level of the best craft of Europe, and the ablest connoisseurs all over the country acknowledge his leadership.

The secret of his success is not far to seek, for Mr. Jones is the presiding genius of the place, and personally selects the rare materials, originates his own designs, prepares the costly inlays and finishes the work in his own workshops. Nothing is neglected by this enthusiastic artist which makes for perfection. The same hand which saws the inlay, saws the ground-work, and the same artist assembles the woods, ivories and pearls, or precious metals, which it is to receive.

Many of its happiest effects in wood inlays are obtained by developing the shadows from the darker veinings of the woods, or by artistically varying the direction of the fibers or grain of his veneers. In the marquetrie borders now so frequently employed to emphasize the constructive lines of interior architecture and furniture, rare dyes have their place, and these also Mr. Jones personally prepares.

The beautiful designs, carefully wrought pieces of natural woods, the tender and harmonious color schemes, well conceived, and spirited modelings, together with the many delicate and original processes introduced by Mr. Jones, here show the art of marquetrie in its latest stage of perfection and entitle the artist to his acknowledged distinction as "Jones the Marquetrie Man."

BEAUTY, HEALTH AND ECONOMY

The illustrated announcement on page v affords a suggestion only of some of the charming effects made possible by the use of the new wall covering, Leatherole, which may fairly claim to be the latest triumph of art, science and sanitation, to meet the demand, not only for a durable, handsome and inexpensive wall decoration, but also for a cleanly one.

In quality, variety and beauty of design, Leatherole outclasses all previous attempts in producing the finest effects of the costly foreign decorations, and rivals even the expensive Japanese leathers in elegance and durability, and surpasses it in variety of color schemes.

The oil colorings on cloth foundation, covering a wide range of artistic designs, both standard and special, and the possibilities and adaptability of Leatherole, unite all the essentials of a high class wall covering at a comparatively moderate cost.

A visit to the exhibition rooms of the Leatherole Company, at 142 West Twenty-third street, New York, will delight the art lover, whether he is a professional decorator or is simply interested in combining beauty, durability and healthfulness in the environments of the home.

ONEIDA COMMUNITY SILVERWARE

For years the Oneida Community Experiment was watched with great interest all over the world. When, after forty-two years of communal life, the discipline and training which the people had received were utilized in the organization of a Stock Company to carry on the various industries the community had established.

As the years have gone on this Company has grown, until now it has five large

factories and plants, all of which are doing remarkable work. The food products of the Oneida Community command the highest price of any similar foods in the United States, and the demand is always greater than the supply. They have no real competitor in the field of steel traps of every kind.

In the making of plated silverware the name of "Community Silver" is a guarantee of excellent workmanship, while the further written pledge of the Company guarantees that if the plating does not last twenty-five years, the pieces will be replaced. The heads and managers of the Company are men of tried integrity, and with those who know them their word is as good as a bank bond. Hence their businesses have gone on increasing, year after year. Many new and beautiful designs are shown in table silver of every kind, and its lasting quality commends it to the provident buyer.

The new "Flower-de-Luce" pattern is a fine specimen of new art in silverware, and nothing can be nicer as a Christmas present for those who do not wish to go to the expense of solid silver, than a set of this Oneida Community silverware.

BEGINNING THE NEW YEAR

The Open Door has no use for a pessimist, especially at the threshold of the New Year, when hope and courage should lead the way, leaving behind all the blunders, mistakes and croakings with the past, where they belong. More smiles and fewer tears mark the succeeding years as the world's record runs, and among the many proofs that the world is taking better care of itself, by increasing the sum of human happiness, is the steady and almost marvelous growth of life insurance as an economic force in the progress of civilization.

Thoughtful men of all sorts and conditions, as a rule, now provide this safeguard for their families, and the management of the many great companies has been reduced to a financial science.

As custodians of present savings for future need, and provision for dependents, the leading life insurance companies outrank the savings banks, in the judgment of the conservative financiers of to-day.

The moral of this homily will be found on page ii in our business department in the very suggestive and somewhat laconic announcement of the Penn Mutual Life Insurance Company of Philadelphia. Those of our readers who neglected the Christmas legacy suggestion by this company, in the December CRAFTSMAN, will find the door still open, and a fresh opportunity to begin the New Year well, by taking thought for "those we really love."

THE TIFFANY BLUE BOOK

Tiffany & Co. have just published the 1905 edition of their annual Blue Book, the last to be issued from their old Union Square store, as within the next few months the firm will remove to their new home on Fifth avenue. This most recent Blue Book, with its 490 pages, conven-

ient side index and handsome leather binding, is a gradual development of a modest little thirty-page leaflet—their first catalogue—issued just sixty years ago.

The house was then known as Tiffany, Young & Ellis, located at Broadway and Chambers street, and through all these years, while the catalogue has broadened and kept abreast of the constantly growing business, it has retained two of its distinctly individual features which were quite as notable in 1845 as to-day. These are its compactness of form and careful avoidance of illustration.

Tiffany & Co. thus early found it inexpedient to issue an illustrated catalogue, as their richer goods are not frequently duplicated and most designs are soon superseded by the introduction of new patterns.

The Tiffany Blue Book gives concise descriptions and range of prices of nearly everything sold by this unique establishment, from the most inexpensive trifles to the richest gem jewelry and artistic merchandise. It is an invaluable guide for shoppers and it is to be had for the asking.

THE "OLD STYLE" ROOFING

Builders will recall a period just thirty years ago, in the importing days of roofing tin, when competition became very keen among the Welsh makers, and equally keen among the growing numbers of importers and distributers of the product in America. The consequence was that very poor materials began to be used, with the result of very bad roofing tin. Iron was used in those days, but the roofing tin was so bad that it cracked and rusted out upon the slightest exposure, and the evil was so pronounced that it very quickly reacted in favor of the old standard. This enabled the N. G. Taylor Company to emphasize the merits of their "Old Style" brand, and with the increased consumption of roofing tin their brand from that time became more and more prominent, and has continued since uninterruptedly, without any change in its high standard of quality, leading all kinds of competition.

FURNACE FACTS AND FIGURES

To extract from coal all the heat units, and to produce the maximum heat from a ton of any grade, to abate the smoke, soot and dirt nuisance, to obviate all danger from escaping gases, and to reduce clinkers and ashes to their minimum, would seem to be the ultimatum in the science of heating by furnace.

The Peck-Williamson Heating and Ventilating Company of Cincinnati, Ohio, have made these points the subject of study and demonstration in their Underfeed Furnace, and have produced one of the most powerful heaters on the market. All who are interested in learning more about the anatomy and physiology of their Underfeed Furnace should send to the home office at Cincinnati, Ohio, for their very interesting booklet.

OPEN DOOR

THE THREAD AND THRUM WORKSHOPS

The announcement on page iv will be welcomed by many readers of THE CRAFTSMAN as meeting the happily increasing demand for "honest simplicity of woven textiles" in serviceable floor coverings, portières, and other furnishings, made by the skilled craftsmen of the Thread and Thrum Workshops in Hyannis, Mass.

Materials in these woven stuffs are cotton, wool and part cotton and wool. These materials are made available in every shade and weight desired. The rugs are woven seamless to a width of twelve feet and to any length desired. The scale of sizes is unique and very complete, as every least measurement can be secured in special orders, which are filled very promptly—a 9x12 being delivered in eight or ten days from receipt of formal order.

Special decorative needs are supplied by specially ordered stuffs to harmonize with or establish the color scheme of wall paper and wall hangings, woodwork, upholstery, windows and verandas.

SEASIDE HOMES TO RENT

The owner of a delightful reservation of thirty-five acres, located on the shore of Vineyard Sound, two and one-half miles from Vineyard Haven, and directly opposite Wood's Holl, offers for rental for the coming season two summer homes, especially suited to the wishes of families who desire to avoid the crowded shore resorts, and, at the same time, to enjoy the comforts of a well-equipped home in a retired but easily accessible locality.

The illustration on page xix in our business department presents both the exterior of a new Craftsman house, with its spacious living room, with all the appointments of the nine rooms and bath complete and ready for occupancy with the opening of the season.

The situation commands an open view of the Sound and its traffic, and the reservation includes half a mile of shore front with its excellent bathing, and opportunities for boating and fishing, with pleasant groves and attractive drives within easy distance.

A neighboring farm house of five rooms, which has also been remodeled, is also offered for rental to either a small family, or in connection with the other house. The owner is also prepared to build one or more houses if desired by the right parties, but the entire reservation will be restricted to absolutely unobjectionable occupants, whether lessees or owners. The rent of the new house is $550 for the season, and for the remodeled farm house only $200.

SAFETY TO PASSENGERS

"Anything new on the subject of safety in railroad travel is likely to receive a great deal of attention these days," said an old railway official in a recent conversation. "Take, for instance, a line like the Chicago & North-Western," he continued, "where there are over seventeen hundred stations on the system, with a tributary population of more than

seven and one-half million people, reaching almost every community of importance in nine of the Western States. Now, the question of thorough discipline of the big army of employees required on a road like that, is one that's enough to stun the average man.

"It is a great thing, though," continued the veteran, "to see the way in which some of the western roads have not only kept pace with the growing traffic, but have looked ahead into the future and taken a wholesome grasp on this question of safety, steadily expending millions of dollars in order to take care of these millions of Americans who travel over their lines.

"The North-Western Line maintains no less than six hundred and ten electric block signals, one hundred and twenty-six interlocking plants, over nine thousand miles of telegraph line, over forty thousand miles of wire and a force of seventeen hundred telegraph dispatchers and operators in the movement of their traffic. Besides this there is an army of crossing watchmen, operators of safety gates, signal-tower men, track walkers; in short, a highly organized system looking after the safety of patrons. Their widely announced 'only double track' to the Missouri River is one of the most aggressive moves ever made by a railway, and one the bearing of which upon the question is obvious.

"The greatest dependence is, however, on that process of training on Western roads that keeps the heads of departments in close touch with their men, requires unceasing vigilance on the part of everyone concerned and results in a force brought up to the point of highest discipline. This training the North-Western and other roads give their men nothing else can take the place of in safeguarding the traveling public."

UNIQUE COVER PAPERS

In no department of paper manufacturing has more progress been shown than in the evolution of what is generally known to the trade as "cover papers," which, however, have a variety of uses, including poster work and various other commercial forms of artistic advertising.

Among the leaders in this department, the Niagara Paper Mills, at Lockport, N. Y., enjoy a wide and well earned reputation among the printing craft, for the novelty and variety of their special textures, colorings and weights. Many of the most effective and artistic commercial brochures and announcements are lent a fresh charm by the decorative use of the Niagara Mills paper.

The William Morris portrait in this number of THE CRAFTSMAN is mounted on Niagara Mills Italia paper and demonstrates the possibilities of this stock, for artistic purposes.

A FEW MORE FRIENDLIES

Again the Open Door finds brief space for a few very recent "words of cheer" from widely scattered sections of the country. For these, and many others, THE CRAFTSMAN returns sincere thanks and its best assurances that it will continue to strive to merit all the good things its good friends so kindly bestow.

OPEN DOOR

From M. E. Sargent, Librarian Medford Public Library, Medford, Mass.: "We do not wish our files of THE CRAFTSMAN broken, as we appreciate the value of the magazine, and it is much consulted by our patrons."

From Lewis F. Stephany, Pittsburg, Pa.: "Have become deeply interested in the various lines of art and crafts advocated in THE CRAFTSMAN—which valuable magazine I get regularly from my bookshop (Davis's)."

From Irene S. Monroe, Palos Park, Ill.: "I thank you very much for the October copy of THE CRAFTSMAN, which you kindly sent in response to an inquiry. I have read it from cover to cover, and found everything educative and inspirational—even the advertisements."

From Mrs. Guilford S. Wood, Denver, Col.: "THE CRAFTSMAN is a perfect delight, and I feel that it is doing real missionary work in the field of 'simple living.' I promise myself a new home some day founded upon the principles it embodies."

"From Cornelia I. Gaskell, Brooklyn, N. Y.: "I have certainly been pleased with THE CRAFTSMAN. I have found it very interesting, and very helpful also in my teaching of art in the Normal School at Athens."

From William R. Holbrook, Minneapolis, Minn.: "I have read with great interest THE CRAFTSMAN for the past year, from the Library. It appeals to all the aspirations in me and stirs my heart at the possibilities of my own nature—artistic and constructive."

From Matthew J. Smith, New York City: "I am very much pleased with THE CRAFTSMAN, and as I now am contemplating a summer home on the Hudson, I know I can get some very valuable information in regard to style and interior decorations in regard to same. . . . You can count on me as one of your future subscribers, and possibly some of my friends."

From Henry M. Hiester, Millmont, Mercersburg, Pa.: "The magazine is very fine in its advocacy of honest and sterling workmanship, and the selection of beautiful objects for illustration. There are some charming effects given by skillful use of light and shade and the immunity from the scroll saw and turning lathe is beyond praise."

From Charles C. Pickett, Urbana, Ill.: "I have been much interested in your work and feel that you are entitled to the support of all who believe in a healthier

industrial organization. It is a pleasure to acknowledge the great value of your endeavor. May you have better success, if possible, in future."

From E. E. Roberts, Oak Park, Ill.: "I was so favorably impressed with the magazine shown me, that I at once became a subscriber to your magazine. I wish to compliment you upon it."

"Ah! we are all rich if we but know it," once said M. Charles Wagner, the author of "The Simple Life." "The world is for those who can use it. Did you know I am the owner of the finest park in the world? Yes! because I use it.

"I was once in a great park owned by Prince Wagram. It was a wonderful park, with trees, fields, flowers, everything of great beauty. The owner never came near it. So one day I went in and I introduced myself to it. I was well received by the trees, the birds, the flowers, the grass. They all spoke well, as if they knew they belonged to me, and I was having a most happy and joyous time when the watchman came and asked, 'What are you doing?' 'Doing?' I replied, 'I'm enjoying my park!' 'Your park! What do you mean?' said the indignant watchman. 'This isn't your park. It belongs to Prince Wagram!' 'Well! that may be so,' I replied, 'but you do not understand. The prince comes here never. I come. I enjoy it. The ants, the grass, the animals, the flowers, the trees, the whole park, the clouds above, all recognize me and speak to me as their owner and possessor. They speak to me as they have never done to Prince Wagram. They can understand me because they know me. That is why the park is mine!' "

ONLY ONE FAULT

From George M. Carr, Durango, Colo., Dec. 14, 1904: "I have just one fault to find with your magazine, and that is: It doesn't come often enough. You are giving us much of good each month, and I would feel lost without the magazine. I wish every intelligent person had the reading of the magazine each month. You have undertaken a big task when you attempt to educate the public in matters of taste, for it is almost a minor quantity with the greater part.

"Your series of houses for the year can but tell what a home may be. In deciding which plans I want, it is difficult, for the last four of the series are all so perfect. I think you may send me No. 11 from the November number. With a change in the second floor it will more fully meet my needs, although any of those mentioned could but content one.

"I trust that THE CRAFTSMAN may *grow in subscription as it deserves* (I can wish it no greater prosperity) for the new year now so near."