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From "L'Art Décoratif." See page 10.

SKETCH OF TOLSTOI:
BY NAUM ARONSON.

THE CRAFTSMAN

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THE CRAFTSMAN



GUSTAV STICKLEY, EDITOR AND PUBLISHER
VOLUME XIX OCTOBER, 1910 NUMBER 1.

POSSIBILITIES OF THE HOUSE OF GOVERNORS: A BODY ORGANIZED TO PROMOTE UNIFORM STATE LAWS ON VITAL QUESTIONS: BY WILLIAM GEORGE JORDAN, SECRETARY



WHEN a new idea or a new institution confronts the world it must answer all challenges, show its credentials, specify its claims for usefulness and prove its promise by its performance. As an idea the House of Governors has won the cordial approval of the American press and public; as an institution it must now justify this confidence. To grasp fully its powers and possibilities requires a clear, definite understanding of its spirit, scope, plan and purpose and its attitude toward the Federal Government.

The House of Governors is a union of the Governors of all the States, meeting annually in conference as a deliberative body (with no law-making power) for initiative, influence and inspiration toward a better, higher and more unified Statehood. Its organization will be simple and practical, avoiding red-tape, unnecessary formality, and elaborate rules and regulations. It will adopt the few fundamental expressions of its principles of action and the least number of rules that are absolutely essential to enunciate its plan and scope, to transmute its united wisdom into united action and to guarantee the coherence, continuity and permanence of the organization despite the frequent changes in its membership due to the short terms of the Executives in many of the States.

With the House of Governors rests the power of securing through the coöperative action of the State Legislatures uniform laws on vital questions demanded by the whole country almost since the dawn of our history, but heretofore impossible of enactment. The Federal Government is powerless to pass these laws. For many decades, tight held by the cramping bonds of Constitutional limitation, it has strained and struggled, like Samson in the temple, to find some weak spot at which it could free itself, and endangered the very supporting columns of the edifice of the Republic. It was bound in its law-making powers to the limitation of eighteen specific phases, beyond which all power remained with the States and the people. In the

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matter of enacting uniform laws the States have been equally powerless, for, though their Constitutional right to make them was absolute and unquestioned, no way had been provided by which they could exercise that right. The States as individuals, passing their own laws, without considering their relation or harmony with the laws of other States, brought about a condition of confusion and conflict. Laws that from their very nature should be common to all of the States, in the best interests of all, are now divergent, different and antagonistic. We have today the strange anomaly of forty-six States united in a union as integral parts of a single nation, yet having many laws of fundamental importance as different as though the States were forty-six distinct countries or nationalities.

FACING the duality of incapacity—that of the Government because it was not permitted to act and the States because they did not know how to exercise the power they possessed—the Federal Government sought new power for new needs through Constitutional amendments. This effort proved fruitless and despairing, for with more than two thousand attempts made in over a century only three amendments were secured, and these were merely to wind up the Civil War. The whole fifteen amendments taken together have not added the weight of a hair of permanent new power to the Federal Government. The people and the States often sleep serenely on their rights, but they never willingly surrender them, yet the surrender of a right is often the brave recognition of a higher duty, the fine assumption of a higher privilege. In many phases the need grew urgent, something had to be done. By ingeniously tapping the Constitution to find a weak place and hammering it thin by decisions, by interpretations, by liberal readings, by technical evasions and other methods, needed laws were passed in the interests of the people and the States. Many of these laws would not stand the rigid scrutiny of the Supreme Court; to many of them the Government's title may now be valid by a kind of "squatter's sovereignty" in legislation,—merely so many years of undisputed possession.

This was not the work of one administration; it ran with intermittent ebb and flow through many administrations. Then the slumbering States, turning restlessly in their complacency, at last awoke and raised a mighty cry of "Centralization." They claimed that the Government was taking away their rights, which may be correct in essence but hardly just in form; they had lost their rights, primarily, not through usurpation but through abrogation; the Government had acted because of the default of the States, it had practically been forced to exercise powers limited to the States because

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the States lapsed through neglect and inaction. Then the Government discovered the vulnerable spot in our great charter, the Achilles heel of the Constitution. It was just six innocent looking words in section eight empowering Congress to "regulate commerce between the several States." It was a rubber phrase capable of infinite stretching. It was drawn out so as to cover anti-trust legislation, control and taxation of corporations, water power, railroad rates, etc., pure food law, white slave traffic and a host of others. But even with the most generous extension of this phrase, which though it may be necessary, was surely not the original intent of the Constitution, the greatest number of the big problems affecting the welfare of the people are still outside the province of the Government and are up to the States for solution.

It was to meet this situation wherein the Government and the States as individuals could not act, that the simple, self-evident plan of the House of Governors was proposed. It required no Constitutional amendment, or a single new law passed in any State to create it or to continue it. It cannot make laws; it would be unwise for it to make them even were it possible. Its sole power is as a mighty moral influence, as a focusing point for public opinion and as a body equal to its opportunity of transforming public opinion into public sentiment and inspiring legislatures to crystallize this sentiment into needed laws. It will live only as it represents the people, as it has their sympathy, support and coöperation, as it seeks to make the will of the people prevail. But this means a longer, stronger, finer life than any mere legal authority could give it.

THE House of Governors has the dignity of simplicity. It means merely the conference of the State Executives, the highest officers and truest representatives of the States, on problems that are State and Interstate, and concerted action in recommendations to their Legislatures. The fullest freedom would prevail at all meetings; no majority vote would control the minority; there would have to be a quorum decided upon as the number requisite for an initial impulse toward uniform legislation. If the number approving fell below the quorum the subject would be shown as not yet ripe for action and be shelved. Members would be absolutely free to accept or reject, to do exactly as they please, so no unwilling legislation could be forced on any State. But if a sufficient number agreed these Governors would recommend the passage of the desired law to their legislatures in their next messages. The united effort would give it a greater importance, a larger dynamic force and a stronger moral influence with each. It would be backed by the influence of the

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Governors, the power of public sentiment, the leverage of the press, so that the passage of the law should come easily and naturally. With a few States passing it, others would fall in line; it would be kept a live issue and followed up and in a few years we would have legislation national in scope, but not in genesis.

The House of Governors, in its attitude toward the Federal Government, is one of right and dignified non-interference. It will not use its influence with the Government, memorialize Congress, or pass resolutions on national matters. What the Governors do or say individually is of course their right and privilege, but as a body it took its stand squarely and positively at its first conference which met in Washington in January of this year as one of "securing greater uniformity of State action and better State Government." Governor Hughes expressed it in these words: "We are here in our own right as State Executives; we are not here to accelerate or to develop opinion with regard to matters which have been committed to Federal power." The States in their relation to the Federal Government have all needed representation in their Senators and Congressmen.

The attitude of the Governors in their conferences is one of concentration on State and Interstate problems which are outside of the domain and Constitutional rights of the Federal Government to solve. There can be no interference when each confines itself to its own duties. In keeping the time of the nation the Federal Government represents the hour hand, the States, united, the minute hand. There will be correct time only as each hand confines itself strictly to its own business, neither attempting to jog the other, but working in accord with the natural harmony wrapped up in the mechanism.

WE NEED today to draw the sharpest clear-cut line of demarcation between Federal and State powers. This is in no spirit of antagonism, but in the truest harmony for the best interests of both. It means an illumination which will show that the "twilight zone," so called, does not exist. This dark continent of legislation belongs absolutely to the States and to the people in the unmistakable terms of the Tenth Amendment: "The powers not delegated to the United States by the Constitution or prohibited by it to the States are reserved to the States, respectively, and to the people." This buffer territory of legislation, the domain of needed uniform laws, belongs to the States and through the House of Governors they may enter in and possess their own. The Federal Government and the States are parts of one great organization, each having its specific duties, powers and responsibilities, and between them should be no conflict, no inharmony.

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Let the Federal Government, through Congress, make laws up to the very maximum of its rights and duties under the Constitution; let the States, taking up their neglected duties and privileges, relieve the Government of those cares and responsibilities forced upon it by the inactivity of the States and which it should never have had to assume. With the burden thus equitably readjusted, with the dignity of the two powers of Government working out their individual problems in the harmony of a fuller understanding, let us face the results. If it then seem, in the light of changed conditions from those of the time of the writing of the Constitution, that certain control now held by the States cannot properly be exercised by them, that in final decision of the best wisdom of the people this power should be vested in the Federal Government, let the States not churlishly hold on to the casket of a dead right, but surrender the living body of a responsibility and a duty to the power best able to be its guardian. There are few, if any, of their neglected powers of legislation that the States and the people acting in coöperation, through the House of Governors, will not be able to handle. But whether there be many or none the justice of the principle should be loyally recognized. Let us then grant this extension of power by Constitutional Amendment. The House of Governors, living up to its privileges and its possibilities should eliminate perhaps over ninety per cent. of the need of amendment by helping the States to exercise their unused powers, and furnish a new way of securing the small percentage remaining.

THE Constitution represents the will of the American people; an amendment is a codicil to that will. It is a legal axiom that the larger the number of codicils, the greater becomes the difficulty of interpreting the original will and the codicils. But if amendment be widely demanded there should be a way to secure it. It should not be so easy that it could be changed readily to suit the people's *whim*, but it should be possible in response to the people's *will*. Under the one method employed for over a century, that of initiating an amendment in Congress, it has proved well-nigh impossible. There is an alternative method provided by the Constitution, that of starting the amendment by the States. If two-thirds of the State legislatures call upon Congress to convene a Constitutional convention, the call is mandatory on Congress. The amendment passed by this convention must then be ratified by three-quarters of the State legislatures. Perhaps the only time this method has been tried is in the demand for the Popular Election of United States Senators. After fifteen years of effort, there are actually or approximately thirty-one States that have passed resolutions through their legislatures and made applica-

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tion to Congress. But acting as individual States, with no concerted action on a unified plan, there have been technical errors and failures in submission that would probably disqualify one-quarter of the applications under the relentless scrutiny of a Senate that is openly hostile to the movement. There are, too, lack of uniformity in the wording of the resolutions and other technical flaws that would still further reduce the number of the acceptables and prove what seems so near success is hopeless failure. It will always be so if the States approach this subject separately; they must get together and act in coöperation. The same method that is suggested for the House of Governors in securing uniform laws would secure a Constitutional amendment if it were really demanded by a sufficient number of States. It would be easy to prepare with the best expert advice a single form resolution and application which, approved by the Governors, could be submitted to the Legislatures and, passed by two-thirds of them in a uniform phrasing, would defy assault and compel Congressional action.

Some of the subjects upon which free discussion tending toward uniform laws seems desirable are: marriage and divorce, rights of married women, corporations and trusts, insurance, child labor, capital punishment, direct primaries, convict labor and labor in general, prison reforms, automobile regulation, contracts, banking, conveyancing, inheritance tax, income tax, mortgages, initiative, referendum and recall, election reforms, tax adjustment, and similar topics. In great questions, like Conservation, the Federal Government has distinct problems it must carry out alone; there are some problems that must be solved by the States alone, some that may require to be worked out in coöperation. But the greatest part of the needed conservation is that which belongs to the States and which they can manage better, more thoroughly, more judiciously, with stronger appeal to State pride, upbuilding and prosperity, with less conflict and clearer recognition of local needs and conditions and harmony with them than can the Federal Government. Four-fifths of the timber standing in the country today is owned, not by the States or the Government, but by private interests.

THE House of Governors will not seek uniformity merely for the sake of uniformity. There are many questions whereon uniform laws would be unnecessary, and others where it would be not only unwise, but inconceivably foolish. Many States have purely individual problems that do not concern the other States and do not come in conflict with them, but even in these the Governors may gain an occasional incidental side-light of illumination from the informal discussion in a conference that may make thinking clearer

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and action wiser. The spirit that should inspire the States, is the fullest freedom in purely State problems and the largest unity in laws that affect important questions in Interstate relations.

While uniform law is an important element in the thought of the Conference it is far from being the only one. The frank, easy interchange of view, opinion and experience brings the Governors closely together in the fine fellowship of a common purpose and a common ideal. They are broadened, stimulated, and inspired to a keener, clearer vision on a wider outlook. The most significant, vital and inspiring phases of these conferences, those which really count for most, and are the strongest guarantees of the permanence and power of this movement must, however, remain intangible. This fact was manifest in every moment of that first Conference last January.

The fading of sectional prejudice in the glow of sympathetic understanding was clearly evident. Some of the Western Governors in their speeches said that their people of the West had felt that they were isolated, misrepresented, misunderstood and misjudged, but now these Governors could go back to their States and their people, with messages of good will and tell them of the identity of interest, the communion of purpose, the kinship of common citizenship and the closer knowledge that bound them more firmly to the East, to the South and to the North. Other Governors spoke of the facilitating of official business between the States because of these meetings. They would no longer, in correspondence, write to a State Executive as a mere name without personality, but their letters would carry with them the memories of close contact and cordial association with those whom they had learned to know. There was no faintest tinge of State jealousies or rivalry. The Governors talked frankly, freely, earnestly of their States and for them, but it was ever with the honest pride of trusteeship, never the petty vanity of proprietorship.

PATRIOTISM seemed to throw down the walls of political party and partisanship and in the three days' session the words Republican or Democrat were never once spoken. The Governors showed themselves an able body of men keenly alive to the importance of their work and with a firm grasp on the essential issues. The meeting added a new dignity to Statehood and furnished a new revelation of the power, prestige and possibilities of the Governor's office. The atmosphere of the session was that of States' rights, but it was a new States' rights, a purified, finer, higher recognition by the States of their individual right and duty of self-government within their Constitutional limitations. It meant no lessening of interest in the Federal Government or of respect and honor of it.

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It was as a family of sons growing closer together, strengthened as individuals and working to solve those problems they have in common, and to make their own way rather than to depend in weakness on the father of the household to manage all their affairs and do their thinking for them. To him should be left the watchfulness of the family as a whole, not the dictation of their individual living.

President Taft had no part in the Conference, but in an address of welcome to the Governors at the White House showed his realization of the vital possibility of the meeting in these words:

“I regard this movement as of the utmost importance. The Federal Constitution has stood the test of more than one hundred years in supplying the powers that have been needed to make the central Government as strong as it ought to be, and with this movement toward uniform legislation and agreement between the States I do not see why the Constitution may not serve our purpose always.”

In a speech delivered by Governor Willson, he declared that “if the Conference of Governors had been in existence as an institution in eighteen hundred and sixty there would never have been a war between the States. The issues of that day would have been settled by argument, adjustment and compromise.” If we grant even the slightest shred of possibility to such conferences as preventing such a National disaster as the Civil War, it affords the American public a graphic illustration of the great potentialities for good in this new representation of the States.

The next Governors' Conference will begin at Frankfort, Kentucky, on November twenty-ninth and last perhaps a week. Governors now in office as well as the Governors-elect who will not enter into office until January, will attend as guests of the State of Kentucky. The committee of arrangements, Governor Willson, of Kentucky, Governor Ansel, of South Carolina, and Governor Hadley, of Missouri, have not yet announced the programme, but it will probably be limited to a few most important questions because of the shortness of the session. While the annual Conference itself is of the greatest importance, it is likely that the deliberations of the Governors in some form will be continuous throughout the year by the interchange of documents, reports, outlines of needed legislation, and discussions of problems affecting Interstate interests. The Governors' Conference has as yet no official name, but this will probably be decided at the next meeting by the Governors themselves, and their decision will, of course, be final. The name House of Governors is here used because it is the one under which the idea was first proposed, the one by which this movement for better statehood is best known and the one universally accepted and used by the press of the country.

PATRIOTISM

THERE is a patriotism of floating banners and flashing sabers,
Of the beat of drums and of heroic dying,
Of women's tears and of fatherless children,
A patriotism of war.
But this is not the noblest patriotism,
For wars are evils only justified by necessity,
And when we are wiser and happier, war shall cease.

And there is another patriotism that seeks its own and vaunts
itself,
That sets limitations for the love of human kind,
And this is falsely called the patriotism of peace.
But it is not of the noblest,
For there will come a day when boundaries between nation and
nation shall be no more,
When each person shall be as safe abroad as at home,
When the world shall be one.

That patriotism is noblest which recognizes liberty as the dearest
right of all men,
And, as truly, of all women:
Which seeks to give life rather than to take it,
And to make stanch citizens, rather than outlaws of the world's
children;
Which reclaims for the sake of society, those who have fallen,
And does not wreak vengeance on their frailty:
Which encourages alike, healthy labor and healthy sport:
Which strengthens the individual for self-government,
More than it enforces his allegiance to other human powers.

That patriotism is noblest which strives to become more inclu-
sive until it holds secure in love and loyalty not only one
hearth, one town, one State, or one nation, but for the sake
of these, all mankind and womankind, in all places and
all times.

MARGUERITE OGDEN BIGELOW.

NAOUM ARONSON: THE INDIVIDUALIST AMONG MODERN RUSSIAN SCULPTORS



WE HAVE heard but little in America of the work of Naoum Aronson. It is hard to tell just why. Whether it is because he is young or because his work, much of it, has been accomplished in his own country—Russia. And they are not great self-advertisers, these modern geniuses of that land of battle and murder and sudden death. Aronson's work is essentially national in many ways. His inspiration is from the people of his own land, from the idealists like Tolstoi and from the old women and little children of his villages. And yet unlike Gorky, Turgénieff, Tschaikowsky, Troubetskoi, his work is also universal. For he is first of all a sculptor of universal emotions, and these he presents through the people he knows best, through the kind of people who are essentially of his own nationality; even here he does not present types of Russians; rather a Russian type. His children have the qualities you would adore in children of your own; his old women have lived through all the experiences that come to the poor working women of every land, perhaps harder in Russia, more without hope, yet the fate also of the peasant of Ireland, of the Provençe, of the woman who only serves among the lowest class in India,—the experiences that teach great fortitude, great resignation. So it is a little difficult to classify a man like Aronson. In Paris, where he is working at present, and where he is actually becoming the rage among the thinking critics and artists, he is just easily labeled as an Independent, and this, too, he is, for he does not belong to any special school of either France or Russia, and he has never been the victim of any cult. At the very start in his work he decided once for all that in art matters his teacher should be Life. He would look about him for his inspiration and he would fashion his technique to suit his subject. It would seem as though he had modeled his work on the famous old saying, "My glass may be small, but I shall drink from it alone," with this difference,—that his glass is a very large and very marvelous one, and if he were to drink from it all his life it would never be empty.

Paris, modern alert Paris, is vastly enamored with this young Russian, and the critics there speak of the Louvre and the Luxembourg as his teachers. And they suggest also that his great knowledge of the ancient Gothic cathedrals of France, to which Aronson has been a devoted pilgrim, has also had a magic sway over the development of his art. It is pointed out by some of the French critics that his carved figures show a relationship to the wonderful stone angels of the fourteenth and fifteenth centuries, when the beauty and sanity of the *Moyen Age* enveloped French art, and they insist that com-



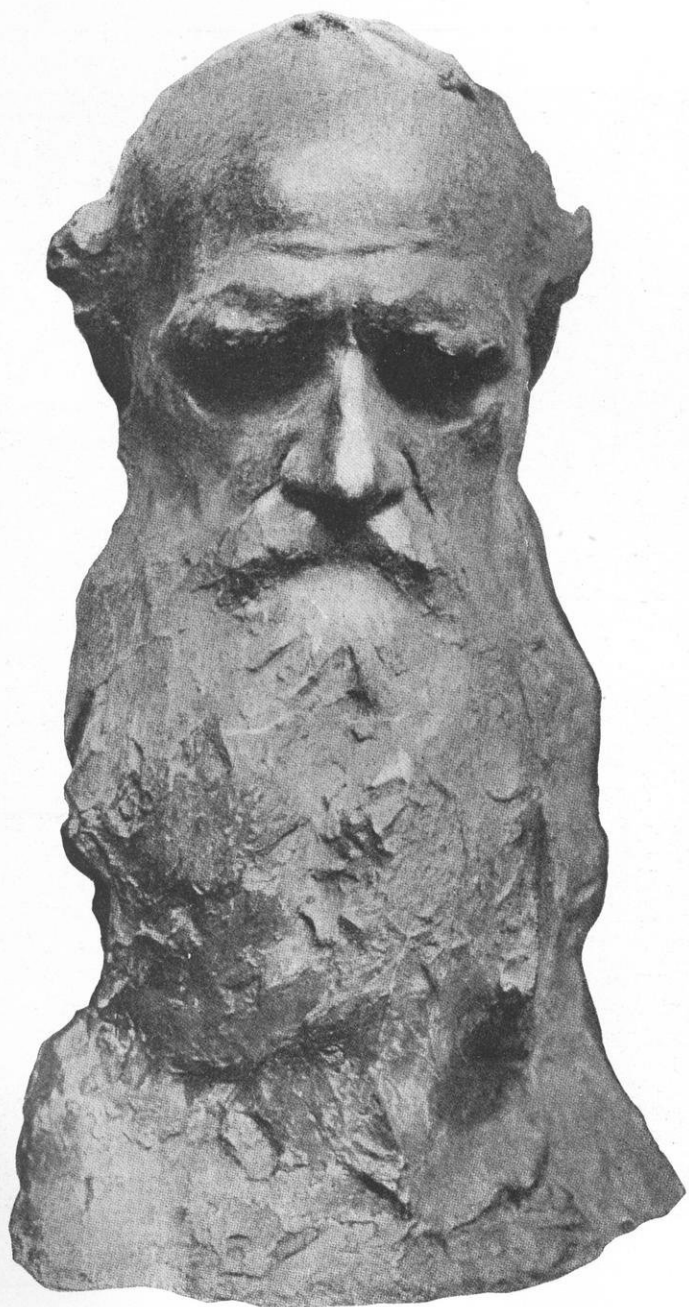
From "L'Art Décoratif."

"ANGEL'S HEAD": NAOUM
ARONSON, SCULPTOR.



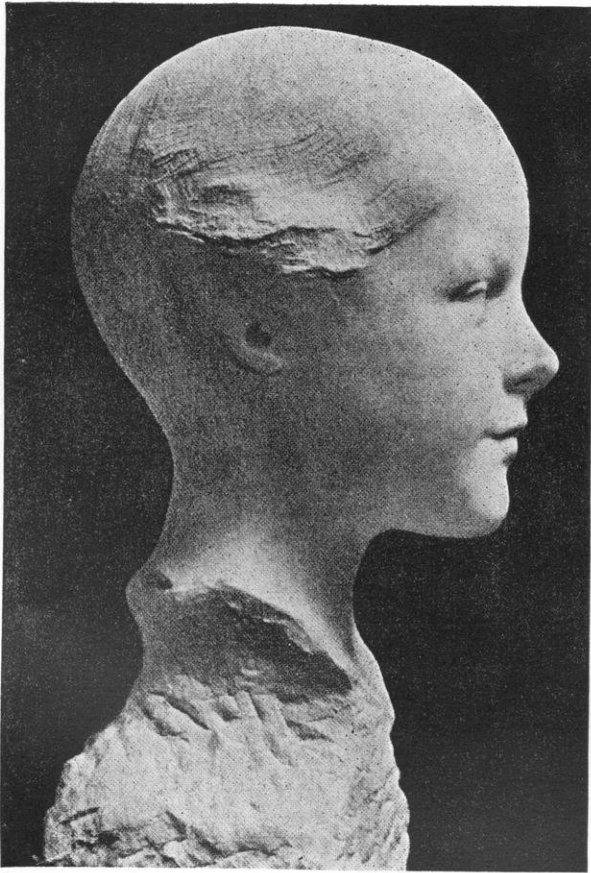
From "L'Art Décoratif,"

"THE OLD SILÉSIENNE": NAOUM
ARONSON, SCULPTOR.



From "L'Art Décoratif."

**BUST OF TOLSTOI: NAOUM
ARONSON, SCULPTOR.**



From "L'Art Décoratif."



BUSTS OF CHILDREN: NAOUM
ARONSON, SCULPTOR.

A RUSSIAN SCULPTOR

bined with the dreamy Slav quality of Aronson's art is repeatedly revealed the precise plasticity of the old French sculptors.

ALTHOUGH at present a hard worker in Paris, an ardent admirer of the great work that France has done, Aronson is proud of his own race and people, and this pride is manifest in his work whenever the opportunity presents itself. He has done nothing nobler than his somber bust of Tolstoi. He presents this great Russian reformer as a philosopher. After seeing the bust, Tolstoi said to the sculptor, "You are the first to understand me as a thinker." And surely this bust is that of a thinker. It is almost a symbol of thought itself, of strong and noble thought, and from Aronson's point of view, unselfish and progressive thought. It is labeled in the gallery as a bust, but it is little more than a head which lifts itself majestically from a vague pedestal, inclining forward a little, so that first of all the splendid forehead of the thinker is presented. The eyes are half hidden by the bushy eyebrows, but you catch a meditative glance, profoundly attentive to all that is fundamental in life—eyes which penetrate the soul. There is possibly a slight bitterness about the mouth; there is apt to be about the mouth of a thinker; it is quite likely also to be present in the lines of the face of a reformer, for where destiny has touched, disillusionment is apt to follow up the trail.

This vivid quality of comprehension of temperament at once intuitive and reasoning, is also found in Aronson's bust of Beethoven, while an effect of an emotional whirlwind is given in the charcoal sketch which is so much admired in Paris. It is Beethoven in a transport, an expression of the essence of his great tumultuous nature. The lights and shadows of the artist's pencil are interestingly balanced and there is always strength, a technique absolutely suited to his subject and far removed from the dignity of the bust of Tolstoi.

It is apparently the purpose of this artist to push the character of his sitter to the limit of individuality. This, one feels again in the bust of the "Old Silésienne," a peasant woman, toothless, broken, but whose veil, shadowing the head, hides the obstinate mind of an unhappy one whom unhappiness cannot kill.

It is both piquant and illuminating to contrast with these presentations of the more serious phases of life, Aronson's portrait-busts of youth, for with his variation of subject his technique becomes a totally different kind of art. There is no longer the large audacious modeling which one feels in Tolstoi and Beethoven. His use of his tools becomes more careful, more delicate, as though he were treating a matter exquisitely fine and tender. Both light and air seem to caress his portraits of children.

A RUSSIAN SCULPTOR

A remarkable presentation of youth is a group of his called "Adolescence," modeled throughout with the most exquisite purity of line and sensitiveness which make an appeal through a channel at once classic and subtle. The varying lovely qualities in his presentation of the ideal childhood,—gentleness, innocence, comradeship, trust, these are all shown in the heads of children and young girls and "angels" which we use to illustrate this article. And the technique is so gentle, so fine, that it positively carries with it a dreamlike quality which one seldom if ever associates with sculpture.

NAOUM ARONSON does not intend to accomplish small things, to model reasonably well, to play a profitable pretty part in the art of Russia. The important question to him is not how much work he can produce, but how much beauty he may reveal. He is not even concerned with the final, trite perfection of his work. He wholly lacks the spirit of the academician. He searches only for the great realities and how to present them beautifully. He perhaps unconsciously desires great achievement, and for this his daily purpose is great. He is never handicapped in his work by what Baudelaire has called "the lack of the special point of view in sculpture; the seeing many sides of the subject." According to this great French critic it is "the strong point of painting that there is but one point of view, that everything must center on one phase of the scene presented; whereas with sculpture you go from side to side with no opportunity for the interest to culminate." And Aronson says in reply to Baudelaire that the many-sidedness of sculpture but offers him a fourfold opportunity. It is increasing the range of interest rather than lessening it, and a man's ability to cope with this only proves his mastery over his art. And surely the interest of the spectator does not wander as he gazes on Aronson's great bust of Tolstoi. Each view of it but reveals the artist's definite purpose and his realization of it, and as one studies it in the round, it becomes a deeper and deeper revelation of the insight of this sculptor.

It is Aronson's point of view that these critical words of the French poet are directed particularly toward sculptors who are without imagination, whose work is a materialistic presentation of a subject unrelated to the great harmony of the universe, instead of a work of art which binds expressions of beauty into a great whole through an understanding of the fundamental laws of life, without which sculpture and painting become mere dull imitations of Nature at a standstill. Supreme art, Aronson feels, must be a representation of life through the infinite vibrations of luminous atmosphere at a moment full of splendid energy. He feels that work can gain unity only when it is born out of reality.

THE PRINCE AND THE MAIDENS THREE: BY WALTER A. DYER



ONCE upon a time there lived a widow with three young daughters. Their father had been a nobleman, but toward the end of his life he had staked the greater part of his estate on a cause that had failed, so that he left but little behind him. Now the widow was shrewd and she loved her daughters, so she began planning how their fortunes might be retrieved. But cudgel her brain as she might, she could think of no way to make them all rich and happy, for the reason that there was only one wealthy and handsome Prince in the whole neighborhood, and he could not marry all three. So she at last decided to make the best of a bad matter, and ensnare him for one of her daughters, in the hope that the others might have their chance later.

Unfortunately, these three daughters—Esmerelda, Dorothea, and Marguerite—had been born a little too late, for fairy godmothers had become exceedingly scarce in that country, and there was only one for all three girls. However, the mother went to her for counsel.

“I beg of thee a boon,” she said. “My daughters are poor, and when I die I know not what will become of them, unless one of the three marries the Prince. Canst thou not give them such exceeding beauty that the Prince, seeing one of them, will fall in love with her, and desire her for his wife?”

The Fairy Godmother thought a long time before answering. At length she said:

“Alas, I would that I could grant thy request, for I love my godchildren; but these be lean days for fairy godmothers, as thou knowest. Formerly I should have had three wishes apiece for them, but now I have but one to go around among the three. I will make Dorothea the beautiful one, for she already has the blue eyes and the golden hair. For Esmerelda, take this ring. In it is a rare and beautiful ruby from India. Take it to Nathan, the Jew, and sell it for a great price. It will not be enough for all three daughters, but it will provide fine raiment and a dowry for one. Let Esmerelda have this, since she is the eldest.”

“But what of little Marguerite?” asked the mother.

“Alas,” cried the Fairy Godmother, “I have nothing to give her. But send her to me, and I will teach her such things as I can.”

So the three daughters went to their Fairy Godmother, one by one. And to Esmerelda she gave the ruby ring and her blessing; and to Dorothea she gave the gift of beauty and her blessing; but to little Marguerite she gave only her blessing, and kissed her on the lips.

As the three maidens grew to womanhood, Esmerelda learned to

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dress and act like a great lady. She wore fine silks and satins and velvets and jewels, and sat upon her white palfry like a queen. Moreover, it was known that there was a comfortable dowry waiting for him who should claim her hand. So when, through the careful management of her mother, it came to pass that the rich and handsome Prince met Esmerelda, he was so taken by her queenly air and aristocratic bearing and the evidence of her affluence, that, being a man of the world, he at once became her suitor.

Meanwhile Dorothea had been growing beautiful beyond description. Being poor, she dressed simply, but this served to accentuate her beauty the more. She bathed her throat and brow with milk, and her eyes with dew from the cups of lilies, and she combed her hair seven times daily, so that it was like gold floss in its simple blue silken circlet. Her throat was like white roses, her eyes like the larkspur, and her body as lithe and graceful as the reeds in the marshes.

So when the Prince, who had come to woo Esmerelda, saw fair Dorothea, he straightway fell heels over head in love with her beauty. What were Esmerelda's satins and jewels, he asked, compared with eyes and hair like these? Besides, he had discovered a little vertical line between Esmerelda's eyes, and sharpness in her words. Oh, he was a shrewd Prince, and a poet as well.

But no sooner had the Prince started to court Dorothea than he began to perceive her failings. She was not perfect, either. She was heavenly to look upon, but her speech was like the cooing of doves—all softness and monotony. She had not half the wit of his mother's serving-maid. His wooing became silent, for one cannot talk forever to a voiceless flower. The Prince found himself between the horns of a dilemma.

One day, as he was walking in the fields beside his horse, trying to decide which of the two ladies to wed, he came upon little Marguerite, playing with a hound. Now Marguerite was grown to womanhood, but she had neither Esmerelda's queenly bearing nor Dorothea's beauty. Her dress was plain, and there were freckles across the bridge of her funny little nose. But her eyes were bright and merry, and the Prince paused to speak to her. Before he knew it he was seated on the river bank beside her, while she talked vivaciously of Hugo, the hound, her flower garden in the orchard, the old cobbler in the village who had once been to the wars, and ever so many interesting and amusing things, speaking sometimes seriously and sometimes lightly, but always saying something worth the hearing. And the Prince, weary of Esmerelda's haughty affectations and Dorothea's soft inanities, enjoyed her company till sundown.

Well, the upshot of it all was, as you may have guessed, that the

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Prince married little Marguerite, and they lived happily ever after; and all because the Fairy Godmother, lacking other gifts, had taught Marguerite how to talk.

Now the moral of this tale is not how to capture a rich and handsome husband, for Princes like this one do not live nowadays, and if one did, I don't know of three sisters who would take so much trouble to catch him. Times have changed. But it is just as true today as it was then that two-thirds of the people in the world don't know how to talk, and never realize why wealth and beauty don't make up for the lack of conversational ability.

EVOLUTIONISTS point with pride to the exact period in faunal development when the spine superseded the notochord, when a centralized nervous ganglion first appeared, when toes were produced on mammalian extremities. They tell us that a monkey walked erect for some reason or other, and that he came into possession of a cerebrum, a prehensile tail, and that priceless treasure, three small bones in the middle ear. Then they leap light-heartedly over the intervening gap, and lo, you have man!

The anthropologist then takes up the good work, and has a wee bit to say about the development of the artistic instinct, and other things which are vastly interesting so far as they go. But what I want to know is, who invented speech? Was it monkey, man, or monkey-man? Did some Simian mother, in a moment of anxiety, suddenly find herself able to cry out: "Here, you James Edward, come away from that crocodile!" Or did man, after he had acquired sufficient cerebral power, painfully invent the system of communicating thoughts by prearranged variations of vocal noises? I'm afraid the scientists will never tell me; but I want to know, for I want to compose a eulogy to that anthropoid ape or antediluvian genius.

Or perhaps God handed the gift to Adam ready-made. One may as well believe so. Holy Writ is authority for the theory. And Adam, I am sure, was as pleased to receive it as you or I would be if we had been born dumb. With what childlike joy he straightway rushed about the garden, saying to this creature, "You are an armadillo," and to that flower, "You are joepye-weed," or Edenese words to that effect.

However the gift of speech originated, it is one of the most priceless of our human possessions. For conversation is a distinctly human attribute. The beasts of the field possess it only in the most imperfect degree. Conversation belongs only to creatures with souls, and I am inclined to think that the value of our conversation is more or less indicative of the size and value of our souls. At any rate, I

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observe that neglect of conversation and neglect of our spiritual selves go hand in hand, and I believe that an improvement in our conversation will benefit our souls and so do much to enrich our individual lives.

Man is so thoroughly a social being, that if you place him on a desert island with no one to talk to he is likely to go mad. But place him in a parlor, and give him every chance in the world to develop the art of soul-satisfying conversation, and what does he do? Nine times out of ten he puts his brain to sleep, and lets his larynx utter such sounds as it will. A gorilla can do as much. His conversation is quite soulless.

Therefore, the question is sometimes asked, and not without pertinence: Is conversation coming to be a lost art in America?

Mr. John Butler Yeats, a cultured Irish artist, father of William Butler Yeats, the poet, has been in this country for some little time, studying us. He says that our conversation is vapid because we lack the critical instinct. Things are "perfectly lovely" with us, or "awful" or "grand" or "punk," as the case may be, and we let it go at that. Detailed and thoughtful criticism we avoid as being too irksome, and so we are losing the art of conversation.

Mr. Yeats may be right. We do elide and abbreviate and seek the path of least resistance in conversation. But I am always a little suspicious of foreign criticism. For who of us is tribally unbiased? To us the Frenchman is frothy and nervous, the German heavy and coarse, the Englishman dull and stupid or foppish, and the Irishman pugnacious and tiresome. Thus we are all prone to generalize unfairly, and it may be that Mr. Yeats has not fully appreciated our style.

We must nevertheless admit that our parlor intercourse is usually not soul-satisfying; and there is surely one way in which we Americans do err most grievously. I refer to the curse of talking shop. Shop-talk has spoiled more good conversation than dull brains. It indicates a restricted intellect, a foreshortened horizon, the narrow life of the rut, the little soul. The modern science of dentistry is a wonderful thing, but think of bicuspid and bridge-work as an exclusive after-dinner topic! And the worst offenders are those who ought to know better—artists, musicians, and "litt'ry" folk. You can make any good calling a bore by talking too much about it. That's what I don't like about missionaries. Good people, they are, too.

I believe that this question of conversation is more important than it looks at first glance. It strikes down close to the roots of life. For the spiritual nature is man's greatest heritage, and the quality of his speech is an indication of the quality of his soul. That

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is why we abhor profanity; it is the small soul's substitute for original expression.

Conversely, training in the art of conversation is one way of benefiting the soul and enriching life. The very effort to express a thought crystallizes it, and we straightway understand it better ourselves. Your deep thinker is usually a good talker, for the exchange of ideas is a mental stimulus. More than that, it is soul exercise, and at the same time produces the food upon which the soul is nourished.

It is not the quantity of conversation but the quality that counts. Mere talk is cheap. That is why we value it so little and waste it so much. We fill our bargain counters with remnants, often tawdry or shop-worn; it's too much trouble to reach for the better grade goods on the top shelves. But the effort pays, if we will make it. Every honest attempt at good conversation is a stone in the building of character, along with the resisted temptation and the well-wrought piece of craftsmanship.

The neglect of this effort, and the slipping into slovenly conversational habits, indicates weakness of character, and an ingrowing soul, whereas the cultivation of the art is a means, ready to hand, of enriching life. For how much richer and happier is that life which is lighted by the wit and humor and subtle charm of good conversation, based on real thoughts, than that whose only soul-language is shop-talk, gossip, or drawing-room inanities!

Yes, this is surely one of the ways of getting more out of life—one of the ways of reaching up out of the rut. Just how to go about it is a question for the individual to solve, but the solution is usually not hard, and the man or woman who avoids it through slothfulness deserves only scolding.

There is one person who must not be scolded, however, and that is the one who "loses his tongue," as we say, in company. Shyness is a misfortune, not a fault, and a great stumbling-block in the way. Parents of shy children should study them carefully, and help them to learn to talk. And if you are one of those shy grown-children; if you long to open your heart and speak, but cannot; if your tongue cleaves to the roof of your mouth, and the best thoughts born within you die before they leave your lips in commonplace utterances, you have a harder task before you than your neighbor's, and the more credit to you if you conquer. Meanwhile, take courage in the thought that for purposes of soul culture, one friend is better than a parlor full of magpies. The art of conversation does not mean merely the ability to entertain brilliantly, and I doubt not that some of the world's best sayings have been uttered in quiet family circles, where no record was ever made of them save on the souls of those who spoke and listened.

A NEW ENGLAND MARKET RESTAURANT



HERE is a salty smell down by the Boston wharves—not just that indescribable smell of the sea itself—the presence of salt fish in the neighborhood also announces itself, and there is the inevitable touch of tar. People who revolt from the smell of salt fish should not prowl around Boston wharves or skirt the edges of Gloucester harbor. When the fish reach Boston the process is over, to be sure, but the salt cod whiff is there. And to those who love the sea it all has power to call up pictures and memories.

Boston harbor and Boston wharves, how utterly different they are from the water front of New York, how full of suggestions of New England's picturesque past! Boston harbor, where the historic tea was thrown overboard; the beginning of a great war and of our American democracy was in that peaceful harbor. From its wharves for many years the ships went out to the East India trade—the boat that brings you from New York lands at "India Wharf." Along that placid water front steamers lie at their moorings that sail not only to Europe, New York, Portland, Cape Cod, Cape Ann and various spots along the North and South Shores, but to ports in South America and the West Indies. And the sea-worn schooners whose masts rise against the sky set sail for all the strange corners of the earth on the errands of their mysterious traffic. All the romance of the sea is in them.

A few steps inland from the wharves, leaving the sea smells behind, you come into the area of the fruit, fish and vegetable markets, the wholesale market region of Boston. You pass blocks of green vegetables and fresh fruit,—not the beautiful and deceptive products of California, picked green and matured without sun, but ripe fruit from neighboring towns and a few not in season yet from farther south. The scent of the passing strawberry mingled with that of the oncoming raspberry and the mellow poetic peach from Georgia.

There are fish markets full of Chase subjects, and meat markets, too, around the corner, but those are less pleasing to the painter's eye, although some of the old Dutch masters favored them. By the time you have walked through avenues of crimson tomatoes, green peas, canteloupes, blackberries, blueberries and red currants, you are glad to arrive at the market-men's restaurant.

Boston is an American city as New York long since ceased to be, and most, if not all, of the market men are Americans; but the sight inside the restaurant might be characterized by many people as foreign,—the men in their cool white crash jackets, the tomatoes, berries and great slices of watermelon adding bright notes of color. Indeed,

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the whole interior effect has a character of its own that we do not too often find in our practical country.

THE plain tables are laid with clean but unpressed cloths and napkins. The prices are those often described as within the scope of the most modest purse, yet not suspiciously cheap, for the food is of the freshest in the market. The market men are eating their own wares and are not to be deceived—should anyone want to deceive them. No one connected with that place does, however; one is sure of that.

To begin with, some fresh butter and a long, low, well-browned piece of cornbread are laid at your plate. Then you brood—perhaps gloat would be a better word—over the possibilities of the bill of fare, trying to decide whether you will have broiled live lobster, swordfish or mackerel. The women of the party decided upon swordfish, the solitary man took lobster. The democratic but efficient server had seemed severe at first, but it proved to be only New England concentration, for when she deposited the fish she labeled it with relish: "Broiled swordfish. Looks good. He'll wish he'd taken it Lobster's coming." Then came the tomatoes. Anyone who has had his own garden—and surely everyone has at one time or another—will know how those tomatoes tasted. They seemed to have been out of the sun just long enough to be cold; the green peas tasted green, and the strawberry shortcake with cream was the real article—no sickish French imitation such as flourishes in New York restaurants.

When the second relay of food came the sympathetic server noticed that the cornbread had been appreciated to the vanishing point. "Have some more," she urged us. "There's lots of it." But as the man of the party remarked sadly as we walked back through the avenues of fruit and vegetables: "The only trouble was you never could eat as much as you had hoped to."

There is a poetry undeniably about a kitchen garden. Vegetables are beautiful things in form and color. Italians with their far more limited variety to draw upon realize this and make delightful color patterns of their display of wares.

In these unnatural days of congested city life, of canned foods, prepared foods, cold storage fish and fowl, of everything on the slapdash wholesale plan, our fruit and vegetables seem almost as if they might have been grown in the stale city shops. So, after all,—in consideration of this unique little eating place of the market men in Boston—what may sound like undue excitement over the subject of food is perhaps only appreciation of the blessed suggestion it has of things grown in the sunshine and wide fields.

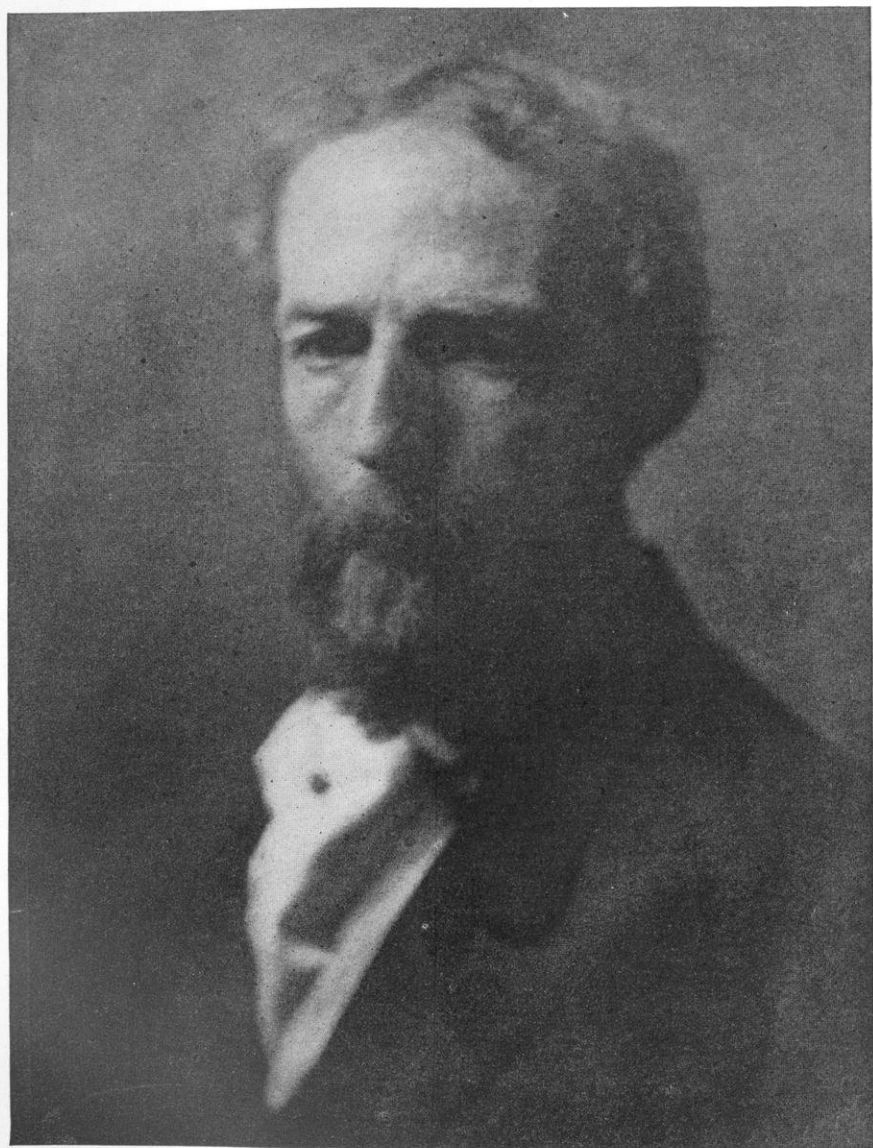
CHARACTERISTIC PORTRAITS OF PAINTERS BY A PHOTOGRAPHER: BY SHAEMAS O'SHEEL



THE exact relation which photography holds to the arts is one of the absorbing controversies of the modern art world. At first the artist's attitude toward the camera was wholly supercilious, or indifferent, and the photographer's answer, resentment. "What relation *could* there be between an expression of a creative impulse and an instrument wholly mechanical, however interesting from a scientific point of view?" This was the first question asked. But we have gone far past that point of view. Today we question: What are the essentials of art? Vital thought, good composition, a realization of the subtle values of color, the presentation of the mystery of light, all welded together into one harmonized whole by the individuality which expresses its own attitude toward life through the medium used. And upon further consideration we find that the photographer of today is working closely along these lines. He is using his instrument flexibly, intelligently, as a means of putting on record his own interest in life. He is working as an artist; his inspiration is from the same source as though expressed with chisel or brush—the result is so full of personality, so close to the finer essence of life that one hesitates to longer insist upon the dividing line formerly established. And painters, sculptors and poets, many of them, are admitting the art photographer of today into closer fellowship than was even dreamed of a decade ago.

Mrs. Caroline Reed Parsons is among those who have recently given proof of an artistic mastery of the camera, chiefly for purposes of portraiture. In a steady development, guided by intelligence and diligence, Mrs. Parsons has made the camera respond with increasingly satisfactory results to the high demands of her cultivated art sense, achieving widely both artistic triumph and professional success. This is the more notable as her work displays a radical difference from the various types of art photography.

It has been her purpose from the start to attain the greatest actuality of effect without the loss of beauty. Mrs. Parsons never makes her subjects appear mere ghosts receding into a thick "envelope;" neither does she ever intentionally throw prominent characteristics into startling relief. The men, women and children in her pictures are very evidently alive and of the world; and the world frankly conventionalized into the properties of the studio—a chair, a framed landscape, a Japanese print, a rough hanging—is very evidently there. The beauty pictured, therefore, is not falsely created, but



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SHELDON PARSONS, FROM A PHOTOGRAPH BY CAROLINE REED PARSONS.



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CHILDE HASSAM, FROM A PHOTOGRAPH BY CAROLINE REED PARSONS.



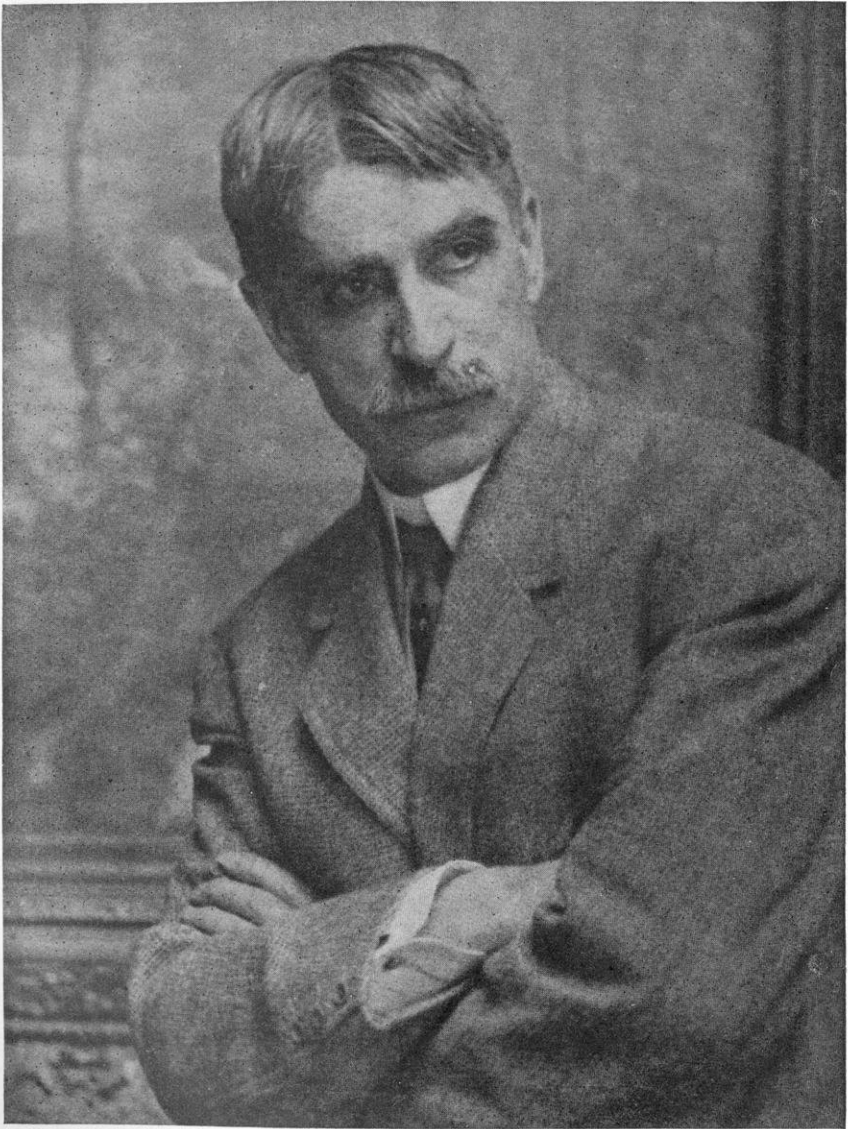
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IRVING WILES, FROM A PHOTOGRAPH BY CAROLINE REED PARSONS.



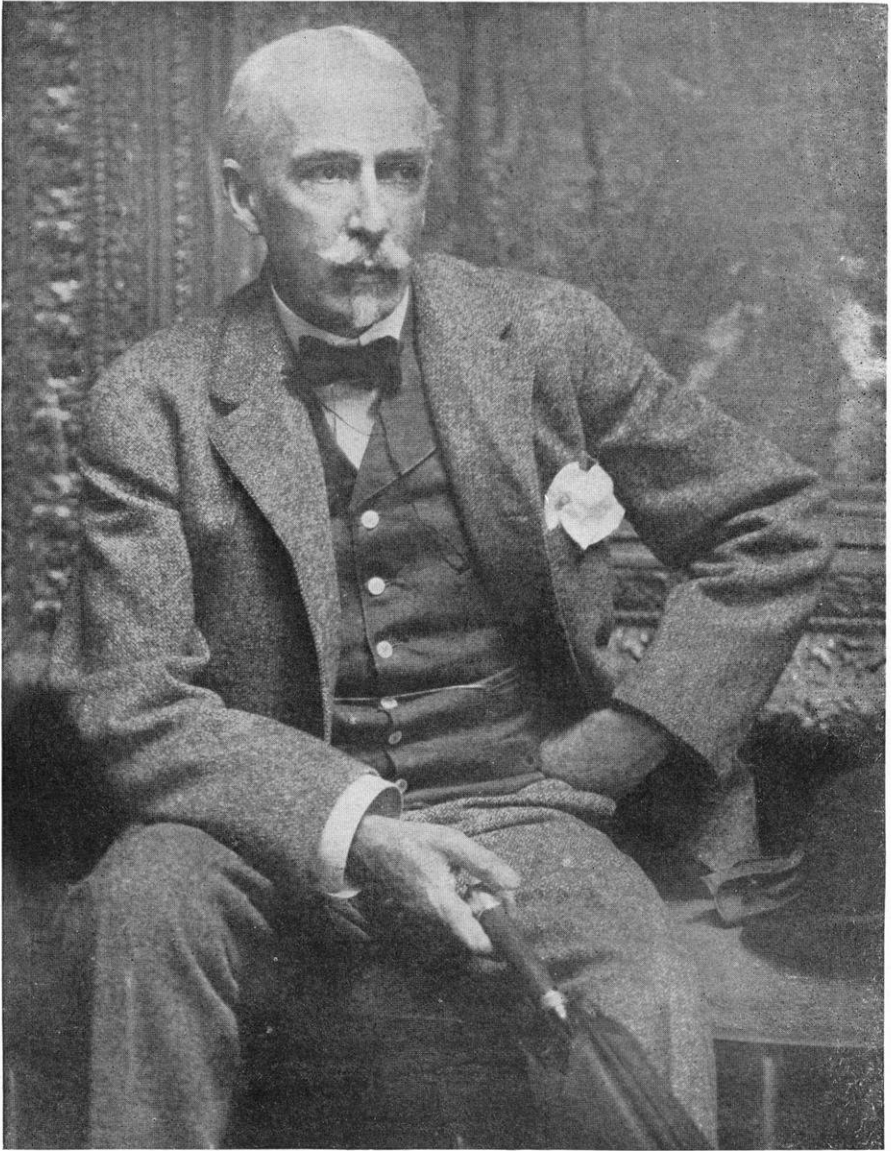
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LOUIS POTTER, FROM A PHOTOGRAPH BY CAROLINE REED PARSONS.



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BRUCE CRANE, FROM A PHOTO-
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CARROLL BECKWITH, FROM A PHOTOGRAPH BY CAROLINE REED PARSONS.

CHARACTERISTIC PORTRAITS BY A PHOTOGRAPHER

the beauty of the actual, when the actual is shown at its artistic best. The figures are adroitly composed, light and dark are effectually massed, the tactile and radiant qualities are harmonized to a loveliness of surface quality, and in all the character of the sitter is revealed, simply but inevitably. This surely is a sane step toward a great photographic art of portraiture.

AIDED by her residence at Bronxville, a home center for artists, and by the fact that she is the wife of the landscape painter, Sheldon Parsons, Mrs. Parsons has attracted the attention of a number of artists who have sat for her; it is interesting to note how diverse a company have united in this tribute to the newest of arts. Bruce Crane, Childe Hassam, Hobart Nichols, Wilfrid Evans, Carroll Beckwith, Irving Wiles and the sculptor, Louis Potter—a varied group, but a distinguished one, all men of note and, to judge by these photographs, all men who have won their eminence by ability.

Look at Louis Potter as he fairly beams from this picture! He is a man such as Hals loved to paint—frank, jolly, with a big air of competence which explains the vividness of his sculptures. How engagingly these characteristics are presented here! And if there is a little lacking of subtlety in arrangement and quality, is it not even as the subject himself is more regardful of the hearty totality of his attitude than of the nice order of his hair and cravat?

Then turn to the strongly contrasted picture of Carroll Beckwith. Here is a man of soberer temperament and longer years. Dignity is his most charming quality. He goes through life to the pace of viols rather than the revel of cornets and cymbals. How well this portrait, with its unobtrusively excellent arrangement and its reserved gray tone, expresses these qualities!

Almost startling in its vividness and intimacy is the portrait of Bruce Crane, as if we stood very close to him, seeing the texture of his coat and the stripe on his cuff; but also feeling under these the very frame and muscles of the man—so strong is the effect of actuality. Above all we feel even more intimately and surely something at least of his character: strength, determination and a seriousness that seems to deepen to a melancholy, finding an abiding place in eyes whose faraway gaze contrasts with the here-and-now aggressiveness of the face. This powerful intimate sense makes the picture almost as admirable as certain subtler ones now to be considered.

The big handsome man who faces us here as if pausing genially in the midst of work, is a master of the painting of light and radiance; but the question of color aside, could even he, Childe Hassam, put

CHARACTERISTIC PORTRAITS BY A PHOTOGRAPHER

more essential radiance into a picture than there is in this brilliant photograph of himself? How splendidly his great form is placed, and his beautifully modeled head, how subtly lighted! This is a revelation of character, too, for we read plainly a testimony to that union of large force and great delicacy, which belongs to the artistic ones of the more robust races, as well as the simplicity of nature which is the best accompaniment of these. The adroit use of a picture of Japanese suggestion as a background aids this effect, but chiefly it comes from the subtle posing of the head and the lovely quality of the tone of the picture.

A MORE quiet man, yet one whose interests and work are more in the key of the luxurious side of civilization, is Irving Wiles. The intuition which guides the maker of these portraits has chosen for Mr. Wiles the perfect arrangement and achieved the searching revelation. I regard this picture as one of the finest works of art yet created by photography; enthusiasm increases with consideration of it. The eye is led first to a sculptured bust—of whom? Of Richelieu. The light falls over those features, keen, delicate, subtle, cultured, a man of courts and purples and the refinements of civilization, but as if from the open heavens it had come through deeps of housed-in air, and its glamour is melancholy, and half the bust is encroached upon by unpierced shadows, back in whose glooms large pictures are but dimly seen. Then the man, in the midst of these things, in the half-melancholy glamour of the same unnatural light and the same deep shadows, a little overtopped by his properties, but keen and subtle and cultured and competent, a maker of rich beauty.

One of the best subjects Mrs. Parsons has found for her art has been her husband, Mr. Sheldon Parsons, and of several excellent pictures which she has made of him there is one which displays qualities not rare in her work but not, as it chances, seen in any of the other pictures of this group of painters. Only the quiet and dignity of the picture itself restrain enthusiasm in considering it. As a portrait it is revelative of character in a profound degree and appreciative of beauty with rare discernment; as an arrangement of light and mass it seems perfect. The thing which sets it apart is a greater degree of selection of essentials and suppression of unessentials; and, since at the same time, there is nothing of unreality or artifice, it is the more perfect work of art for that reason.

Throughout Mrs. Parsons' work there is achievement of beautiful surfaces and lovely tones and the convincing revelation of character, all in terms of nature and not of a realm of artificial distances and unreal mists.

THE MIST: AN ALLEGORY: BY ELLA M. WARE



HELTERED among the ramparts of the Eternal Hills lies a valley where dwell the Sons of Earth. When the yellow sunlight warms it and the skies are blue, when flowers bloom and cornfields prosper, then do the people call it the Valley of Content. But when the skies are overcast and frowning storm-clouds sweep down from the mountains, men call it the Vale of Tears.

And who shall say which of the two names it merits more? Down the sloping hillside and into the valley, there came one day a Stranger—one whom the love of wandering beckoned forever into other lands. As he walked through the streets of the village, he noticed beyond the cornfields a thin gray mist that seemed to rise, like a veil of smoke, from behind the hills; a mist so faint that at first he fancied it could only be the dimness that distance causes, where outlines grow soft and blurred against the sky. But as he looked the mist seemed to spread, growing more dense and gray, as though some giant Phantom kept watch over the valley and cast its broad-winged shadow upon the fields below. And the longer the Stranger gazed, the more somber and impenetrable grew the mysterious vapor.

"Tell me," he asked of one who stood near by, "what means yon mist that rises from behind the hills? I have seen many fogs in many countries, but never one so strange as that."

The man to whom he spoke answered with a half-smile that had in it more of cynicism than of mirth. "Evidently," he said, "you are a stranger here, or you would never have asked the question. For what you see has been there longer than men can remember—since the beginning of time. Some even say that when the Hills have crumbled and the Valley has disappeared, the Mist will still remain."

"But whence comes it?" asked the Stranger. "And what can be its cause?"

The other shrugged his shoulders. "Of that I can tell you nothing," he replied. "The riddle of its existence is as unknown to me as to yourself. All through the ages men have sought to solve it. They have climbed the Heights of Thought that rise there to the northward, to look upon it face to face. They have stood upon the Cliffs of Knowledge, and scaled the highest Peaks of Intellect; and still they have not penetrated the Wall of Mist that guards the Secret of the Great Unknown. How then can I, who am only a dweller of the Valley, tell you its cause, its meaning? If your curiosity would seek more satisfaction, climb for yourself and look upon it closely. Only be careful and tread not too near the edge; for men have been overcome with dizziness before now, and lost their footing."

THE MIST: AN ALLEGORY

“Thanks for your warning, friend,” the Stranger answered. “You have told me enough to rouse in me the desire to know more. I will follow the path that so many, it seems, have trod before me, and see for myself the wonder of which you speak.”

Then the Stranger turned his steps to the northward, and followed the path that led up to the Heights of Thought. At first the way was fringed with grass and flowers, and shrubs and bushes grew on either side. But farther on the path led through a tangled thicket, where straggling branches barred his way, and long, sinuous brambles stretched out their thorny arms to hold him back. But he brushed them aside, and leaving the thicket behind him, mounted the bare rocks that rose beyond.

Once or twice he looked back upon the Valley, which lay like some quiet garden at his feet; and the sounds of the village reached his ears like the hum of distant bees. He almost wished he had not left it for these cold and barren heights. But the shadowy mist that lay beyond him seemed to beckon, and he turned to climb again. And ever as he climbed the atmosphere grew rarer, so that when at last he reached the summit the air was very different from that which he had breathed in the Valley.

And now before him stretched the broad Plateau of Thought, and toward the northern edge, rising in vast, impenetrable majesty, he saw the Wall of Mist.

Pervaded by an unseen element that made it almost luminous—as though behind it might be a distant light—yet denser than the densest fogs of earth or ocean; changing like smoke before the eye, and yet ever the same; rising upward until it merged into the blue, and reaching downward to a depth no eye could fathom; swaying like a curtain beneath the touch of an unseen hand, yet seemingly immovable and solid as a wall of rock—such was the Veil of Mystery that guarded the Secret of the Great Unknown. And as the Stranger gazed, there stole across his eyes and brain the dizziness of those who look down from a great height. The hills about him—the sky above—the very ground on which he stood—seemed to become unstable; to sway, to totter, then melt and vanish like things unreal; till he was left, groping and bewildered, in the mazes of an endless mist.

WITH sudden effort he turned his eyes away, and looking round him, saw that he was not alone. Beside the path that wound along the margin of the rock—a path worn deeper by the footsteps of each succeeding generation—a man was standing, erect and motionless, with hands clasped behind his head, gazing before him with dreaming, half-closed eyes; and there was a certain tender sadness

THE MIST: AN ALLEGORY

about his face, as of one who had tasted Melancholy and found it sweet. As though some instinct told him of the Stranger's presence, he turned and held out a friendly hand.

"Still another!" he said, with a note of sympathy in his voice. "Truly, the God of Mist has many worshipers! Or are you merely one of those who seek to satisfy the cravings of a tormenting curiosity? If so, believe me, you will find only disappointment. Or come you in the name of Science, to probe the mysteries of the Great Unseen? Alas, my friend, here all men are equal; for we stand upon the ground of Common Ignorance. The Scientist is foiled. For the Dreamer alone is happiness."

"If that be so," the Stranger said, "then will I learn to dream. But for the present I would fain know more of this mysterious borderland, and those who wander here along its edge."

"Come," said the Dreamer. "I will be your guide." And so, along the foot-worn pathway, the other followed.

"Strange, is it not?" the Dreamer said, "that men should leave their homes and meadows in the Valley for such a bleak and barren height! Yet see them yonder! How they are fascinated by the Wall of Mist, as though some hidden magnet lay behind it! See how they question it with wondering eyes, and stretch out helpless and imploring arms—to a dumb Nothing. Listen—for centuries, as now, men have been asking of the Cloud before you: "Whence? Wherefore? Whither? And not a sign, not a whisper, has it sent them back."

"But you—you seem to have found pleasure here?" the Stranger said.

"That is because I never question," the other answered. "I only dream. The mysteries of the Great Unknown no longer perplex me, for I do not seek to probe them. Instead, I lose my soul in reverie, my eyes in cloud, and behold, the Mystery has grown kind! In the gray thing before us I see a thousand beauties; dim, floating forms, that weave a changing pattern on a curtain-cloud. Pale phantoms of the buried ages rise out of the fog and mingle with the hovering shadows of Events-to-Come. I see the ghosts of ancient Myths, and hear the siren voices of forgotten Melodies. And so I am content. Instead of clamoring at the door of the Impossible and despairing, I sit upon the threshold and dream."

"You are Poet, Philosopher and Dreamer in one," said the Stranger. "You feast upon Imagination; others starve upon Reality."

His companion smiled; then, pointing to a gray-haired man who was bending over the edge of the rock, he asked, "Do you know what he is doing? Trying to sound the depths of the Great Abyss with the plumb-line of Science!"

THE MIST: AN ALLEGORY

The Stranger shuddered. "If he should lean over too far!" he whispered. "How can he look upon it so near and yet stay calm!"

Farther on they came to a group of men who were discussing eagerly some vital question. The Stranger paused to listen, for the theme that stirred them was evidently the all-engrossing topic of the Mist. The phrases "Nebular Hypothesis" and "Theory of Evolution" fell upon his ears, and turning to the Dreamer he asked: "What do they mean? Have they discovered the secret of it all at last?"

But his companion smiled and shook his head. "Not yet," he said. "They are only just beginning to decipher the World-Alphabet. It will be a long while before they can spell anything." And so the two passed on.

BEFORE them rose the Cliffs of Knowledge, steep and rugged, towering like some huge observatory above the plains of Thought. And from the Summit, high above, there flashed a widening shaft of light. Again the Stranger questioned. "That is the Searchlight of Science," replied his guide. "For centuries it has thrown its beams upon the Mist, at first so feebly that it seemed only a candle flickering in the dark. But gradually it grew brighter, until it became a flaming beacon, fed by constant and untiring care with the accumulated fuel of the ages. And now it flashes out from the huge Revolving Lamp of Science and men marvel at its power. Yet we see what a little way it penetrates the darkness! Only a vague glimmer rests upon the Curtain of Cloud, and then the light grows faint and wavering, and melts into the dimness of the Great Unknown. And what has the Searchlight revealed? A few stray moats floating in its beam!"

"You are very scornful, my friend," said the Stranger. "Since Science has so little charm for you, we will leave the cliffs unscaled. But tell me, is there not still another mountain rising far beyond? I seem to see a distant summit towering above the Cliffs, and almost lost in cloud."

"Yes," said the Dreamer. "You are looking at the Peaks of Intellect—the heights that only the chosen few attain. Many a traveler has started out to climb them, but the sides are steep and difficult, and the air is very rare. Around the summit lies the region of Perpetual Snow, and Solitude and Silence are the only companions of him who attains the crest. From the top the Mist can still be seen. One merely looks upon it from a different point of view."

The Dreamer paused; then added, "For myself, I would rather lie and dream upon the Plateau of Thought than freeze in solitude among the Peaks of Intellect."

THE MIST: AN ALLEGORY

"The Mist has no terrors, then, for you," the Stranger said, and turned to the gray wall before them. Then, suddenly, his face grew white, and a wave of horror swept across his brain.

"Look!" he cried quickly. "Oh, will no one stop him!" And he pointed to a wild, disheveled figure standing with outstretched arms beside the chasm. But even as he spoke the man leaned forward, and with a tragic gesture of despair leaped—and was lost within the deep abyss. The Stranger turned away his eyes.

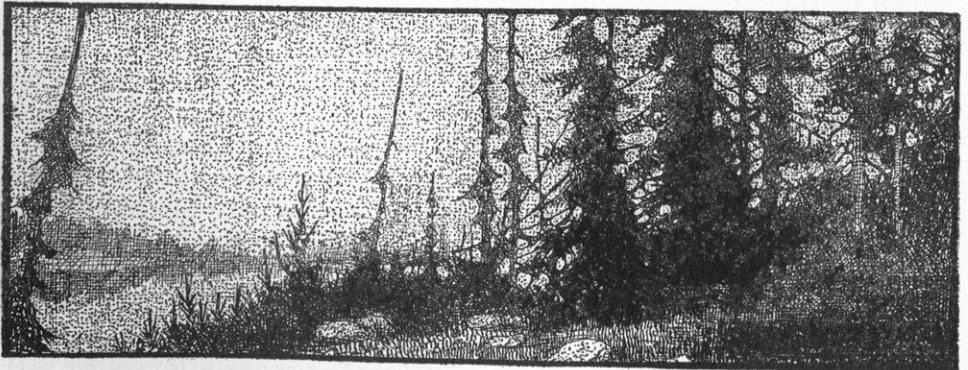
"Poor fool!" the Dreamer sighed. "Perhaps now he will find the Secret."

They walked in silence down the winding path, until they reached the spot where they had first met. Then said the Stranger: "I have seen enough. I will follow the pathway down the Hill and seek the valley again. Will you bear me company?"

But the other shook his head. "I would dream a little longer," he said. "And so—farewell."

Then slowly down the winding pathway the Stranger came, and into the sunshine that filled the Valley. The air grew warmer, and the birds sang, and the perfume of flowers was blown across his path. Down, down, into the Valley of Content, along the straggling streets and through the yellow cornfields, following always the love of wandering that beckoned him forever into other lands.

And looking back he saw the sleeping village nestling among the ramparts of the Eternal Hills; and far above it spread the gray, gray Mist, as though some Giant Phantom kept watch over the valley, and cast its broad-winged shadow upon the fields below.



THE EDUCATIONAL VALUE OF EXPERIMENTAL FARMS: BY H. B. FULLERTON



THE belief that the best and most practical form of agricultural education is to be found in the experimental farm, where everything is tried out before it is recommended to others and where every theory is founded on actual practice, has long been an article of faith with us, and when in nineteen hundred and five the important work of developing certain so-called barren sections of Long Island was entrusted to us, both my partner and myself realized the significance of this opportunity to put our ideas into practice. I may say here that my partner is Mrs. Fullerton, whose work in building up the experimental stations established by the Long Island Railroad Company has been in all respects as necessary to the welfare of the enterprise as my own. Also, it has gone far to prove that practical and profitable farming as a life occupation is quite as possible for women as it is for men. The main outlines of the story of these experimental stations has already been told in *THE CRAFTSMAN*. My object here is to show more in detail just what has been done toward the introduction of new and marketable crops on Long Island, as well as of the more modern and scientific methods of farming which are necessary if the Island is to regain its place as one of the great market gardens tributary to New York, and which may prove of use in other parts of the country.

As it was essential to our plan of development to select the most unfavorable spots on Long Island as sites for the experiment stations, one was placed in the midst of what is called the "scrub oak waste" and the other in the "pine barrens." The aim was to discover what, if any, plant foods could be raised upon these unproductive acres, which at that time were included in a tract numbering very nearly a quarter of a million acres of waste land within fifty or sixty miles of New York City. The result of the experiment is known. In the spring following the fall and winter during which this land was cleared it was thoroughly demonstrated that each and every one of over three hundred varieties of plant food would grow, most of them abundantly. The crop season proved that they would further yield not only the average claimed for so-called "belts" supposed to be particularly suitable for the raising of specific crops, but in a majority of instances even surpassed the best results obtained in these favored regions.

As our object was to attract attention, we exhibited the products of the experimental farms at several agricultural fairs, and the fact that we won many prizes made people think that perhaps after all we were getting actual results, and visitors began to come to the experimental stations. These visitors were divided into two distinct classes:

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curiosity seekers and city dwellers who were anxious to learn enough about farming to warrant them in abandoning city life for the freedom of the open country. Those who were merely curious were quite satisfied with monstrosities or curiosities of any description or with the sight of any foreign plant, whether valuable or not; they showed little interest in real things and learned as much or as little as such people are capable of absorbing. The others who really wanted to learn something were deeply interested, went into the subject from the foundation up, found in the practical work of our market gardens either apparent refutation or apparent justification of the statements made in agricultural books, periodicals or papers which they had read. And these people repeatedly told us that *seeing* had instantly made clear to them points which apparently had been absolutely beyond their understanding.

THEN another class of visitors began to drop in, although at very long intervals. They were neighbor producers of good things to eat. At first they asked few questions, did much skilful observing and had little to say in regard to growths, methods and practices pursued at the experimental stations. From time to time a grower who had been confronted by some difficult problem would visit us and cautiously and in a very roundabout way ask our opinion regarding certain blights or bugs which were making inroads upon his crops and hence upon his income. At once we realized that there was a far more important problem to solve than that of merely proving that uncultivated land could be cultivated and made productive; and that was how to best impress the value of modern methods upon a people rather reticent and conservative. Farmers in any community strike one as particularly secretive,—“close-mouthed,” it is called. They volunteer little information; they are not easily drawn into argument and they seldom make an unqualified assertion. They do not seem deeply interested in the affairs of the outside world, and take with a grain of salt statements that are at variance with their time-honored customs. Therefore they have been set down variously as “chumps,” “ignoramuses,” “hayseeds,” or “yokels.” As a matter of fact, the farmer is one of the very few men who is fully qualified to be called an “all-round man.” His roofless workshop is at a distance from communities of any considerable size, hence he naturally and almost insensibly becomes a master, in part at least, of practically all the trades and professions; not because he is miserly or lacking in funds, but because he must grapple with things at first hand. He becomes perforce a bricklayer, carpenter, plumber, butcher, sheep herder, swineherd, hunter, veterinary surgeon, dentist,

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well-driller, bacteriologist, entomologist, meteorologist, horticulturist, agriculturist, pomologist and at times, minister, tinsmith, watch-maker, harness-maker, banker, doctor, lawyer and even, on occasion, an undertaker. From the viewpoint of a professional he may not know much about these things, but he must have some working knowledge of any or all of them if he is to make a success of his farm. He, therefore, is not deeply impressed by either the conversation or writing of a man versed in but one thing, and that one viewed merely from a theoretical standpoint. He has in his own life seen so many startling exceptions to every rule he has ever discovered, developed or inherited that he is not quickly carried off his feet, nor is he deeply impressed by men who proclaim themselves expert agriculturists, yet who cannot tell the difference between cauliflower and cabbage when seen in the field.

Because of these things the farmer is prone to scoff at the teachings of the laboratory, the classroom and even the library, unless the footprints of practice are in evidence. For years every variety of publication, both secular and religious, has been issuing warnings regarding such pests as San José scale, the codling-moth and many other threateners of men's comfort and food. Libraries of bulletins have been sent out by both State and National Governments reiterating the warning, also specifying remedies or preventives for practically all the fungus and insect pests which are at the present day making sure an even greater increase in the cost of living in future than would come from all the causes which are now disturbing the country. So slight is the attention which has been paid to these theoretical methods of teaching that virtually all the farm orchards, consisting mainly of long-lived trees, such as the apple, the pear and even the cherry, are no longer income producers, but instead are so diseased that they are actively detrimental to the progress of every community in which they exist. Furthermore, they force annually the absolutely needless expenditure of vast sums of money by thoroughly posted fruit growers who every year start with a perfectly clean and healthy orchard, only to have it scale-laden before their fruit is gathered. This is not due, except in a very small degree, to laziness or parsimony on the part of the conservative farmer, but almost entirely to the fact that printed or written instructions have been followed with unknowing carelessness—when followed at all—or have been totally misunderstood, many times because of the multiplicity of highly proper, but extremely deep and difficult, scientific nomenclature and phraseology. The result of one failure in a community is to make practically a dead letter for all time of every description of printed agricultural enlightenment.

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THE demonstration farm is just as necessary to the agriculturist as is the open-air encampment and the sham battle to the militia-man. The reading of military tactics can never teach a man either to stand steady under fire or to capture an entrenched enemy. We know this, because of the many instances where even a brief visit made by some neighboring farmer to these experimental farms has utterly changed practices which have existed for generations; practices which during some seasons have proven fairly successful and which have caused absolute failure only at intervals. For example, shallow plowing got a black eye during the season of drought when the farmers noted the result at the experimental stations of deep plowing aided by frequent shallow cultivation; a method which kept corn green without wilt and produced a big crop of fully filled ears, to say nothing of keeping the potato plants green and healthy until a normal crop was matured. The early planting of such extremely hardy vegetables as carrots and onions, which with them assures a good start because of the invariably copious rainfall of early spring,—was only adopted when dry weather set in earlier than usual, and we by this method had assured ourselves a crop. In like manner, the spraying of fruit trees annually, systematically and thoroughly was only brought about in the neighborhood by the extremely healthy appearance of the small demonstration orchards at the experimental stations, the farmers saying little, but being quick to note the dark green of the foliage, the handsome appearance and juiciness of the highly-flavored fruit.

We have found comparison to be a clinching argument in favor of modern fruit-raising methods. The higher price brought by high quality berries attractively packed proved conclusively to the farmer that attention to the desires and palates of the customer was a paying proposition. Also, the high price secured by the early maturing of practically all vegetables,—a result brought about by even the simplest forms of irrigation,—established at once, not only in sections near the experimental stations but in all sections of Long Island, the development of sources of water supply which could be relied upon at all seasons, and the installation of utilities which would make irrigation possible. The experimental stations proved that early spring planting of alfalfa invariably succeeded. Fall planting of alfalfa, with a few exceptions, made failure a certainty. This practical demonstration carried with it another fact, that while the bacteria necessary for the successful growth of alfalfa and clover of all descriptions existed in Long Island soil, it took from three to four years to get as fine a field and as large a crop as could be secured the first year when the alfalfa field was filled with this bacteria by even the most

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insignificant quantity of bacteria-filled soil sown broadcast upon it. To our certain knowledge considerably over one hundred fields have been started as the direct result of our demonstration that alfalfa not only grows but yields heavily under Long Island conditions. This one result of the experimental stations fully justified their establishment, for the raising of this best of all cattle fodders goes hand in hand with the reestablishment of the dairies for which Long Island was once famed, but which, because of the establishment of country homes and great estates in the western half of the Island, have entirely disappeared.

BERRY and fruit raising, for which Long Island was also noted in days gone by, has been revived, and the time will soon come again when the Island farmer will be shipping train loads of berries daily and so reclaiming and making good the claim of Long Island from the earliest American history to the topmost rank as a tree fruit growing section. In early Colonial days tree fruits and grapes of every description were sent from Long Island into New England, into our western States and into the South. The great graperies existing at the present day in northern New York were established from the only point of supply in the United States, the famous nurseries of Long Island; yet all the splendid teaching by publications and from the lecture platform made no check in the waning of the fruit, grape and berry industry. Since September seventh, nineteen hundred and five, the experimental stations have changed this entirely, merely by demonstration. Peaches exquisite in flavor and of the size and color that win blue ribbons at agricultural fairs; Bartlett pears, highly colored and unapproachable in flavor; apples as fine as those which once made the United States famous throughout the courts of Europe; grapes unsurpassed in flavor, appearance or yield in any of the numerous so-called grape "belts" have been raised right here on the "waste lands" of Long Island, exhibited, and have taken prizes in competition wherever shown. The result has been a constantly increasing number of visitors particularly interested in this line,—visitors who with few exceptions came as unbelievers. They have seen and tasted, and the result has been that numbers of orchards, graperies and berry patches have already been started in various sections of Long Island.

Another work done by these particular experimental stations has been to demonstrate most thoroughly that a lot of cherished traditions were merely fancies in no way related to facts. For example, it was said that Niagara grapes could not grow upon Long Island. Our grape-vines include eight different varieties, among them the Niagara,

OF A FRIEND WHO DIED IN THE SPRING

which last year gave a very large crop of particularly fine grapes, and this year is repeating the performance. It was said that oats could not be grown on Long Island; that the grains would not fill. The finest oats to be obtained anywhere, and far fuller and finer than the seed from which they grew, have year after year demonstrated that this tradition was merely a fancy. It was said that lettuce could not be headed on Long Island. The heading of nineteen varieties in nineteen hundred and six laid that say-so to rest forever. The statement that onions, that tobacco and that field corn would either not grow or would do but poorly, we have demonstrated to be a fallacy, and the result in every case has been the immediate planting of all these crops which heretofore have been tabooed. And many other instances similar to those cited have proved conclusively that practical example is worth more than all the theoretical teaching in the world, for these demonstration farms have in four short years accomplished what tons of printed theory, well founded though it was, supplemented by lectures to the farmers from the most noted theoretical and practical experts, had failed to do.

OF A FRIEND WHO DIED IN THE SPRING

SHE who was like a flower,
Why should she go away
When all the world was jubilant
With hawthorn-bloom and May?

I cannot think of her as one
Who sleeps the Sleep profound,
For her light laughter mocked our tears—
Hushed now that golden sound.

Once more the lark ascends the sky
To utter his glad song;
Today the Spring's old miracle
Reviles the ancient wrong.

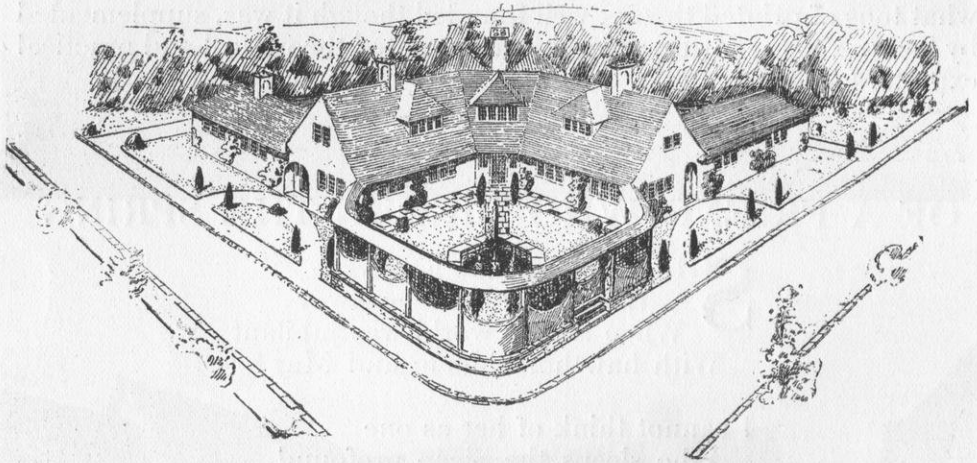
And she—I think I see her face
In every starry bloom,
And hear her laughter when the breeze
Sings through the Earth's great room.

CHARLES HANSON TOWNE.

MODERN COUNTRY HOMES IN ENGLAND: BY BARRY PARKER: NUMBER SEVEN



WE HAVE considered somewhat the way in which the personalities and habits of those who are to occupy a house must influence its planning. We have seen also how questions as to the degree and manner of "entertaining" proposed must influence the planning; but up to this point in the examples used in illustration we have not perhaps noticed how far the client's profession has exercised a direct influence over a plan. So far the client's profession or business has scarcely controlled the planning more than have his hobbies and interests; only inasmuch as it determines whether he shall be a studious, a quiet or busy man and shall or shall not be constantly interviewing or entertaining, has it had effect upon the plan.



PRELIMINARY SKETCH FOR A DOCTOR'S HOUSE AT LETCHWORTH, HERTFORDSHIRE, ENGLAND.

Sometimes, however, the client's profession very definitely determines the nature of the house plan, and somehow the extent to which this is to be the case seems to be determined by the degree to which it can be worthily taken as his life's work. The work of many a man is such that the more he becomes absorbed and successful in it, the smaller, narrower and more ignoble becomes his life, and success if carried to the extent of "gaining the whole world" means only that he shall inevitably "lose his own soul." The true friend of such a man uses every available outside influence to counteract that of his work, and so the less his house proclaims his calling the better.

On the other hand there are those fortunate beings whose occu-



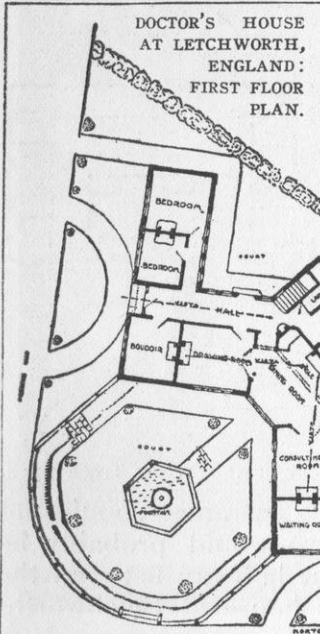
Barry Parker and Raymond Unwin, Architects.

A DOCTOR'S HOUSE AT MINEHEAD, SOMERSETSHIRE, ENGLAND: VIEW OF FRONT OF HOUSE FROM THE ROAD.
HOUSE AT MINEHEAD: VIEW OF STABLE COURTYARD OUT THROUGH ARCHWAY.



VIEW OF STAIRCASE AND INTO DINING ROOM
THROUGH LIVING ROOM IN HOUSE AT MINEHEAD.
VIEW OF LIVING-ROOM FIREPLACE WITH VISTA
DOWN CORRIDOR AT MINEHEAD.

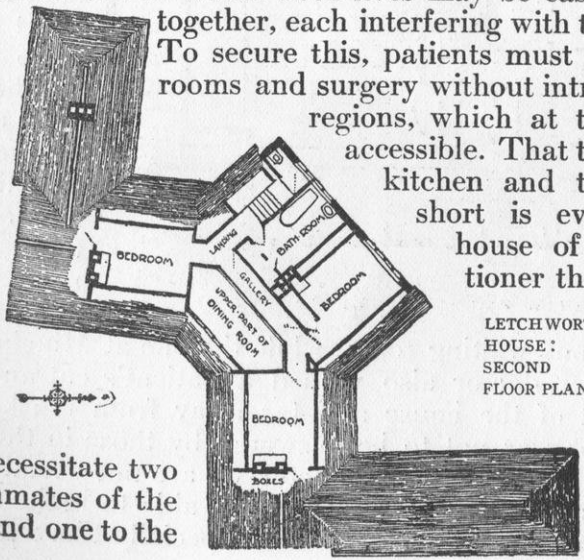
BUILDING FOR PROFESSIONAL PEOPLE



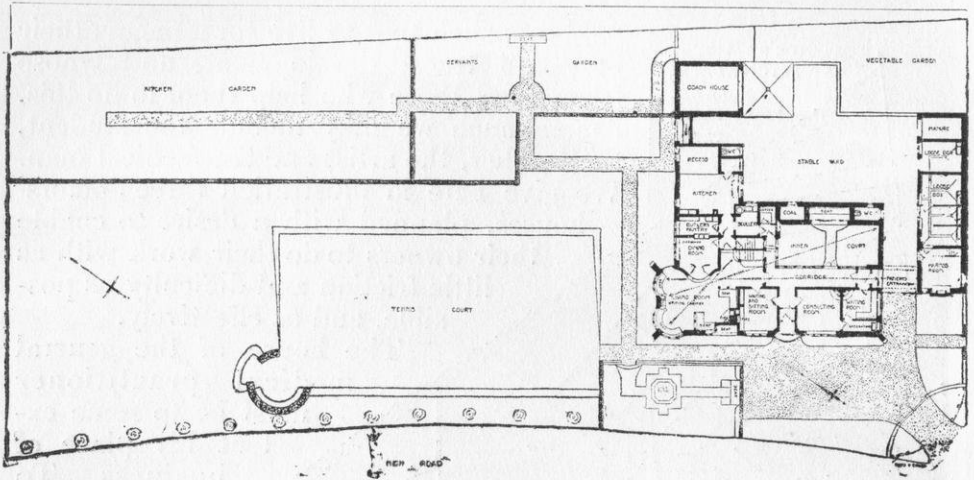
pation is such that to live for it means their best and truest development, and whose friends are those who help them to do this. Among such we may include the student, the teacher, the artist and the medical man. We give here in illustration three doctors' houses, planned with a desire to enable their owners to do their work with as little friction and difficulty as possible, and as effectively.

The house of the general medical practitioner must be to some extent his place of business. To separate his home life from

his professional life in the way members of some other professions are able to is not possible. He is liable to be called upon at any hour of the day or night, so just as his home life and professional life cannot be separated, neither can the buildings where each is carried on. His house must then be one in which both lives may be easily and smoothly carried on other as little as possible. able to enter the waiting room into any domestic same time must be easily distance between the entrance hall should be more important in the general medical practitioner other houses, for it will more frequently have to be traversed. The difficulty of securing this is increased when the requirements of the case necessitate two entrances, one for the inmates of the house and one to the



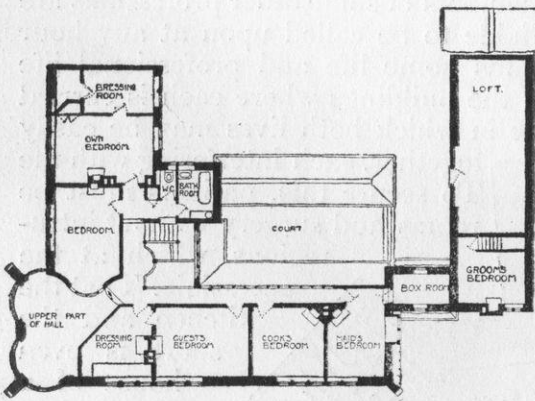
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DOCTOR'S HOUSE, AT MINEHEAD, ENGLAND: FIRST FLOOR PLAN

surgery and consulting room. In this case the entrances should not be near together, or the object in having two would probably be defeated. Hence the kitchen must come about halfway between the entrances, as in the sketches for a doctor's house at Letchworth; also the traffic from the kitchen to either door must not pass where

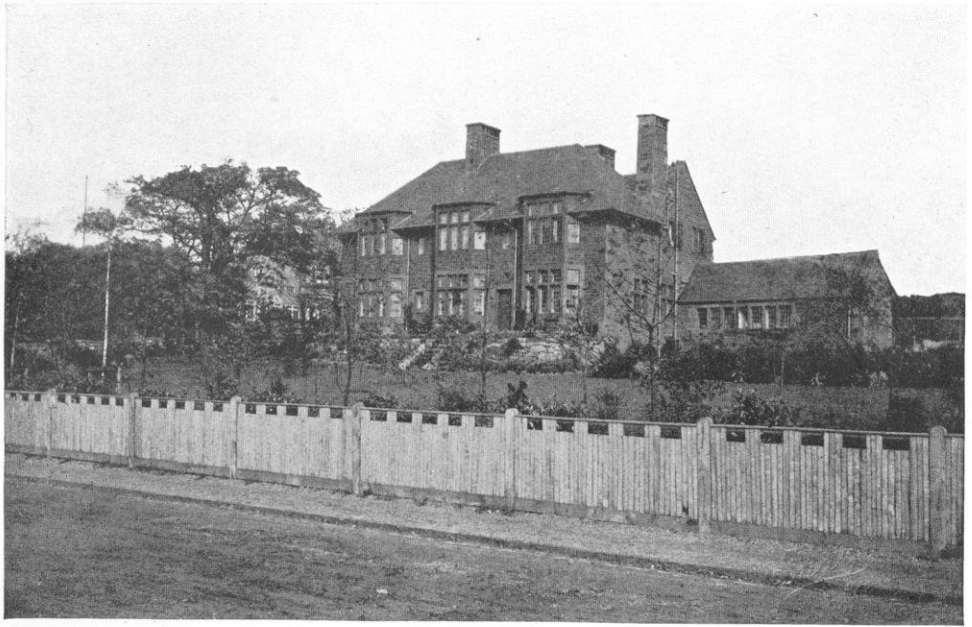
it could exercise a disturbing influence upon the quietude of the house, but must be aloof from the scenes of the household life.



MINEHEAD HOUSE: SECOND FLOOR PLAN.

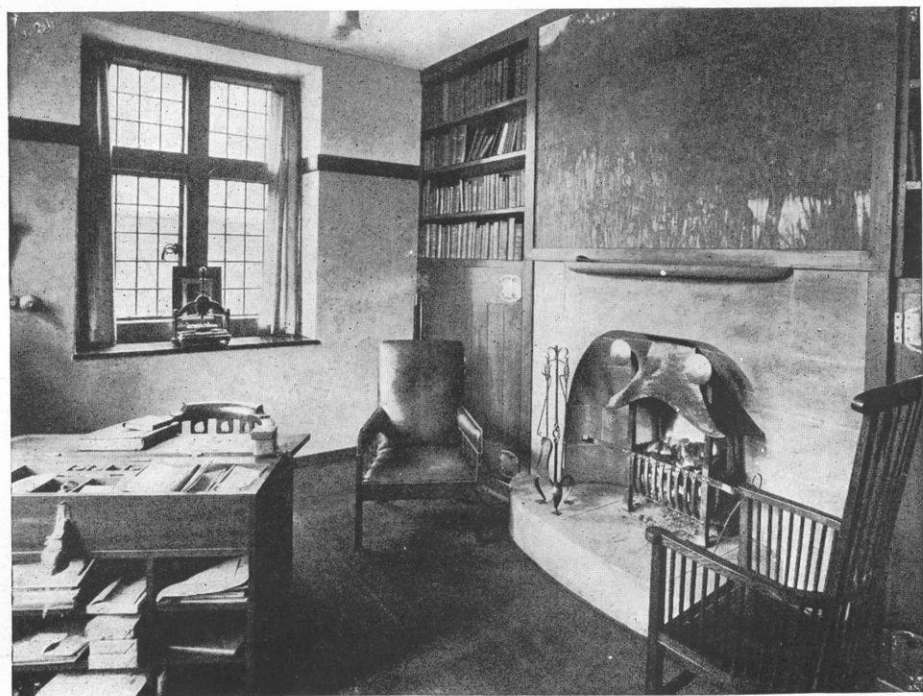
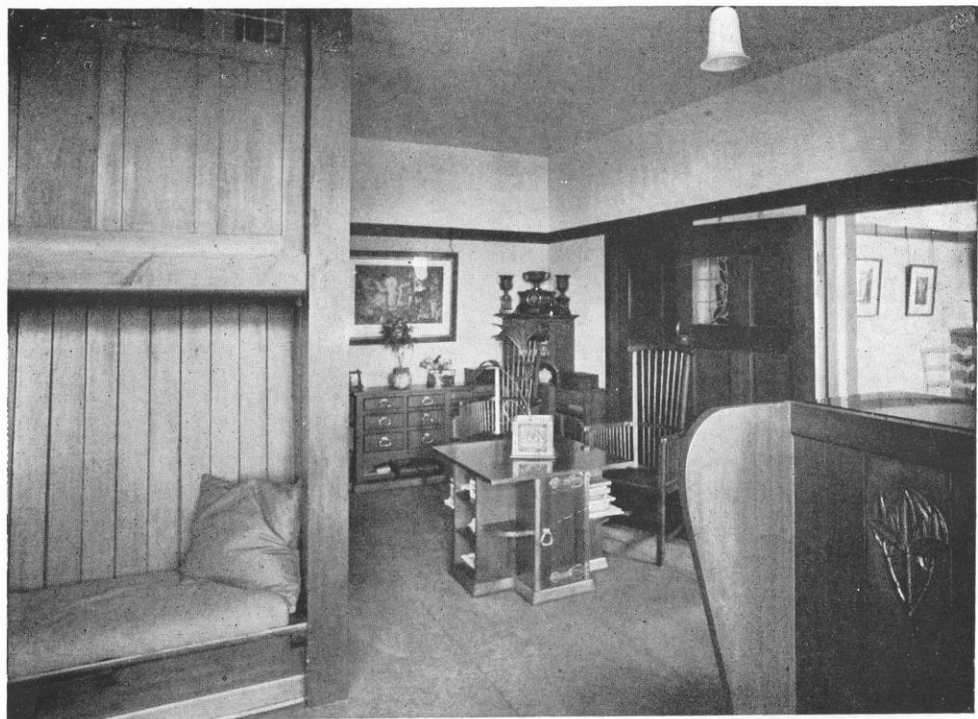
It will be noticed that the three doctors, whose houses are here illustrated, differ in their requirements. The one at Motherwell needed only a consulting room, with no surgery or waiting rooms (having these and another consulting room away from the house). The one at Letchworth required one waiting room, while the one at Minehead required two. This latter doctor also wished a patient's entrance at the extreme north end of the house and far away from the kitchen premises, as this door was not to be answered by those in the kitchen.

When visiting a doctor we are not usually in our happiest frame of mind, so perhaps it is desirable to make a doctor's house particularly bright and cheerful, especially those parts of it devoted to his



Barry Parker and Raymond Unwin, Architects.

A DOCTOR'S HOUSE AT MOTHERWELL, LANARKSHIRE, SCOTLAND: VIEW FROM THE SOUTH.
VIEW OF HALL IN HOUSE AT MOTHERWELL, LOOKING INTO DINING ROOM.

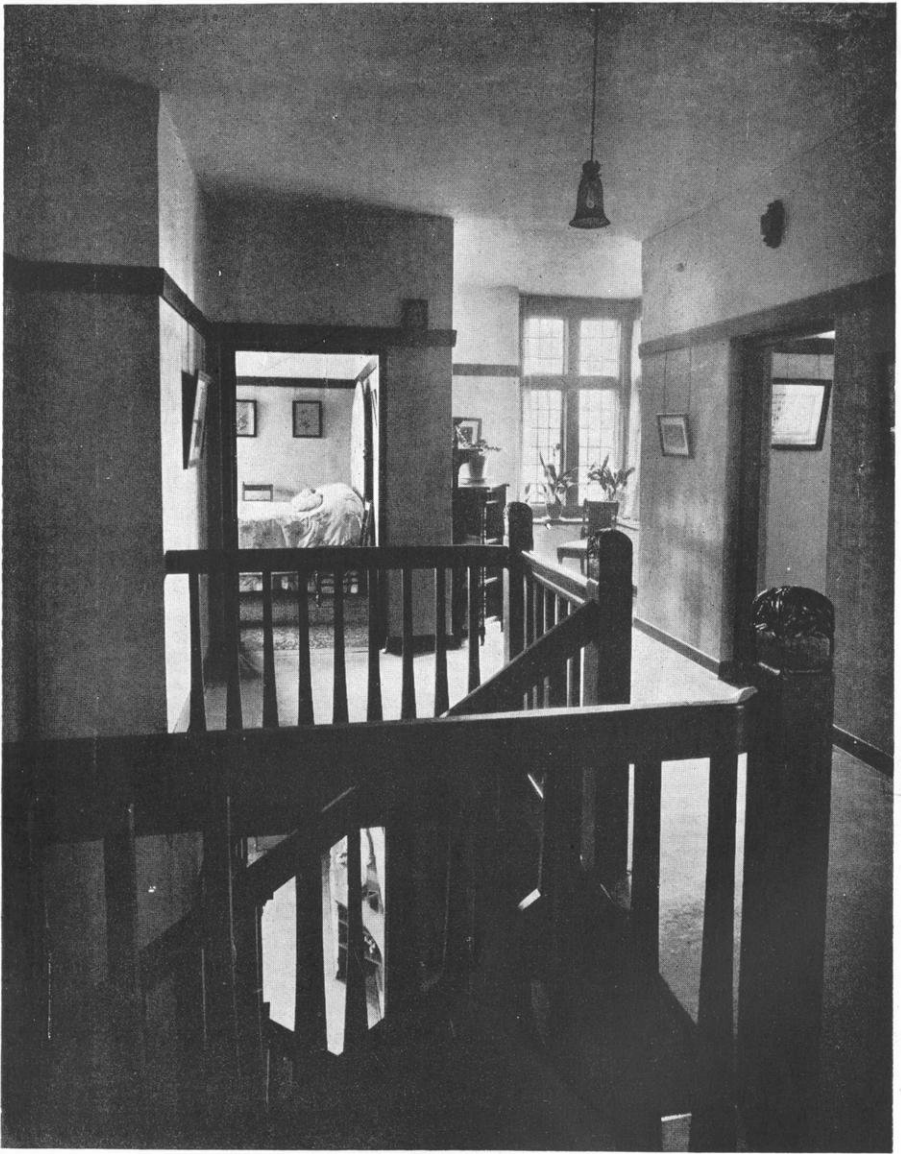


ANOTHER VIEW OF HALL AT MOTHERWELL.
VIEW OF FIREPLACE IN CONSULTING ROOM
AT MOTHERWELL.



VIEW FROM THE DINING ROOM THROUGH
INTO HALL AT MOTHERWELL.

VIEW OF BEDROOM AT MOTHERWELL, SHOW-
ING CHARMING WINDOW ARRANGEMENT.

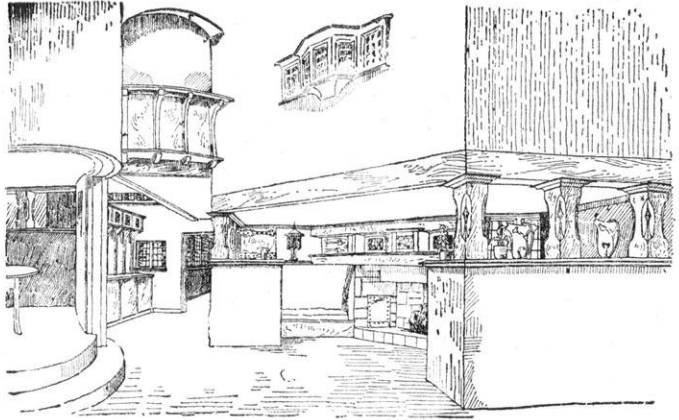


SECOND-FLOOR LANDING, LOOKING
INTO BEDROOM, AT MOTHERWELL.

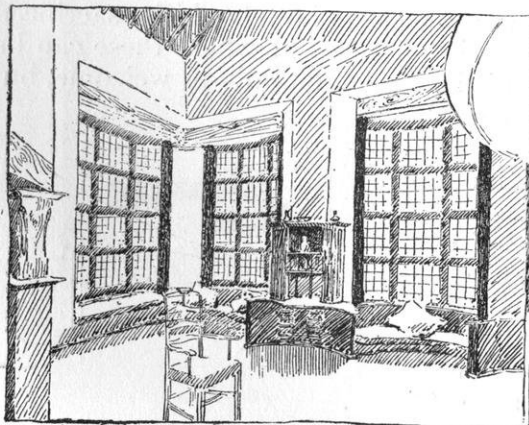
BUILDING FOR PROFESSIONAL PEOPLE

patients. Anything dismal or depressing in these should be avoided. In both the Letchworth and Minehead houses possibly this is secured by the fact that the patient enters a wide corridor lighted by many windows opening onto sunny green courts. These, while giving the necessary sense of privacy and seclusion, are still reassuring and cheering.

There are some rather important points to be taken into consideration when designing a doctor's house. A doctor is at times obliged to keep one patient waiting while another consults him, and he sometimes finds it undesirable for the waiting patient to know who detains him; hence an arrangement is necessary by which the former can be shown out unobserved by the latter. The doctor must from time to time also snatch a hurried meal while patients wait, and to avoid the annoyance they would feel from the knowledge that nothing more important than this detained him, he must be able to pass from the consulting room to his house without observation from the waiting rooms. Another point to be remembered is that the windows of the waiting rooms should be so placed that it is possible for the



LIVING ROOM IN HOUSE AT MINEHEAD.



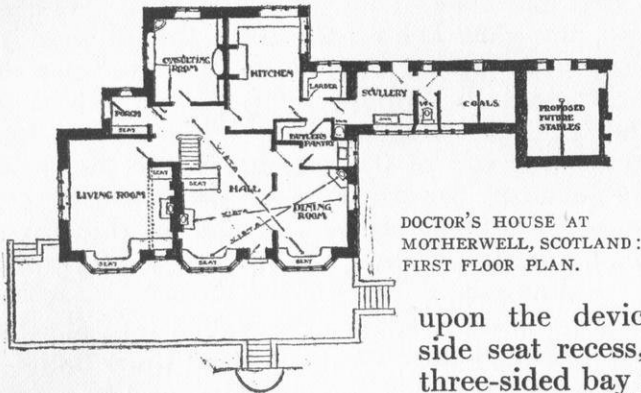
CORNER OF LIVING ROOM AT MINEHEAD.

doctor to go and come unobserved from them should he have appointments to keep or a critical case to attend.

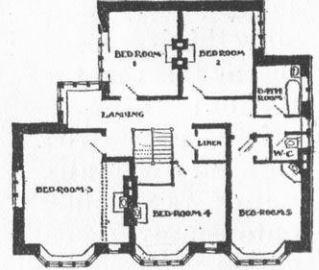
There are perhaps one or two specific points in the house at Minehead which would interest the reader. Beautiful stone being plentiful and inexpensive in the locality, all the fireplaces were built of it. The photographs hardly give an adequate idea of these fireplaces, but possibly the preliminary sketch

BUILDING FOR PROFESSIONAL PEOPLE

for the living room makes this clearer. The special form given to the angle in this room resulted from our client's wish to have a view from here of a fine wooded hill which rose to the north of the site and was one of the prides and pleasures of the people thereabouts. Not wishing to break the line of the house front as seen from the road by bringing the living room forward enough to secure this, we hit

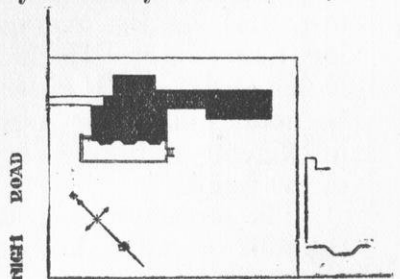


DOCTOR'S HOUSE AT MOTHERWELL, SCOTLAND: FIRST FLOOR PLAN.



upon the device of forming an outside seat recess, and in this recess the three-sided bay from which the "North Hill" could be seen. Hitherto I have avoided laying stress upon this question of securing pleasant vistas within our houses, fearing that such considerations might be thought fanciful by some. I am, however, so convinced that they are really essential that I must run the risk of being held to attach too much weight thereto. Vistas of one sort or another there will be, and instead of being one of the most fruitful sources of charm, and perhaps of increasing the feeling of spaciousness in a house, they will, if unconsidered, only give us a shut-in feeling, and a sense of something indefinitely unsatisfactory.

It is hardly necessary to say that of course no convenience, desirable compactness or true economy in the plan should be sacrificed to the desire for long and interesting vistas, but where these can be obtained without such sacrifices it is a duty not only to welcome, but to see that we plan to get, them. To obtain the best effect we must, for instance, see that it does not terminate in a blank wall; one which passes out of the house, ending in a glimpse of open country or in something pleasant or interesting in the surroundings, or at least in something green, will prove to be the most valuable. Failing this, a window, a fire, or staircase is useful as a termination to a vista.



BY-ROAD

BLOCK PLAN OF HOUSE.

A COUNTRY HOME FOR THE BUSINESS MAN: A SECOND VISIT TO CRAFTSMAN FARMS

(The first article of this series appeared in the September issue of *THE CRAFTSMAN* under the title of "A Visit to Craftsman Farms: The Study of an Educational Ideal.")



IT WAS August when the Traveler again stood on the hillside of Craftsman Farms. The Host welcomed him to a new cottage that had been completed during the weeks that had elapsed since the first visit. The long shadows, the glow behind the hills, the stillness over the farm from whose busy acres the workmen had withdrawn told the evening hour. Here, indeed, was peace, breathed in the scent of wood and field. The mellow boom of a Chinese gong at the far end of the veranda broke the reverie. The Traveler looked reluctantly toward the door, then turned his eyes again to the open scene. The Host seemed to read his thought and said reassuringly, "You fear that dinner will rob us of the loveliest hour of the day, but we dine out of doors at the Farms." The table was laid on a stone-paved terrace beside the house. At the back the terrace was rimmed with a rough stone wall behind which rose the hill with its deep shadowed woods.

"I have always felt that as many meals as practicable should be enjoyed in the open air," said the Host, as he motioned his guest to a seat on one of the wooden benches placed at each side of the table. "And so far as possible the country kitchen should be constructed with this in view, so situated that meals could be served out of doors without extra work. I have often thought as I have gone about through the country, especially since I have lived in it, how little is done even on the modern civilized farm for the farmer's wife. The progressive farmer is apt to have every modern convenience for the fields, all the new machinery and all the latest information from farm experiment stations to simplify his work; but the farmer's wife has the same little damp dingy kitchen in which every old thing finally lands. It is built without any reference at all to sunlight, fresh air or comfort, and yet the average farmer's wife spends nearly all her working hours in it. If she does not think, she is dumbly wretched; if she does, she is miserable and rebellious. And yet a kitchen can be made one of the most charming rooms of the house if it is built intelligently with reference to the happiness and comfort of the women of the family."

The terrace was open to the sky, the valley lay beneath, a gap in the hills opposite showed a pearl-blue range of further hills. Everywhere there was a refreshing sense of space. The guest lingered over his coffee as the glow of sunset faded into the gray of twilight.

"The long summer evening—the simple meal in the open—it

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reminds me of Germany," he said. "But this wild country, with its tangled forests and its breadth of view is wholly of the new world."

"Have you noticed," said the Host, "how Americans traveling in Germany remark on the charm of the German home,—the intimacy of the home life, the unity of the family and the love of the German household for garden and balcony? There must be something lacking in the life of our own people when such simple and natural home elements strike us as unusual."

"How well I remember my own years of study in Germany," said the Traveler—"the evenings when the father of the family would read Goethe aloud, or when the mother and children would play trios or violin and piano sonatas. We had music and literature at home, but when we went out for it to theater or concert hall we *all* went together. Then there were the family *Ausflüge*, excursions into the country, when the father would point out historic spots and tell the story of crag and castle, the legends and traditions of the country, or explain the nature of the plants and flowers that the children plucked. In the environment of such homes as I knew in Germany children received unconsciously the best foundation for true culture—intimate and constant association with educated parents. And this brings me back to the Farm School for boys that you expect to start here next April. Have you not something here to offer the rest of us who are no longer boys, but who perhaps need farm life just as much?"

The Host looked off at the hills,—“Yes,—I was coming to that; I want to help toward the growth of the home-spirit in America by the building of houses which shall be not ‘residences’ but homes, and by trying through a farm experiment to make at least a few people see that in home life, in contact with nature and in constructive work, rather than in the mere acquisition of fortune, lie happiness and beauty.

“We American people are just beginning to emerge from a condition of unrest necessitated by immigration, migration, settling of new lands, developing of industries, sudden acquiring of wealth, and other forces due to the rapid growth of a large country, and I believe that this is the time when we should try to establish in our American life an ideal of home. It should be held constantly before our young people. The building of a home, the accumulating of home treasures, should mean more to us than the show of wealth.

“The story of a friend of mine is an interesting instance of this phase of American life. He was the eldest of a most prominent family in the little town where we lived; his work formed a part of the important history of the place, and his home life was patriarchal and beautiful; but none of the children followed his vocation, and the

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result was that as they grew up they scattered over the country, and the home with all its beauty and traditions was lost. Eventually the parents died, the homestead was sold, and these people who had been a part of the upbuilding spirit of the place vanished from its records, and for this household there was no longer the possibility of yearly reunions, the joy of home-coming for the grandchildren, the binding together of family ties."

"But at that time in American history," asked the Traveler, "was not the broadcast scattering of sons and daughters necessary to the growth of the country? With a nation to make and the future large before us, it was natural that we should be indifferent to the past."

"Yes, but that was our transition state only. For myself, I want to establish in my household the feeling that the home is the homestead to which the children can always return and bring their own children. I believe in the close knitting of family ties. The fellowship of family life carries with it a certain stability. Love of family impels the building up and protecting of the family and the maintaining of the family honor. It is real family life that gives birth to the patriot's love of country. It is the real home that brings forth true citizens. If through the inevitably restless conditions of our country we are indifferent to the value of the permanent, the love of home can only be dormant, for it is part of human nature. To the man there is no feeling just like the home-coming at night; to the woman there is even in the singing of a kettle the suggestion of that content which is the most divine of earthly joys—unity and comradeship."

The Host paused. His children had quietly risen from the dining table at a sign from their mother and had disappeared into the dusk—one to take a last look at the chickens, her special care, another to attend to the sprinkling of the garden, a third to assist the mother in plans for the morrow. The Traveler thought of the large enterprises that had had their origin in the creative mind of the Host and he linked them, mentally, with the firm domesticity of this household, feeling again the deep sincerity of the man who had put his ideals to a living test.

"Let us take a walk," said the Host, simply, as he rose from the table. "I would like to show you what I am planning to do with my demonstration farms."

They strolled down the road past the garden. The twilight had failed, but a half-moon showed the corn row upon row like a sleeping army. Beyond were the meadows, then the hills. The Host stretched out his hand.

"Ten acres of this land before us I should like to devote to dem-

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onstration farms, dividing it into approximately half-acre lots, an adequate amount of land for anyone wishing to experiment with country life and the cultivation of a garden."

"But what are the reasons for the half-acre plots grouped together in this ten-acre lot?" asked the Traveler.

"The two most important reasons are competition and companionship. The garden novice can scarcely handle a larger plot of ground successfully, and more than half an acre would not be necessary to the average man for home consumption. These small farms will not aim to produce for the market. My idea is to use them to teach the people how to secure a home in the country through knowledge of the soil and outdoor work. Farming, unless a farmer knows his business thoroughly, cannot be made a profitable enterprise. It is one branch of industry where inexperience is fatal. Especially in this climate there is always a large amount of risk, because of our uncertain weather conditions, and to the beginner without experience there often come disappointment and financial loss, so that the only way in which I would advocate farming at the start would be under the supervision of an experienced man. Through this method I hope in my demonstration farms to avert as far as possible any element of failure.

"If coöperation and proper organization make for success in the larger efforts of life, why should not these forces be employed in country life to insure success in farming? They not only add to the interest of farm life, but they make possible the practical considerations of modern farming, such as a general water supply, irrigation, drainage and lighting. You can see for yourself that the whole country about here is barren with drought. The farmers are losing half their crops. But these small farms of half-acre lots placed side by side will be able to secure the right sort of water supply with so small an individual cost that such a condition as has been brought about to this country in general could never happen. With proper irrigation, cultivation and rotation of crops each of these half-acre lots will be made productive to the fullest degree, and very much under the cost that would be essential to the isolated farm acre. Of course, the actual size of the lot and the manner of planting must be determined by the size of the family and the number of people who contribute work in the garden.

"And although I advocate grouping the gardens as closely as possible to lessen the expense and to insure all possible benefit through interest and competition, on the other hand my plan is to place the houses separately in picturesque locations and in such ground as is not most available for gardens. Where house and garden are inevitably

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placed together much waste of good land is the result. Often the house is built on low rich soil which should be reserved for gardens, and the garden is on a shaded hillside which would be a beautiful and healthful location for the house. Now, the bungalows which I want to establish for the experiment farms I would suggest putting up on the hillside, or at the edge of the woods, according to the taste of the people who are to occupy them, and in them I want to carry out all the most practical ideas for beautiful building along lines of economy that it is possible to express in the modern houses. I want these houses to be experiments in architecture as I want the farms to be experiments in gardening, for I believe that country living can be made so desirable through right building and good gardening that getting back to the land will become one of the most sought-after opportunities of the dweller in cities.

“Though I think, as I have often said, that more Americans should turn to the land for their living and their peace of mind, I naturally do not advocate that all men should give up their business and turn farmers; yet there can be no doubt that most families can possess a garden, a place of recreation for the men and women and a place of educational opportunity for the children. A small garden, well planned, could be worked by the mother and the children, with such help as the man, whose business is in town, could give on his off hours and holidays. We very much need in this country such an opportunity for open air work which the entire family could enjoy together. Why should not a woman work in her garden as proudly and contentedly as she plays golf or tennis, and if her garden plot adjoins the farms of other women, why should there not be the same zest of competition, the same pleasure of companionship and the same fellowship and coöperation that are yielded by outdoor sports?

“If through this experiment on Craftsman Farms men and women grow to enjoy country life and prove that they have the gift and the interest for practical gardening, there is still plenty of available land all about our cities and towns where homes can be established and farm life in a small way enjoyed. Without an experiment of this nature I am heartily opposed to inexperienced men and women giving up their city business, buying farms and investing their accumulations. Actual experience in rural life is necessary before joy and profit can result. It is absolutely essential that farming should be learned as any other business under the guidance of an expert, whereas up to the present time it has largely been learned through the heart-break of many mistakes. In these experiment farms which I have in mind there will always be expert advice to be had, and although the farms will be grouped together I wish each experiment to be an

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independent undertaking, so that it will become a practical test of each family's ability to succeed in farm life. After such an experiment I am convinced that a home in the country with a small farm yielding enough for home consumption can prove a wise venture, healthful as well as beneficial financially.

"But in order to make these small farms a practical success, it is my belief that a number of families should unite in a group, thus securing the benefit of coöperation as they did during their time on the experiment farms. They should settle together somewhere close to a city or town, where the men could continue their regular business occupations if desired, and the women and children could take much of the responsibility of the farming. Through this sort of coöperation a group of families could secure the most economical methods of living, involving good systems of lighting, water, heat, plumbing and a practical solution of the many garden difficulties, such as good drainage and irrigation. It would also mean from the very start the right kind of family life; that is, social intercourse between people who are interested in intelligent living, who would enjoy having their children brought up together and who would get much happiness from mutual companionship. In the city we avail ourselves of every advantage that civilization yields. There is no reason why these same opportunities should not be seized in the country. Rich people with large estates can, of course, afford privileges and comforts individually, but for the people of average means coöperation in the placing of homes is necessary to make the country as delightful and as economical as is essential for the average man.

"A home in the country is, as we all know, the proper environment for children. Such work as can be done on a small farm by children is a pleasure and forms the best kind of exercise for growing muscles. Through exercise that accomplishes definite results, through work that supplies the family with something needed by all, character is developed as well as physique, and the contact with nature, for parents and children, is an unconscious inspiration that we can ill afford to lose in our complex modern life. Great philosophy, spiritual and mental growth, peace of mind and breadth of vision have come throughout the ages to men who have lived near to nature and to what I call natural work—to most of us I believe such life can be made possible."

Next day an automobile large enough to hold the Host, his guest and all the children whizzed over the country for a glimpse of other farms. A poultry yard at one of the farms attracted the Traveler and the car stopped. A woman came from the house to meet the visitors. She was bareheaded, brown and strong, but her shoulders drooped with fatigue.

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"Yes, the drought has been dreadful," she said in answer to a question from the Host. "If it wasn't for my poultry we couldn't get along at all. We bought this place, forty acres, last spring, but since then everything has been going out for it, and nothing has been coming in. With money behind us we could stand the loss and make the place pay in a few years. But how it's to end now, I don't know. You see, my husband didn't know much about farming, nor I either. We were young married people and we wanted a home. But we took too big a risk——"

The Traveler looked significantly at the Host. "I see the value of your plan," he said.

As the automobile turned up the shady road at Craftsman Farms the Traveler was struck again by the charm of the houses—the air of content with which they nestled beneath their own protecting eaves. In a grove of birch trees men were at work upon the Club House.

"We need contact as well as solitude for growth," said the Host. "Both can be had here. The Club House will be a gathering place where there can be dances for the young people,—books, music, lectures and meetings for all.

"Since I have been working here in the building of houses and in the gardens, the two words which embody the philosophy of Confucius return to me so often,—*'temperance and justice.'* They seem to sum up the whole of an essential social philosophy. And surely there is no country in the world where such a system of social conduct is more needed than here in America, where sudden wealth bids fair to bring us a leisure class which makes for idleness rather than culture. I find more and more that it is the pride of the millionaire who was once poor that his children shall never do a day's work. This ignorant self-indulgence results in a third or fourth generation of idlers and often in a fifth generation of degenerates. If our watchword were *'temperance and justice'* we should learn the value of labor and honest work, we should get rid of false standards and social shams. A woman would no longer be ashamed to trundle her baby and proud to drag a pet dog by a leash. A man would no longer permit his son to grow up without the splendid knowledge of natural work, and enable him to spend weeks of idleness on golf links or carousing about in the shady side of city life. We should cease trying to be something that we are not; we should cease putting up ill-built dwellings, where cheap decorations endeavor to make up for lack of thought; we should build houses with structural features sound and good in themselves; we should dispense with the superfluous and seek for beauty everywhere."

"You agree with the Japanese," said the Traveler, "who in palace

ROOSEVELT'S DEFINITION OF "THE SQUARE DEAL"

as in cottage hold to the maxim: 'The wood shall remain unadorned to show how beautiful is that of which the house itself is made.'"

"Yes," said the Host. "And the same should be true of society. Work, a structural feature of life, should be our pride. The happiest people are those who have joy in their toil and the best work is that which is thoroughly constructive and coöperative. No one has a moral right to be idle. In a democracy where there are no hereditary class distinctions, everyone may strive to be of the 'aristocracy of wealth,' therefore those who combine idleness and ignorance with riches are in a sense a menace because they set up false standards and waken false ambitions. If such people would work at something useful, contribute to the well-being of others, thus making their lives real, they too might help toward a universal condition of 'temperance and justice.' I want the Craftsman Farms to prove that we can find happiness and health in simple living and in work which leaves time for thought and growth; these are the natural conditions of right living and they make for the honor and stability of the home which is the foundation of human welfare."

The sun was high and the workmen were leaving for the noon hour. The Host drew aside to give the men some instructions for the afternoon's work. But the Traveler stood still, looking at the unfinished wall of solid stone. The plans of the Host filled his mind. "A house built on a rock, indeed," he thought. Then he repeated to himself a favorite passage from Shakespeare:

"Nothing can be amiss
When simpleness and duty tender it."

ROOSEVELT'S DEFINITION OF "THE SQUARE DEAL."

"**P**RACTICAL equality of opportunity for all citizens, when we achieve it, will have two great results:

"First, every man will have a fair chance to make of himself all that in him lies, to reach the highest point to which his capacities, unassisted by special privilege of his own and unhampered by the special privileges of others, can carry him, and to get for himself and his family substantially what he has earned.

"Second, equality of opportunity means that the Commonwealth will get from every citizen the highest service of which he is capable. No man who carries the burden of special privileges of another can give the Commonwealth that service to which it is fairly entitled."

(From Mr. Roosevelt's speech at Osawatomie.)

THE QUEST

TODAY—once through the grim House-doors—
I thought I heard him call,
Where the great bougainvillea pours
Its crimson down the wall:
I crept more soft than grown-ups can,
And—“Pan?”—I called in answer—“Pan?”

I listened then until it seemed
I didn't breathe at all:
It must have been a voice I dreamed—
Glear as I heard it call—
For peering 'neath the tangled vine,
The only footprints there were mine.

I clambered up the fig-tree where
The leaves are broad and cool,
But only figs were hidden there—
A whole sombrero-full:
And they were fit for Pan to eat,
All purple-ripe and honey-sweet.

The fruit I made into a heap
With flowers on the grass,
And hid behind the tree—to keep
A watch if he should pass:
If I could see him—I should feel
So much more sure that he is real!

GRACE HAZARD CONKLING.

PEOPLE WHO INTEREST US: LIEUT.-GEN. SIR ROBERT S. S. BADEN-POWELL, LEADER OF THE ENGLISH BOY SCOUTS



IT IS easy to organize a great movement when the main principle of that movement touches a basic principle of human nature. Therefore, it is not surprising to learn that the organization of Boy Scouts, founded in England not quite three years ago by Sir Robert S. S. Baden-Powell, already includes four hundred thousand members in England alone.

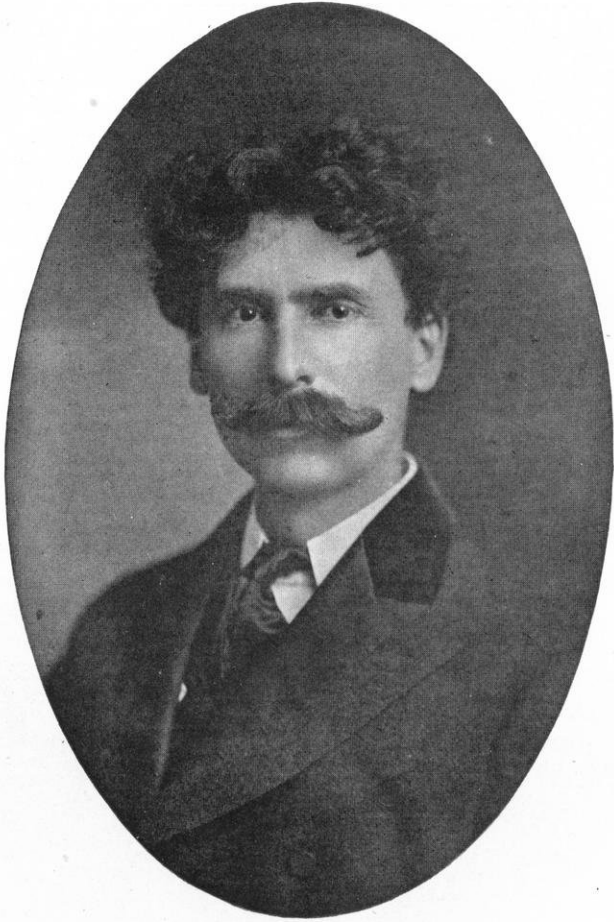
The reason for this is that the qualities which must be developed to make a boy a successful Scout are the very qualities which every normal boy secretly admires and longs to possess. And his membership in the organization not only gives him an opportunity to develop these qualities, but makes them obligatory.

Sir Robert Baden-Powell is an old campaigner who has seen much service in India, Afghanistan and South Africa. He knows how to organize and handle men, and he knows also what any nation needs in the way of soldiers and citizens. Therefore he set about training English boys to be the right kind of men, and his method is to rouse the personal interest, the clan spirit and the ambition of every boy who becomes a Scout. The Scout Law covers all the ethical development that is necessary to a growing boy, for a Scout must be honorable, loyal, helpful, friendly to all other Scouts, courteous to everyone, obedient and thrifty. Given this framework of general principles, the boys themselves do the rest and help to educate one another. They have a uniform that wins the wearer a friendly greeting all over the country, and already chosen companies of Boy Scouts have proven their usefulness in a number of ways, helping to maintain order on public occasions, bringing first aid to the injured in accidents, and giving help promptly wherever it is needed. The youngest scouts are twelve years old; the oldest eighteen. They are formed into companies called "patrols," which in turn are grouped into "troops" under the charge of Scout masters chosen from among the older boys. Everything that will develop courage, honor, self-reliance, readiness in emergency, observation, courtesy and helpfulness is utilized sooner or later in the training of the Scouts, and medals are given for proficiency in any line of action or for special feats of gallantry.

The training that the boys get in everything they do is along the most practical lines, but the educational value of the movement has also a technical side, founded on principles established during Sir Robert Baden-Powell's early years as a student under the leadership of Ruskin.



LIEUTENANT-GENERAL SIR ROBERT S. S.
BADEN-POWELL, THE LEADER OF THE
BOY SCOUT MOVEMENT IN ENGLAND.



ERNEST THOMPSON SETON, WHOSE ORGANIZATION OF 100,000 "SETON INDIANS" FORMS THE NUCLEUS OF THE BOY SCOUT MOVEMENT IN THE UNITED STATES.

PEOPLE WHO INTEREST US: ERNEST THOMPSON SETON, WHO HAS ORGANIZED THE BOY SCOUT MOVEMENT IN THE UNITED STATES



R. SETON has studied boys just as much as he has animals. And he believes that what average boys need in order to become good citizens is: "Something to do, something to think about, something to enjoy in the woods, with a view always to character building; for manhood, not scholarship, is the first aim of education." It was to enable boys to find some of these means of development that Mr. Seton established over ten years ago his tribes of Seton or Woodcraft Indians. As a close student of human nature he realized that the gang spirit of boyhood was just a great primitive splendid force gone wrong, and in the "Birch-Bark Roll," a handbook for the tribes, he set about to establish laws of conduct that would at once appeal to a boy through his imagination, a mighty safe channel. The Seton Indians grew until they numbered over one hundred thousand. In the meantime a similar movement had sprung up in England, called the Boy Scouts, inaugurated by Sir Robert Baden-Powell. Within the past few months these two organizations, having essentially the same purpose, have been merged, and the Seton Indians will in the future be known as the Boy Scouts of America. In the official handbook for the Scouts, Mr. Seton attributes the need of such an organization in America to the growth of cities and the decline of small farms, which is heartily in accord with the Craftsman point of view. To quote Mr. Seton: "Every American boy a hundred years ago lived either on a farm or in such close touch with farm life that he reaped its benefits. He had all the practical knowledge that comes from country surroundings; that is, he could ride, shoot, skate, run, swim; he was handy with tools; he could manage domestic animals; he knew the woods; he was physically strong, self-reliant, resourceful, well developed in body and brain." The boy of today possesses no such opportunity for the right development of all his powers, and instead becomes the leader of his gang, an evil force in his neighborhood solely through misdirected energy. The Boy Scout who gives his word of honor "to do his duty to God and the country, to help others at all times and obey Scout law" is in no such danger. It is interesting to quote somewhat from the code of the Boy Scouts: "A Scout's honor is to be trusted. A Scout is loyal. A Scout's duty is to be useful and to help others. A Scout is a friend to all, and a brother to every other Scout, no matter to what social class the other belongs. A Scout is courteous,—" a code that must increase the honor of the nation.

PEOPLE WHO INTEREST US: CLEMENT J. DRISCOLL, WHO STANDS FOR HONEST WEIGHTS AND MEASURES



WHEN Mayor Gaynor wrote to Clement J. Driscoll: "Within a year I expect the Bureau of Weights and Measures, under your management, to be in perfect condition, he knew the man to whom he was entrusting a task about as simple as carrying sand in a basket. The Mayor had had ample proof of "Clem" Driscoll's fighting qualities during his own campaign for the mayoralty.

Being a reporter on a newspaper that was using every means in its power to prevent the election of Judge Gaynor, Mr. Driscoll was in a position to give the future Mayor some taste of his quality. Therefore, being the kind of man who does not bear malice, Mayor Gaynor thought Mr. Driscoll had it in him to be as useful to the city as he had been to his newspaper, and if that were the case, that he would be a pretty hard man to fight or to get away from.

So Mr. Driscoll was made Commissioner of Weights and Measures, and he sums up his own idea of his work very much as he does the work itself: "A pound must weigh sixteen ounces, a gallon must contain four quarts, a quart must be two pints, and a pint four gills. That's all there is to my job." It sounds simple, but thousands of butchers, bakers, grocers and other dealers in the necessities of life, are finding that the attempt to cope with Mr. Driscoll's ideas of honest weights and measures is anything but a simple matter to them. Time-honored "trade customs" do not appeal to the Commissioner, and the dealers are finding with pained astonishment that there is no deceiving him or the army of inspectors he has sworn in to help him carry out the Mayor's command. They are all over the City, and are on hand when the dishonest dealer least expects it. And as the Commissioner has seen to it that his assistants all have power to make arrests, their unexpected presence is sometimes very inconvenient for the dealer. Mr. Driscoll himself was born and brought up on the East Side, and has known the political game from the cradle. He also knows the tricks and the manners of all grafters, which is probably the reason why the system of reform he has instituted in New York is rapidly being copied all over the United States. It takes a man of the people to understand how to deal with the people, and the boy that is brought up in the streets generally has a direct and most effective way of getting at things. When energies like these can be turned in the direction of efficient and honest public service, it is an economy of power that will effect a definite result throughout the whole political fabric.



CLEMENT J. DRISCOLL, WHO STANDS FOR
HONEST WEIGHTS AND MEASURES.



SENATOR FREDERICK M. DAVENPORT, WHO IS
FIGHTING THE STATE MACHINE AT ALBANY.

PEOPLE WHO INTEREST US: SENATOR FREDERICK M. DAVENPORT, WHO IS FIGHT- ING THE STATE MACHINE AT ALBANY



WE READ not long ago in the papers that ex-President Roosevelt, in speaking to the farmers at Oriskany, cordially and emphatically supported the renomination of State Senator Frederick M. Davenport for another term at Albany. People who do not follow very closely the intricacies of State politics had heard now and again of Senator Davenport as a man who had given hearty and courageous support to Governor Hughes in the face of the overwhelming opposition set on foot by the machine politicians as soon as it became evident that the greater part of the Governor's reform programme would be enacted into law, but he is comparatively new in politics and not very widely known outside his own State. Yet he made so good a record in the fight for direct nominations that it was to him the famous telegram was sent when Mr. Roosevelt declared himself to be openly on the side of Governor Hughes.

For these and other reasons Senator Davenport is singularly unpopular with the Old Guard, and correspondingly popular with his own constituents. Vice-President Sherman, it is said, has decided that the best interests of the Republican party in New York State demand that Senator Davenport should be retired from political life. The Senator himself thinks otherwise, and apparently the people of his own part of the country agree with him. At all events, the chances are that he will be renominated despite the opposition of the machine, and if he is, the State Legislature will probably continue to be afflicted by the presence of a man who refuses to follow the directions of the Old Guard when these directions seem to him against the interests of the people.

Senator Davenport was Professor of Law and Political Science at Hamilton College, when he was selected by the Sherman organization in Oneida County to make the race for the senatorship two years ago. Somebody was wanted who would take a clean progressive attitude in line with the Hughes influence, which was just then becoming dominant. After the election, however, Senator Davenport proved to be entirely too much on the side of Governor Hughes, and was candidly informed that if he did not moderate his support of the Governor's programme, and show himself more amenable to directions from the party bosses, his political career was over. Since then he has been fighting it out in his own county, pitting his personal and political record against the efforts of the machine, and the indications are that his political career is just beginning.

HOW THE REAL INTERESTS OF THE RAILROADS ARE SERVED BY RESTRICTIVE LEGISLATION: BY THE EDITOR



THE most significant feature of the general rejoicing over the enactment almost in its entirety of the railroad bill approved by President Taft, is] the [attitude of acquiescence and willing coöperation taken by the railroad officials themselves. This change of heart toward the question of Government supervision was plainly indicated by the outcome of the recent conference of railroad lawyers at Portsmouth. The details of this conference are not known, for the meetings were held behind closed doors and the members refused to give out any definite information concerning it. Yet it is known that the consensus of opinion among the sixty-five attorneys, who bear so large a part of the burden of adjusting the operation of the railroads to meet the demands of the Interstate Commerce Commission, is that there is very little likelihood of any action toward further strife and antagonism. For this reason the conference is believed to mark the opening of a new era in the relations between the Government and the railroads.

We all remember the rejoicings which greeted the enactment of the Hepburn Law in nineteen hundred and six. It was regarded as the crowning achievement of President Roosevelt's administration, in that it extended and strengthened the powers of the Interstate Commerce Commission so that for the first time in its history it became a force to be reckoned with. The present law is welcome because it marks a further advance along the same line of legislation,—which has the elements of permanence because it is constructive as well as restrictive.

The uproar of the seven-months' contest in Congress has hardly died away, and we are just beginning to appreciate the gallant work done by the progressives in forcing through the greater part of the President's projected amendments to the Hepburn Law in the face of all the opposition the reactionary element could bring to bear, and also in eliminating from the bill certain clauses which would have nullified instead of strengthened some of the more important provisions of the Hepburn Law. As it stands, the new bill clinches all that was accomplished in nineteen hundred and six, and also provides for a number of things which even four years ago would have been considered dangerously radical. For example, the former law defined as common carriers express companies and sleeping-car companies as well as railroads, but the new bill adds to these telephone and telegraph companies, which are thus included equally in the

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public service. The Hepburn Law allowed the Interstate Commerce Commission to investigate and decide a difficulty only when a complaint had been filed by the person aggrieved; the new bill makes a change of vital importance in permitting the Commission to institute proceedings on its own motion and without waiting for complaint to be filed. Under the provisions of the former law the Commission had authority only over rates and charges, but as amended the law now extends that authority to include all regulations and classifications which may in any way affect rates or the interest of shippers. The whole matter of rate regulation is changed by the provision in the present bill, which authorizes the suspension of any proposed rate regulation or classification for a period not exceeding eleven months, pending investigation by the Commission. This gives the Commission real power to regulate rates, a power which it lacked when the law authorized proceedings only after a rate had gone into effect. The court review clause of the old law, so productive of tedious delays, has been amended by the creation of a special Commerce Court, which will devote its entire attention to cases growing out of the Interstate Commerce Law. And one of the most important provisions of the new law is the placing on the railroads of the burden of proof in all judicial proceedings whereby it is sought to waive the decisions of the Interstate Commerce Commission, thus relieving the shipper of the burden of carrying legal cases up to the higher courts.

The clauses providing for the physical valuation of railroads and Federal control of stock and bond issues were eliminated, but a step in the right direction was secured in the form of a clause authorizing the appointment of a commission to investigate the general subject of securities of common carriers. The famous long-and-short haul clause was naturally the subject of a hot contest, as it aims to prevent carriers from charging more proportionately for a short haul than for a long haul, except with the approval of the Interstate Commerce Commission. This provision was finally adopted, but the chances are that it will be some time before either rate regulation in general, or the adjustment of equitable rates for the long and short haul, will be put on a practical working basis, as the question of regulating railroad rates so that justice will be done to all parties is almost as complicated a matter as the revision of the tariff. The railroad interests secured the elimination of the clause recommending that the purchase by one railroad of the stock of a competitor should be prohibited; a valuable concession when considered with reference to the present organization of the railroad system all over the country. But they failed to win the repeal of the Antitrust Law as it relates to the railroads, the legalization of traffic agreements without the approval

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of the Interstate Commerce Commission, or the legalization of railroad mergers.

REFERRING to the railway legislation he was anxious to see enacted, President Taft said in a speech given some months ago: "What I plead for is a square deal for all interests, whether they be farmers, railroaders, manufacturers or workmen. We are all in the same boat together, and what injures one injures all. We want a healthy development of all and justice to all." This strikes the keynote of the whole question of Government supervision, whether of railroads or of any other enterprises that have come to be regarded as a part of the public service. The legislation we want should be no more oppressive to the railroad than to the shipper, whether small or large, and as the matter stands now it would seem that every step which has been taken to establish the power of the Federal Government to exercise a reasonable control over the railroads, has resulted advantageously to the railroads themselves. Of course, our restrictive policy of legislation rose in the first place from the necessity for righting grave abuses which had grown out of unregulated and unrestrained competition, and some of the earlier laws, especially those passed by the State legislatures, were more expressive of popular hostility than of clear judgment regarding the best way of arriving at even-handed justice. It was a controversy primarily between the big shipper, who was powerful enough to dictate terms to the common carriers that competed for his business, and the small shipper who was driven to the wall and helpless under the pressure of unjust discrimination in rates. But now the mere impulse to fight is dying out, and at last the truth seems to be fairly well established that all the people want, in return for the colossal gifts and privileges by means of which they have helped to build up the railroad system in this country, is the honesty and fair dealing they have a right to expect from all branches of the public service. On the other hand, the railroad companies appear to be taking account of stock, with the result that they are ready to admit that all the powers and privileges to which they are legitimately entitled are strengthened rather than weakened by Government supervision.

The railroads are not a thing apart, but are identified with every phase of our national life. Without them there could have been no development of the country; none of the tremendous industrial growth which has made us one of the great powers of the world. In the early days, when the need of adequate transportation was so urgent that the people were ready to sacrifice anything to open the lines of communication from one part of the country to another, every new rail-

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road enterprise was greeted with a fresh burst of popular enthusiasm, accompanied by such substantial marks of approval as princely grants of public lands, State subsidies, and franchises that practically gave to the railroad companies the earth and all the fulness thereof for an unlimited term of years. The popular attitude was voiced in a toast offered by an ex-Governor of Massachusetts at the opening of the Boston and Worcester Railroad: "Railroads: We are willing to be rode hard by such monopolies." People scorned the idea of limiting the charters and franchises which they granted to their railroads by imposing such restrictions as were adopted by the more cold-blooded and far-sighted governments of Europe. The man who would build a railroad was a public benefactor, and deserved nothing less than an absolutely free hand to do what he would.

UNDER these circumstances it was not remarkable that the railroad men should regard their roads less as public highways than as private lines of transportation in which they had an undisputed property right, and the use of which they could sell to the people for anything they chose. Nobody said them nay, so when there were enough of them to make competition really interesting, it was but natural that they should indulge in rate cutting, secret rebates and all the other weapons employed by each company to get business away from its rivals, without thought that they were carrying on anything other than what they regarded as legitimate competition. Powerful influences were brought to bear as the great industries sprang into being under the stimulus of low freight rates, and discriminations between one town and another, as well as between one shipper and another, grew up as naturally as weeds in rich soil. The people began to regret their former lavishness in the matter of franchises and privileges, and to remember that in other countries railroads were regarded as public highways belonging by natural right to the whole people, and not as private enterprises of which the control was centered in the hands of the powerful few. The great body of stockholders was helpless, because all control was vested in the board of directors, who in turn acted at the dictation of an executive committee which was practically supreme. Matters were made worse by the disregard shown for the interests of small investors and stockholders, and the tangle of bankruptcy, receiverships, reorganization and consolidation soon brought about a general demand for legislation that would help to straighten things out. State commissions were appointed in a number of the States, and the long battle began.

The crux of the whole matter was the question as to whether the railway should be regarded as a public highway or as a private enter-

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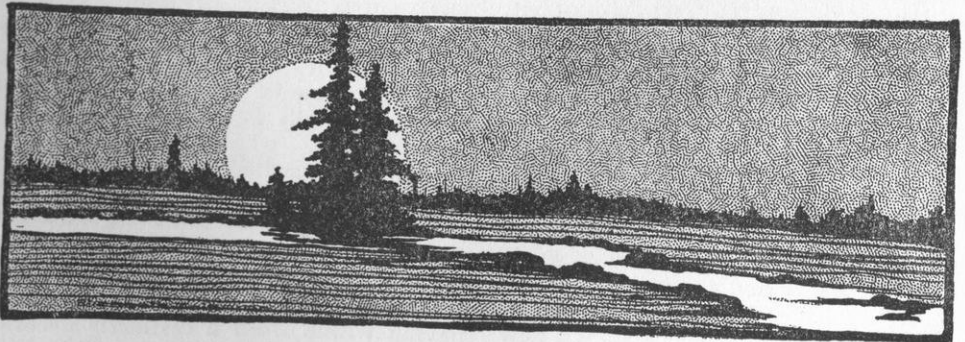
prise. The position taken by the people was that it was imperatively necessary to the national welfare that they should be regarded as public highways. On the other hand, the railroad officials, realizing better than anyone else could the immense effort, the courage and the genius for construction and organization that they had put into the upbuilding of the railroads, resented hotly what appeared to them as an unjustifiable effort to take away their freedom of action. Their point of view was that they had as much right to show favoritism as any other business organization, if favoritism proved the best way to get business, and that if they chose to cut rates down to the bone in one place and raise them to the breaking point in another; to carry one man's goods at a rate that made it impossible for his rivals to compete with him, and to grant passes, franks and all sorts of privileges to others, it was their business and theirs alone. And this point of view was made considerably stronger by the fact that large blocks of railroad stock were held by the powerful corporations which found it necessary to control the main lines of transportation. The system of rate cutting and rebates, originally entered into as a "smart" business move, became a veritable boomerang and, as the big shippers grew more rapacious and the multitude of small shippers more hostile, the railroads found themselves between two fires,—fires which were fanned by every new restrictive law that was passed. The big shipper was usually a big stockholder,—often a director in several railroads,—and his interests were catered to, perforce, at the expense of the small stockholder, whose dividends were necessarily diminished by every new drain which brought down the net earnings of the railroad.

THE tide began to turn with the passing of the Interstate Commerce Law and the appointment of the Interstate Commerce Commission in eighteen hundred and eighty-seven, but the law was so tentative in its provisions, and the Commission had so little real power, that no really effective action was taken until after the passage of the Hepburn Law four years ago. It was fought, of course, by railroad companies and trusts alike, but the result has been that the position of the railroads has grown stronger each year. The rigid prohibitions with regard to rebates, franks and free passes have naturally had an immense effect upon the annual report of new earnings. The law has been evaded, but the evasions have been a mere drop in the bucket compared to the enormous leakages that went on before the Government stepped in and put a stop to the exorbitant demands of the big commercial interests. Every restriction has done more to protect the railroads—and therefore the thousands of stockholders who own railroad securities—than to hamper them; a protection

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that is vitally necessary in a business world where the interests of different concerns are so inextricably intertwined that it is almost impossible for the common carrier, which to a great extent is dependent for its very existence upon the good will of the others, to refuse to submit to any demand. Now the Government steps in and interposes the strong shield of the law. The whole railroad system is lifted into the realm of a recognized public service, and the powers of the railroad officials are clearly defined. They are in a manner regarded as trustees of property that in the last analysis belongs to the whole people, and the very laws that restrict their freedom of action in administering it and disposing of it, also relieve them of embarrassment and hedge them about with vastly improved economic conditions that can only result in a stronger organization. In effect, the law that regulates rates puts money into the pockets of the railroad companies to an extent that has never obtained before, for it practically insists that they shall charge full price for services which they have been in the habit of rendering free to anybody who was strong enough to demand a place on the free list. Moreover, the law protects the railroad companies from one another, for it has practically established the whole system as a monopoly to be carried on under Government protection as well as supervision.

For these reasons railroad securities from now on will be among the strongest properties in the country. The next step will inevitably be in the direction of amendments giving the Interstate Commerce Commission control over the issue of securities, and the power to appoint public auditors to examine all the books and records of railroad companies. When this is done the domination of the banking interests will be at an end, and railroad stocks will be taken out of the realm of speculation and made as stable as Government or municipal bonds.





TWO CRAFTSMAN HOUSES FOR THE CITY

AS one of the fundamental principles of the Craftsman idea is that the healthiest and best life for men, women and children demands the freedom of the country, it follows that almost all of the Craftsman designs for dwellings are specially adapted to country, village or suburban life. Therefore, the well-known characteristics of the Craftsman house are inevitably such as demand plenty of room and natural surroundings.

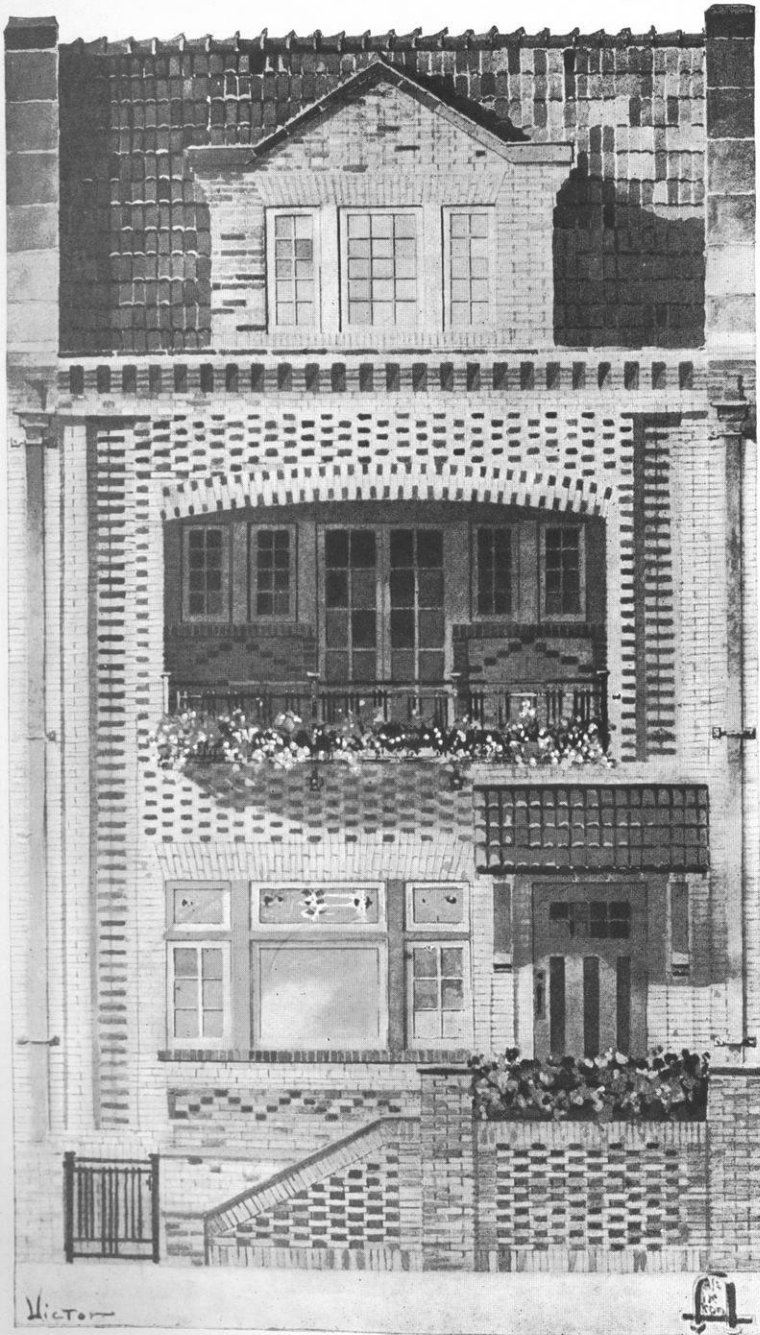
So many requests have come to us, however, to design houses which shall have the Craftsman quality and the open and simple arrangement of the interior that we have made so familiar to our readers, and yet be adapted to the dimensions of an ordinary city lot and suited to life in the city, that we are giving here two plans that embody the Craftsman idea of a city house. As will be seen by looking at the floor plans, the arrangement of the interior, while following as closely as possible our usual style, is considerably modified by the limited space allowed and the long narrow shape of the building, both made necessary by the usual dimensions of the city lot. The exterior is modified to an even greater degree because as neither of the houses is intended to be built on a corner lot, the façade in both cases is all that can be seen from the street.

It is hard to imagine a Craftsman house without its usual ample proportions, wide-eaved roof and roomy verandas and terraces, but, as it was manifestly impossible to introduce any of the features that go to make up the beauty and comfort of a country house, we have changed absolutely the style of the exterior and have sought a new expression of our basic principle that the beauty of a building, in order to be permanently satisfying, must depend upon the interest and fitness of the building materials that are used, as well as upon a form of

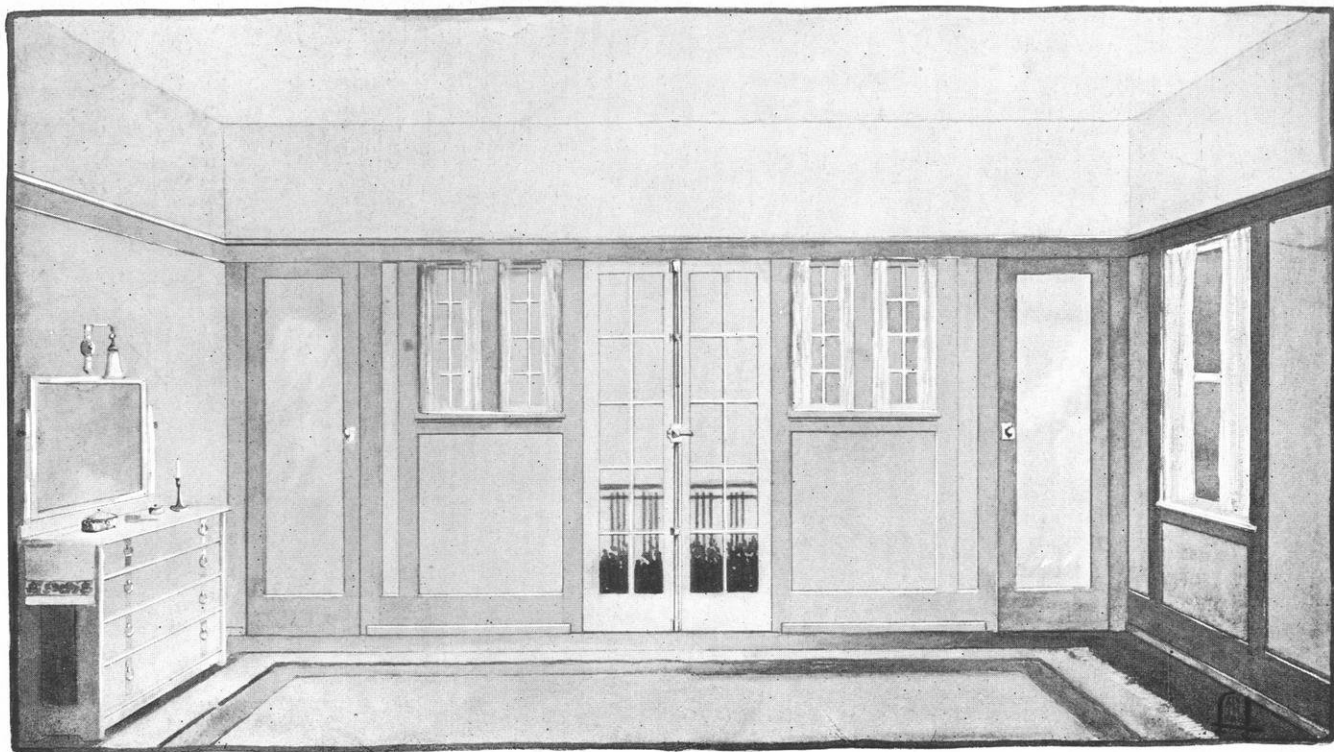
construction that shall be decorative because of the completeness with which it expresses the characteristic qualities of the material of which the house is built, and also because of the way in which it meets every requirement of actual utility.

We have chosen brick for both these houses because this seems to us the most interesting of all the modern building materials, especially when a dwelling is under consideration. As houses are built now, the thick stone walls of former times are impossible, for all that is needed is a sufficient cover to the framework of the building. For the large office buildings concrete answers every purpose, but a house in which people are to live demands greater interest and diversity of surface and color than is suitable in the case of a business block. Brick, when rightly used, gives all the warmth and attractiveness that belong to a home, whether in the city or the country, and it also gives the opportunity for a form of construction that is exactly what it seems, for it supplies the proper covering for the frame without simulating massiveness, as is the case with a veneer of stone.

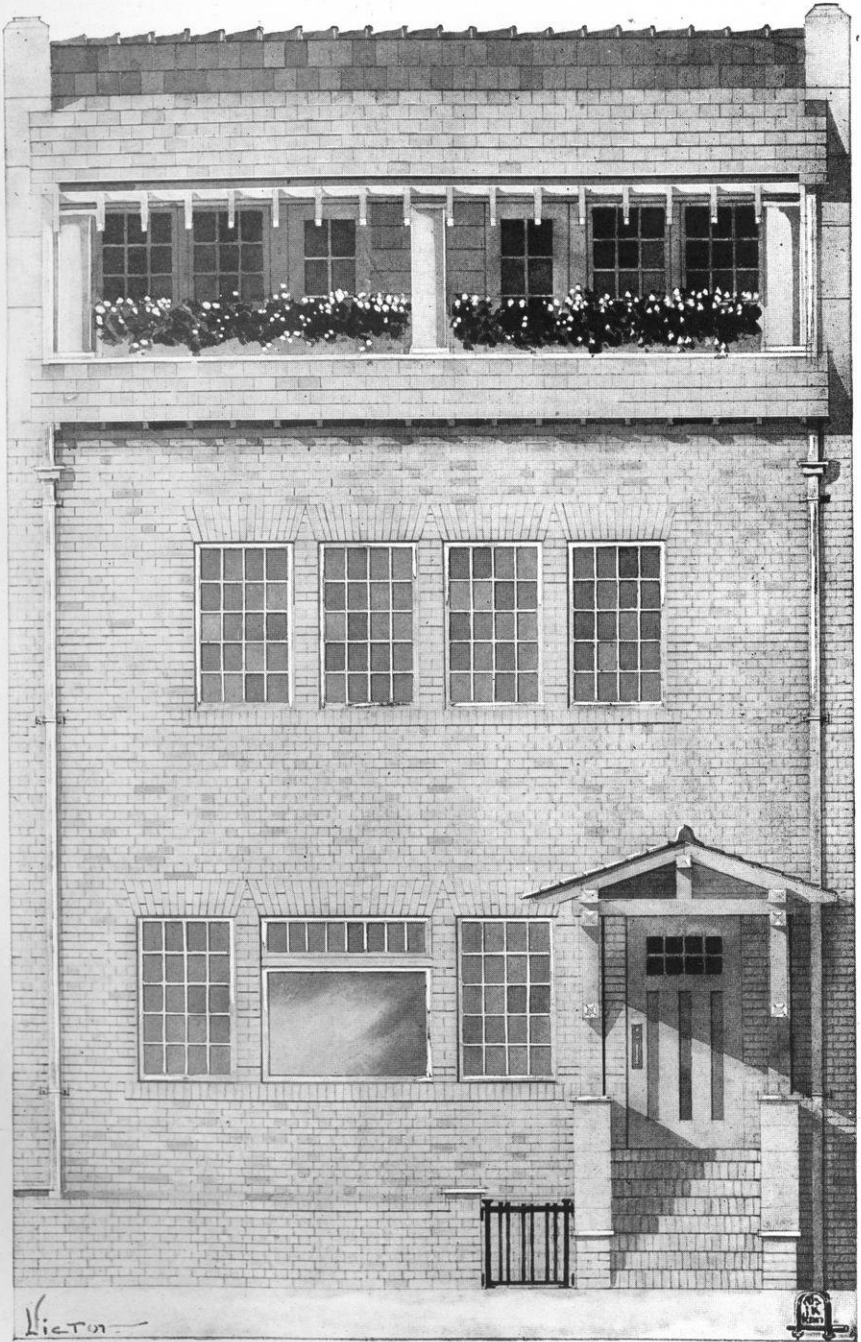
Brick is not only one of the most attractive of our modern fireproof building materials, but it is also one of the oldest to be used for domestic architecture. We see all its possibilities for rich and mellow color effects in some of the old buildings in Europe,—especially in some parts of England and Germany,—where the mellow red tones of the brick used for village houses brings them so entirely into harmony with the landscape that they seem to have grown out of the earth. Yet, beautiful as these old buildings are, they exemplify only a part of the possibilities of brick as a building material having within itself a distinctly decorative quality of color and form. This quality vanished entirely during the years when monotonous smooth-surfaced brick, mathematically exact as to shape and size, were pressed by machinery and then surfaced



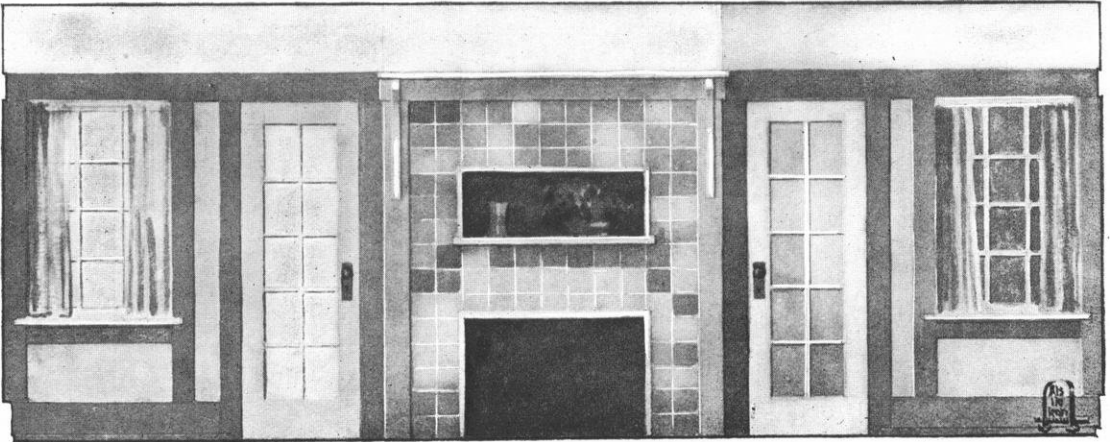
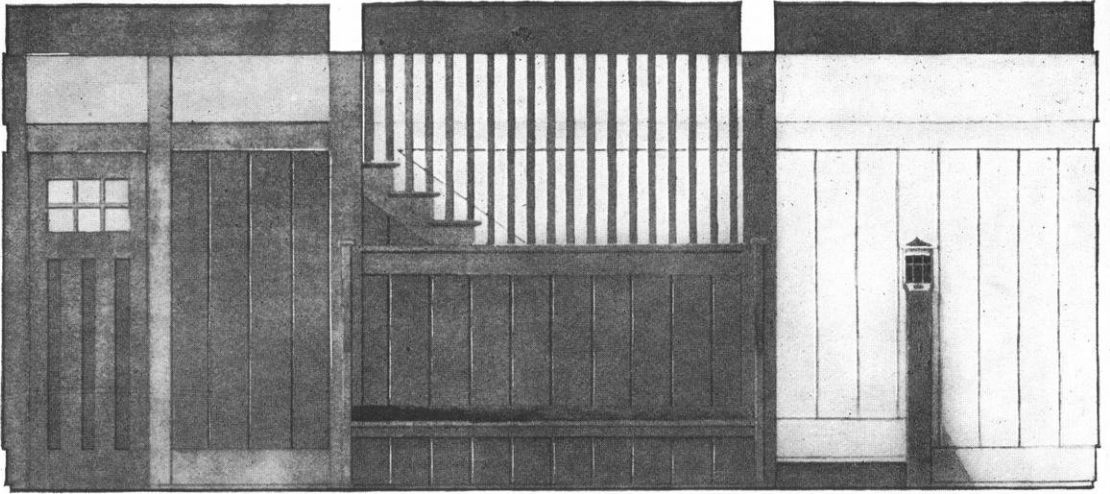
CRAFTSMAN HOUSE NO. 99: A CITY DWELLING WITH DECORATIVE FAÇADE OF TAPES-
TRY BRICK AND ROOF OF GREEN TILE.



ONE END OF A BEDROOM IN CRAFTSMAN
HOUSE NO. 99, SHOWING INTERESTING WOOD-
WORK AND ARRANGEMENT OF WINDOWS.



CRAFTSMAN HOUSE NO. 100, SHOWING HOW THE CRAFTSMAN IDEA MAY BE ADAPTED TO A CITY DWELLING.



TWO VIEWS OF THE INTERIOR OF CRAFTSMAN HOUSE NO. 100, SHOWING STAIRWAY GOING UP FROM LIVING ROOM, AND THE FIREPLACE OF ONE OF THE BEDROOMS.

CRAFTSMAN HOUSES FOR THE CITY

with the Secessionists is that they seek the bizarre and artificial in both form and color, instead of allowing their buildings to grow naturally into beautiful and characteristic structures because of the right choice and use of building materials and the suitability of the design, both of which considerations are paramount with us.

The beauty of brick is that its color quality is inherent and therefore natural, and the surface is irregular enough to afford a variation of light and shade over the wall. Much of the effect, of course, depends upon the way the brick is laid, and a little study of the two façades shown in the illustrations will suggest the interest in construction, as well as in color, that may be obtained in a wall of this kind. It will be noticed that the brick are so laid that any effect of monotonous regularity is avoided, and that where it is necessary the structural features of the house are emphasized in the brickwork. The richly-colored, rough-surfaced bricks are laid in darkened mortar with wide joints well raked out, so that the surface of the wall is almost as rough as if it were built of stone. In the case of house No. 99 the main roof, the dormer roof, the hood over the entrance door and the upper part of the pilasters, are all of dull green tile, matt-finished and rough-surfaced, emphasizing the varied coloring of the brick and giving the relief of plain rich color.

House No. 100 is simpler in design and less expensive as to material. In this case the façade is not so definitely decorative in design, and plain red hard-burned brick are used, the uniform dark red being varied by the darker purplish tones of the arch brick, which are introduced wherever they will be effective. The roof and the hood over the entrance door are of dull red tile.

The illustrations of the two façades show better than any description the character of the designs, and the way in which the masses are handled in order to give the needed diversity to the plain surface of the wall. The interior arrangement of both houses is explained by the floor plans. As will be seen, the usual Craftsman plan is modified to a considerable degree to suit the shape of the house, but in spite of this the openness of arrangement on the first floor is followed in each case as closely as possible. The recessed sleeping porches are high enough to be screened from observation by the flower-boxes in front, and the walls are so planned that the rooms are

well lighted by windows opening either upon the street, the backyard or a light court.

The placing of these two sleeping porches is chiefly determined by the requirements of the design of each façade. In the more elaborate house the recessed porch on the second story breaks the plain surface of the wall in a most interesting way and, with the dormer above standing out from the green tiled roof, gives a very picturesque and unusual effect to the upper part of the house. In the case of the second house, where the object was to get good design and construction as inexpensively as possible, the sleeping porch is placed on the third story just under the tiled roof. The flatness of the wall, which is broken only by the windows and entrance, is relieved at the top by the projection of this balcony. The parapet is made of tile instead of brick, so that the balcony and roof form one structural feature that lends character to the entire façade. The rafters of the roof are emphasized, projecting sufficiently to give a suggestion of a pergola, and affording a support for vines that might be grown in the flower-boxes. We suggest these flower-boxes because they add so much to the beauty of any city house, giving a mass of green and a touch of color that is peculiarly welcome in a wilderness of brick and stone.

As the arrangement of both interiors is so clearly indicated by the floor plans, we have confined the half-tone illustrations to suggestions of the woodwork, especially in the bedrooms. The front bedroom on the second floor of house No. 99 is shown in a simple perspective drawing which gives an idea of the handling of wall spaces. The two glass doors open upon the sleeping balcony, and the high casement windows at either side not only give additional light to the room, but afford opportunity for an interesting structural feature. The closet doors in either corner serve as frames for long mirrors that answer very well in the place of cheval glasses and take up much less room. The remaining wall spaces are plain, broken only by the rail below the frieze and by the natural divisions made necessary by the framing of windows and doors. The staircase in the living room of house No. 100 is given, showing the way in which the stairs are screened by a high-backed seat and an arrangement of slats above. The fireplace in the large back bedroom is also shown, with the glass doors opening upon the rear porch.

A BUILT-OVER HILLSIDE HOUSE

A BUILT-OVER HILLSIDE HOME: BY CHARLES ALMA BYERS

ANYBODY can design a new house so that it is pretty much what he wants, and if he has taste and a sense of the eternal fitness of things the house will not only be comfortable to live in but beautiful and suited to its en-



HOUSE IN RELATION TO HILLSIDE: DESIGNED AND BUILT BY A. R. KELLY.

vironment. But to make over a house is a different matter, for the chances are about ninety-nine out of a hundred that the builder starts with a structure that is as diametrically opposed to what he wants as anything could be, and to weld it into an entirely different building and make the two look as if they belonged together is a task that really demands some genius.

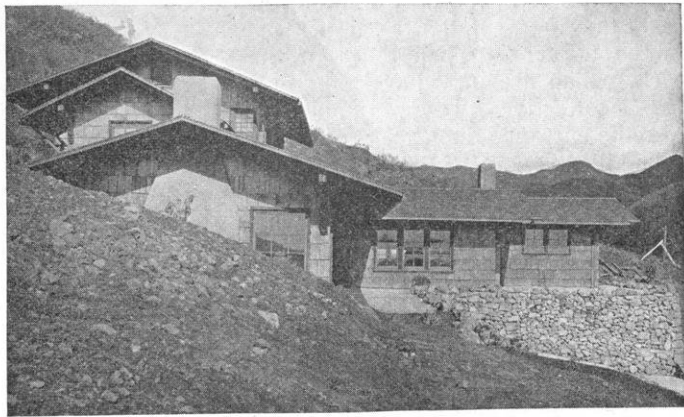
Therefore the hillside house illustrated here is something of an achievement. Of course, it is built near Los Angeles, California,— these beautiful bungalows seem to grow in southern California as naturally as oranges and lemons. This one was designed and built by Arthur Rolland Kelly, of Los Angeles, and shows a California adaptation of a Swiss chalet. Curiously enough, the effect of the building is more Japanese than Swiss, and the way it seems to sink into the hillside against which it is built shows the strong influence of the Japanese feeling

for harmony. Beautiful and unusual as it is, this hillside dwelling was remodeled from a one-story hut of anything but inviting appearance, as it was one of those pioneer buildings that are put up for bare utility and have no relation to anything on earth except the prosaic purpose of providing shelter from the elements. Starting from this unpromising four-square structure, the architect managed to evolve a

house that is not only beautiful and highly individual in itself, but so homogeneous in its effect that it is almost impossible to tell from its appearance what part of it was once the original hut.

Built as it is half-way up a hillside that has a pitch of about thirty-five degrees, the foundation of the house is perfectly adapted to its site. The main part of the building is two stories

in height, and the floor plans are so designed that the larger portion of the second story rests on a natural rock foundation. This was made by cutting a series of immense steps out of the hillside and adapting the floor plans to these steps, a device which



CLOSE VIEW OF HOUSE.

gives a foundation that is literally as solid as the eternal hills. The lowest step in the series is utilized for a basement under the lowest portion of the house, and cobble-

A BUILT-OVER HILLSIDE HOUSE

stone walls are built up to the level of the higher steps.

The old building is now the second-story part of the house, but no one would believe it, as its ugly lines have been relieved by all the lovely broken roof lines that spring out around it. The broad eaves of all these various roofs give a delightfully shaded, sheltered effect, and the lines and proportions are adjusted with an interest that we are accustomed to associate with the domestic architecture of Japan. A great deal of work as well as ingenuity was needed to bring the old hut into harmony with the remainder of the house, so that all things considered, its embodiment in the new structure did not result in any great saving in the matter of cost. Nevertheless, any saving at all was economy, as the old building was quite valueless unless some such use could be made of it.

Like so many of these California houses, the walls and roofs are covered with split cedar shingles, oiled and left in their natural color. The chimneys, walks and parts of the foundation are all concrete, and cobblestones are used for the basement wall and also for the terraces which serve to break the steep slope of the ground in front of the house. It would have been impossible to make a better choice of building materials for this particular site; the house seems almost to have grown out of the rough hillside against which it is built.

On the lower floor there are a hall, living room, dining room and kitchen, while the second floor gives space for three bedrooms and a bathroom with plenty of closets. Shaded as the house is by the broad-eaved roofs, it is well lighted and ventilated through the numerous windows. The floors are all of hardwood, the walls are plastered and tinted, and all the woodwork in the house, including the ceiling, is of redwood, waxed and left in its natural cool pinkish tone. Two fireplaces give a delightful sense of home comfort and make the house quite warm enough during the mild California winter. One of these fireplaces is in the living room and the other in the dining room, and over each is built a chimneypiece of square brown brick,



DINING ROOM OF HILLSIDE HOUSE.

giving the effect of matt-finished tiles. Much of the furnishings are built in, and every foot of wall space is made interesting with wainscoting, bookcases, window seats, cupboards, china closets and the huge buffet in the dining room.

Such houses as this account for the growing popularity of hillside locations. More and more people are acknowledging the charm of an irregular sloping site, and some of the best modern dwellings are designed especially for building on the side of a hill. As the Swiss chalet belongs to California just as naturally as the old mission house, the Indian bungalow or the Japanese dwelling, it is being used more and more widely, though always adapted to the requirements of the site and to the degree of modern comfort that a Californian always demands in his home.

It is characteristic of the West that no one style of house expresses its growing efforts toward individuality in architecture. It borrows endlessly, but in borrowing it stamps everything with the strong individual quality of the Californian, and so makes it express California almost entirely, with only a faint reminiscence of its origin. The use of wood that one sees so much in California is derived directly from the Japanese, so it is not remarkable that we frequently see in these houses reminders of the simplest and most direct form of domestic architecture that exists in the world today. The hot climate of the South gives entire fitness to almost any kind of building that was originally intended for a hot country.

DECORATIVE LAMP SHADES



A GROUP OF DECORATIVE CANDLE SCREENS.

THE MAKING OF DECORATIVE LAMP SHADES: BY KATHARINE LORD

HOW shall we shade our lights?" is one of the first and most important questions that is asked by the craftsman who is furnishing a house, be it simple or rich. And the search for lamp shades often reveals the fact that satisfactory shades are few, and the simplest in design are often out of reach of the moderate purse. Then why not make your own shades? But, you may object, I am not a worker in glass or metal. You can, however, handle a brush and lay a flat wash of water color—or at the very least you are a master of scissors and paste. Then why not a shade of paper?

A visit to the studio of a great mural painter who is an enthusiastic craftsman as well, reveals unthought-of possibilities in the paper shade. The shades in this studio were first of all designed to be an integral part of the general scheme of the room, to be points of decoration when lighted, since the light inevitably attracts the eye, and to melt unobtrusively into the color scheme in the daytime. In other words, the light itself brings out the pattern, and this by a very simple device. They are made on the principle of the once popular transparency, but with more

consideration for the general tone and decorative value when unlighted. The shade may be any shape, as is shown by the illustrations, which range from small shades of simplest form for candles to larger ones, both round and octagonal, for lamps, and the original cylindrical shades which carry out so well the general constructive principle of the great antique candelabra which light the studio in question.

The making of the shades is a simple matter, so long as ordinary care and accuracy are used. The materials needed are a set of water colors, Whatman's paper of rather a heavy grade, some thin Chinese silk, some silver or gilt braid for edging and a frame such as can be bought at any lamp store. In case the water color is not available, the colored mounting papers may be used. The first step is, of course, the choice of the design, and this will depend entirely upon the character of the room in which the shades are to be used. As part of the design is to be cut out it must be made on the principle of a stencil, with well-considered proportion between the cut-out parts, with adequate "bridges," and without overlapping edges, though by the use of painted-in forms, as described later on, it may be made to combine the stencil form and a freer form of decoration. Festoons of fruit and flowers, arrangements of conventionalized flowers and leaves may be used.

DECORATIVE LAMP SHADES

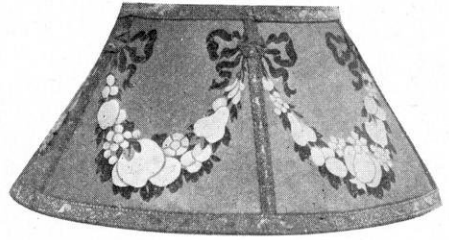
The shape of the shade determined on, it should be drawn accurately on the paper before the design is made. If a frame is to be used, the paper must be fitted exactly to it by the following method. Measure the diameter of the upper opening of the frame and draw a circle on the paper, with a diameter one-quarter to one-third as long again. Now measure the depth of the frame—that is, the distance from the outer to the inner edge—and draw a



LAMP SHADE
FOR CENTER
OF TABLE.

diagonal through the circle and extending beyond it and measure off this distance upon it. Upon the same center draw another circle touching this point. Cut the paper along this diagonal and fit it onto the frame by lapping the upper circle and adjusting the paper to the frame and marking the lower edge from the wire frame. This fitting and making of the pattern should be done with a piece of ordinary paper and when complete transferred with great exactness to the Whatman's paper.

When the design has been made or traced it should be carefully drawn or transferred onto the paper. Then if the white paper has been used, the color must



FRUIT AND FLOWER DESIGN FOR LAMP SHADE.

be mixed and an even wash applied. If one can handle a brush, charming effects may be gained by sketching in lightly a few extra forms which furnish a medial value between the cut-out portions of the design and the background. It is best to choose a neutral tone of blue-gray, gray-green or tawny brown. Warm vibratory tones may be secured by successive washes of different colors, each being allowed to dry before the next is applied. Only experiment can determine exactly the tone to be used, but in general warm colors should be put on first and cool ones over them. Successive washes of Indian red, yellow ochre or blue produce a delightful vibrant gray that is glowing and jewel-like when alight.

When the tone of the paper has been allowed to dry thoroughly, the design may be cut out. For this purpose a very sharp pointed knife should be used, held very erect in the hand, so that a clean cut will be made. Then the leaves or any added decoration may be painted in, these portions of the design having been left white when the wash was applied. When the whole decoration is finished and thoroughly dry, the shade may be cut around the lower edge before pasting onto the silk.

This operation requires great care and precision, that there be no wrinkles and



LAMP SHADE WITH SPREADING BASE.

that no atom of paste touches the exposed parts of the silk. The shade, now cut to its exact final shape, should be laid face downward on a clean piece of blotting paper,

HOW TO WATER PLANTS

and an even coat of thin paste applied. Have the silk fastened with thumb tacks to a board, also covered with blotting paper, place the shade carefully upon it, leaving ample margin of silk to be cut off afterward, and with the fingers carefully smooth until the two are adhering at every point. If too much paste has been put on, it will ooze out upon the exposed parts of the silk. It is important therefore to wipe away any superfluous paste before putting the two together.

The shade must now be put under a heavy weight and left until absolutely dry and firm, which will take a good many hours. It is safest to leave all further work until the next day.

Ordinary library paste may be used, but does not withstand the heat as well as a stronger and better paste which is made as follows: Soak a teaspoonful of ordinary laundry starch in a very small quantity of cold water until dissolved. Then pour actively boiling water over it and stir until clear. Do not use until it is cool. A few drops of formaldehyde will keep the paste sweet indefinitely.

A word about the silk to be used. It must be thin and yet firm, the best grade of Chinese or Japanese silks being very satisfactory. It should be chosen for its color value when lighted, which should be carefully tested before it is used, as the yellow light of gas or the whiter light of electricity often plays surprising pranks with colors. On the whole, the entire range of yellows and yellow-greens are perhaps the most satisfactory colors to use. The yellows when lighted have the soft glow of sunlight and when unlighted relieve the quiet greens and grays generally used in the paper part of the shade. The exposed parts of the silk may be touched up with spots of high light or shadow, the water color for this purpose being mixed with Chinese white to give it body.

When the shade is completely dry it is ready to be fitted to the frame. Just here something may be said about the choice of a frame, though of course this frame has been chosen before the design was made. Upon the shape of the shade depends the diffusion or concentration of the light, the more spreading the shade the larger will be the circle of light.

Candle shades for dining-table use

should be planned to throw the light down. The openings should be rather small and evenly distributed, so that the design shall not be too obtrusive, as these shades are on a level with the eye and rather near to it. Candle shades, being small, do not need to be attached to the wire frame, and the edge may be simply cut or finished with a light-weight silk fringe.

In the case of the larger shades, where they must be sewn to the wire frames, it is necessary to use a galloon or braid to cover the edges. This may be of a corresponding color or, better still, of dull gold or silver. The gold, silver or copper lace makes charming edges. A narrow and simple lace may be chosen, or a wider one that by its weight and richness gives an added elaboration, when that is desirable.

The accompanying illustrations show a series of shades of comparative simplicity, but of great decorative value and artistic effect. The lamp and candle screens shown are admirably adapted to the treatment described and their form can be varied almost indefinitely.

THE CRAFTSMAN is indebted to Mr. Albert Herter for permission to have his lamp shades photographed and for furnishing in detail his method of making them.

HOW TO WATER PLANTS

IF our plants exceed in food and drink, they will grow fat and not fine; that is, they will run to stem and leaf, and their blossoms will be few, or atrophied. In his hunger for the soil, that develops when a man—or his wife—acquires a bit of yard, there is a tendency to demand more of it than it can give; to be overgood to it, expecting impossible returns; to spoil it, as we do some children. It is a real delight to play the hose over our garden at sunset and see it brighten under the mimic rain. How fresh and fair it looks, when we have done! Yet it can be harmed with too much drink. Plants that are too much coddled grow dim and weak when the coddling is foregone for awhile. One other item: Go over the ground with a rake, or a hoe, if it shows a tendency to harden and pack down, so that the water may reach the roots; even a spading or troweling may be necessary in resistant soils; but be careful not to cut the rootlets and not to jar the plant heavily, for that may shake off its flowers, or displace it, or at least break some of its stems or branches.”

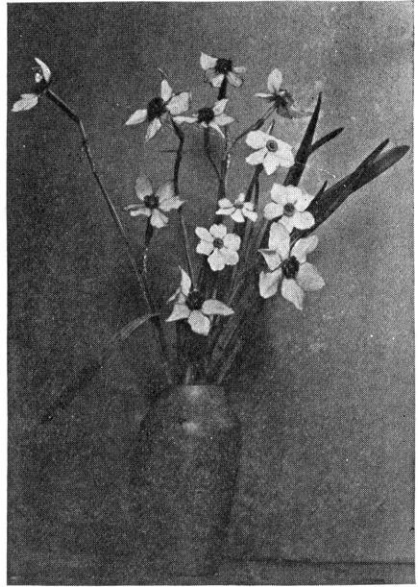
CHAS. M. SKINNER.

OCTOBER PLANTING OF SPRING-FLOWERING BULBS

THE OCTOBER PLANTING OF SPRING-FLOWERING BULBS FOR THE HOME YARD: BY ADELINE THAYER THOMSON

CROCUS, daffodils, tulips, narcissus—are there any flowers in all the world equaling these first messengers of spring? What a wealth of cheer they carry; how their courage thrills our hearts, these brave blossoms that unfold their beauties in the very pathway of winter and laugh at chilling winds and frowning skies!

Again and again, after witnessing a display of these enchanting outdoor flowers, the resolve is made that another season shall find them blooming within one's own yard, but for one reason and another the



NARCISSESS "POETICUS."

thus *nivalis*) that peep from their hiding places so early in March that often the snow still lies in huddled patches about the yard. This variety is unequalled for scattered planting in the lawn, as the bulbs are ripened before grass-cutting time and are therefore uninjured. Snowdrops should be used in massed planting; in no other way can their true loveliness be known and appreciated.

In March, to come suddenly on a host of gay colored crocus glistening in the sunshine, is to know at once why these



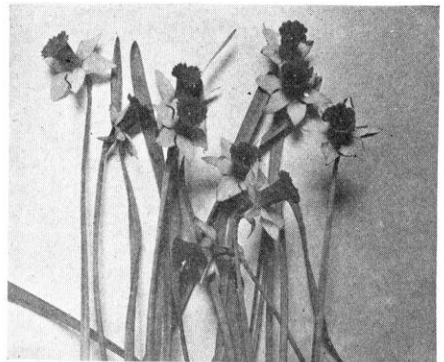
A CLUMP OF SINGLE YELLOW NARCISSESS.

planting is slighted. Now, October is the ideal time for bulb planting, that class of plants which bears the first spring flowers, and the earlier they are in the ground the better, for bulbs are not only at their best at this time but root growth started in the fall insures the best flowering results in the spring.

The culture of spring-flowering bulbs as a class is exceedingly worth while, for, like perennials, they winter safely in the open ground in the coldest climates and perpetuate themselves for years in ever-increasing attractiveness.

While there are many exquisite varieties of spring-flowering bulbs, there are a number of old faithfuls that are especially useful in the home yard, for they combine beauty with ease of culture and general planting satisfaction.

There are the white snowdrops (*Galan-*



THE EARLY JONQUIL.

flowers are so beloved. Crocus are effective worked in almost anywhere, but to thrive best they must be planted where the sun will find them. Bulbs of the crocus should be divided every third or

OCTOBER PLANTING OF SPRING-FLOWERING BULBS

fourth year; this is easily done by lightly forking and turning over the soil where the plants thrive.

Following the crocus in quick flowering succession comes a rare gem among bulbs—*scilla siberica*. Its deep blue starlike flowers are so exquisite in coloring that it is often called the "heavenly blue scilla." In massed planting, or in combination with



A BUNCH OF TRUMPET NARCISSUS.

white crocus, the beauty of the *scilla* is greatly enhanced. *Scilla bifolio* and *campanulata* are also fine varieties of this same species.

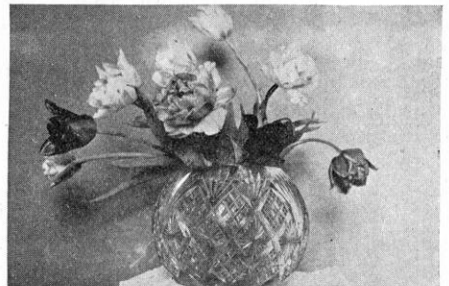
In mid-April, heralding the approach of the taller flowering types, rollicking yellow daffodils, jonquils and stately narcissus come crowding into bloom. Narcissus is the most satisfactory bulb for naturalizing, and excellent also for general planting. Thoroughly reliable and beautiful varieties are the Von Zion (old-fashioned double daffodil), Glory of Leidon, Emperor, Golden Spur (trumpet varieties); *Campnello-plenus* (jonquil); Golden Phoenix (double daffodil); Stella, Gloria Mundi (single yellow narcissus), and the old reliable white "poeticus" narcissus so invaluable for naturalizing along streams and marshy places.

The most showy effects belong to the latecomers—the gorgeous tulips and many-tinted hyacinths. These bulbs create the best bedding effects and are thoroughly de-

pendable for popular uses. Hyacinths, while more expensive than the other varieties, are highly decorative in character. Unnamed kinds are the cheapest and really give excellent satisfaction. Tulips flower throughout the entire month of May. They are cheap, possess a fine range of color and are probably more popular than all other bulbs. Tulips are at their best when used in masses of a single color. Varieties giving the greatest satisfaction, perhaps, are the Duc Van Thuls and the Darwins.

Just a word as to the culture of bulbs. They thrive best in moderately rich soil. They should never come in direct contact with manure, however, and to avoid such danger, sand is best used about the bulb at planting time. A full mulch of manure placed after the ground freezes in the fall and removed in the spring before growth starts gives the best flowering results. If desired, bulbs may be left undisturbed where they thrive until they seem overcrowded and begin to blossom sparingly, or removed after flowering to make room for summer-blooming plants. In the latter case, however, the bulbs should be carefully lifted and replanted—say in a shaded part of the garden—and left there undisturbed until August. At this time the bulbs are thoroughly ripened and may be dug, separated, dried and stored until planting time, in October.

The planting of the spring-flowering class of bulbs means the earliest outdoor blossoms and beauty for the home yard



SINGLE AND DOUBLE TULIPS.

at a time of year when it is most noticeable and appreciated. In the early springtime, when the promise of bloom is so tantalizingly imminent and yet seems endlessly delayed as we wait from day to day, every flower acquires a value that later in the year is utterly lost.

WOMAN IN RURAL LIFE

PLANTING TABLE FOR SPRING FLOWERING BULBS

Name	Color	Month of Bloom	Depth of Planting	Price per 100	Location
Snowdrop.....	White	Feb. (late) March	4 inches	\$1.00	Sunny or Shaded
Crocus.....	White	March	2 inches	.60	Sunny
	Purple	April			
	Yellow				
Scilla (siberica).....	Blue	March-April	2 inches	1.50	Sunny
“ (campanulata).	Rose	May	2 “	2.00	
“ (bifolio).....	Blue	May	2 “	1.25	
Daffodil.....	Yellow	April	12 inches	1.50	Sunny
Jonquil.....	Yellow	April	6 inches	1.50	Partial shade
Narcissus.....	White	April	12 inches	.75	Partial shade Sunny
	Yellow			1.00	
Hyacinth.....	All colors	April-May	8 inches	4.00	Sunny
Tulip.....	White	May	6 inches	1.50	Sunny
	Yellow				
	Pink				
	Red				

WOMAN IN RURAL LIFE

IN the more intelligent scheme of the new country life, the economic position of woman is likely to be one of high importance. She enters largely into all three parts of our programme,—better farming, better business, better living. In the development of higher farming, for instance, she is better fitted than the more muscular but less patient animal, man, to carry on with care that work of milk records, egg records, etc., which underlies the selection on scientific lines of the more productive strains of cattle and poultry. And this kind of work is wanted in the study not only of animal, but also of plant life.

“Again, in the sphere of better business, the housekeeping faculty of woman is an important asset, since a good system of farm accounts is one of the most valuable aids to successful farming. But it is, of course, in the third part of the programme,—better living,—that woman’s greatest opportunity lies. The woman makes the home life of the nation. But she desires also social life, and where she has the chance she develops

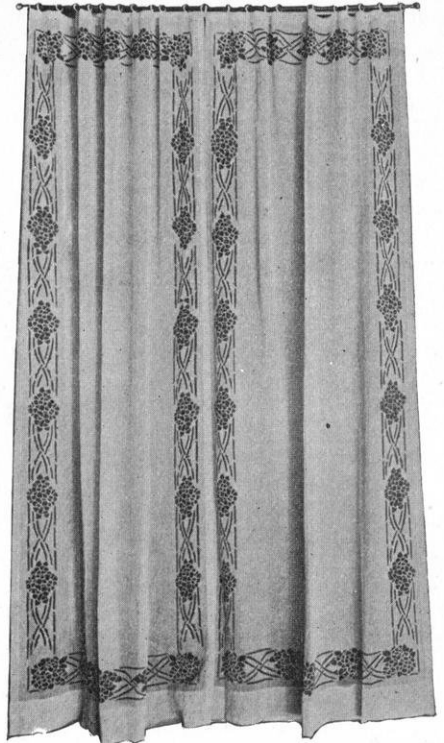
it. Here it is that the establishment of the coöperative society, or union, gives an opening and a range of conditions in which the social usefulness of woman makes itself quickly felt. I do not think that I am laying too much stress on this matter, because the pleasures, the interests and the duties of society, properly so called,—that is, the state of living on friendly terms with our neighbors,—are always more central and important in the life of a woman than of a man. The man needs them, too, for without them he becomes a mere machine for making money; but the woman, deprived of them, tends to become a mere drudge. The new rural social economy (which implies a denser population occupying smaller holdings) must therefore include a generous provision for all those forms of social intercourse which specially appeal to women. The Woman’s Section of the Granges have done a great deal of useful work in this direction; we need a more general and complete application of the principles on which they act.”—“The Rural Life Problem of the United States.” By Sir Horace Plunkett.

STENCIL DESIGNS FOR DINING-ROOM DRAPERIES

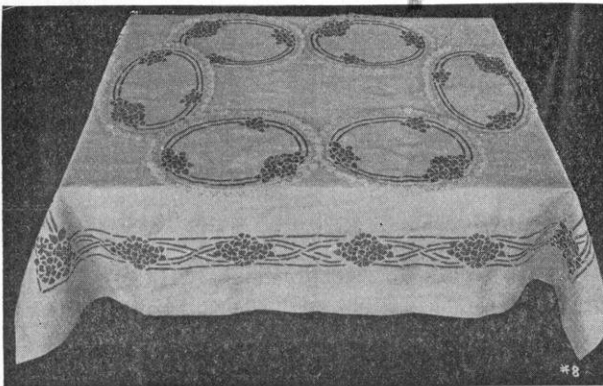
DRAPERIES FOR THE DINING ROOM: DESIGNS IN STENCIL AND EMBROIDERY: BY HARRIET JOOR

DRAPERIES for the dining room are attractive if both fresh-looking and dainty, so these designs were developed in delft blue on cream-colored fabrics. The window curtains as pictured were made of fine soft scrim, thirty-eight inches wide, of a deep cream color, just the shade of the heavy linen used for tablecloth and doilies. They were hemmed by hand on four sides;—a 4-inch hem at the bottom and $\frac{3}{4}$ -inch hem at top and sides; and the design was set 1 inch within the hem on all sides.

The four corner clusters are the first to be painted in, when stenciling,—then the border, extending on each side from the corners. Each time the stencil is laid in place, the exact distance from the edge of the curtain must be measured, so that the border will keep even. The design, beginning at each end, draws toward a meeting place near the middle of each side, and if the pattern at the last does not exactly fit



CURTAIN OF CREAM-COLORED SCRIM, WITH STENCIL DESIGN IN DELFT BLUE.



TABLECLOTH, SHOWING SET OF DOILIES DECORATED WITH STENCIL DESIGNS: THE MATERIAL IS HAND-WOVEN LINEN, DESIGNS IN DELFT BLUE.

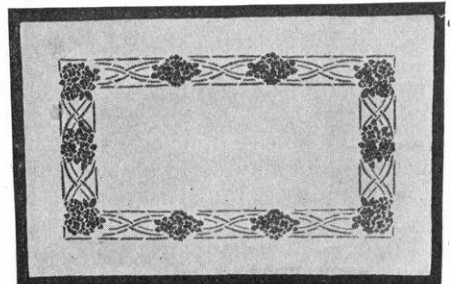
the space left vacant, bits of blotting paper, laid where the lap comes, will keep the joining neat.

The wider of the two border strips ($3\frac{1}{2}$ inches wide) is used across the bottom and the top of these curtains; while the narrower border ($2\frac{7}{8}$ inches wide) is used up the sides. The same corner cluster, however, is used whatever the width of the running border that extends from it. The white bone rings, by which the curtains are

suspended from the rod, give a charming finish.

The sideboard scarf, as pictured, was planned to fit into the space left on top a built-in sideboard, with shelves extending upward at each end. It can be made longer and narrower according to requirement. The narrower border was used at the sides and the broader across each end, the whole design set within a deep hem.

On this cover not only the centers of the flowers are worked with the

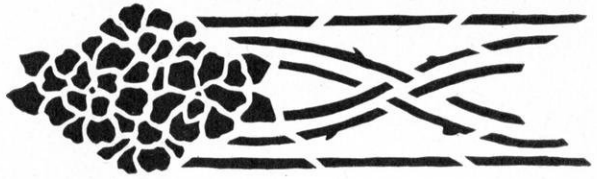


SIDEBOARD SCARF TO MATCH TABLECLOTH, SHOWING USE OF BOTH WIDE AND NARROW BORDERS.

STENCIL DESIGNS FOR DINING-ROOM DRAPERIES

floss, but the leaf and blossom shapes. The outer side of the stems are outlined by a broken, running stitch of the silk.

The tablecloth was made of heavy hand-woven linen, two yards wide, of a mellow cream color. Strips 11 inches wide were cut off from one end and from one side,—so the cloth would remain square and from these strips the oval doilies were made. A 4-inch hem was then

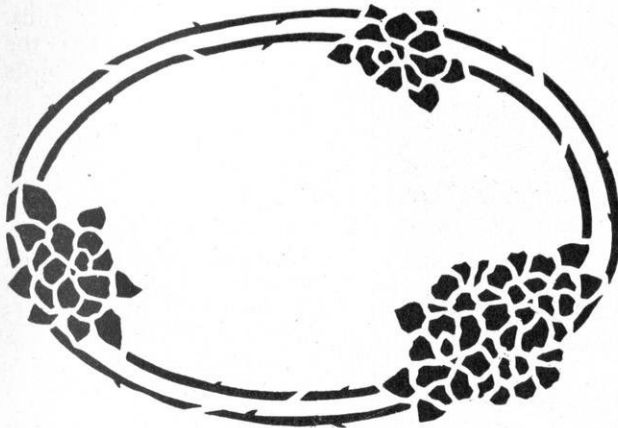


STENCIL DESIGN FOR SIDE BORDER OF CURTAIN AND FOR SIDEBOARD SCARF.

linen tape laid smoothly over the raw edge. Then linen lace 1 inch wide is whipped on.

Artists' oil paint, mixed with benzine, was the medium used, as all of these draperies must be laundered. They should always be washed in the warm suds of some pure soap.

The value of these stencil designs is twofold. In the first place, the decoration of any fabric by stenciling is done so easily and quickly that it tempts the worker to use her fancy with the utmost freedom in obtaining decorative effects. Then again, there is a certain simplicity about the incorporation of the design with the background that makes stenciling specially attractive to those who like unpremeditated effects. It is an art which offers delightful possibilities which our designers have only begun to develop.

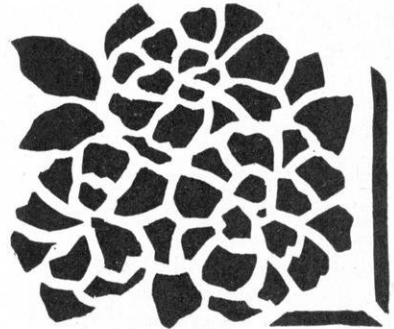


STENCIL DESIGN FOR DOILY.

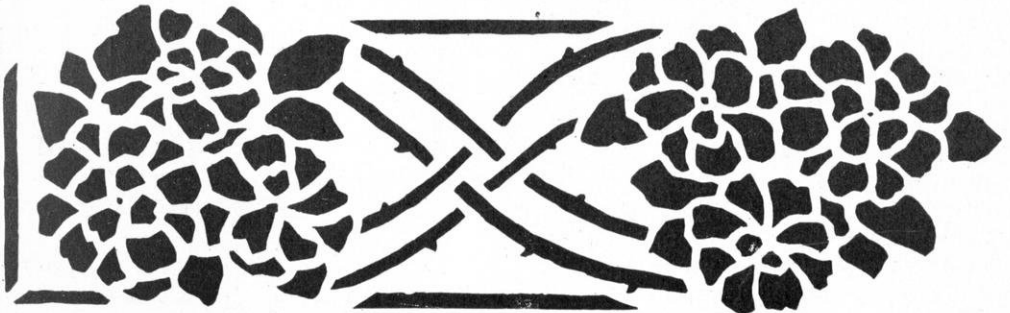
put all around the cloth, and the border stenciled one-half inch within this hem.

As with the curtains, the corner groups were the first to be put in;—the border extending away on each side from these corner clusters. Only the narrower of the two borders is used on this table cover. The centers of the blossoms are worked in delft-blue silk floss in satin stitch.

The doilies are oval in form, designed to hold both plate and cup, and measure (without the lace at edge) 9 by 13 inches. The centers of these blossoms also are worked in the silk. The edges are finished by being turned under flatly, with a narrow



CORNER OF CURTAIN DESIGN.



STENCIL BORDER DESIGN FOR TOP AND BOTTOM OF SCRIM CURTAIN.

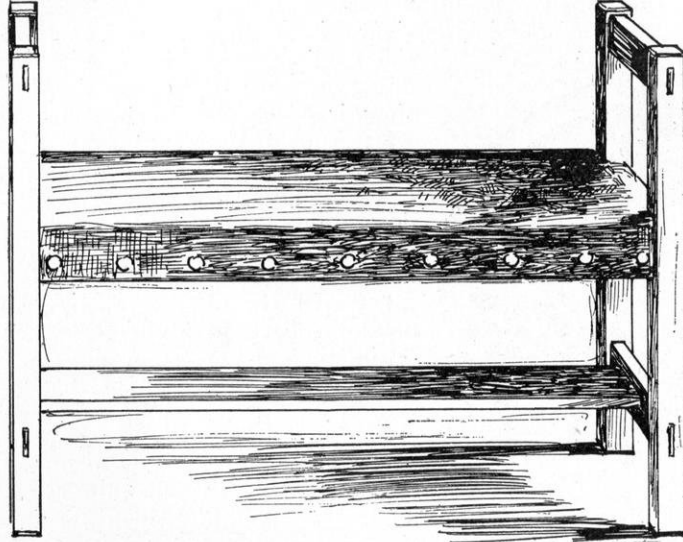
CRAFTSMAN DESIGNS FOR HOME CABINETMAKERS

ALL three of the pieces illustrated here are comparatively simple as to construction and are suitable either for use in a bungalow, camp or summer cottage, or for a place among the more carefully finished furnishings of the permanent home. It all depends upon the

space in which such a bench would stand would rule its length. As shown here, it is only 2 feet 6 inches long, or the size that would go under an ordinary window. The seat is 18 inches deep and 17 inches high, and the arms measure 27 inches in height from the floor. The posts at the corners are 1 5/8 inches square. The ends of the seat are made by mortising the two posts together, with a rail at the top and bottom.

A stretcher, made of a 3/4-inch board 6 inches wide, is mortised to the two lower rails. The frame which supports the seat is fastened to the posts with dowel pins, which are so placed that the pins on the end rail slip between those of the side rail. This seat frame is covered with canvas, which is stretched tightly over it, wrapped around and nailed underneath. Packing or floss is laid on top of this in sufficient thickness to make a comfortable cushion, over which the leather is stretched and tacked to the under side of the rail with carpet tacks. The leather is wet before it is stretched over the frame, and

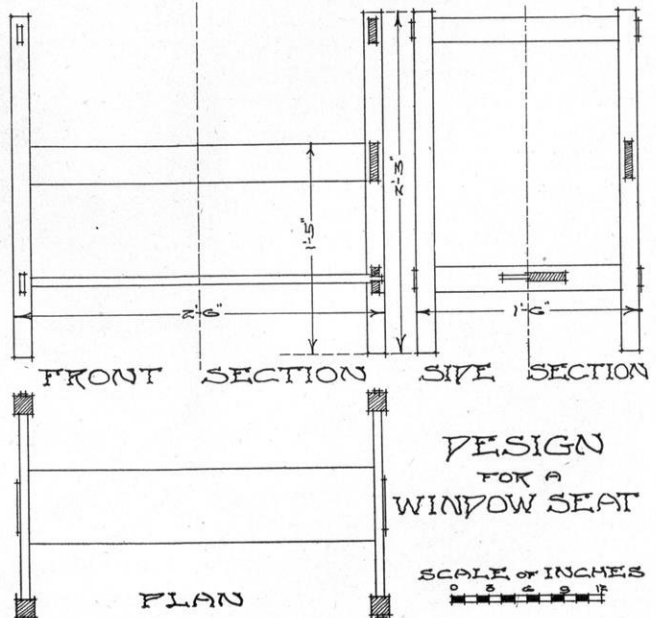
as it dries it shrinks into place so that it is tight. If ornamental nails are desired, they can be put around the seat frame after



CRAFTSMAN WINDOW SEAT.

kind of wood selected and the care used in the finishing. Done in fumed white oak and finished in the way we have so often described, any one of these pieces should have very much the appearance of Craftsman furniture. But if meant for a camp or summer cottage, almost any kind of wood hard enough for cabinetmaking could be used, and the effect would probably be better if the pieces were made of the same sort of wood used for the interior woodwork of the house, so that they will fit into place as perfectly as built-in furnishings, or any of the structural features that naturally belong to the building.

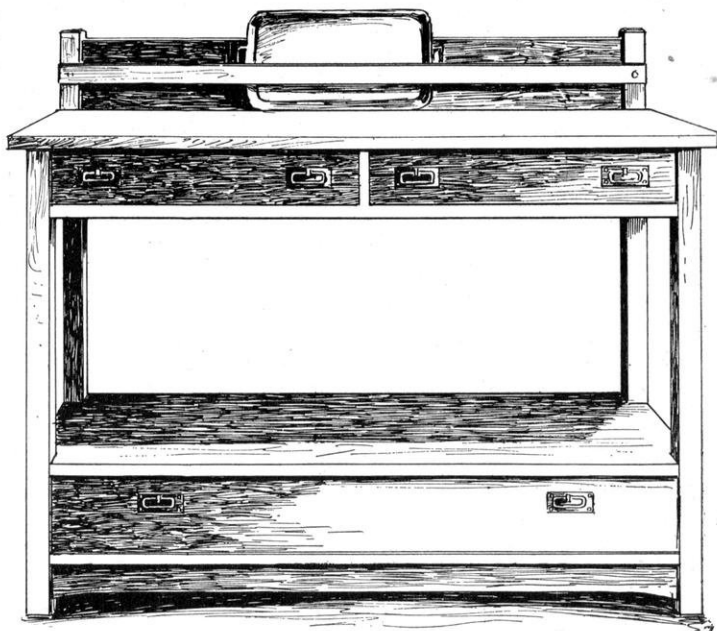
The window seat is simply a bench that may be used under a window, in a hall, by the fireside, or in any place in the living room, dining room or bedrooms where a bench is needed to fill a certain space in the wall. Of course, the



CRAFTSMAN DESIGNS FOR HOME CABINETMAKERS

the leather is in place.

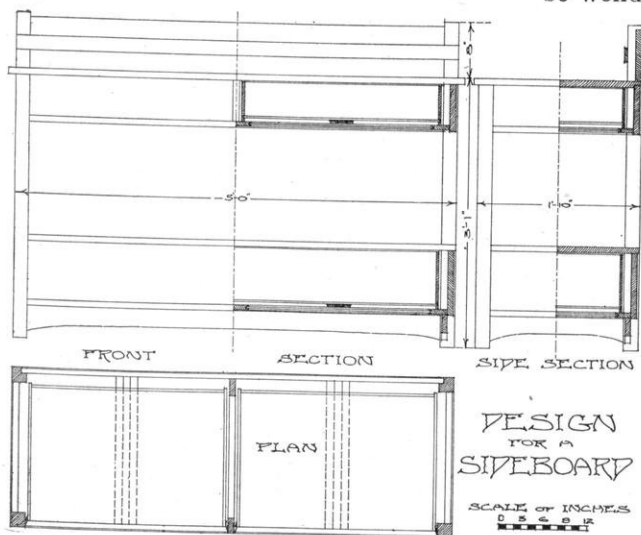
The sideboard, or serving table,—to use the more technical name for a piece like this,—is small enough to fit in a dining room of very limited size. It is 5 feet wide and 22 inches deep. The height of the sideboard to the top is 37 inches, and the plate rail is 8 inches high. The posts are 2 inches square. The frame is made with the regular mortise-and-tenon construction, carefully doweled together. A large linen drawer occupies all the space at the bottom, and the framework upon which this rests is the same as we have described so often in connection with similar pieces. The bottom is notched so that it fits around each post, and rails just below at the back and front afford a support for the weight of the heavy drawer. Just above the drawer the lower shelf of the sideboard is fitted to the posts in the same way as the bottom. The top, which has a fairly wide projection at the front and sides, is made of carefully selected boards joined together and fastened to the post by means of iron clamps or couplings, such as are generally used on table tops. The back posts are about 10 inches longer than those in front, and form a support for the plate rail.



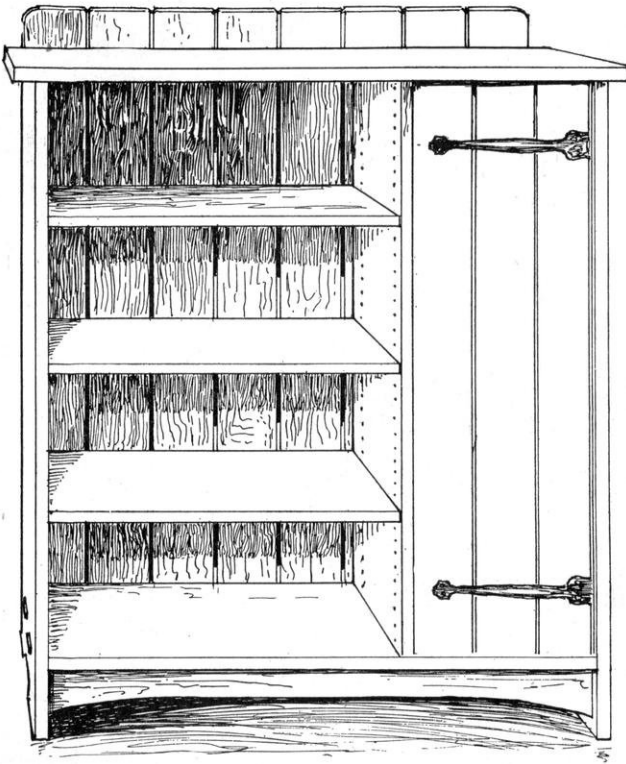
CRAFTSMAN SIDEBOARD.

The cabinet bookcase is one of those generally useful pieces of furniture which would be handy almost anywhere, as it would serve equally well in any kind of room where it is necessary to stow things away on shelves and in a cupboard. In a living room it would naturally be a bookcase, with a cupboard for papers, magazines, music and the like. In a dining room it would serve as a dish cupboard. In a bedroom—especially one deficient in closet room,—a piece of furniture like this would be wonderfully useful, as the shelves could easily be curtained, and it would also be found uncommonly handy in a kitchen, as it would make a very good cupboard for saucepans, cooking dishes and the like.

Of course, it would be made and finished according to the use to which it is to be put. As shown here, it is meant to serve as a bookcase in a library or living room, and the best wood for such a piece is white oak, which has almost unlimited durability. A shelved cabinet like this, however, is one of those pieces which would naturally be made of the same wood that is used for the woodwork of the room, so that once in place it would give the impression of having been built



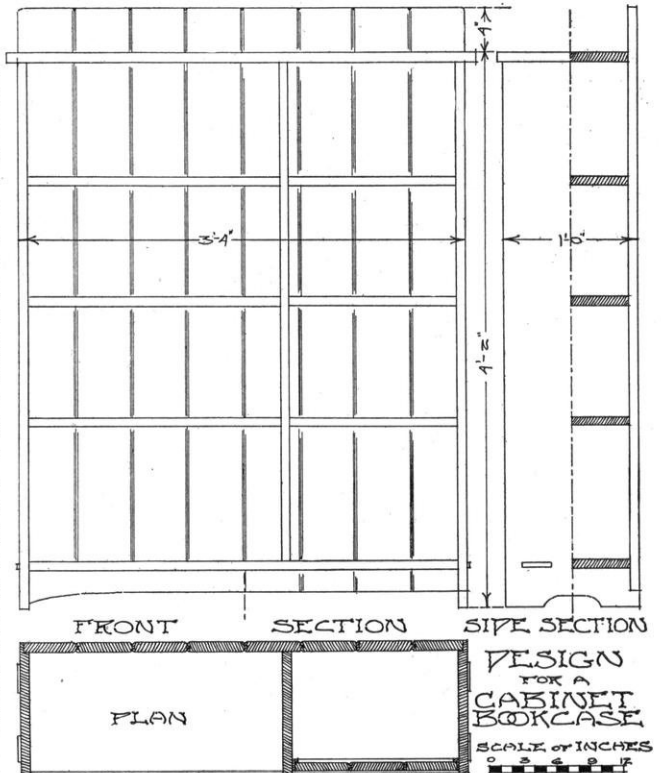
CRAFTSMAN DESIGNS FOR HOME CABINETMAKERS



shelves inside the cabinet also adjustable, and the convenience of it is quite worth the extra trouble. The door of the cabinet is made of three V-jointed boards, so that it corresponds with the back. This door is attached to a $\frac{1}{4}$ -inch jamb fastened to the sides of the cabinet opening. The boards that form the back are fastened at the top and bottom by screws, and as is the case with all large pieces, the screw holes should be slots large enough to allow sufficient play for the expansion and shrinkage of the wood. We have several times described these slots and given the reason for using them in places where the wood would inevitably split or bulge if it were not allowed a little freedom under the action of the atmosphere. The knowledge of the ways of wood and the degree of indulgence that should be shown it in the construction of each piece, should be accounted an indispensable part of good cabinet-making.

COMBINATION CABINET AND BOOKCASE.

into the room itself. Like the window seat, the size of this cabinet would be ruled by the place it is to occupy, care being taken to preserve the right proportions of the piece. As shown here, it is 4 feet 2 inches high to the top shelf, and the back extends 4 inches above that. The width is 3 feet 4 inches, and the depth 12 inches. The ends are solid, and the tenons of the bottom shelf project a little through the mortises. The top is fastened to the ends with the same kind of fasteners used on the sideboard top. The partition, which separates the cabinet from the shelves, is made of boards as thick as those used for the ends, and in the sides of this partition, as well as in the ends of the cabinet, holes are bored from top to bottom so that the shelves are adjustable, resting as they do upon the small metal shelf supporters which fit into the holes. This arrangement makes the



OVERCOMING DIFFICULTIES IN HAMMERING COPPER

OVERCOMING DIFFICULTIES IN HAMMERING COPPER: BY JAMES O'NEILL BARNWELL

BEGINNERS in hammered metal work, studying without personal instruction, are often hampered and discouraged through not knowing a few basic principles which govern the handling of sheet metals. For these home workers this short paper is written wholly on technique; the art side of this fascinating subject being left to others. It will be fur-

becomes an easy matter to straighten it out with a rawhide or other mallet, but this leaves it relatively soft, a condition, as previously stated, not desirable. In any case, it is possible to do some flattening with the mallet, but when this has all been done the piece either remains buckled, or else, in or near the center, has a bulge, which obstinately refuses to lie down. In other words, the sheet "flops," as Smith says in his work on the pressworking of metals.

In case of buckling or twisting or wrinkling at the edges, there is obviously too

Fig. 4.

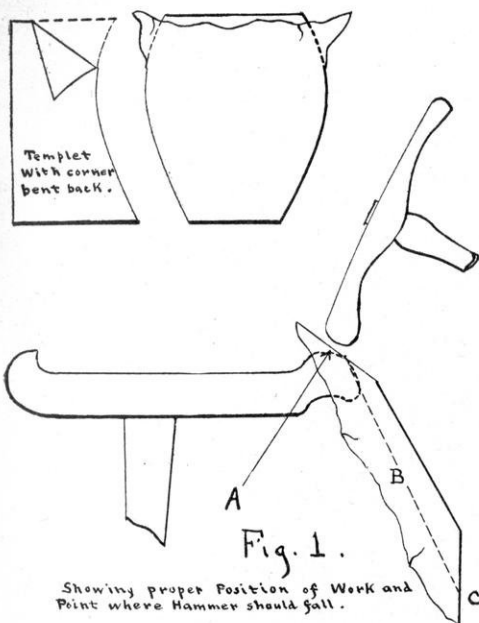


Fig. 3.

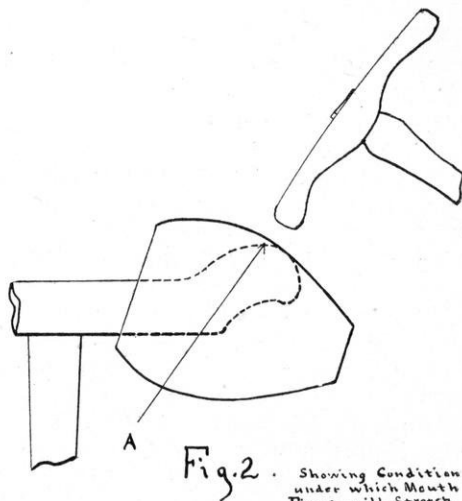
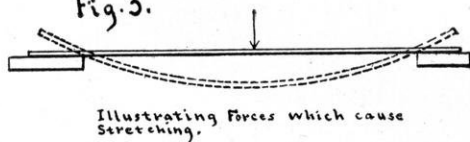


DIAGRAM OF INSTRUCTIONS FOR HAMMERING COPPER.

ther assumed that interested readers are familiar with the elements of the subject and that therefore no time need be spent in explaining or describing, respectively, terms or tools. The metal considered will be copper.

In the larger pieces of sheet work the beginner is confronted by two difficulties, both of which arise from the initial "peining" done to give the characteristic hammered surface to the metal. This hammering with the ball or pein of the tool, like all cold working of copper, makes it quite hard, and in most cases it is desirable to have it as hard as possible in the finished state. In addition to becoming hard, the sheet wrinkles or curls up with varying degrees of perversity. By reheating the sheet, it

much metal there. The remedy is to pein or hammer the central portion until it has been stretched enough to relieve the compression of the molecules at the rim. When this has been done the piece will lie fairly flat. There might be one or more spots or "ruffles" which refuse to disappear. This shows that the metal at those particular points has been stretched beyond the degree to which the rim in general has been stretched. To cure this defect other means must be resorted to; a consideration of these will be postponed until later.

In case of a bulge, or "high spot," as circular-saw men call it, there is obviously more metal in the center than can be accom-

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modated by the outer edge. The remedy is the reverse of that in the previous case, and consists in hammering the outer ring of the sheet, beginning at the edge of the high spot and working outward to the rim. The term center and rim are used relatively, as a high spot may develop at any place except on the rim; near one end of an oblong piece; in one corner, or elsewhere. In remedying either a high spot or a "ruffle," don't go too fast; the other disease will sometimes appear with surprising suddenness.

Coming to the consideration of bowl work, the raising up of hollow ware from a circular disc, there is no operation known to the writer in which a misapprehension of fundamental principles is more fatal to rapid progress. The general proposition is to hold the disc on a suitable anvil and strike it with a "raising hammer" in such a manner as will most speedily cause it to assume the desired shape. At the same time the sheet should be scored or dented as little as possible, the rough surface so admired on the finished work being the result of a highly refined form of studied carelessness and in no true sense an incident of manufacture.

Beginners usually conclude that the quickest way to shape the piece is to hammer thoroughly that small spot resting solidly on the anvil. They strike it a solid blow with the more or less narrow face of the hammer, make it thinner at this spot, score it deeply, and cause it to grow old before its time. The theories entertained by such an experimentalist are not clear to an outside observer, but a still more vicious method practiced by some can be traced to mistaken notions in the mind of the worker, who thinks that the metal is to be pulled into shape. To this end he hits the disc beyond its point of support on the anvil, as it should be hit, but with a pushing blow from the hammer, somewhat after the manner of handling a cue, as approved by expert billiardists. The hammer is held so that the sharp edge cuts into the sheet, on the fly, as it were, and our workman evidently hopes that the hammer will stick in this cut until its energy has been lost in doing useful work on the sheet. The worst feature of this method is that it does slowly produce the desired result, due to the fact, as we have already seen, that the metal is struck beyond the point of support, though the full force

of the blow is not communicated in the proper direction. In the absence of a corrective suggestion, such a misguided student may continue in this practice for some time and reduce it to a really "hideous" perfection.

A better method consists in holding the piece at an angle of about forty-five degrees on the face of a suitable anvil or "head," and then to strike downward with the hammer beyond the point of contact. The distance beyond will vary a good deal, depending on various factors, such as the thickness of the metal being worked, the weight of the hammer, the stage of completion, and also on the skill of the operator. On thin metal (22 gauge) from one-eighth to one-quarter of an inch is enough, while for heavy sheets in the early stages a half-inch is a good, fast, result-getting distance, if a fairly heavy blow is struck. In this kind of striking the hammer does not ring when it lands on the sheet, but strikes with a thud as if on lead. There will be very little scoring done also, and, since the outer upper skin of the sheet is continually undergoing a stretching effect, the marks which appear become gradually fainter. There is an ideal distance for the craftsman to keep between himself and his work. The hammer should land on unsupported metal; should bend the metal until it pushes it downward to the support, and have sufficient power left to exert some squeezing force on the metal as the latter is pinched between the face of the hammer and the surface of the anvil. The value of this mild squeezing of the metal is that the latter hardens when subjected to such treatment, and this hardening prevents deformation of the lower part of the work while the softer portion toward the rim is being hammered into form. If too much force is applied at this point in the operation the squeezing will seriously dent the sheet of metal. In this event the remedy is evidently either to strike a lighter blow, or to hit the metal further from its point of original support. If the work is crowded too fast, however, wrinkles appear in the sheet beyond the hammered portion, and if allowed to deepen and double into a positive kink, these wrinkles are likely to cause a crack in the sheet at this point. When such kinking seems imminent, it is well to anneal the piece and take a series of light blows all over it for the purpose of removing wrinkles, to which

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end it is perfectly proper to strike solidly on the point of contact but not in such a manner as will seriously dent the work.

Sometimes a deep wrinkle appears, and one finds that hammering in this manner alone does not help, but serves only to aggravate the difficulty. In this dilemma remember that the whole rim is likely to be in a state of compression. Annealing the piece removes the strains, and in this softened condition the piece should be hammered in the vicinity of the kink so as to produce tension at the rim instead of compression. Such tension can be produced by hammering on the inside of the piece. It may be necessary to sacrifice a little of the height already gained. Hammer the work so that you feel sure the rim is exerting a pulling or stretching effect on the dangerous wrinkle instead of a push. Then by beginning at the base of the wrinkle and hammering on the work lightly but solidly, giving a number of blows from the base of the wrinkle outward to the rim, the wrinkle will disappear.

In Figure 1, which represents a flat tray on the anvil in suitable position to be struck, it is evident that when struck on the point indicated by the arrow, A, it will bend forward until it conforms to the surface of the anvil at this point. Unless it cracks, it is obvious that such bending can take place only because of internal change in the sheet. It is then revolved a fraction and struck again, when it again bends forward. This is continued indefinitely, or until the tray has reached the desired shape. The cumulative changes produced by thousands of these small blows is sufficient in the aggregate to cause any amount of final change of position of the molecules, provided the metal does not crystallize and disintegrate. This can be avoided by careful and repeated annealing.

After a definite stage is reached in raising, the work proceeds faster until certain additional factors become prominent, when the progress again becomes slower. At the most rapid stage the progress made is due chiefly to the fact that there is an arch effect in the piece which operates in conjunction with the blow of the hammer to force the metal in a useful direction. Everybody knows that a thin eggshell is relatively hard to crush inward because of its curved surface. This principle of the arch is also commonly seen in architectural stonework over doors and windows. It is evident that any

segment of the rim of our circular tray (in Figure 1) is an arch and that, as shown, the hammer will fall on the keystone point of such an arch. Some of the energy will be consumed by the anvil as fulcrum and point A as short arm. The dotted line B represents the long arm of the lever, and the hand holding it at point C bears testimony, with considerable nervous intensity, to the fact that the forces are in a healthful condition. That part of the energy which is consumed usefully (1) bends the sheet forward, and (2) squeezes the molecules to a new position. To the bending effect there is a reaction not at this stage serious; this reaction is the push outward of the metal where it touches the anvil, the internal squeezing is all useful, because here the counter resistance is offered by the arch of forces in the curved metal itself, and since the easiest path of escape for the molecules is forward, this energy is all used up internally in changing the shape along the desired direction.

When we reach the stage pictured in Figure 2 the anvil reaction becomes a large factor; if one hammers a line around the bowl passing through point A for any considerable time, it can be shown, by measurement of the diameter before and after, that the line of contact just below A is greater in diameter after than before. The arch and other principles are all still in operation, but they have changed in relative importance. One reason why the anvil reaction is not a still more serious disadvantage at this stage is that the piece has been previously hammered all over the zone from the bottom of the bowl up to the point of contact, and is therefore hard and relatively unyielding when compared with the freshly annealed and still soft upper portion.

We can use a hardened zone to counteract another evil effect which assumes prominence when a piece has been raised to the approximately cylindrical form shown in Figure 2. If we take a stick capable of flexion, as for example a yardstick, and rest it horizontally by its ends on two wide supports like two eight- or ten-inch planks (Figure 3) and then press down in the middle, we see that the extreme ends raise themselves above the plane of support, as shown by the dotted lines.

When we strike a hammer blow in the middle of a long cylindrical form the distribution of forces is such that the "kick" tends to stretch the mouth of the article, in precisely the same manner that pressing in

the middle of the yardstick causes each end to push upward. In fact, if the mouth is small or turned in as in Figure 2 it is often stretched considerably, which means that it must be returned to its original size and shape by additional hammering. To avoid this accidental stretching, harden, by hammering, the last half-inch or so of the open end before adopting the usual method of working the annealed piece from bottom to top. This is a corrective used only when the mouth is already as small as it should be or as small as the middle portion. It is better, if possible, for the sake of speed, to keep the top relatively large until the lower zones are worked to their proper diameter. In order to be sure that these lower zones are properly related to the whole shape so that the final contour, as called for by the design, will be produced, cut a template from some flexible but sufficiently stiff material so that it may be creased or bent back on itself and the lower half used to test the accuracy of the work already done.

It is obvious that in making a bowl from a circular disc we cause an enormous and continual shrinkage of the outer edge of the original disc. We can apply this rim-shrinking process to eliminate the buckling of a sheet caused by excess metal at or near the edge. In the earlier part of the discussion, it was explained that buckling in general was best got rid of by stretching the center. In case one wave, or what was termed a "ruffle," still remains, however, it is possible to shrink the rim on an anvil at this point precisely as though it were intended to raise up the piece into a bowl. Give a number of light blows over it until it is slightly "tight" around the rim, then go around the rim with a rawhide mallet, letting the work rest meanwhile on a plane surface. After this treatment it should lie perfectly flat. Sometimes it is impossible to use the method of flattening by stretching the middle. If the rim has excess metal, it will be necessary to go around it a few times with a rawhide mallet, holding the cover meanwhile on an anvil in the proper position for raising, and using the mallet as a raising hammer to shrink the edge by making it take the form of a very shallow bowl. Then place the cover on a flat surface and hammer it all around the edge lightly with the rawhide mallet. This treatment will cause it to remain perfectly flat.

A NEW BOOK FOR BUILDERS OF CRAFTSMAN HOMES

DURING the next year we purpose to issue in *THE CRAFTSMAN* a series of articles upon the practical details of building Craftsman houses, giving to our readers who are interested in house building the result of our own actual experience with the various forms of construction, which may help to solve some of the problems that confront the home builder. Later on this series of articles will be issued in book form as a companion volume to "Craftsman Homes."

We have gone very gradually into this matter of designing and building houses, proceeding only as we gained actual experience. Our object was to revive the building art of an earlier day, when every part of a house, whether concealed or revealed, was built as solidly and thoroughly as if the entire structure depended upon it, and when the structure itself was made decorative as well as sturdy and durable, so that each house showed frankly the characteristics that belonged to it instead of being hidden behind concealed construction and covered with conventional ornamentation.

In order to put our theories into effect we began to build houses ourselves, and each house has taught us some new lesson and suggested some new improvement in the methods of construction or the adaptation of design to comfort and convenience, as well as to the expression of beauty and individuality. In the coming series of articles we purpose to take up one by one the several problems of construction, beginning with the foundation and going throughout the entire building. This, of course, means that we will give practical talks on the laying of stone, the use of brick, of concrete and of the various forms of wood construction, basing each article upon the result of actual experience in solving the various problems for ourselves, and treating the subject in a way that is directly addressed to the layman, not the professional builder. The choice of woods for exterior as well as interior use; the kinds of finish that will serve to bring out their inherent qualities of beauty and durability; the treatment of cement and plaster to get the right effect on the walls, will all be included, the object being to make a book that will be generally helpful to any one who is interested in house building.

ALS IK KAN

WHY THE CRAFTSMAN STANDS FOR THE NEW NATIONALISM: A FORECAST FOR THE COMING YEAR

A GOOD many inquiries have come to us lately regarding the political cast of some of the recent editorial articles in *THE CRAFTSMAN*. We have been asked "Why an art magazine like *THE CRAFTSMAN* is going into politics?" And just now, at the beginning of a new year for the magazine, we take this opportunity to make our position clear. In the first place, *THE CRAFTSMAN* has no intention of "going into politics" if that term means the struggle between parties and the intricacies of the usual political game. But it does stand for the new nationalism in all its phases, and in doing so it endeavors to represent the viewpoint of the average citizen and business man toward national as well as individual problems. In the political evolution of the country the questions of equal opportunities for all; of the right of the nation to demand honesty and loyalty from those men who have been elected by the people to represent their interests in Congress and the several State Legislatures, and of the right to control the powerful and unscrupulous corporations that threaten to undermine the very foundations of our national life, have come to be the vital issues of the day. These questions stand far above the realm of party strife for selfish ends; they concern the welfare of every citizen in the country, and therefore we assume that every reader of *THE CRAFTSMAN* is interested in their discussion from all points of view.

Our national zest for the political game in the past has blinded us to the heinousness of any misuse of public powers, or of faithlessness on the part of the man in office to the trust placed in him by the people who elected him. We as a people have so worshiped success and the show of success that we have accepted unthinkingly the domination of the political machine, considering that practical politics lay far outside the realm of the average citizen. To our everlasting disgrace it became at one time a generally accepted fact that an honest man, who cared about keeping his reputation clean and his ideals high, could not afford to hold office or to have anything to do with the business of government. Thanks to the growth of public conscience, that has

changed within the past few years, and now we are beginning to see that the grafter who uses for his own interest, or sells to the highest bidder, the powers delegated to him by the people he represents, is a traitor not only to his country, but to the whole of society. In the business world we put in prison and ostracize forever the forger, the embezzler or the thief, yet such offenses are small when compared to the man who betrays a public trust. We are rapidly growing to see that this is so, and the day will come, and that soon, when the man holding political office who dares to violate the confidence placed in him will be hounded from public life and deprived forever of the chance of doing further harm.

And another question that the average citizen is facing now and must shortly decide is: whether legal or even Constitutional technicalities shall be allowed to thwart the purpose of good government. Much criticism has been aroused by Mr. Roosevelt's fearless questioning of the wisdom of recent Supreme Court decisions, and if we are to make a fetish of the Supreme Court and regard it as infallible, the critics are quite justified. But from the viewpoint of the plain citizen, it would seem that when a rigidly technical application of certain provisions of the Constitution or of the law stands in the way of the best administration in the interests of all the people, it is time for the application of some ordinary common sense. We hold the Constitution as almost sacred, and rightly so, because of the fundamental truths it contains. But we hold the Bible as entirely sacred, and yet the spirit of the present age has completely outgrown the limitations of the letter and is striving with all the new light it has gained in the progress of the ages to rise to an understanding and interpretation of the spirit, applying its teachings for the good of humanity instead of using them to bolster up the claims of some petty sect or one-sided doctrine.

If standing for such principles is "going into politics," then *THE CRAFTSMAN* has always been in politics, for it has always been interested in human welfare and human progress above all things, and prone to regard the entire legislative and judicial machinery as existing solely for the service of the people, and representing all the people rather than any one class or section.

For precisely the same reasons *THE CRAFTSMAN* is also a farm journal, in that

it regards agriculture as the one occupation absolutely indispensable to the welfare of the people. The pinch of high prices during the past year or so has brought about a revival of interest in agriculture, and for this reason the increased cost of living, which bears so heavily upon all of us, may yet prove to be a blessing in disguise. From the very first *THE CRAFTSMAN* has held that agriculture is not only the normal occupation of the greater part of mankind, but that some knowledge of it is absolutely necessary to the development of men and women who shall be fitted to take their place as good citizens. Not only should every one of us be familiar with the methods of producing the commodities that our existence depends on, but every one of us has the right to the all-round training in self-reliance and the power of initiative that comes from grappling at first hand with real conditions. The history of all civilization shows us the ultimate fate of nations which have grown away from the soil, allowing their food to be produced by the labor of serfs and slaves while the great body of citizens gave themselves over to exploitation and its resultant luxuries. We are traveling pretty fast along this downward road, but we seem to have called a halt in time, and now the tide is turning,—slowly but unmistakably,—back to the land and the normal way of living.

We have dealt with agriculture in a more or less theoretical way for several years, for the purpose of arousing interest in the subject as a whole, but always coming closer to practical examples, especially during the past year. During the coming year we purpose to make our farming articles even more practical, giving to our readers the results of actual experiments in coping with conditions that nearly every farmer must meet and conquer if he is to succeed. *Craftsman Farms*, situated as it is upon the partially barren soil of the New Jersey hills, and therefore exposed to the worst effects of drought and other adverse conditions, furnishes us with a perpetual object lesson in the overcoming of the ordinary difficulties that beset the agriculturist. We purpose to have a series of articles giving to our readers the benefit of our own actual experience in every phase of farming, and in addition to these we will have a series of articles by Mr. H. B. Fullerton, the man in charge of the Demonstration Farms estab-

lished by the Long Island Railroad, giving detailed and practical directions regarding the management of the soil and crops, the rotation of crops, the kind of plants that will grow under specified conditions, and the best methods of market gardening.

We shall be able also during the coming year to give our readers the benefit of wide practical experience in the building art. The *Craftsman* house has come to be an accepted style, and every one that we build teaches us new lessons in design and construction, and shows us endless opportunities for expressing in each house the individuality of the people who are to live in it, as well as the natural qualities inherent in the building materials that are used and the requirements of the site, the landscape and the climate which make up the environment of the house. Also, the series of articles by Barry Parker, the famous English architect, will be continued throughout the coming year and will then be put in book form. We have ample proof that these articles, showing the English point of view regarding the building art, have been found full of helpful suggestions by those of our readers who are interested in architecture. Naturally, the allied subjects of town planning, landscape gardening and civic improvement of all kinds are of equal interest to such readers, and we purpose during the coming year to devote more space to them than ever.

It goes without saying that *THE CRAFTSMAN* will be as much and more of an art magazine in the future than it ever has been. American art, as distinguished from the art of any other country in the world, is growing as swiftly as everything grows when once it has taken root in our national life. *THE CRAFTSMAN* has always stood for the new, vigorous, sincere expression in art, and that is gaining such strength that the field of art which this magazine has made peculiarly its own is widening with every year that passes.

Handicrafts, of course, form one of the foundation stones upon which this magazine was established. We believe, and have always believed most heartily, that every boy and girl should learn to work with the hands in making useful things. We do not believe in play work or in making unnecessary things because they may have an educational effect, but we do believe in training young people to do things that are useful, and

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through the doing to build in themselves the qualities which will make them the kind of citizens we want. The other features of the magazine will be along the lines already known to our readers. The series of delightful articles by Mr. Walter Dyer will be continued, and there will be many special articles, to say nothing of the most vigorous short stories printed in any magazine today.

There is nothing new in the forecast we offer to our readers; only a further development of the things we have been doing since the beginning. As our readers are our friends, and take *THE CRAFTSMAN* because they are interested in what we have to say to them, we do not need the gift of second sight to prophesy that we will be better friends than ever at the close of the year opened by this issue of the magazine.

NOTES

A CONGRESSMAN'S OBJECTIONS TO THE IDEA OF A THIRD PARTY

EDITOR'S NOTE.—The following is one among the many letters that have come to us from Governors, Senators and Congressmen throughout the country in regard to our article in the August *CRAFTSMAN* on "The New Political Party." Although this letter of Mr. Richardson's takes issue with our article we are glad to present it in *THE CRAFTSMAN*. We are seeking for the truth wherever it may be found, and are not especially interested in either the Democratic or the Republican party as such. We are trying to get at something much more fundamental than party politics, and we realize that there is always another side to every question. Among the letters opposed to our argument we feel that Mr. Richardson's is the most significant.

MR. GUSTAV STICKLEY,

DEAR SIR:—I have read the article in the August issue of *THE CRAFTSMAN* entitled: "A New Political Party Founded on Conservation and the Square Deal."

I do not agree with you in the premises, upon which you base the desire and demand of the people for a new political organization.

There are but two political parties contending for supremacy and the control of our Government: the Republican and Democratic organizations. A new party must necessarily draw chiefly its supporters from the dissatisfied members of these two great national organizations. The Democratic party is more united, harmonious and militant today than since the close of the Civil War, on the great fundamental principle that brought it into existence—the broad, great and wise Governmental policy

of "equal justice to all and special privileges to none."

This is truly the epitome of what you denominate "A Square Deal."

The Republican party is torn asunder by strife, bickerings, criminations and recriminations. This condition has been brought about by an undeniable and defiant refusal of the leaders of the Republican party to fulfill their solemn promises to give the masses of the people "a square deal" in the relief from the unjust burden of taxation that for years has been imposed on the people for the sole benefit of special and privileged interests, under the guise of a tariff law, to protect the American laborer in the difference between cost of production at home and abroad.

"Conservation," which is to be practically the sole issue of your new party, has not to date been dignified as an issue, and never will attain that dignity to any important degree in this or any other campaign.

The true reason for that is that practically all Democrats and a large majority of Republicans are opposed to and are unwilling for the national and valuable resources of our country to be absorbed by designing corporations or individuals, to the loss and injury of the public. That is what I understand conservation to mean, as brought recently to the front by the insistent complaints developed in the Ballinger-Pinchot controversy.

I am not indifferent as to a wholesome conservation, together with active development and utilization of our reserved resources of wealth, our inland waterways and water powers; but all such questions or those kindred thereto can never make an issue for a new successful political party.

The living, vital issue now absorbing attention in the present campaign between the two great political parties would be as Halley's Comet to the obscurest and unknown star in the firmament as compared with the popular acceptance of conservation.

Any practical, everyday observant citizen will listen eagerly now to a proposition to reduce the price of flour, bacon and similar domestic articles in use in every family rather than be told about how indispensable it is to his happiness to reserve and conserve what this country has for the use and benefit of generations of people yet unborn.

Permit me to say, most courteously, that

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another mistake you make in your suggestions, as to the formation of a new political party, is in entirely misinterpreting the motives, action, and results of the combination of insurgent-Republicans and Democrats that overthrew the Republican majority in the last Congress.

"Insurgency" had its birth in the abject submission of the leaders of the Republican party to the dictation of special interests and an utter disregard of their vows to give relief to the people. Many Republicans revolted, and as Insurgents—"progressives" you call them—stood for and asserted Democratic conventions, principles and policies. These "Insurgents" are strictly in line with the living vital issues made by the Democratic party in this National Campaign. If they are faithful to their protestations, a Democratic victory will give them profound satisfaction. It is the Payne Tariff Law that has brought about the insurgency in the Republican ranks, but certainly on that subject we were all and are insurgents in the ranks of Democracy.

I am aware that it is said that Democrats have all kinds of different views about the tariff, but I observe with much satisfaction that the stand-pat leaders of the Republican party are greatly discomfited by our united front in this campaign.

Your entire idea of the formation of a new party seems to rest on Mr. Roosevelt.

I do not think that any natural great political movement can possibly be made dependent on the acts of one man. Such movements create men as leaders and never wait for Roosevelt or any other man to create the movement. This is not good political philosophy and partakes quite much of the appearance of individualism, which is death to all such creations.

In the reasons given in your article for a new party, you say this about Mr. Roosevelt in connection with the same: "It has often been said that were he again to become a candidate he would make the fight equally well with either the Republican or the Democratic party behind him."

If you are as much mistaken in all your other calculations for a new party, as in that, then you are certainly building on a false foundation. You are also mistaken, in my opinion, when you say of Mr. Roosevelt: "Were he nominated by either party the contest would split both to the foundation." In this, you are dealing with purely

intangible, speculative, political abstractions, upon which you assume the successful formation of a new party. With perfect frankness and sincerity, I say to you that Mr. Roosevelt in his public life, and as an official in the discharge of public duty, has impressed himself generally on Democrats, as being intuitively and instinctively a Republican partisan of the stand-pat stalwart order. I am not condemning his partisanship, but merely call to your attention that it is not of that character that will cause Democrats "to flock to his standard" as you so confidently think. Whether Mr. Roosevelt's power will be as great with Republicans, in the formation of a new party, as you seem to think it will be, is to my mind a political problem the solution of which is fraught with many grave and serious doubts and misgivings in the very early future. Mr. Roosevelt has used and will continue to use his wiles and blandishments on insurgent Republicans of the last Congress, to coax them at the proper time back to the ranks of the "Regulars." For his own alignment will be shoulder to shoulder with the stalwart, stand-pat Republicans. In such an event, you say: "Were he (Roosevelt) out of the question, the record made during his administration by Mr. Gifford Pinchot and also by the Honorable James R. Garfield is sufficient 'in the eyes of the people' to give either of them the leadership of a party pledged to Conservation and honest Government." After carefully reading the proceedings of the late Republican State Convention of Ohio, it appears to me that Mr. Garfield was "so disposed of" that during the coming campaign he will trail far behind the "Regulars" and be ready whenever called on to deny that he was ever an "insurgent." As to how Mr. Gifford Pinchot stands "in the eyes of the people," is at present an unsettled and vexatious question and will so continue until the hearings together with the conclusion in the Ballinger-Pinchot contest are submitted to the country. As I see it, the only result of the organization of a new party would be to defeat the progressives, or insurgents, in what they claim to stand for. It would materially aid in giving a new lease of power to the Republican party. I do not say that is what you desire. There is no place and no opportunity for a new party at this time in American politics. You remember that the Whig party yielded

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to the Democratic party under the influence of the Wilmot proviso and the Fugitive Slave Law, as did the Federalist party under the Alien and Sedition Laws. The Republican party was brought into existence by the Kansas and Nebraska bills and the country believes, as I see it, that the time has come to put the Republican party out of commission; and this cannot be accomplished by any other than the National Democratic party, fighting as it now is, under its genuine fundamental party principles.

Yours truly,
WILLIAM RICHARDSON.

IN PRAISE OF CATHEDRALS: BY AUGUSTE RODIN

THERE is no one to defend them. The weight of years is weighing them down, and under the pretense of healing them, of "restoring" them, the architect finishes what the years have begun; he is the physician who insidiously kills his patient. The crowd stands silent before them, incapable of understanding the splendor of these architectural giants, but admiring nevertheless. Oh! the mute admiration of the multitude! I feel impelled to call out to them that their feeling is richly justified. Yes, our French cathedrals are wonderfully beautiful, but their beauty is not easy to understand. Let us study it together, and the comprehension of their beauty will come to you, as it has come to me. Rocks, forests, gardens, northern sun, all these are contained in essence in these gigantic bodies; all our France is in our cathedrals, as all of Greece is in the Parthenon.

Alas! we have reached the evening of their great day. These ancient creatures are dying, and they are dying martyrs' deaths.

Renan prayed for the Acropolis. Does that encourage no one to protect you, Rouen, Caen,—marvels of France? Have we not a new poet to pray for the cathedrals which are untouched as yet by the hand of the despoiler, for these sublime virgins?

Those admirable workmen who, by dint of concentrating their thoughts on Heaven, succeeded in fixing Heaven's image on earth, are no longer here to preserve their work. Time robs it every day of a little of its life, and the restorers, by travestying it, rob it of its immortality.

Before leaving earth myself, I want at least to have told my admiration for these marvels, I who have been privileged to love them and to have tasted before them the best pleasures of my life. I want to celebrate these stones so tenderly brought to beauty by humble and gifted artists; these moldings modeled as lovingly as the lips of women; these spaces of beautiful shade, where gentleness sleeps in strength; these fine, powerful nerves which run to the vaulted roof and are bound into the intersection of a flower; these rose-windows inspired by the setting sun or the sun of the morning. * * * When all this has perished, the world will be changed, dishonored, till that distant time arrives when human intelligence shall mount again to the Beatrice of eternity.

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The Romanesque type, that pure geometry, is the principle of French styles. It never gives way to another. It was perfect from its primitive phase. That discipline, full of reserve and energy, produced all our architecture. It is the egg which contains the germ of life.

The Gothic is the history of France. It is the tree of all our genealogies. It presides over our formation as it lives in our transformation. It persists in the styles which follow it till the end of the eighteenth century. These styles are mere declensions. The neo-Greek, directly studied, inspired only the copyists of the fifteenth century; nevertheless, vivified by the Gothic,—for our Renaissance is only a phase of Gothic art,—it produced beautiful works. But when, in the nineteenth century, an attempt was made to follow the Greek and the Romanesque more closely, to throw off the Gothic influence, architects fell into disorder or into imbecility, and betrayed all their models. Only one model can be faithfully copied, and that model is Nature; the copying of works of art is forbidden by the fundamental principle of art itself.

All restorations are, by definition, copies; this is why they are condemned in advance.

It is not by seeking to surprise the personal secret of their genius that it is possible to join the masters; it is by following their example in the study of Nature. All the great artists of all the ages are voices that sing the praises of Nature in unison. Centuries may intervene between them, they remain contemporaries. All the great mon-

CATHEDRALS AS RODIN SEES THEM

uments are marked by the same character; the balusters of Blois are primitive Greek.

The French cathedrals are an outgrowth of the French nature. It is the air of our heavens, at the same time so brisk and so sober, which has given our artists their impulse and refined their taste. The adorable national lark, alert and graceful, is the image of their genius. It throws itself forth with the same confidence, and the aspiring carved stone brightens in the gray air like the wings of the bird.

Even when I was young I admired the Gothic lace-work, but now I understand the rôle and wonder at the power of that lace-work. It swells the profiles and fills them with sap. Seen at a distance, these profiles are like ravishing caryatides below a projection, like vegetable growths that model the straight line of the wall, like brackets to relieve its weight. The soul of Gothic art is in this voluptuous declension of lights and shadows, which gives rhythm to the cathedral as a whole and constrains it into life.

* * * * *

The cathedrals impose peace by their harmony.

Harmony, in living bodies, results from the balancing of moving masses.

It is almost exactly the same with the cathedrals. Their concordances and their equilibriums are absolutely dependent on the laws of Nature, proceeding from the general order.

Everybody knows that the human body in motion is constantly falling. Equilibrium is restored by compensation. The leg which is carrying, returning under the body, serves as a pivot for the entire weight, and at that instant makes alone the entire and only effort. The leg which is not carrying serves only to regulate or modulate the motion, and modifies it insensibly or rapidly, until it replaces and releases the carrying leg. Thus we rest ourselves by shifting the weight of the body from one leg to the other; it is like a caryatid changing its burden from one shoulder to another.

This somewhat detailed discussion is not without its interest in the matter of cathedrals, for it is these compensated losses of equilibrium, instinctively employed in life, which have inspired the Gothic oppositions and balancings.

The outlines suggested by these great oppositions involve other questions than those of equilibrium and solidity. They determine also those profound shadows and

those fine lights which make a cathedral so magnificent a garment. For everything is bound together, the slightest element of truth summons truth entire, and the beautiful is not distinct from the useful, whatever the ignorant may imagine.

These great shadows and these great lights are produced by the lines which are the only essential ones, the only ones which count at a distance, the only ones which are never meager and never poor, because the half-tone predominates. And in spite of their power, or more accurately, because of it, these lines, these designs, are light and supple; for it is force which produces grace, and it is perversion of taste or perversity of spirit to seek grace in weakness.

Now, this play of day and night, this harmonious employment of light and shade, is the end and the means; it is strictly the *raison d'être* of architecture. And is it not the supreme end of sculpture also? Sculpture may find a more immediate and more circumstantial object in vegetation, in animals, in the human figure; but in the last analysis, it is light and shade that the sculptor molds and models, as does the architect; in the noblest acceptance of the term, sculpture should be spoken of only as a phase of architecture.

Then this Gothic architecture, which supposes the crowd, which is destined for the crowd, offers to light and shade, to their infinite logical variations, the richest elements of equilibrium and balance.

When one of the two opposed parts is in the light, the other is in the shadow. The two parts, vast in themselves, grow greater by their opposition. The antique expressed itself by shorter plans than those of the Gothic system. These latter thus develop greater depth.

How simple all of this is! Only the essential. Nature accepts joyfully this modest and noble opportunity to exhibit her fairy devices; gentle, deep shadows, half-tones, soft gradations, loving caresses of light.

And there is never any black. Works destined for the open air should always avoid black; it inevitably produces an impression of dryness. The beautiful Gothic has always taken care to refuse black the slightest pretext for intrusion; hence the sloping of the arched entrances, the width of the porches, the projection of counterforts from the faces, and in general, all those oblique plans by which the artist produces his half-tones. We see this beveling

in the bas-reliefs and even in the figures sculptured about the doors. Everywhere is found the same intelligent and sensible softness, accompanied by the same energy. * * * * *

I would I could induce a love for this marvelous art, and help to preserve all of it that still remains intact. I would that I might save for our children the great lesson from the past which the present refuses to learn. I am striving to awaken minds and hearts to comprehension and love.

But I cannot tell everything. Go and see. And above all, see with candor and simplicity.

Translated by ROY TEMPLE HOUSE.

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CONFESSIONS OF BOYHOOD: BY JOHN ALBEE

MEMORIES of a childhood passed in a little village of New England in the early part of the last century, make up one of the most delightful books of reminiscences we have seen for a long time. It is a vivid picture of the New England life of nearly three-quarters of a century ago, mellowed and broadened by the experience of a man of ripe years, who is also a philosopher and good deal of a poet.

The story is very simply told, being little more than a series of pictures that seem to flash up in a more or less haphazard way to the author's mind as he dreams of the days that are past. The viewpoint of the child is preserved in all its truthfulness, yet the book manifestly grows out of the memories of one whose knowledge of human nature is wide enough to enable him to recall exactly how he saw life at the beginning. It is a story of the stern self-respecting poverty of the New Englander, for the father of the family died when the boy was very young and his mother and sisters had a hard struggle to make ends meet. In this connection he gives a picture of village life and neighborly kindness that is worth remembering. As he says: "Dresses were made over and over, were darned and patched as long as the cloth would hold the stitches. My father's clothes were cut for me and I wore the last of them in my sixteenth year. My straw hats and winter caps were home-made. Every year a cousin in business in Woonsocket Falls presented me with a pair of new boots. There

was no want in the household, because wants were few and had been reduced to the last limit. I am sure I never went cold or hungry, although I never had a boughten plaything or any of those delicacies which are more necessary to children than necessities.

"It is in such circumstances that the friendliness of country neighbors appears in its most beautiful light. There is no thought of almsgiving on their part, nor a sense of accepting charity on the part of the recipients. Benevolence and gratitude were not called upon to exchange compliments. * * * There is always something to spare by those who have more, to those who have less. Whoever kills a fatted cow or a pig in early winter sends a portion to the Red House, and a load of wood is left in the night by some farmer who doesn't wish his right hand to know what his left doeth. Money is scarce; but everything else is shared with those in distress or in sickness. This is so much a matter of course that no one thinks of credit or reward."

This sort of boyhood was the best possible preparation for the wide interests and the solid achievement of Mr. Albee's later life. He was one of the circle of New England Transcendentalists, and was a close friend of Emerson, Alcott and Thoreau, to whom he refers with reverence as his "earliest masters in fidelity to ideals and the inward light." (Published by Richard G. Badger, Boston. 267 pages. Price \$1.50 net.)

HARDY PLANTS FOR COTTAGE GARDENS: BY HELEN R. ALBEE

THE review of Mr. Albee's book brings us naturally to the notice of one, equally charming in its own way, written by his wife. Mrs. Albee belongs to a later generation than her husband, but her point of view is equally serene and philosophical. Her work in teaching the mountain women of New Hampshire to make rugs as a home industry, is well and widely known, and her early experiences of mountain life, together with her first attempts to evolve from the old-fashioned "hooked rug" of the country a product that would have commercial value and so would bring some regular income to the makers, are delightfully told in "Mountain Playmates," a book written several years ago.

The present book is the story of her own garden and, while it is told in a pleasant colloquial way that lends human as well as

horticultural interest to every page, it is full of valuable information for the amateur gardener. The first part is devoted to the story of all the difficulties and discouragements encountered in the establishment of "the garden of oblique shadows" so that it would be a permanent joy; and because the difficulties encountered by Mrs. Albee are precisely the same as those encountered by nearly everyone who tries to make a specialty of a flower garden, the tale of alternate defeats and triumphs has a decidedly practical application.

The latter part of the book is given over to a full descriptive list of hardy flowers, carefully classified as to time of blooming, color and other peculiarities, so that the gardener may have some guide in his endeavors to obtain certain color effects and to keep his beds and borders full of bloom from spring to fall. (Published by Henry Holt & Company, New York. Fully illustrated. 309 pages. Price \$1.60 net; by mail \$1.73.)

**LITTLE PROBLEMS OF MARRIED LIFE:
BY WILLIAM GEORGE JORDAN**

THE "Baedeker to Matrimony," as this book is called, certainly comes near to supplying a very present and pressing need, if we are to judge from the records of the divorce court. As a rule, books dealing in a theoretical way with the vexed problem of "how to be happy though married," are about as reliable as the theories for bringing up children that are set forth by some hard-working editor or conscientious spinster; but in this case the width and depth of knowledge apparently possessed by the author regarding every possible problem that could assail domestic peace argues a power of intuition that is able to take a general knowledge of the faults and failings of human nature and translate them into the terms of matrimony so truthfully that his advice not only carries conviction, but has a great deal of practical value.

Yet there is no "preachiness" in the book. It is written with much humor as well as insight; in the terse epigrammatic style with which we have become familiar in Mr. Jordan's earlier books. The problems with which he deals are common to all human nature, as they rise from the inevitable friction growing out of the attempts of each and every human being to adjust his life to the lives of others. Mr. Jordan holds that in the close association of married life these

universal problems are simply more acute than they are under other circumstances, because of the idealism and the emotional exaltation which renders each one of the combatants abnormally sensitive. The beauty of this book is that it points out the difficulties and misunderstandings that most people take so tragically, and puts them into their right relation with life as a whole. Naturally, the importance of each individual injury dwindles somewhat under this treatment, and yet taken in entirety, the sum of injuries on both sides in average married life is sufficient to create a mental and emotional atmosphere that makes for anything but peace and harmony in the family.

It might look a trifle pointed to send a copy of this book to one's married friends, but if it appeared in every collection of wedding presents, with a request that it be carefully studied by both husband and wife or, better still, read aloud and discussed, it is safe to say that a good deal of marital misery would be averted. (Published by Fleming H. Revell Company. 256 pages. Price \$1.00 net.)

THE WAY UP: BY M. P. WILLCOCKS

WHEN a woman writes a novel with a purpose she should be very sure that she thoroughly understands the doctrine she is attempting to preach, and that the men and women whom she uses to bring out her point are convincing in their relation to the main theme of the book. Miss Willcocks' latest novel is supposed to deal with three questions of the hour: capital and labor, the claims of the individual against those of the State, and the right of a woman to her own individuality. The fact that these three themes are set forth as an outline of the book establishes rather too large a claim to be lived up to even by so well-written a novel as "The Way Up," for in the end the only question that is brought out convincingly is that of the third,—the right of a woman to her own individuality. It is the old story of a man of high ideals and iron will who endeavors to bend everyone to the furtherance of his own schemes for the benefit of humanity, and in doing so ignores the happiness and well-being of his immediate family. *Michael Strode* is a Socialist and a man who believes that the panacea for all industrial troubles is to be found in coöperative production. As the scene of the story is laid

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in England, the author is able to get plenty of local color into this part of it, but for all that she fails to give us any comprehensive grasp of *Strode's* idea. The man is a fanatic, but he is also a healthy young chap who falls in love with a pretty girl in the good old-fashioned way, and marries her because he wants that particular girl. Then the problem begins to unwind itself. The girl is of French extraction, pretty, vain, fond of society and of the luxuries of life, and she has been educated in very different surroundings than the workman's cottage to which *Strode* takes her. In social class he is far above her, but he compels her to live after the manner of a class still farther below, and in England that makes a lot of difference to the comfort and happiness of a woman's life. It is a conflict of her individuality against his, and things are made harder by the fact that it is her money he is using to further his Utopian schemes. The end is inevitable, and so far as its human interest goes, the book is exceedingly well worked out. But it should be regarded simply as an interesting novel, and not as an attempt to deal with big social and industrial questions. (Published by John Lane Company, New York. 403 pages. Price \$1.50.)

FORBIDDEN GROUND: BY GILBERT WATSON

THE writer of novels finds to his sorrow that the number of possible plots is very limited, but at least he can occasionally bring about a marked departure from the usual setting. This is what Mr. Watson has done in "Forbidden Ground." The story itself is as old as the hills, but the surroundings and circumstances are not often handled in fiction. An Albanian girl has been betrayed and deserted by a man who is partly a sensualist and partly a religious fanatic,—the two natures warring in him like two devils of different breed. The necessity to save his own soul at the cost of everything else comes uppermost in his mind, and he casts the girl off and flees to a monastery just as she is about to tell him of the coming birth of her child. The child is born, and according to the custom of the country, her parents send her forth to avenge the family honor by killing the man. As her father is lame and she has no male relative, she must do this herself, so she goes in the disguise of a boy to the monastery of Hagios Barlaam, built on the

top of an almost inaccessible peak just beyond the frontier of Albania. In all the centuries of its existence no woman has ever set foot in this old Greek monastery, and to the monks it is unthinkable that a woman should ever dare to enter its doors. The girl succeeds, however, and finds the man she has vowed to kill, but each time that her enterprise seems about to succeed his life is saved by some apparently miraculous interposition, and she is obliged to stay on in constant danger of betrayal. A young monk who is her special comrade finds out her secret, and it is through him that the man is finally slain and the girl escapes.

The story is not only interesting as to plot, but it is full of vivid local color, and, whether true or not, its picture of life in the monastery is convincing. (Published by John Lane Company, New York. 324 pages. Price \$1.35 net; postage 15c.)

TRAILS THROUGH WESTERN WOODS: BY HELEN FITZGERALD SANDERS

BOOKS of the West as it used to be, and especially those dealing with primitive Indian life, are always welcome. But so many of these have been the outcome of exhaustive research and wide personal experience, that it is something of a disappointment to find Mrs. Sanders' "Trails through Western Woods" decidedly superficial; expressing the sentiment which skims over the surface of things rather than the deep, sympathetic feeling which delves into the records for the material wherewith to construct a picture truthful in all its details.

This book shows a friendly feeling for the Indians, but limited knowledge of their history, customs and characteristics. Some of the descriptions are very beautiful, and the bits of folk lore that are given have the interest that always attaches to the tales and traditions of primitive people. Also, the book is beautifully printed, bound and illustrated, and for the most part gives a pleasant picture of the Western country. (Published by the Alice Harriman Company, New York and Seattle. Illustrated. 311 pages. Price \$2.00 net.)

TRIAL BY MARRIAGE: BY WILFRID SCARBOROUGH JACKSON

A well-worn theme that is, however, commoner in England than in this country, furnishes the plot for Mr. Wilfrid Jackson's latest book, "Trial by Marriage." It is the story of a man who, deprived of his mother in earliest childhood,

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was brought up by servants and by his father, a dreamy, abstracted scientist. Consequently, the boy grows up in absolute ignorance of the world, and full of all sorts of dreams and prejudices which he finds it hard to square with the conventional ideas of life. Naturally, his first exploit after going out into the world is to fall in love with a chorus girl. After living with him for some time, she deserts him and he hears of her death in a railway accident. Thereupon he is engineered into matrimony with a thoroughly correct cousin. There is no sympathy between the two, but his inheritance of some property makes him a good match, and his point of view is that he might as well marry his cousin as anyone else. Later, after his two children are well grown, it transpires not only that the chorus girl survived the accident, but that in his early days he had married her. She returns, of course, and makes things interesting for him, as he naturally does not wish his second wife and the children to be placed at a disadvantage with their world. Taken altogether, marriage in both its phases as he has experienced it, proves a fairly severe trial for him, and the way he takes to escape it forms the really unusual feature of the book. (Published by John Lane Company, New York. 320 pages. Price \$1.50.)

A WHITE PAPER GARDEN: BY SARA ANDREW SHAFER

MOST books about gardens deal with the real earth in which real flowers may be planted,—to grow or not as fate wills. But "A White Paper Garden" is exactly what its title implies, for written on the white pages of the book are the dreams and fancies of a lover of gardens, whose memories of trees and flowers are the more vivid because she lives in the city and is shut away from them. Not being able to have a real garden, she has done the next best thing; created a garden in imagination for the enjoyment of herself and others. The book is divided into twelve essays, one for each month of the year, and is full of the charm of both memory and understanding,—a charm which is heightened by the fact that ideal gardens, instead of real, are pictured in the essays. Each month brings its own special delights to this exiled lover of gardens, and she has brooded over them until her recollections have fallen naturally into a series of mental pictures which hold

only the delightful side of outdoor life. (Published by A. C. McClurg & Company, Chicago. Profusely illustrated. Price \$2.50 net.)

THE HICKORY LIMB: BY PARKER H FILLMORE

THIS little book is the story of just one episode in a child's life, but its understanding of childhood is so deep and sympathetic and its humor so delicious, that both story and episode are unforgettable. A tiny, but active and independent, maiden, finds to her grief and rebellion that she is considered too little to go about with her older sisters and their friends. In fact, they are distinctly "snippy" about it, and the poor child feels that nothing will straighten out matters. Therefore she devotes herself to revenge, and covers herself and her entire family with disgrace by going in swimming with the boys. The story of that hour in the pond is inimitable, and so is the story of what happened afterward. The horror of brother, sisters and mother was all that could be expected, but father understood, and that one glimpse of understanding warms the heart of the reader, as it did that of the funny, pathetic little naughty child, like the glow of an open wood fire. When we say that the book is illustrated by Rose Cecil O'Neill, we need hardly add that the pictures are as deliciously funny as the text. (Published by John Lane Company, New York. 70 pages. Illustrated. Price 50c.)

THE PRACTICE OF OIL PAINTING AND DRAWING: BY S. J. SOLOMON

THIS is a text book pure and simple, unusually comprehensive and illustrated with examples culled from the masterpieces of the greatest painters in the world, but intended solely for the use of art students and teachers. Its object is to teach a systematic method of drawing in the first place, and to build upon this a sound and workmanlike method of painting. As the author says in his preface: "The whole object of this volume is to combat the careless craftsmanship which is too common and is detrimental to the work of any painter, however gifted."

Aside from its value as a text book, this work will be found very useful by the lover of pictures who has little technical knowledge. By familiarizing himself with the qualities which go to make up the technical excellence of a picture, the amateur may

gain something of the special enjoyment that is felt by the artist when looking at an admirable painting. Naturally, also, such knowledge develops the critical faculty and makes for discernment. (Published by J. B. Lippincott Company, Philadelphia. Illustrated. 278 pages. Price \$1.75 net.)

SABLE AND PURPLE: BY WILLIAM WATSON

THIS book of poems is partly the result of Mr. William Watson's recent visit to this side of the Atlantic. *Sable and Purple*, the poem which gives its name to the thin little volume, is an apostrophe to the dead king, Edward VII, and his successor George V. Although the author states definitely that he will:

"Honor the happy dead with sober praises,
Who living would have scorned the fulsome
phrases,
Meet for the languorous Orient's jeweled
ear,"

yet the poem does obeisance to royalty in a fashion that is very close to the Oriental, even going so far as to capitalize personal pronouns after the manner that is usually reserved for the mention of Deity.

A dramatic episode in the reign of King Alfred, done in blank verse, follows this opening poem, and then comes a versified account of the poet's visit to America. Apparently, he did not like New York, which he saw as:

"Some huge, voracious, hundred-headed
thing,
Armed with a million tentacles whereby
He hooks and holds his victims till they
die."

Under these circumstances it is not surprising that the next lines express his joy and relief at getting away to Florida. (Published by John Lane Company, New York. 48 pages. Price \$1.25 net; postage 10c.)

SIX GREEK SCULPTORS: BY ERNEST A. GARDNER, M.A.

THE art of ancient Greece possesses never-ending interest for the modern world, and in this book we have not only an interesting criticism of the greatest Greek statues, but also an excellent review of the conditions under which these works were produced and the ideals of beauty which they express. The first chapter outlines the principal characteristics of Greek sculpture, emphasizing its relation to the

life of which it was the noblest and most enduring expression. These basic principles of Greek art are illustrated by a group of the earlier masterpieces, and the succeeding chapters are devoted to the work of Myron, Phidias, Polyclitus, Praxiteles, Scopas and Lysippus. Last of all comes a general review of Greek sculpture, summing up its main tendencies as embodied in the work of its greatest sculptors. This is one of the latest volumes of the valuable art series published in London by Duckworth & Company. (Imported by Chas. Scribner's Sons, New York. Illustrated. 260 pages. Price \$2.00 net.)

GARDEN FLOWERS IN COLOR: BY R. HOOPER PEARSON

GARDENERS who care enough about flowers to give some attention to cultivating special varieties and to the development of variations of some favorite flower, will welcome two little books which tell all there is to be known about sweet peas, pansies and violets. They are the first of a series of books on horticulture edited by Mr. R. Hooper Pearson, the managing editor of the *Gardeners' Chronicle*. The series bears the general name of "Garden Flowers in Color" because each book is illustrated with several color plates showing the shadings and markings of the flowers.

"Pansies, Violas and Violets" is by William Cuthbertson, an amateur cultivator of these beautiful flowers. He gives a brief history of the development of the pansy, from the old-fashioned heart's-ease to the magnificent velvety blooms that anyone can have now at the cost of a little care and trouble. The first record of extensive cultivation of the common pansy was about 1812, when a daughter of the Earl of Tankerville began to improve the species by the process of careful cultivation and selection. A year or two later Lord Gambier began the cultivation in his garden of the wild viola tricolor, and from that time on the pansy received much attention from florists, especially in England, Belgium and France, until 1860, when Scotland became peculiarly the home of the cultivated pansy. In addition to the history the book gives careful and definite directions for the cultivation and specialization of the flower, and a descriptive list of pansies, violas and violets, embracing the choicest as well as the commoner varieties. The other book, "Sweet Peas," by Horace J. Wright, treats the sub-

ject of sweet peas in the same way. (Published by Frederick A. Stokes Company, New York. Illustrated with color plates, half-tones and line drawings. 116 pages each. Price per volume 65c.)

ROMANESQUE ARCHITECTURE: BY EDITH A. BROWNE

THIS is the fourth volume in the series entitled "Great Buildings and How to Enjoy Them," the intention of the editors being to supply the amateur with a set of handbooks that will give him in a clear and straightforward way the technical knowledge necessary to the intelligent appreciation of examples of the several great styles in architecture. The three preceding volumes in the series deal with Gothic, Greek and Norman architecture, so that the student or traveler who possesses these books will be able to trace the fundamental differences between the styles of building seen in Europe, as well as the essential characteristics of each one.

The text, which takes up about one-third of the present volume, is devoted to a brief review of the genesis of Romanesque architecture, an account of the Romanesque builders and buildings, and the strong individuality evidenced in this style of architecture. The remainder of the book is given over to illustrations and brief descriptions of the famous Romanesque buildings in Europe. (Published by Adam & Charles Black, London. Imported by The Macmillan Company, New York. Illustrated. 135 pages. Price \$1.75 net.)

A PRIMER OF ARCHITECTURAL DRAWING: BY WILLIAM S. B. DANA

AN excellent text book for schools where elementary drawing is taught is entitled "A Primer of Architectural Drawing," although the course of instruction it gives goes far beyond the primer stage. The object of the book is to show exactly how buildings are made and to give the drawings of all the various parts. It begins with a brief introduction which outlines the subject clearly and simply, taking the building art as a whole and showing the principles which form its foundation. The lessons are conveyed in a series of problems, clearly set forth and ex-

plained, and illustrated with diagrams. Any student going through this book could not fail to gain a comprehensive idea of the main problems of building construction, and it would be a valuable aid to the practical carpenter or builder who had learned the mechanical part of his trade without having paid much attention to its theoretical side. (Published by The William T. Comstock Company, New York. Illustrated. 154 pages. Price \$1.25.)

THE COLORIST: BY J. A. H. HATT

COLOR regarded as a science is the theme of a book intended to give to artists and designers a theory of color that will be practically as infallible as a mathematical proposition. The author holds that while of course a keen color sense is essential to a painter, it need not always be natural, as the science of color may be acquired by methods as definite as the science of mathematics. This theory is set forth clearly and succinctly, giving the different methods of combining colors to gain certain results, and illustrating the principles that are set forth by means of color charts designed for the purpose of determining color harmonies. The author holds that there are three methods of mixing or combining colors, the additive, the subtractive and the juxtaposit. He divides the primary colors into two groups of three each, which he calls the plus and minus colors and which form the foundation for endless experimenting in modification and combination. The third method, which is that of the impressionistic school of painting, also forms the basis of the new method of color photography devised by Lumière.

Making practical application of this science of color combination, the author gives definite directions for the blending of oil colors to get different effects in painting, and suggests many other ways in which the fundamental principles of color harmony may be applied to interior decoration and the designing of gowns,—in fact to every use which demands what is ordinarily called the color sense. (Published by D. Van Nostrand Company, New York. Illustrated with color plates. 80 pages. Price \$1.50.)

