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From a Photograph by Gertrude Käsebier.

IDA M. TARBELL: HISTORIAN AND EDITOR.

THE CRAFTSMAN

VOLUME XIV APRIL, 1908 NUMBER 1

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THE CRAFTSMAN

GUSTAV STICKLEY, EDITOR AND PUBLISHER
VOLUME XIV APRIL, 1908 NUMBER 1

IDA M. TARBELL, THE WOMAN WHO HAS MADE PEOPLE COMPREHEND THE MEANING OF THE TRUSTS: BY M. IRWIN MACDONALD

> "*With what weapon is society to meet the exponent of a corrupting creed but analysis, ruthless and unflinching. It is only the courage and thoroughness with which she has studied and labeled her own products that has ever helped her to improve those products.*"
>
> —Ida M. Tarbell.

ANALYSIS, ruthless and unflinching, of the corrupting commercial and political creed and arrogantly corrupt practices that have made America at once the wonder and the scorn of other nations, is something to which we, as a people, find it difficult to grow accustomed. The results of such analysis are not flattering to our national vanity. We understand, and enter heartily into, a sensational denunciation of some particular abuse, but when the excitement subsides we show that we also understand only too well the comfortable and easy-going doctrine of *laissez faire*. We are very proud of our astonishing industrial and commercial growth during the past thirty-five or forty years, and it is something of a shock to have set before us incontrovertible proofs that it has been at least partially a mushroom growth, made possible not only by our boasted energy and business acumen, but also by the reckless granting of special privileges to the powerful few, the opportunities given to great organizations to take unfair and secret advantage of lesser competitors, and the unscrupulous exploitation of public utilities for the purposes of private speculation.

Yet we are a fairly direct and honest people, and at bottom we have the Anglo-Saxon love of fair play. So when the truth was put before us in a way that carried conviction, the result was what might have been expected. A fierce storm followed, others took up the cry, and now we are in the thick of a national struggle against the spirit of unscrupulous commercialism that of late years has swept everything before it and has almost succeeded in imposing its own code of morals upon the whole business world. This struggle has become the one political issue upon which hangs the result of the coming election, as it is the one great moral issue upon which hangs the future welfare of the republic. It is a fight for life between the people and the trusts.

Naturally, the brunt of the battle on the people's side is borne by the Administration. Considering the character of the President, it could not be otherwise. Theodore Roosevelt comes very close to typifying the better,—if also the more spectacular,—qualities of the American nation, and the people know it. Brilliant, aggressive, somewhat reckless and a hard fighter, he has all the big human qualities that win both confidence and affection. His very errors in judgment are of the kind that endear him to the people, for they are the errors of a man who is honest and unafraid,—a man who fights in the neck-or-nothing Western style and who fights to win. Every attack upon him seems only to add strength to his position, and instead of being merely the head of the government he is the acknowledged leader of the people and the personal and dreaded foe of the money powers.

It is part of the unfailing American luck that this should be so, because only a powerful popular leader could concentrate an outburst of wrath against oppressive and disgraceful conditions into a reform movement so steady and so strong that it is coming to indicate a real turning of the tide in our commercial affairs. Such a movement needs a focus, and at present the President is the focus. But credit for the courage and thoroughness with which the commercial conditions that are the peculiar product of this country and this period were first studied and labeled is not due to Mr. Roosevelt, courageous and thoroughgoing reformer as he is and always has been. To search through all records, open and hidden, and then to present the facts in the case as clearly and impartially as if they belonged to the history of another country and another age, analyzing ruthlessly and unflinchingly their significance in relation to the development or the downfall of the nation, was the task, not of the reformer, but of the historian. The reformer might have undertaken it, but he would have brought to it the emotional enthusiasm, the personal animus, which might have set the people aflame for the time with a desire to take the situation by the throat and right all wrongs with a rush, but the chances are that the outburst would have spent itself as all popular outbursts do, and that the wave of reform would have subsided,—to leave the situation much the same as it was before, only with the big commercial powers a little better organized, a little more firmly entrenched behind legal technicalities and inspired legislation, a little more wary and secretive as to their methods, than before the attack. To make the effect of such a revelation far-reaching and permanent, it had to be a plain statement of fact, backed up by evidence that was exhaustive and unimpeachable, and that would stand unchanged through all the ebb and flow of popular excitement. It had to be history, not propaganda.

THE publication, about five years ago, of Ida M. Tarbell's "History of the Standard Oil Company" gave to the people a narrative of the discovery, development and final monopolization of petroleum in this country. As a narrative, it was confined strictly to the petroleum industry and the growth of the Standard Oil Company under the leadership of John D. Rockefeller, but as an analysis of our present commercial conditions it covered every feature of the trust situation as it exists today. Thousands of people read this history as it appeared serially in a popular magazine that goes to every part of the country, and with each succeeding chapter the interest of the public grew greater,—and so did that of the Standard Oil Company. The story of the turmoil which followed is familiar to everyone,—the shock of amazed indignation and alarm that roused the people and set the press to humming with more or less sensational "muck-rake literature," the efforts made by the money powers to discredit the writer and nullify the effects of the story, since it could not be suppressed, the fever of investigation and reform legislation which apparently has not even yet reached its height, the dragging into the light of day of supposedly inaccessible secrets of corporation methods and management. In these days it is all a twice-told tale.

Yet even now it is doubtful if people realize the full significance of this analytic history of the parent of all the trusts, or appreciate the quality which will give it a permanent place in the archives of the nation. It is the very embodiment of the course which society must take to free herself from the domination of an insidious and corrupting commercial creed,—it is the truth told without fear or favor, and it is analysis, ruthless and unflinching, of hidden methods and of fair-seeming conditions. It is as exhaustively accurate as a carefully prepared legal document, as impersonal as Fate, and as full of big human interest and vital dramatic action as the most thrilling tale of discovery, war and conquest. The carefully restrained utterance of the historian whose viewpoint must be clear of all prejudice and whose judgment must be absolutely fair, keeps it so free from personal bias that there is hardly an expression of opinion from beginning to end,—only facts, facts, facts, and the revelation of their bearing upon the situation as a whole. Yet through it all rings an appeal which grips the heart,—a passionate appeal for fair play. It is never actually uttered, but it glows like an inner light through every page. It is the sort of appeal to which there is no answer in words, it demands the response of deeds.

IN the rush of events which followed the publication of Miss Tarbell's narrative, the question has often been asked: What manner of woman is she and why did she do it? As she is a woman absorbed in her work and averse to personal publicity, the question has several times been answered more dramatically than accurately by writers in the sensational press,—who are somewhat noted for telling a thing as they think it ought to be, rather than as it is. In the effort to find a motive sufficiently powerful to account for the patient research and hard work that must have been involved in the writing of such a history, some have made Miss Tarbell a private secretary in the employ of Mr. Rockefeller, where she is supposed to have gained her intimate knowledge of the inner workings of the Standard Oil Company, as well as of the personal characteristics of its founder and head. Others have insisted that she is the daughter of a man who was ruined under especially harrowing circumstances by the methods employed by the Standard Oil Company to stifle competition, and that she has devoted her whole life to preparing for the magnificent revenge which she has roused the whole nation to accomplish.

As a matter of fact, Miss Tarbell never met Mr. Rockefeller but once in her life, and then exchanged only a few words with him, as any stranger would. She was born in the oil region,—at Titusville, Pa.,—and was the daughter of an oil producer, but her father suffered no more than thousands of others from the methods of Mr. Rockefeller and his associates, and the whole family took it all as a part of the inscrutable dealings of Fate, which allowed Mr. Rockefeller to monopolize the whole oil industry through his control of the means of transportation, and somehow defeated every effort made by the producers as well as the smaller refiners to obtain fair play. The feeling throughout the whole region was naturally very bitter, as was shown by the persistent and desperate fight made to preserve the independence of the industry, and the young girl was brought up in the atmosphere of general hostility and suspicion, but she went away to college when she was only eighteen, and never returned to the oil region to live.

The impress of the struggle was deep in her mind, however, and she resolved some day to write a novel which should be founded upon it and show some of its dramatic phases. But her work was to take a different course. She had a natural aptitude for historical research, and made a special study of history, going to France after the completion of her college course, and spending some years there in exhaustive study of the French Revolution and the causes which led to it. Her purpose at first was to make a study of the famous women of eighteenth-century France, showing the part they took in shaping the thought, and hence the events, of their times, but this soon developed into the larger interest of the period as a whole, and her book "Madame Roland" was really a history of the whole revolution and an analysis of the social conditions of the time, centering around one strong and typical personality. Unconsciously, Miss Tarbell was even then preparing for her most important life-work, for her analytical and logical mind went back of events to the causes which led to them, and she came out with a thorough understanding of the workings of that law of human nature by which the powerful few gain and abuse special privileges, and by which revolution comes when the people find it out.

MISS TARBELL returned to her native land a good deal of a reactionary. She had not the temperament of the extremist, but she had wide knowledge of the significance of certain social, industrial and political conditions which she found in America. Looking at the situation from the viewpoint almost of a foreigner, it seemed to her that in the whole system of American commercialism there was a moral obliquity which made it possible for monopolies to evade or break the law with impunity in the obtaining of special privileges which would give them an unfair advantage over competitors. In private life such practices would not have been tolerated, but the separation between personal honor and the code of ethics which allowed expediency to take the place of business honor, was so complete that to get the better of a rival by underhand means was regarded merely as an evidence of superior shrewdness and enterprise. It seemed to her that from having been a nation that in simpler and more rugged times was above all things honest, manly, self-reliant, our swift growth and phenomenal prosperity had made us a nation of tricksters, conducting all business transactions on the principle that the end justifies the means, and seeking always for some inside track, some special dispensation that would enable the man who was lucky enough to get it to put all his competitors at a disadvantage. Everywhere it seemed to be a question, not of fighting fair, but of being smart enough to take an unfair advantage. The whole business system apparently put a premium on rascality. The creed of John D. Rockefeller had penetrated to all parts of the commercial and industrial world, and, looked at from the viewpoint of one who had but recently made a special study of exclusive privileges and their results, conditions were not very promising for the future peace and prosperity of the country.

Yet the "History of the Standard Oil Company" was still several years in the future. The task of preparation was to be completed, and, although it was not even thought of at that time, the first important work that Miss Tarbell undertook finished her equipment for dealing "ruthlessly and unflinchingly" with men like Mr. Rockefeller and his associates. She was at that time a member of the editorial staff of *McClure's Magazine*, and, owing to her experience in historical research, she was selected to collect and edit all the material that could be found relating to the early life of Lincoln. In doing this, she traveled much among the places where he had lived and sought out the people who had known him personally, as well as all documents relating to him. She learned at first hand what had been the life of Lincoln's times and environment,—what had been the stern training of the man who is now the noblest and best-beloved figure in the history of this country. As she grew into closer sympathy with the man himself and came to a fuller understanding of the rugged, primitive conditions which had developed him, she realized that her work of collecting and editing the records which related to him must broaden into a definite biography based upon those records and her own understanding of his character, or it could not be done. So the "Life of Abraham Lincoln" was written, and stands today not only as an historical record amazing in its scope and accuracy, but the living presentation of the man in his splendid simplicity, profound wisdom, rugged honesty, quaint humor, and, above all, the brooding tenderness which took in all the world. She never tells you this, but you grow to love him as his friends and neighbors loved him, to respect him as his opponents respected him, and to realize as never before that, as she herself says, "he is the best man that America has ever produced."

FRESH from this work, and with her mind full of the evidences of what had once been the ideals and standards of this country, as contrasted with those of the present day of "progress," the next task given to Miss Tarbell in connection with her work on *McClure's* was to write a series of articles dealing with the trust question and its bearing upon our national development. Her early familiarity with the methods of the Standard Oil Company and her personal knowledge of conditions in the oil regions at the time the industry was absorbed by Rockefeller gave a definite basis upon which to begin, and from that the "History of the Standard Oil Company" grew to its present form. Collecting the records was a long and difficult task, for they must be accurate and complete. No hearsay information, no conclusions based upon a matter of opinion, could be used in an attack so serious, an exposure so complete, as this would have to be if the doing of it were to be justified in the eyes of the nation. So long months were spent in searching all available records, and many more that were by no means easily available. Only a thorough training in historical research could have fitted anyone to accomplish such a task, and that Miss Tarbell had spent years of hard work to acquire. Nothing escaped her. She went wherever there was the chance of such a record existing, examined legal documents, business agreements, Congressional reports, files of old newspapers,—everything that could furnish a thread for the firm web of evidence she was weaving around the first and greatest of the trusts, and then told the story as it is now known. In its pitiless accuracy and rigid impartiality, it is a terrific arraignment of the whole commercial theory that has produced the trusts and that, incidentally, is shaping the business side of our national character upon the lines laid down and typified by Mr. Rockefeller. It is this bigger issue, this greater menace, that gleams between every line of the simply told narrative. It is the old story of the specially privileged few and the duped and plundered many, and the reader is left to infer the possible consequences when the many grow desperate. It is the sharply-drawn contrast between the America of Lincoln's times and the America of today.

And through it all, like some unseen, malevolent power, is felt, rather than perceived, the influence of John D. Rockefeller. To

Miss Tarbell he is the exact antithesis of Lincoln, and as truly typifies his times. Yet her attitude toward him throughout is just, and even kind. This is shown even more clearly in the character study of the man that was published some months after the completion of the history of his trust. His great power, as well as that of the organization he built, is fully acknowledged, and the utter pathos of his attempts to rehabilitate himself in the eyes of the world and to free himself of a little of the crushing burden of its hate by means of his immense charities and his irreproachable private life. He is a business man who keeps his accounts straight to the last cent, and he is paying his debt to civilization in his own way. But there is always the conviction that the moral debt he owes to the nation can never be paid, that the harm has been done and is irrevocable until such time as the moral sense of the people purifies itself sufficiently to once more produce a type of man like Abraham Lincoln,—sane, unselfish, devoted, and too innately honest to take unfair advantage of any man or to accept special privileges in the effort to achieve success.

That we, as a nation, are at last awakening to the necessity of this is due to the courage of those who have dared to give us "analysis, ruthless and unflinching," of conditions as they exist, and to point out whither they are leading us. The number of these analysts is increasing every day and the battle of strong powers for good and for evil is on in earnest, but when the result is recorded in the history of the future, first among the names of those who led the fight for national honor and fair play will be that of the woman who was wise enough to see the truth, and strong enough to make the people stop and listen while she told them what she saw.

THE ONLY CURE FOR THE TRUST EVIL

"AS for the ethical side, there is no cure but in an increasing scorn of unfair play—an increasing sense that a thing won by breaking the rules of the game is not worth the winning. When the business man who fights to secure special privileges, to crowd his competitor off the track by other than fair competitive methods, receives the same summary, disdainful ostracism by his fellows that the doctor or lawyer who is 'unprofessional,' the athlete who abuses the rules, receive, we shall have gone a long way toward making commerce a fit pursuit for our young men."

IDA M. TARBELL.

AGE

TO watch the returning Spring and wonder secretly
If, missing those who greatly love such days,
The Spring could ever be so gay and green
As when they walked the lilac-budded ways.

To sigh o'er Winters, strangely bleak and cold,
And see, in smouldering fires that char too soon,
No more what may be, shall be, but what was,—
As one recalls the cadence of a tune.

To smile upon and bless young sweetheart vows,
Remembering this face and that long passed,
To fancy love today a colder thing
Than this great love you cherish to the last.

To keep the friends grown faithfully old as young,
Reluctant, when new hands knock at your door,
To open; and if opening, withhold
The heart of which you once gave all and more.

To dream in solitude with pipes and books
Born old and sweet and good; to ask for songs
They do not sing; to find your happiness
A homely grace that in your soul belongs.

To seek again some calm forgiving god
You smiled at lightly in your other youth;
Content to leave the mysteries of life
To mysteries of death—and wait the truth.

EMERY POTTLE.

LORADO TAFT AND THE WESTERN SCHOOL OF SCULPTORS: A GROUP OF MEN AND WOMEN WHO ARE FINDING A NEW AND VITAL EXPRESSION IN ART BY RECORDING THE SIMPLEST PHASES OF LIFE AND WORK

THE work of the more notable of the Western sculptors was represented during the past month at the Art Institute, Chicago, in connection with a general exhibit made by artists of Chicago and its vicinity. Among much that was of interest, the most significant work was that shown by Mr. Lorado Taft, who is already being acclaimed not only as the greatest of our Western sculptors in individual expression, but also as the man who preeminently has done most for the development of sculpture in the West. Mr. Taft has not only given aid and encouragement to all artistic endeavor whenever or wherever it could be discovered, but in addition has created a school of modern, vital, human art of which he is not only the inspiration but the beloved master. With but one or two exceptions, all the exhibitors represented at the Sculptors' Exhibition in February had received encouragement from Lorado Taft, and had worked at one time or another in his atelier, and although the foremost of these pupils, Charles J. Mulligan, Leonard Crunelle, Frederick C. Hibbard, and Nellie Walker, are now working in independent studios, they still keep in close touch with the man to whom they owe not only the richest sympathy, understanding and instruction, but also the gratitude due every pioneer in art matters.

Regarding the work exhibited, as a whole it reveals the satisfactory fact that in both inspiration and expression it is distinctly and vigorously modern. It belongs to us and our art growth as a country. The different examples show the variation of the individuality of different workers, but in general it stands for our own success or blunders as a nation. It has sprung out of the natures of the people who are indigenous to this soil and who have had the rare perception and keen artistic instinct that finds art values in intimate environment. The work is frank, honest, creative, work to make Americans glad and Europeans interested.

The position of honor at the south end of the hall of sculpture was naturally given to Lorado Taft. The work shown was a group of twelve colossal figures illustrating the most dramatic moment in

Maeterlinck's great drama, "The Blind." Mr. Taft's conception of the symbolism of the play and the reason for its inspiration to him is most interesting when given in his own words:

"After I had read the play, that wonderful tragedy whose symbolism expressed the great longing of all humanity for light in life, the group shaped itself in my dreams. It refused to vanish, and as it exhibited the concentration of a powerful emotion within the canons of sculptural composition, I made a small model to see how it would appear in the clay. This impressed me to such a degree that I spent all my leisure constructing a larger group, which my friends found vastly interesting, but they expressed themselves as satisfied that the problem should not be worked again. However, the profound truth underlying the drama urged me on. It is a theme that my mind dwells upon, this sounding of the human soul, questioning the future and longing for light. A similar thought inspired my group, 'The Solitude of the Soul,' in which, as in 'The Blind,' the great beyond is veiled from humanity, and man and woman lean upon one another groping through life, seeking to solve its mystery."

In the Maeterlinck drama, a company of the blind, old and young, men and women, sane and mad, are gathered in an asylum upon an island watched over by nuns and an aged priest. The latter takes his sightless wards to walk in the forest, and becoming weary, for he is very old, he seats the men on one side and the women on the other, and placing himself near them falls into eternal sleep. As the night comes on the forlorn company question one another in a trivial manner, just as men so often deal with the problems of life. As the night grows chill and the snow begins to fall, the blind rise, and groping toward one another find the leader among them cold in death. The cry of the infant in the arms of the young blind mad woman awakens them to hope. They remember that the child cries when it sees the light and the young woman, whom they call beautiful, exclaims, "It sees! It sees! It must see something, it is crying," and grasping the child in her hands she pushes before the anxious ones seeking relief, and holds it aloft above their heads that it may give token when help is near.

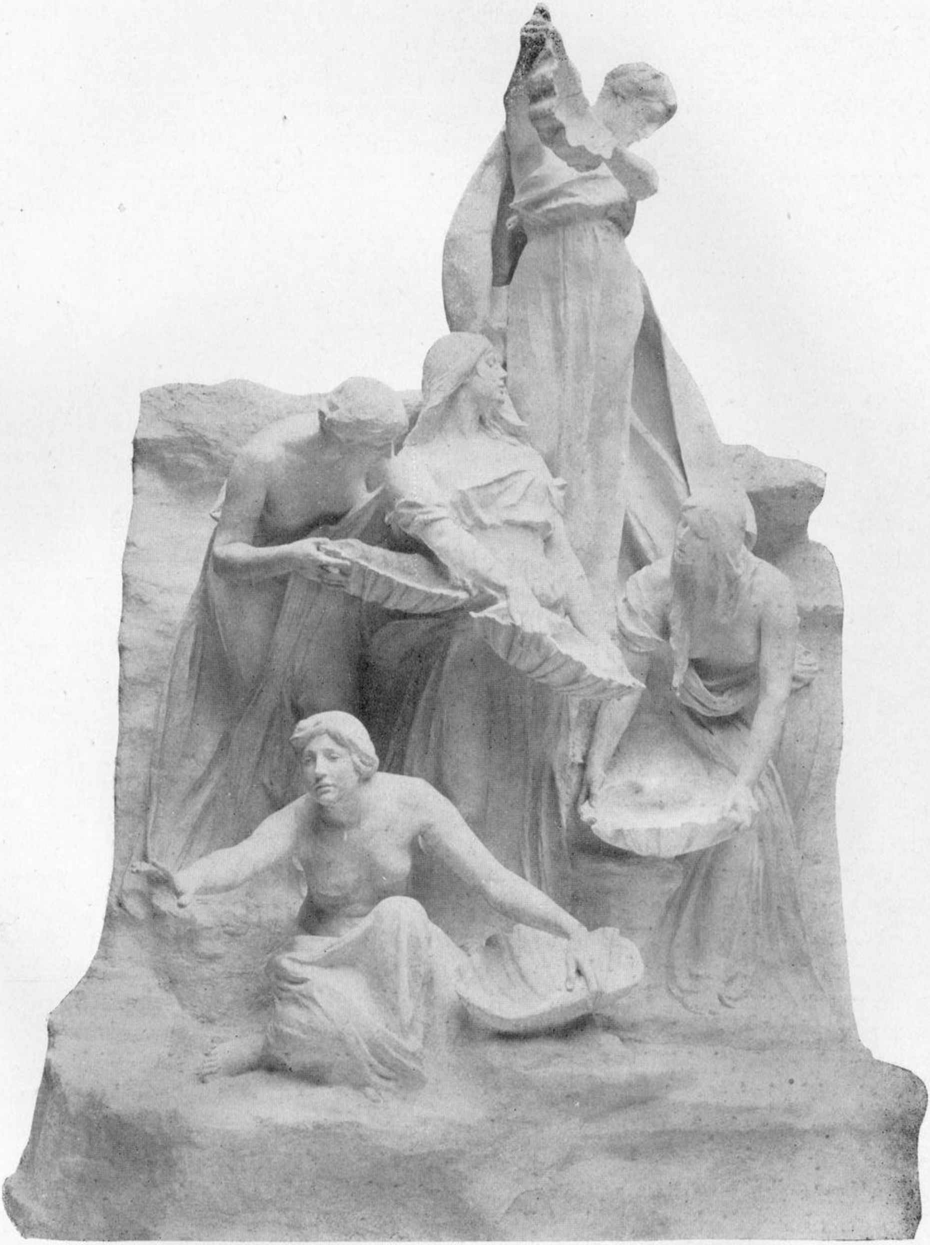
"My group illustrates this climax of the scene," Mr. Taft explained. "It does not point to the hopeless note of Maeterlinck at the close. The hope that a little child shall lead them is one that all gladly accept, as it keeps alive the light of faith that the race renews itself in youth. It was a most absorbing creation. I felt for them, I experienced the deepest emotion while modeling the faces of the blind. The pathos of helpless endeavor in the posture of the figures, the hands reaching upward into empty air, appealed to the sympathies of my assistants as well as myself. It is not a work of art that can serve a purpose of utility, but it has its mission like the ancient drama, to purify the emotions through the sense of tragedy, and it is enough if it has caused one to stop and ponder." In truth,

"Such passion here,
Such agonies, such bitterness of pain,
Seem so to tremble through the tortured stone
That the touched heart engrosses all the view."

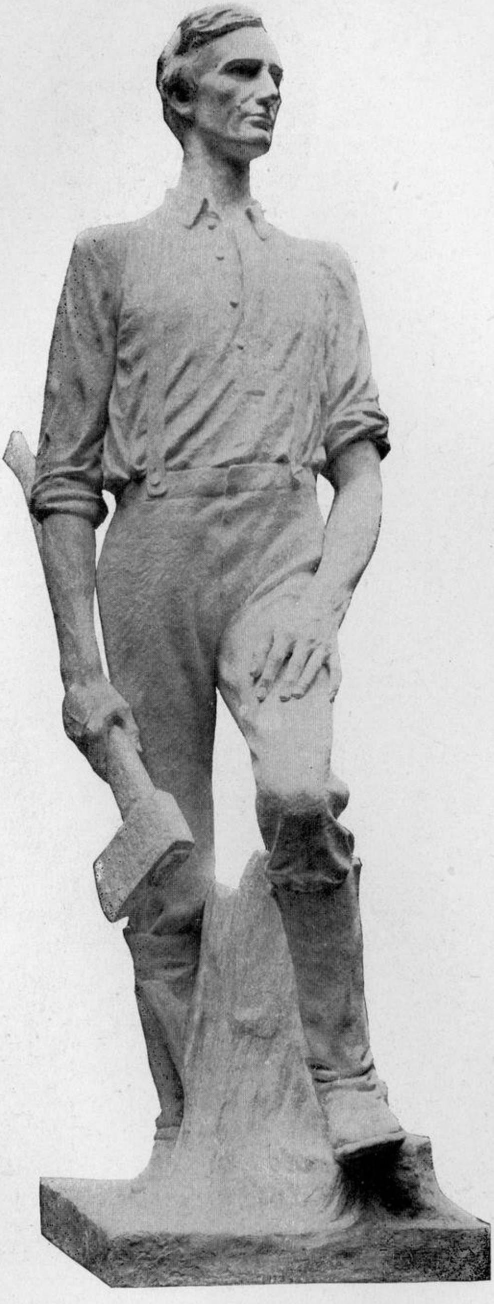
MISS NELLIE V. WALKER'S group, "Her Son," which was awarded the first sculpture prize given by the Exhibition Committee of the Municipal Art League, was placed at the right of "The Blind." The greatness of mother love is here vividly portrayed, and one feels in this work the enveloping tenderness and fine dignity that made holy the madonnas of the masters. The woman, draped in flowing garments and wearing a head covering, is seated. She bends forward with her arm about the youth at her side, gazing tenderly into his face. The lad, clad in a girdled tunic, seems lost in devotional rapture, his face uplifted as if seeing a vision. It is a countenance of boyish nobility.

"This conception of mother and child has haunted me for years," said Miss Walker, standing before her work in the gallery. "It is a labor of leisure and of love. My statue and monument of Mr. Stratton of Colorado being completed, I began this model in the interval between portrait busts. The figure of the mother grew rapidly and her face took expression in a moment of inspiration, but the inquiring innocence of the child awed before the vision of life, that had appeared in my mental conception, eluded me for days. I watched children everywhere to help me to find the soul of youth for my work. But above all was my desire to secure a feeling of divine repose. If the group seems monumental, it is the influence of my early training. When a child I spent much time in a marble yard with my father in Iowa. I learned to cut marble, and the thought of how a composition will materialize in stone seems to control my execution and my designs as well."

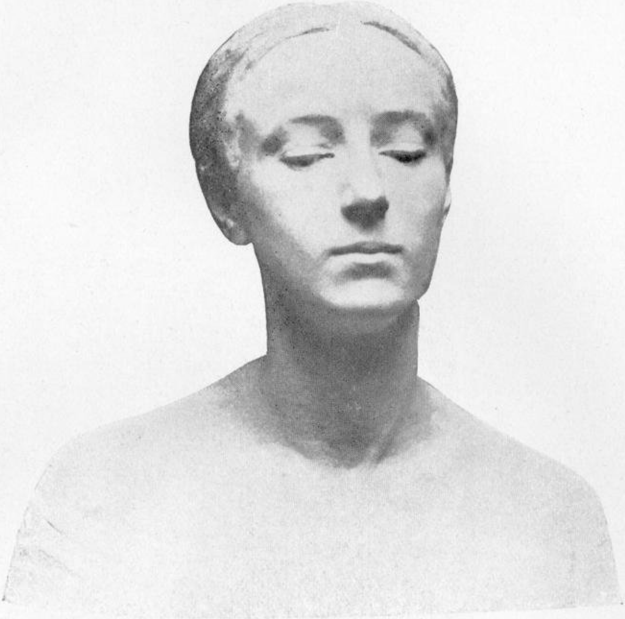
Miss Walker ably assists Mr. Taft in the work of his studio, and is devoted to her work. She has a winning personality and a fine sort of enthusiasm that makes work to her a rare pleasure.

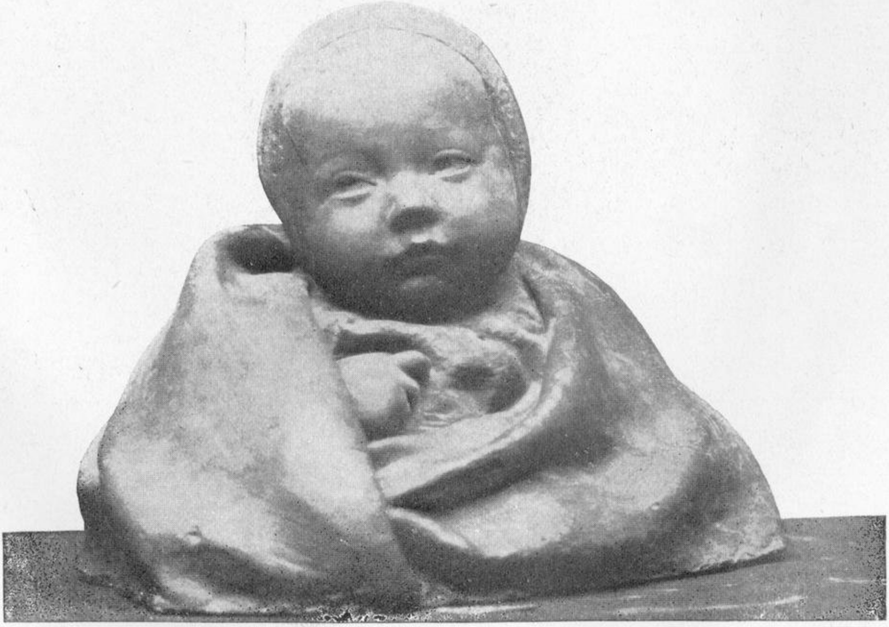


"THE FOUNTAIN OF THE GREAT LAKES:" LORADO TAFT, SCULPTOR



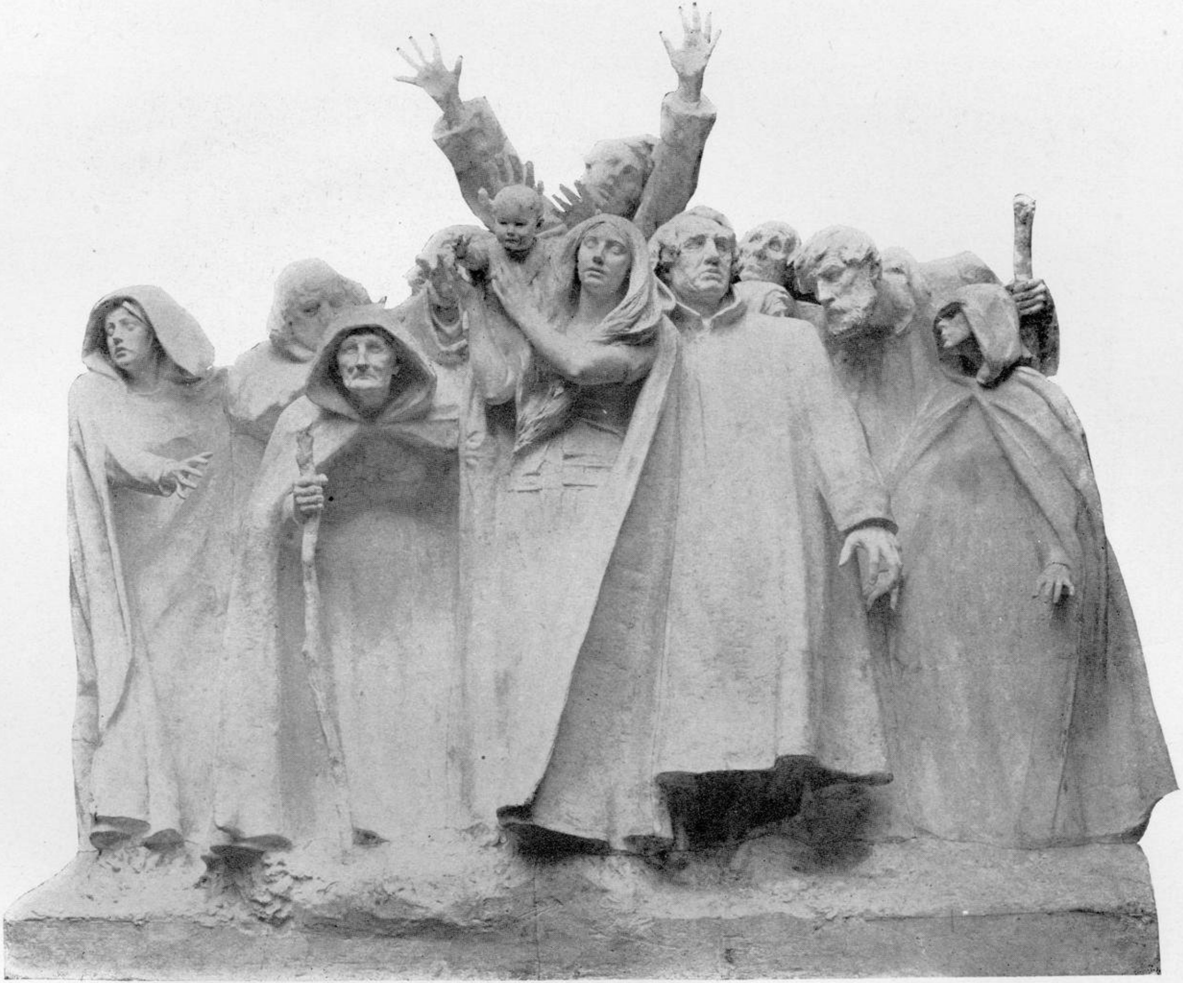
"THE YOUNG LINCOLN:" CHARLES J. MULLIGAN, SCULPTOR.



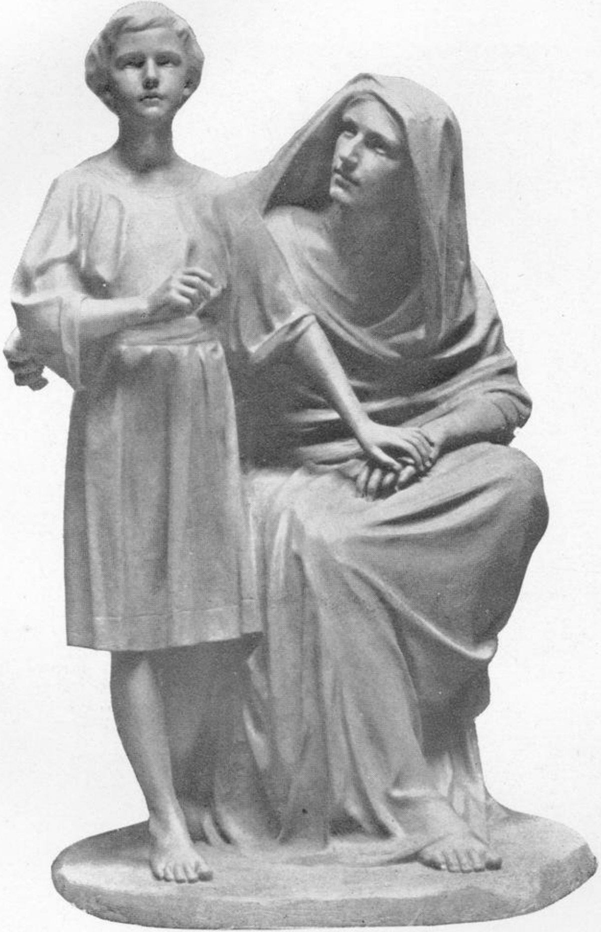


"MARION:" LAURA KRATZ, SCULPTOR.

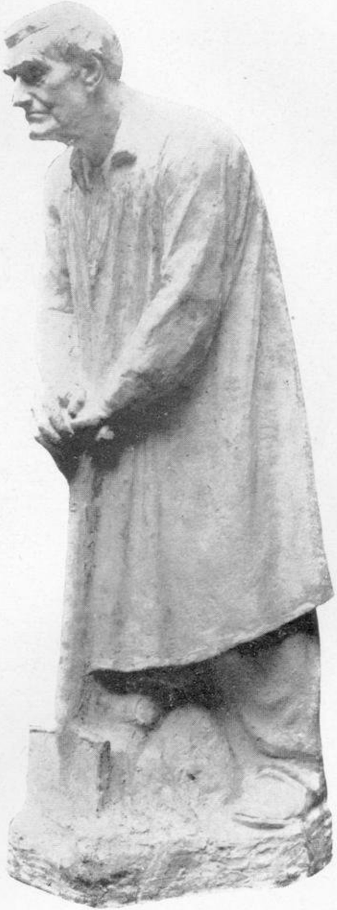
"BABY:" LEONARD CRUNELLE, SCULPTOR.



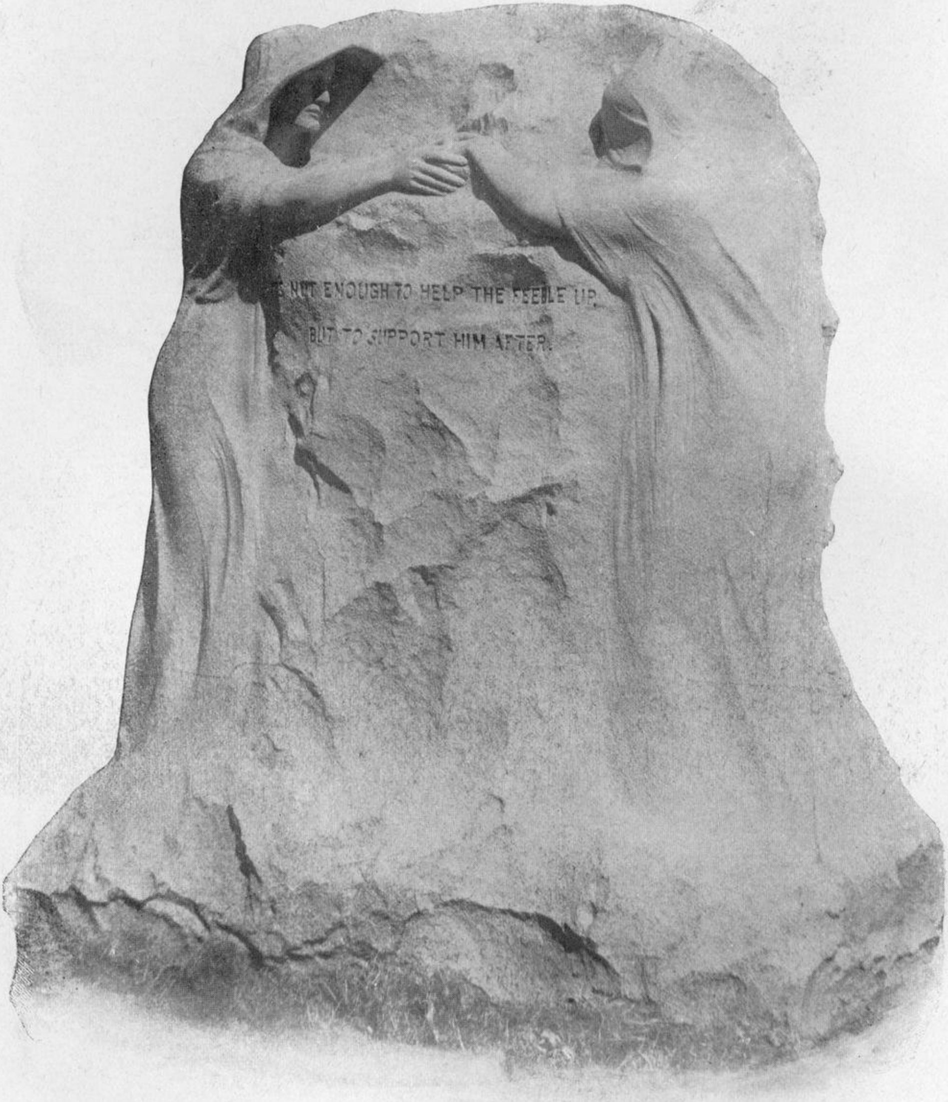
"THE BLIND:" A REALIZATION OF THE DRAMA OF MAETERLINCK: LORADO TAFT, SCULPTOR.



"HER SON:" NELLIE
V. WALKER, SCULPTOR.



"AT THE SIGN OF THE SPADE:"
LAURA KRATZ, SCULPTOR.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BUT TO SUPPORT HIM AFTER.

THE STRATTON MEMORIAL: NELLIE V. WALKER, SCULPTOR.

On the eastern side of the gallery were two massive groups by Charles J. Mulligan, "Justice and Power" and "Law and Knowledge," seated female figures surrounded with objects enriching their significance, the whole mounted on lofty pedestals. They are models for the decorations to be carved in soft stone for the new Supreme Court Building at Springfield, Illinois. Both groups are interesting in detail, though in a different spirit from the imaginative compositions previously described, and reveal the same audacity and vigor in Mr. Mulligan's talent which came out so splendidly in the virile modeling of the "Young Lincoln," and the characterization of "A Miner and Child," which created a sensation the season that it was exhibited. Since Mr. Mulligan received the commission to execute the sculptural decorations for the Supreme Court Building, of which the mural paintings are to be done by Albert H. Krehbiel, a Chicago artist, he has spent much of his time in the seclusion of his studio, and, as the successor of Mr. Taft at the head of the sculpture school of the Art Institute, he is frequently met in the galleries. Born in Ireland forty-two years ago, he came to Chicago as a child with his parents. The latent germs of art inherited from a good ancestry in the old country lay dormant while he was seeking his fortune when a boy, and then by chance, while cutting marble in a suburban manufactory, the report of certain figures that he had made reached the ears of Mr. Taft, whose curiosity led him to look up the worker. Not long after Mr. Mulligan was taken into the sculpture school, and there made such progress that his work has won for him a recognized place among sculptors, and his influence over the student body gathered about him today is of the rarest sort.

IN contrast to the heroic element that distinguishes Mr. Mulligan's creations is the facile and delicate point of view appearing in the collection of figures by Leonard Crunelle. His "Squirrel Boy," which won the prize of last year in the plaster model and in the bronze was purchased this year for the Municipal Art Gallery, is considered by the sculptors who criticize it to be a work of great beauty. The composition presents a roguish youth nude to the waist, with hips entering into a pedestal. The idea is graceful and poetic, and one finds other expressions of the same feeling in a companion decorative piece with doves, and the sparkling work entitled "Little Skater." Also, in addition to a relief portrait subtly treated, there is an infant head of the type which Mr. Crunelle models with a consummate appreciation of the charm of babyhood.

Mr. Crunelle was born in eighteen hundred and seventy-two in a mining district of France. To the unique life there the artist may trace his passion for beauty, as it cherished artistic traditions, loved music and pursued the refinements of joy when the toil of the day's work was over. With others of their neighbors, the Crunelle family emigrated to America and to the cruder associations of the coal mines of Decatur, Illinois. As the story goes, Mr. Taft was called to lecture in the town, and while there was told of a miner's lad who carved objects from coal. On meeting the youth, who spoke only his native French, Mr. Taft recognized a mind of unusual gift. Later he sent for him to come to Chicago to perform various tasks for the sculptors working on the decorations of the Horticultural Building of the World's Fair of eighteen hundred and ninety-three. When that was a thing of the past, the young man returning to Decatur sent back, as a token of his appreciation of the interest shown by his Chicago friends, a baby's head modeled from an infant in the family,—a remarkable piece of work and full of intelligence and promise.

"Crunelle's feeling for art," said Mr. Taft, "reminds me of the purity and simplicity of the fifteenth century Florentines. It rejoices in youth and the springtime of life." Several years ago the young sculptor purchased a home in the rural suburb of Edison Park, where a colony of painters have established themselves, and has there his studio, in which he models youthful figures from the children growing up under his own roof tree.

ANOTHER instance of individual creative work appeared in the popular groups of Miss Clyde Chandler of Dallas, Texas, who entered the sculpture class under Mr. Taft and remains to assist in his studio. The assemblies of children in "Blind Man's Buff," "Hunting for the Fairies," and "Scherzo," are happy presentations of the real spirit of the child world. It is romantic sculpture, full of joyousness and personality. Miss Chandler lives in the unreal world of nymphs and fauns with the imagination that creates a fairy world, and there is a tradition that wherever she goes, though lacking the pipe of the "Pied Piper," she is followed by a "comet's tail of children" who have discovered her gift for story telling. In a more lofty vein were two terminals surmounted by huge figures "Winter" and "Autumn," freely and boldly executed by Miss Chandler, who has also conceived designs for friezes of classic proportions.

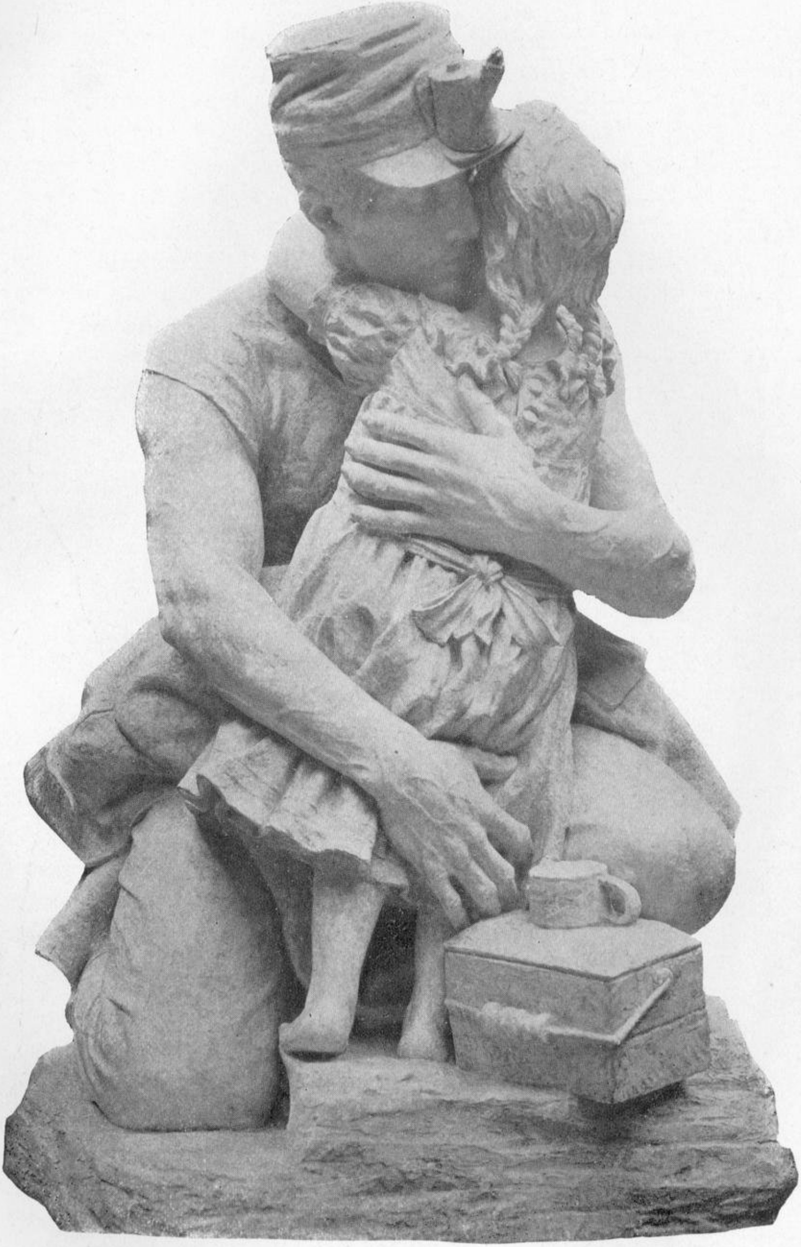
In juxtaposition to the terminals by Miss Chandler was Frederick C. Hibbard's plaster model of a portrait statue of the late Carter H. Harrison, a heroic figure that cast in bronze was chosen to be placed in Union Park. This is particularly commended because of its commanding appearance, free from the rigidity that is so commonly a characteristic of the formal work of this order.

"At the Sign of the Spade" is a gigantic piece of work by Laura Kratz. The figure of a digger bending his great strength to his task in the soil is that of a man who has seen the storms of many winters and has found no compensation for toil. It is a grim conception, and in it is an expression of a sympathy toward the fate of unredeemed toil which presents the art of this woman as at once intelligent, kind and sensitive. The artist, a quiet, unobtrusive young woman, claims with some pride that she is a daughter of Illinois, and her home a farm near Monticello. "At the Sign of the Spade" was suggested by a poem of John Vance Cheney's, which was read by Mrs. Elia Peattie in the presence of a company at the summer residence of Mr. Taft at Eagle's Nest on Rock River, not far from Chicago. Reuben Fisher, living at Miss Kratz's home, posed for this ideal figure and also for his own portrait bust, which is a strong characterization of sterling virtues.

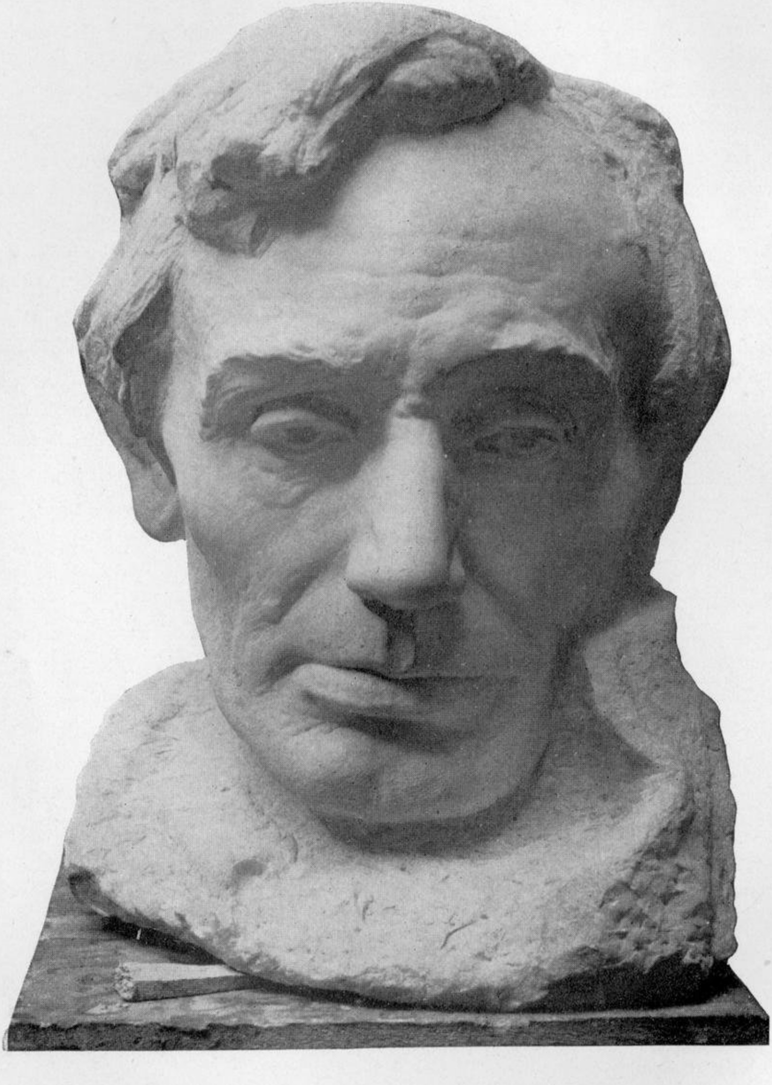
ALTHOUGH all that may be said of the work of these pupils of Lorado Taft is vicariously a tribute to the master, yet further word of the man himself seems justifiable and of genuine interest. He is a native of Illinois, and although his early art training was in Paris, subsequent travel and work has rid his brain of all Latin Quarter mannerism or point of view, and today he stands in universal sympathy with all sorts and conditions of men. A cultivated brain, a tender heart, a masterly technique—these are a part of his equipment for his work of the present. For many years director of the school of sculpture of the Art Institute, and actively identified with the work of the National Sculpture Society, the Society of Western Artists, the Chicago Society of Artists, the Municipal Art League and Municipal Art Commission of Chicago, and at present the president of the Polytechnic Society of five hundred young persons working in the downtown districts who meet frequently for purposes of culture, Mr. Taft yet finds time to write a most significant History of American Sculpture, to model ideal conceptions and to establish a reputation as the lasting friend of all true art and artists. In the eyes of those who truly understand the breadth and depth of his achievement, human as well as artistic, he will always stand foremost among artists in this country who have stimulated a genuine love of art and sympathized with the aspiration for the highest ideal of life through labor.

It was through his influence, which has been steadily increasing for the past decade or more, that the Ferguson Fund Bequest for one million dollars was made for sculptural municipal decoration in Chicago. And it was most fitting that the first commission should be awarded Mr. Taft and that his heroic "Fountain of the Great Lakes" should be selected by the donor as the monument. This beautiful design, of which an early model was shown at St. Louis, contains the figures of five nymphs grouped on a pyramid of rocks, pouring water from shells. The nymph Lake Superior is poised on the summit, bending to the group of Michigan and Huron below her, who pour the stream to Erie and Ontario at the base, from whence it flows to the great flood of waters that unite with the sea.

The very human side of the work of Mr. Taft and his school is what is most noticeable, not only in this recent exhibit, but in all the best work of this group of artists. The master and his pupils seem to have dwelt close to the real things of life, and the profoundly emotional phases of the very simple primitive conditions of life are recorded in their work faithfully and sympathetically;—the longing for light of the blind, of all the blind, physical or moral; the love and aspirations of maternity; the play and joy of childhood,—the simplest childhood; the tragedy of unintelligent, unrewarded labor; the splendid courage and virility of awakened youth where strength has been gained by labor; the strength of love where it stands without competitors in the heart of a man; emotions to be found in any small cottage out on the prairie edge or in the back street in the outer city slums. These workers have not striven for beauty alone, for the mere outer form, but to present the spirit of beauty that dwells in strange abodes, far from conventional standards of excellence. And so by the honest presentation of what they know genuinely, by sincere associations with each phase of life which touches the brain, with the fine purpose of carving truth always, whether in symbol or fact, this group of men and women are holding art to its right intention—the presenting beautifully the growth of a nation through triumphs and failures, telling the truth in an utterance individual, cultivated and honest.



"A MINER AND CHILD:" CHARLES J. MULLIGAN, SCULPTOR.



ABRAHAM LINCOLN, FROM A PORTRAIT-BUST BY GUTZON BORGLUM.

ALL THE VARYING PHASES OF ABRAHAM LINCOLN'S CHARACTER SHOWN IN GUTZON BORGLUM'S GREAT PORTRAIT BUST

IN profound insight into character and in subtleness of portrayal Gutzon Borglum's "Head of Lincoln" must be accounted among the greatest achievements in portrait sculpture that have been made by any American artist. In forming his conception Mr. Borglum studied the photographs of Lincoln taken at different ages, but in the final working out he used only the beardless pictures of the war President's last years. These he subjected to a system of minute measurements, exact and intricate, and the results he applied to the enlarged head as it grew under his hands. The differences of measurement which he found on the two sides of the face resulted inevitably in a slight difference of expression—a difference which close students of physiognomy will find in much of the Lincoln portraiture. Mr. Borglum thinks that the right side of Lincoln's countenance was that in which the forcefulness of his character, his common sense, his executive capacity, his reasonableness, that is, his intellectual qualities, found chiefly their expression. But his gentleness, his tenderness, his bigness and warmth of heart, in short, his spiritual side, the artist thinks left its marks more upon the left half of his countenance. His measurements of the face have convinced Mr. Borglum that Lincoln must have had the habit of grinding together the teeth in his right jaws, doubtless as a vent for some of those exasperations of the burden which he never visited upon others. And the artist has given, from that point of view, an almost poignant impression of the tensity and weight of the man's inner life. It is a different Lincoln which one perceives from every different viewpoint of this noble and impressive head—kaleidoscopic as the man himself was in character. Perhaps it is in just this particular that the greatness of the work chiefly lies. For the whole of Lincoln's varied and contradictory character is in this sculptured countenance. The theory from which the artist worked of making different parts of the face show varying phases of mind and soul has resulted in an expression singularly lifelike, as if one were watching the changing play of deep feeling over the face of a living man. This head is by far the most impressive presentment of Lincoln in any form that has ever been made.

ANN GOING: A STORY: BY ANNIE HAMILTON DONNELL

THE moonlight lying placid on the familiar surroundings—on the neat outbuildings, the upper fringe of the orchard, on fence and woodpile and pump—was different. To the woman in the scant nightgown at the window the very air that fanned her gentle face was different, for the woman was different: the thing she had decided to do set her apart from this peaceful moonlit scene, from the rugged old face on the pillow behind her, from herself. She was still Ann Juliet Going, but a different Ann.

It was a thing for youth to do, especially since it must be done alone. She stood there, resolutely growing young. She straightened her rounded old back and held her head up; her thoughts going back to her youth were youthful thoughts.

"I feel's if I wasn't more'n twenty—thirty, anyway," she laughed aloud in her soft old voice. But there was a strained, sixty-year-old note in the sound. Laughing tells tales.

"It's got to be now or never—it's going to be now! I'm standin' here right on the edge of it!"

Everything was in readiness. She had packed the trunk at odd times when Onward was in the fields. She remembered now the first thing she had put in—her wedding dress! Ever since, she had laughed at the idea, but she had never taken it out. It made it seem a little, a very little, like the first packing she would have done if she and Onward had gone forty years ago. For of course she would have put in her wedding dress then. It had been white then—now, yellow. Oh no, oh no, she could never have gone without the wedding dress!

The second thing had been Onward's wedding suit. She did not laugh when she remembered putting that in.

"Men are so different," she sighed. "They don't hang on to things the way women do—for forty years. There's always new things—barns and cattle and going to town meeting."

There always had been. Standing there in the window, on the "edge" of the great thing she had decided to do, Ann Juliet Going realized that there were "new things," too, for women, but there had never been for her. New little babies laid, after awful birth-pains, in the warm hollows of their arms, to look down on with weak raptures,—but never in the hollow of *her* arm.

"If there ever had been—I'd have taken him with me," she said simply. Sure he would have wanted to go. He would have been tall, not short like his father. He would have walked away beside her, carrying her bags. "Hurry, mother!" he would have said, "or we'll miss the boat."

In a locked drawer of an old dresser were all his little clothes. Ann had got them ready "in case." She had never for a moment in the first years of the forty doubted that he would come some time, and so she had fashioned the little shirts and slips. A certain thrift deep-planted in her New England foremothers' natures had by right descended to her. She had always "got ready" before there was need,—made towels, sheets, quilts. It was her gentle creed, inherited.

Suddenly now she turned from the tableau of the pale moonlight over homely night things and went hurrying away noiselessly. There was just room in the tray of the trunk; she got them and put them in. Her old fingers touched the small, neat piles with the infinite tenderness of a great yearning. It is thus that childless mothers handle tiny clothes—"Well, it would be a little like his going, too."

The brief flame of youth flickered out and Ann Going crept like an old woman back to bed. Only the inflexible resolution she had inherited from her ancestors together with their thrift kept her to her decision. She would not give it up, although she longed to at this moment of disillusion. She would do it tomorrow—go tomorrow.

In his rugged sleep Onward B. Going stirred repeatedly, as if uneasy premonitions disturbed his dreams. He was not a man to be commonly disturbed, but these premonitions would not be common ones. His gentle wife, Ann Juliet, had never done it before. Small wonder that his grizzled head rolled on the pillows.

The first disturbing element in his life had been his name, and even that had taken its time to disturb him. It was not until the child Onward had joined his fellow children at the district school that the humorous aspect of his name had occurred to him. Then repeated mockings had roused his tiny rage, and he had stumped home one recess to demand a new name. The middle letter, B, had been the compromise, and though it remained from that far period to this a letter only, without the dignity of standing for a word, it had served its purpose. Oddly enough the added humor of the new name had never occurred to Onward. His friends never suggested it, his wife ignored it in the gentle way in which she ignored all his failings—the name had ever to her mind been one of them. She could recall in her secret musings the potent factor it had been in her long resistance to his suit for her hand. Then love, as love will, had stepped into the troubled pool and her decision had been clear. She had accepted him, name and all. Besides that, there had been many other failings, she had found, though she had never been sorry. But she had longed unutterably for a chance to use the little slips and shirts.

Lying there in the darkened room after the moonlight had been quenched in clouds Ann Juliet Going listened to the uneasy rustlings of Onward's head upon its pillow and wondered vague things: Would he be lonely? Would he count the days in the yellow almanac hanging by a corner-loop on the kitchen wall? Would he like Salomy Hyde's cooking—her bread and doughnuts and pies? Onward was so fond of pies, but would he be of Salomy Hyde's? Would he sometimes—just sometimes—wish it were time for her to come back?

It was not Salomy Hyde Ann meant that last time. She lay in the gloom and wished it were time now, before she had started, for her to come back. But she did not change the Plan.

It was a very old Plan, conceived in the joyous ambitions of the early time when she had married Onward. At last, after forty years, it was born. But now it was a lonely Plan, and the flavor of it was suddenly like ashes in her mouth.

"I hate to do it alone," she lamented in her silent way that was sadder than patience. "Not all soul alone!" She broke into soft sobbing that scarcely stirred the covers of the bed. "Other women's old as me have husbands or sons to go." It was odd that she never said daughters. The little shirts had been made for sons; it was sons she had missed.

Onward's share in the Plan had been a brief one, though not lacking, while it lasted, in enthusiasm. He had not thought of it in many years. Other plans had crowded it out, elbowed it into the corner of cobwebs in his memory where plans die unfuneraled and unlamented. The other plans had embraced his lands and herds, new barns, new mowers and reapers, a windmill, a bank account. The forty years had been pleasant enough to Onward. He, too, had hoped for sons, but had taken his deprivation with philosophical resignation. He could hire tall youths to work beside him in the fields. In the house there was always Ann,—Onward was not hard to satisfy.

The early morning work next day began quite in the monotonous, usual way. Milking and foddering in the great barns, the warm steam of the cooking breakfast within the little house. There was nothing to indicate a strange thing would be happening within a little time; nothing hinted of the Plan. But Ann Juliet Going stepped heavily about her work and could not put on youth. She had meant to step springily and be young.

Onward ate his meal with the relish of a hungry man. He never talked at meals, rarely of late years talked at all. And Ann always had been a silent woman, thinking where other women chattered. She was thinking now.

Would he find the letter at once? Would he be angry—no, not angry and be Onward! She was not afraid of that. But he would be surprised, and he had never liked to be surprised. And if he cared—Ann could not decide that to her comforting. "He will care—he won't care. He will—he won't,—will,—won't—" ran her heavy heart to the tune of its throbs. Young women say their daisy petals that way wistfully; old women—Anns—count them off like drops of blood. She found herself at this last moment longing unutterably for Onward to care.

The letter she left pinned to the kitchen hand towel, for he would see it there when he washed before dinner. As it happened, his thoughts were upon the coming town meeting at which he expected election to an important office as usual, and the little envelope escaped his notice till he felt it crumpling under his vigorous hands.

"Hullo!" he ejaculated in slow surprise. "Well, I never,—if it ain't pinned on! Ann, where are you? Here's a letter——" It was *from* Ann!

He read it with the labor of one unused to reading letters, his old brows frowning with the pain of it. It was from Ann—a letter from Ann—a *letter!* He read it again, and the pain of translation became the pain of understanding—a double, treble, awful pain. It was his first letter from Ann, and he sixty-six, Ann sixty. It was a terrible letter to read at sixty-six, written by an old wife.

"Dear Onward:—I'm doing it, as I've always known I would. All of a sudden, I knew it was now or never. When you wash for dinner I'll *be* doing it. I guess I'll be as far as the Junction then. You'll say *that's* going abroad, but I'm going the whole ways. I always meant to, and I am. There's a steamship going to start tomorrow noon from Boston. I decided to do it when your brother Joel sent me that money in his will—when it *came*, I mean. Seemed just as if he sent it on purpose. Joel kind of understood people.

"When you and me planned going to Europe we made out a list of places we would go to, first one and then another. I'm going to every single one of them. I kept the list. You'll find your socks all mended up; begin at the right hand to wear them. I've arranged them according to thickness. Counting two pairs to a week that'll bring you to the woollen ones just right. Salomy Hyde is going to come tonight to cook and keep house, but I cooked your dinner today. I hope you'll like the pie. I've told Salomy Hyde not to boil your tea and how you like your beans baked and to air your clothes after she irons them. You better not cross Salomy—otherways she's a good woman. I got new glasses to see the foreign places with. They're the strongest kind I could get. And I'm going to keep a diary same as I meant to then."

"Then" was forty years ago. Onward Going winced. He had meant, too, to keep a diary. But they had not planned for strong glasses then. He read on with a gripping at his heart.

"I can't tell when I shall get back, but I'm going to hurry. And you'll have the town election and the Grange meetings. You better go to them *all.* Have Salomy Hyde put you up a nice hearty lunch election day. I've told her the way you like lunches. Don't ever cross her. The handkerchiefs in the left-hand pile are your best ones. I've taken the same trunk we were going to take. If you feel a sore throat coming on wrap your stocking round it when you go to bed *and take the medicine in the blue bottle.* Well shaken, a tablespoonful. I kind of hate to go alone, but I knew it wasn't any use to wait as I'm getting old. I began to write this letter three days ago, excuse mistakes.

Aff. your wife Ann.

"P. S. It was now or never.

"P. S. 2. The liniment is on the upper shelf.

"P. S. 3. Don't cross Salomy Hyde."

Salomy Hyde came in through the sunny doorway. She was smiling affably, uncrossed.

"I guess I'm some early. Mis' Goin' said to come sometime in the afternoon an' I says, 'Do it now,' I says. That's my motter. I see one hangin' up once in a store."

The man beside the roller-towel scarcely seemed to see her.

"Land, Onward Goin', be you sick?" He scarcely seemed to hear.

To Ann Juliet Going, sitting upright on the car-seat, jolting and jarring through all her tender old bones, the miles flew past but the moments crawled. Dread and determination warred in her old breast. And she had written it in the Plan that she would be rejoicing. With Onward on the seat beside her, or the Son, she might have been.

"But I'm doing it—I'm going," she repeated to herself. Then the daisy petal tune took up its jog again to the jog of the train: "He will care—he won't care. Will—won't. Will—won't." It tired her, but it would not stop. Not until her weary old head jogged into brief sleep against the tawdry velvet back of the seat. It stopped then, but its last word was "won't." She dreamed that Onward went whistling—he had never been a whistling man—about his work in the barns and fields now that she was gone, and even in the dream the thought hurt her with mortal hurt. He had been a silent, undemonstrative husband, but she carried in her memory always the short, sweet period of their love-making. And he had been everything to her—little unborn sons as well as husband. He had not been tender after that first tenderness, but he had been gentle. There were no harsh things to remember.

When at length she stood on board the steamer that was to take her across sea to the places she was determined to see, a sense of utter loneliness overcame her. She was not alone—all about her on deck and dock crowded and clamored an excited throng. She saw happy people and unhappy; she herself was unhappy, yet she was saying good-bye to no one. Onward, she reflected sadly, was whistling about his work. It did not occur to her to turn back, but the zest of going had turned bitter on her tongue. An odd feeling that it was her duty to go took possession of her.

A tall son kissed his mother at Ann's elbow. She turned to catch the love in the big fellow's face. But he should not be saying good-bye—he should be going, too. Ann's son would have been going with her, standing, tall and splendid, beside her—Ann's son was finer-looking than this one who was kissing his mother, than any other woman's son.

"I declare!" uttered in a soft wail the lonely little old person who was Ann. "Oh, I declare, I declare, I wish I wasn't going,—but I am! I'm going to shut my eyes to keep from seeing that woman's son go back ashore, for if I see him just as likely as not I'll go, too. I've got a queer feeling all over me. I don't know whether it's in the pit o' my stomach or in my heart."

It was in the pit of her heart. It grew steadily worse. Tears forced themselves to Ann's faded eyes, but because she was Ann they did not fall. Because she was Ann she closed her eyes to the general exodus of tall sons, of mothers, fathers and sweethearts that began now at the clang of a warning bell. Her strong, firm figure stood in their path, and they jolted against her as they hurried, some of them blinded by tears, but she did not open her eyes. She was Ann.

He was Onward. Someone stood in his way, and he muttered an imprecation between his teeth and brushed the obstacle away with tough old arms muscled to swing a scythe. Now, at the last moment, he did not mean to be too late. He leaped across the gangplank—to Ann.

"Here I be—here I be, Ann," he gasped in triumph. The old valise that he had crammed with a jumble of clothes he swung about his head boyishly as Ann opened her eyes. What she saw was the young Onward who had begun to go abroad with her forty years ago; it was to him she cried out bewilderedly.

"Onward! Onward!"

"I'm him—Onward Going!" he laughed. "Mebbe you thought you was Going alone!" He had never joked about his name before, or joked at all since those early days. It was another proof that this was the early Onward. Grizzled beard, bald spot, crooking back, all counted for nothing against him, and suddenly she was herself the early Ann. They were going abroad together to the places, one at a time, that they had planned to see. The steamer was moving smoothly on its way!

Onward fled for relief from the curious pressure of the moment to common things. Salomy Hyde was a common thing. He chuckled reminiscently.

"You'd ought to seen Salomy's face when I hove in sight with the old carpet-bag!" he said. To Ann, too, here was relief. She came down to Salomy's level with a sense of alighting from a dizzy height. She had even room for faint consternation.

"Onward! You didn't cross Salomy Hyde!"

He beat his roughened hands together in self-applause.

"Didn't I! 'Where *be* you goin' with that carpet-bag?' she says, up high. 'Me? Oh, jest to Europe,' I says, kind of indifferent. Then's when you'd ought to seen her face, Ann. 'Land, Onward Goin',' she sort of chippered, 'be you crazy?'"

Ann laughed tremulously.

"You *were*, Onward,—Salomy Hyde was right. *I'm* crazy. Both of us are. But it's too late now to be in our right minds." She threw out her hands in a gesture of unconscious grace. The shore was receding from them. "I'm glad it's too late, Onward! I was getting scared to go alone, but now——" She turned her radiant face to him. He could not know she was thinking of tall sons and in her heart preferring him.

Years slipped away from Onward Going—twenty of them, thirty, forty. His awkward tongue picked up old words of love.

"Annie,"—that was one of them—"you look here. There ain't anybody in this crowd sixty, nor sixty-six. You ain't but twenty."

She caught eagerly at the fancy.

"In May, Onward!" she nodded. "And you twenty-six come March!"

"That's the ticket. And look here"—now his old face pleaded with her—"nobody's been thoughtless nor—nor mean, Annie."

"Nobody!" she cried. There seemed no one but Onward and herself, Ann, on the great ship. Together, he twenty-six, she twenty, their hands found each other in the way of young hands. Ann's face put on a radiance like a soft, becoming garment.

THE SCARLET TANAGER

THE goldenrod, her autumn rout
Has changed to silver spray:
The milkweed holds thin tresses out
Against an azure day.

The hill is sweet with fern and burr
And brown with brier and sheaves.
Is it a scarlet tanager
That flickers in the leaves?

The autumn haze mounts sudden, strong
The field is like a pyre.
What if one tiny spark of song
Should set a world on fire!

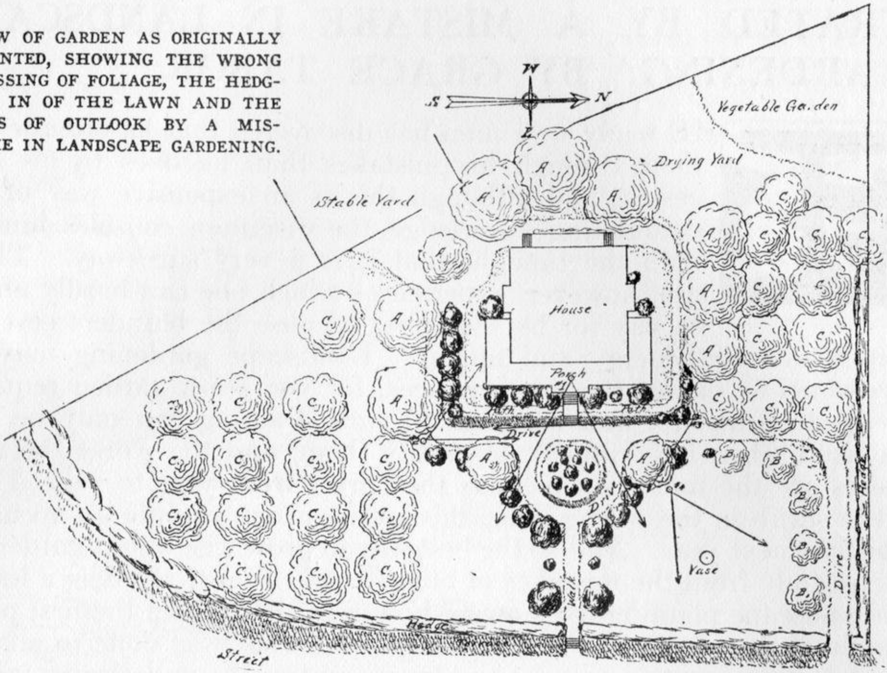
Mary Fenollosa.

ART IN ORNAMENTAL PLANTING: ILLUSTRATED BY A MISTAKE IN LANDSCAPE GARDENING: BY GRACE TABOR

THE really wise man has discovered that he often learns more through his mistakes than he does by his successes; and although this is an expensive way of accumulating knowledge, the wise man consoles himself with the thought that it is a very sure way. There are, however, experiences which one can hardly afford to pay for by blunders, because the blunders cost too much in time, energy and money. Landscape gardening may be reckoned as one of these experiences, for you see a garden requires years to grow up, and mistakes in early training can only be discovered when it is difficult to rectify them, and the worse the mistakes are the more conspicuous they grow from year to year. The little shrub in the wrong place this spring grows up into an accusing mistake next year. And so the best way to grow wise about gardening is to study from the mistakes of others, and this article offers a lesson in landscape planting by showing how a garden was in the first place made an eyesore instead of a beauty, and what was done to all this bad management to convert the lawns and walks and shrubs into a beautiful setting for a charming house.

When I first saw the garden in question, it seemed to me that nearly every offense possible against art in planting and arrangement had been committed. For my illustrations in this article I am submitting two plans, first the one of the garden as it was originally planted, and second, my own suggestion for replanting it in harmony with the house, the slope of the land and the fundamental purpose of all landscape gardening—beauty of line and color and proportion.

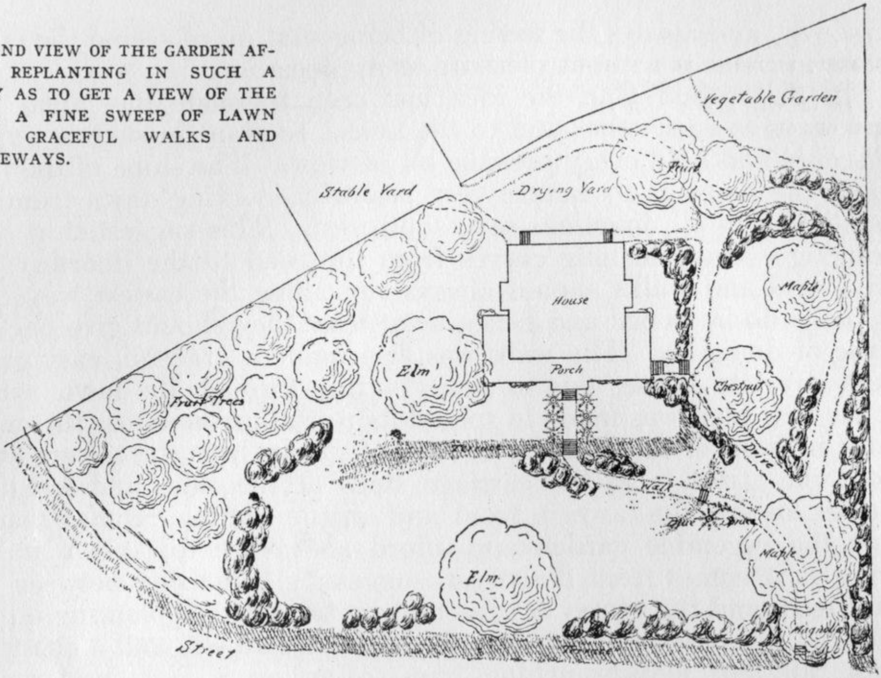
If you will look at the original plan you will see that the first and most glaring fault in the arrangement is the entire absence of any sense of spaciousness; the lovely sloping lawn might as well have been a small, flat suburban lot so far as it conveyed any impression of space and breadth. Not only did the garden itself seem cramped and distorted, but it actually appeared to crowd back against the house, as though there had not been room enough in the first place to afford the building a position with sufficient elbow room. You will notice also that large shrubs were set close against the house, shutting off all view of the grounds and surrounding country from either porch or windows. Thus, instead of "planting in" the



VIEW OF GARDEN AS ORIGINALLY PLANTED, SHOWING THE WRONG MASSING OF FOLIAGE, THE HEDGING IN OF THE LAWN AND THE LOSS OF OUTLOOK BY A MISTAKE IN LANDSCAPE GARDENING.

grounds to set off the house, and framing the wide lawns by mass planting to its outermost limits, the gardener "planted out" practically all the beauty of the slope itself and lost the distant views besides. Foliage is massed about the house, and the only stretch of lawn is invisible both from the road and the house itself by being enclosed with a hard formal hedge which runs in a stiff line along the boundary.

This is exactly reversing the correct order of things in landscape gardening. The architecture of a dwelling house should always be revealed freely, and the view of it should be unhampered from the roof to ground; there should be only low-growing shrubs near the foundation, while masses of shrubs or trees should mark boundary lines and fill the base and the sweeping curves of walks and drives. And yet about the house, if you will notice the original drawing, you will see magnificent shrubs fifteen and twenty feet high crowded close to the foundation and a walk made impassable because of shrubs which run along the top of the terrace which sloped sharply to the driveway. All the walks, terraces and drives have the effect of being cramped and isolated by a growth of tall shrubs or trees. Over the porch a crimson rambler drapes itself, combining with the


Vegetable Garden
Stable Yard
Drying Yard
Pear
House
Porch
Maple
Elm
Chestnut
Fruit Trees
Terrace
Walk
Drive
Blue Spruce
Maple
Elm
Magnolia
Street
Terrace

SECOND VIEW OF THE GARDEN AFTER REPLANTING IN SUCH A WAY AS TO GET A VIEW OF THE SEA, A FINE SWEEP OF LAWN AND GRACEFUL WALKS AND DRIVEWAYS.

shrubs to destroy the faintest outlook. From the southeast view of the house there should have been a clean sweep of vision straight down to the distant sea, but on this side magnolias close to the house and an orchard beyond prevent a glimmer of the water, and a circle of shrubs choke off even the sight of the little lawn.

Not only are the trees and shrubs actually in the way in this original plan, but even in the very planting there is no symmetry. Everything seems to have been done in pairs, and the shrubs are not related to the scheme or to the lawns or to the house. Even the color scheme seems to have been ignored in the doing of this garden. Looking from the porch over a bed which obstructs the entrance walk there was only bare earth until July. Then coleus and petunias filled in the space; later salvia appeared, making a color combination too dreadful for words, and the plants being hardy the colors screamed aloud until frost. In the closed-in lawn, which is a prisoner from every point of view on the grounds, there stands a foolish urn, which is neither decorative nor useful. In driving up to the house, according to the old plan, one had a sense of turning abrupt corners, of apprehension lest one should meet another vehicle on the narrow driveway, and always the feeling of being shut in, of seeing the entire estate in patches without pleasure or appreciation.

In the second plan the idea has been to relate the lawns and driveways to each other and to the house, to plant in such a way as to secure and hold every possible bit of view. The slope of the land about the house is by nature very beautiful, curving down from the foundation in all directions save southwest. This suggested at once bringing a drive in long curves from the road to the doorway, for driveways and walks should always run along the easiest way, just as paths do in woods and fields, or at least they should give one the sense of doing so. The walk was also made a graceful, easy grade from street to house; this to avoid cutting through the lawn, which in the new plan was made to spread its restful green across the entire slope in front of the house. Groups of shrubs hide the terrace steps from the street, also the carriage steps at the side, and irregular masses enclose the lawn in front and on the north. Similar masses hide the vegetable garden and afford an excuse for the Y in the drive as it comes from the street, suggesting a division between the fruit trees and the purely ornamental portions of the planting on the south. The only trees left near the house are an elm and a chestnut, both tall and high-branching trees, affording a view underneath their lowest branches. Large shrubs are used along the boundaries; medium-sized shrubs alone are employed within the grounds and always at a distance from the house, and only the lowest varieties are planted about the house and on the terrace at the north. Vines are confined to the columns of the porch, framing the open spaces. The crimson rambler roses are transplanted to the solid wall and over the trellises at a distance, so that at last from the porch one can see all the beauty about the house, the country beyond, and from the southeast section, the glimpse of the ocean, everything being planned to admit light and air to the house and to extend the view in every desirable direction.

SIGNIFICANT FEATURES OF THE TWENTY-THIRD EXHIBITION OF THE ARCHITECTURAL LEAGUE: AN IMITATIVE RATHER THAN A CREATIVE SPIRIT MANIFEST

THE general impression given by the Twenty-third Annual Exhibition of the Architectural League of New York was that it differed widely from that of last year, which was notable for expressions of a progressive spirit in architecture and the development of original and characteristic ideas, especially in dwelling houses. This year there was a definite return to the conventional architectural styles adapted more or less literally from other countries and former periods. The Greek and the English Gothic were both prominent, and public buildings seemed for the most part to take precedence of the charming domestic architecture of which so much was seen last year.

Perhaps the best part of the whole exhibit was the display of mural decorations, which is treated at length in another article in this issue of THE CRAFTSMAN. There were various excellent examples of new mural work by some of our most notable men, a thing that cannot be said of the architectural exhibit, which seemed to be mainly made up of things done at different times and judged to be good enough for exhibition purposes. This was demonstrated by the fact that the gold medal for architectural design was not awarded, owing to the quality of the work submitted. The silver medal was awarded to Herman Kahle, of Columbia University.

The special prize of three hundred dollars for the best design submitted by an architect, sculptor and mural painter working in collaboration was awarded to Evelyn B. Longman, Henry Bacon and Milton Bancroft, although this team gained only the second award, the first having been given to Mrs. Harry Payne Whitney, who collaborated with Hugo Ballin, mural painter, and Grosvenor Atterbury, architect, in a design for an out of door swimming pool and pavilion. As Mr. Atterbury was a member of the committee awarding the prize, this composition was necessarily out of the running, and so the actual prize went to the winners of the second award.

The subject given for competition called for a large pool to be placed so that three sides were screened by the building or enclosing wings, trellises or planting, leaving the fourth or south side open to the view. It was the architect's task to design this pavilion and also the lateral trellises or wings and appropriate landscape planting to form a frame and screen for the pool and pavilion. To the sculptor was awarded the task of designing the source or fountain from which the water is to be fed to the pool, this to be placed at the north end, either in front of or within the pavilion, and to form the chief sculptural ornament in the composition. The decoration of the open room or loggia facing the pool was given to the mural painter, the work of the three to be in collaboration so that it should form a symmetrical and harmonious whole. It was provided in the conditions of the competition that the Avery prize for sculpture and the President's prize for mural painting should be awarded to these decorative features in some one of the competing designs. Therefore, Charles Carey Rumsey, of New York, was given the Avery prize and Hugo Ballin received the President's prize.

WHILE the architectural part of the exhibition as a whole was conventional to a degree, there were nevertheless a few examples of what has come to be characteristic American architecture. Notable among these were the houses designed by Grosvenor Atterbury, of New York, of which one of the best was a country house built at Ridgefield, Connecticut. We reproduce here four illustrations showing different views of the house itself and one glimpse of a portion of the garden. The plan of the building is well suited to the landscape, which is hilly and broken in contour. Extensive grounds surround the house on all sides, and at the rear develop into a small formal garden surrounded by a stone wall with a semi-circular pergola and lattice at the back, as shown in the illustration. The foundation and first story are of field rubble set in cement, and the second story is built of over-burnt brick with half-timber construction, giving a delightful color effect. A long wing at the back of the house contains a conservatory which opens into the walled garden spoken of above. This conservatory is balanced on the other side of the house by a pergola, and between them appears a great semi-circular bay entirely filled with glass, which looks out upon the terrace leading into the garden. The plan gives the impression of close relationship and perfect harmony between the house and the garden, which are so linked together that the usual sense of the aloofness of a building from the ground is not felt. This fact is heightened by the steps leading down to the garden, which are great semi-circular slabs of stone set in cement.

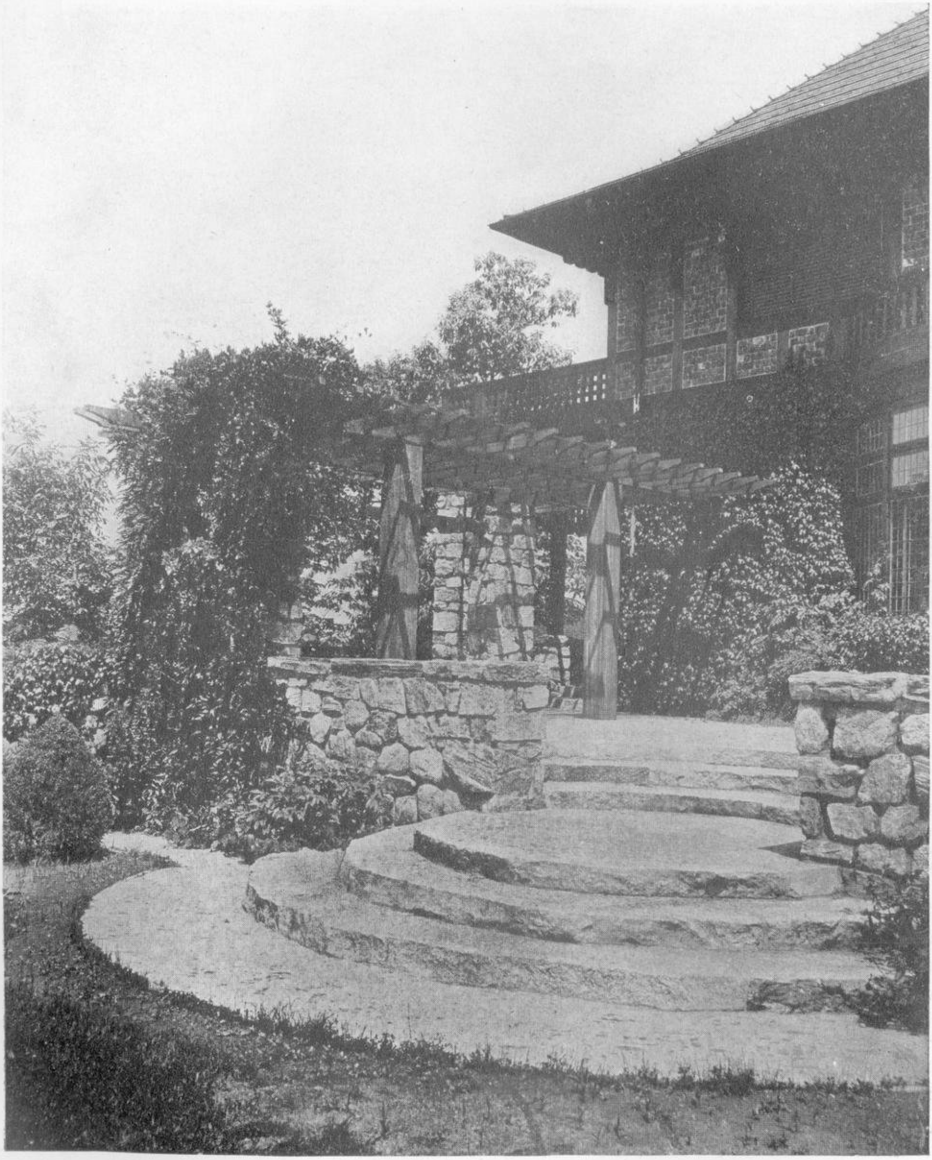
Another house designed by Mr. Atterbury masquerades under the modest name of a shooting lodge at Timotly, South Carolina, but in reality it is a large country house one story in height and spreading over a goodly portion of ground. It has an ample allowance of veranda and the walls are almost entirely windows, so that while it serves for shelter it can be thrown so wide open to the out of doors as to bring the feeling of sunshine and forest and open air into every part of it.

The third house leans more to foreign influence in the design, as it has many characteristics of a Normandy dwelling, but it has been adapted to American uses and surroundings until it may be said to have become thoroughly naturalized. It is so irregular in ground plan that it gives much the impression of an old English house that has had wing after wing added by each successive owner until it is almost a group of buildings instead of one structure. This irregularity of construction brings it into harmony with the plan of the grounds, designed by James L. Greenleaf, landscape architect.

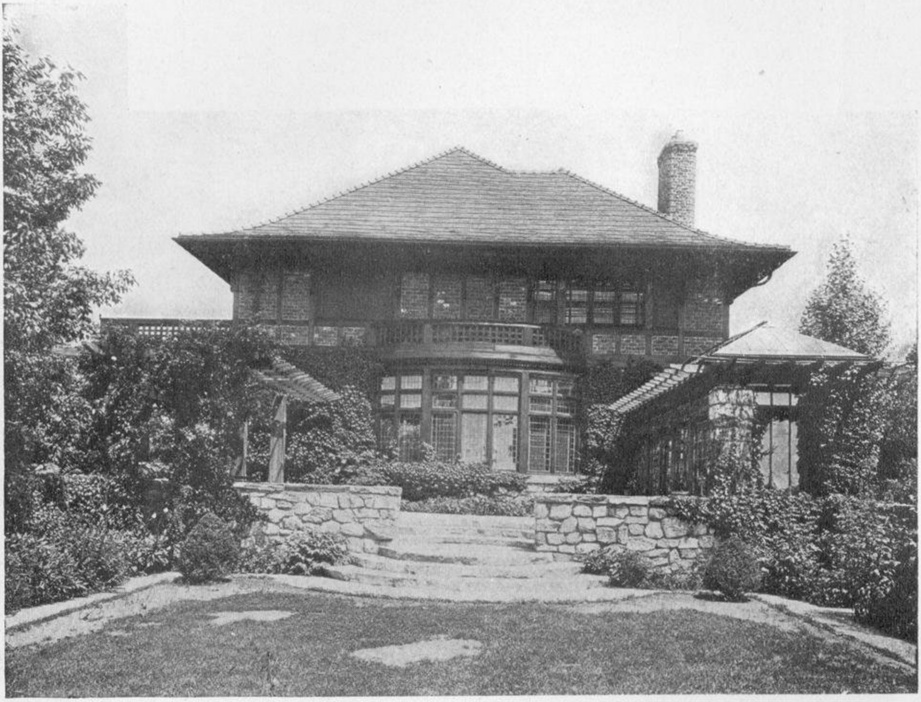
The house is situated in Locust Valley, Long Island, near Oyster Bay, and the material used for its construction is over-burnt brick set in white plaster and patterned in the panels as shown in the detail illustrated, and this decorative arrangement of the "black headers" appears very prominently in the tower and around the windows. It is quite the distinctive feature in the house, and the effect is unusual and most quaint and decorative, carrying as it does an excellent suggestion for purely structural ornamentation that is in entire keeping with the design of the building.

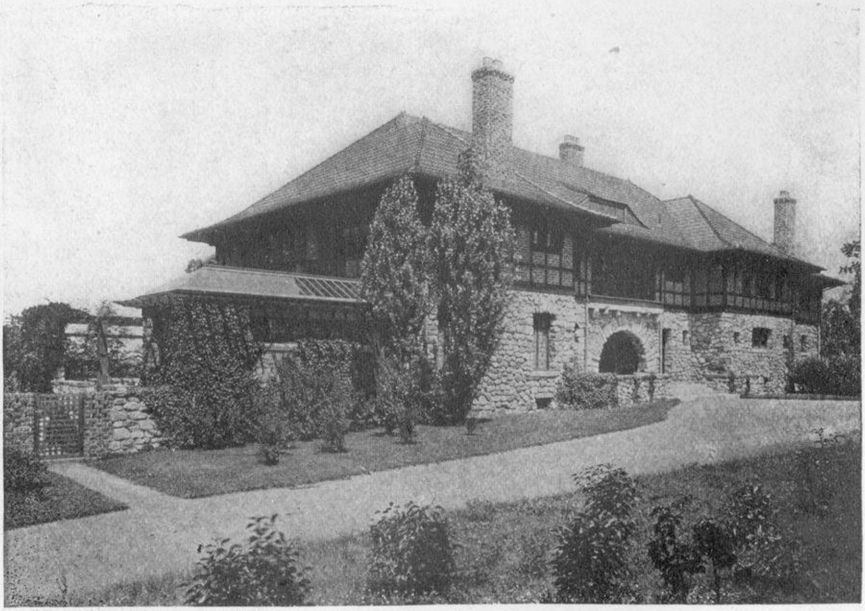
The detail of the two verandas gives not only an excellent idea of the construction, but also of the effective use of windows and the sense of space and sunniness given by the vista through the house and down the lane in the garden. At the back of the house is a formal garden laid out in the conventional style with steps leading down to the sunken portion around a large circular fountain. Opposite the steps a broad opening leads into the shrubbery beside the tennis court. A pergola shading a platform, to which broad steps lead, affords a pleasant shelter, and opposite is the seat shown in the illustration, with a portion of the brick wall and the decorative lattice construction in the upper part.

A beautiful building that shows evidences of the modern spirit is the club house designed for the Mohawk Golf Club in Schenectady, New York, by William Wells Bosworth, of New York. It is an ideal plan for a club house, ample in its dimensions, simple in line and affording the maximum of room both inside the house and on the verandas.



PERGOLA PORCH AND INTERESTING ENTRANCE OF THE HOUSE AT RIDGEFIELD, CONN.: GROSVENOR ATTERBURY, ARCHITECT.

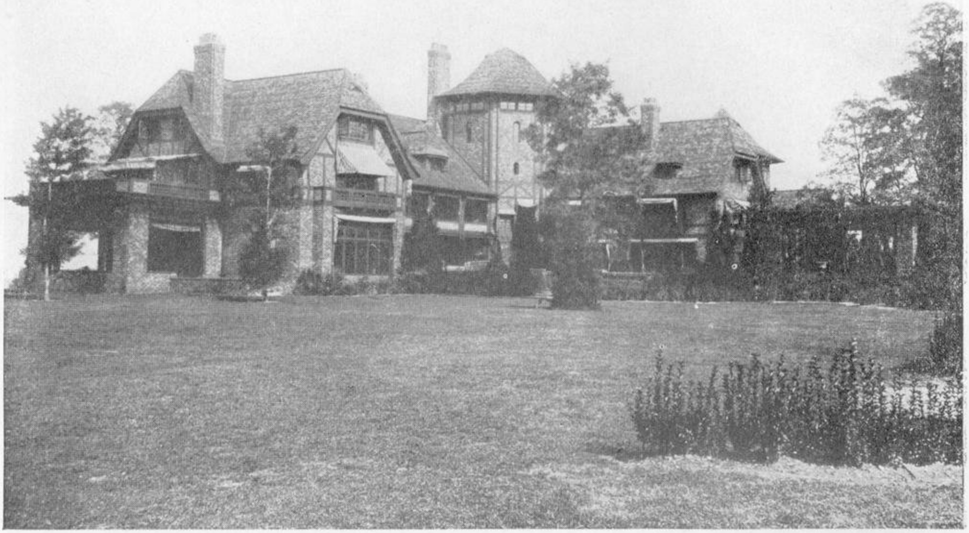


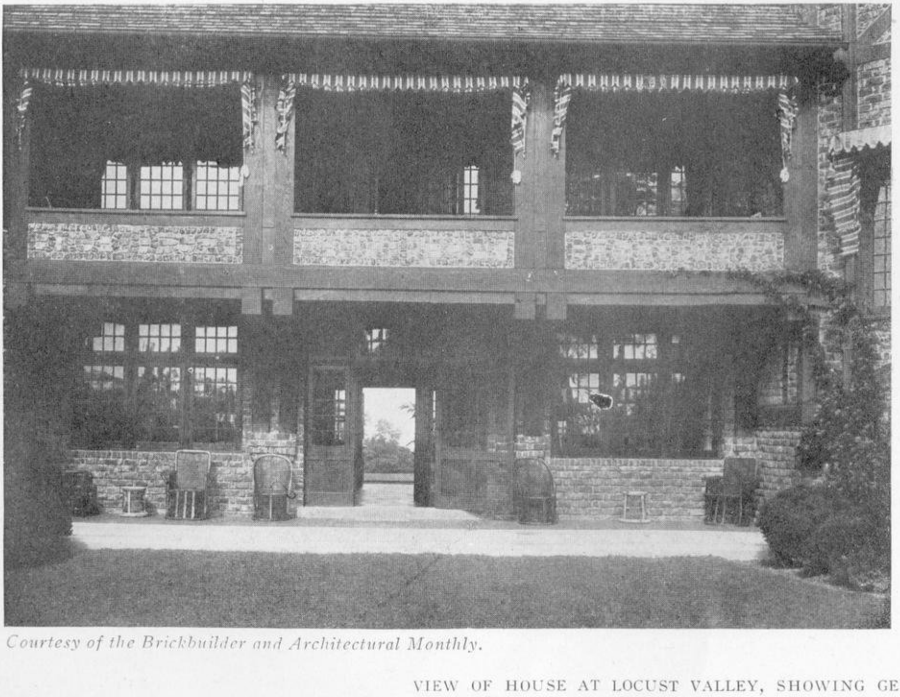


Grosvenor Atterbury, Architect.

FRONT ELEVATION OF HOUSE AT RIDGEFIELD.

SECOND VIEW, SHOWING CARRIAGE APPROACH.

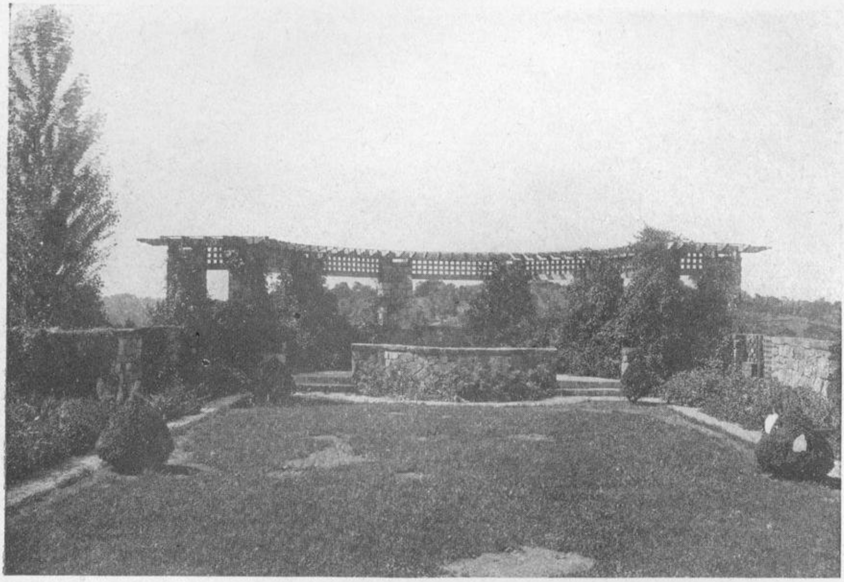




Courtesy of the Brickbuilder and Architectural Monthly.

VIEW OF HOUSE AT LOCUST VALLEY, SHOWING GENERAL SCHEME OF CONSTRUCTION, WITH PERGOLA AT THE REAR: GROSVENOR ATTERBURY, ARCHITECT.

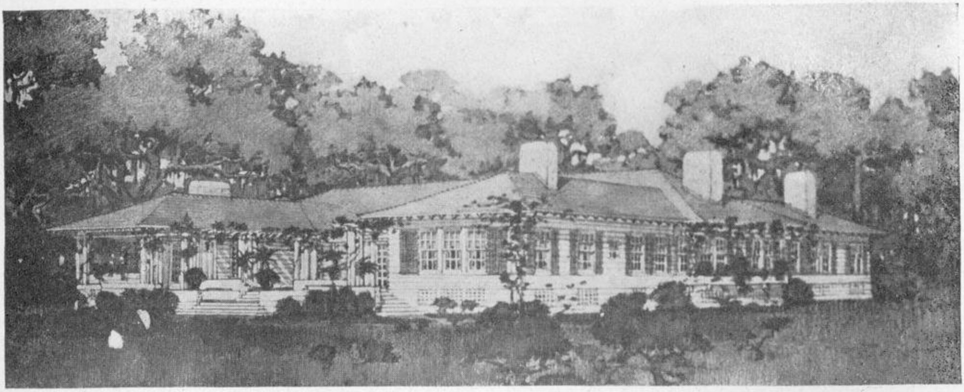
COURT BALCONY FROM GARDEN OF LOCUST VALLEY HOUSE.

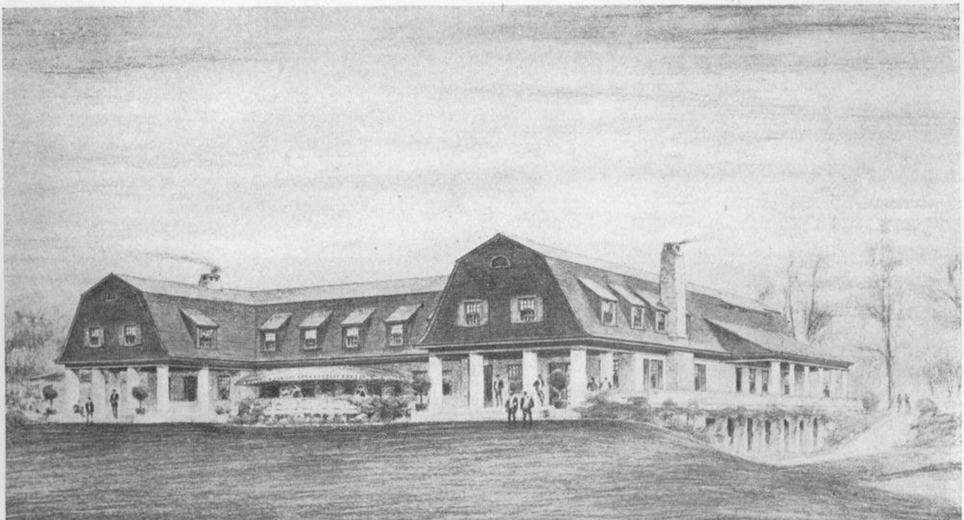


Courtesy of the Brickbuilder and Architectural Monthly.

PERGOLA IN GARDEN AT RIDGEFIELD HOUSE.

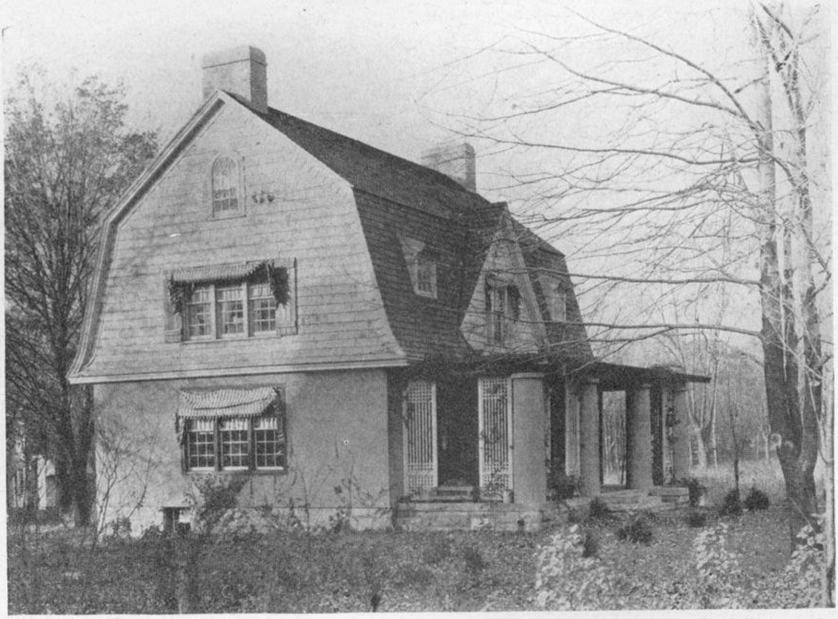
GARDEN SEAT OF THE HOUSE AT LOCUST VALLEY.

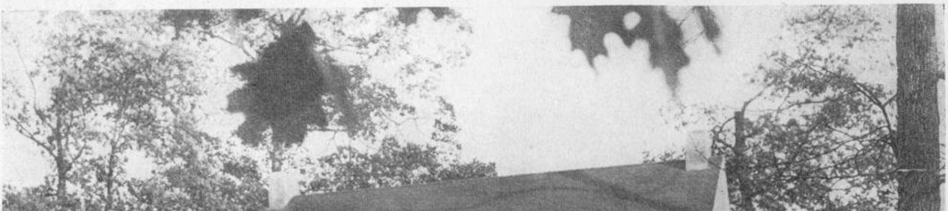




SHOOTING LODGE AT TIMOTLY, S. C.:
GROSVENOR ATTERBURY, ARCHITECT.

MOHAWK GOLF CLUB, SCHENECTADY, N. Y.:
WILLIAM WELLS BOSWORTH, ARCHITECT.

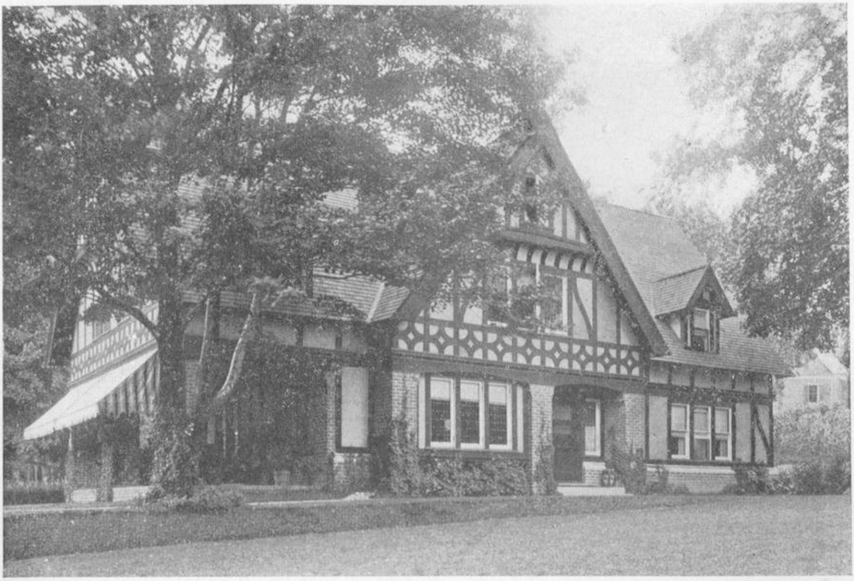


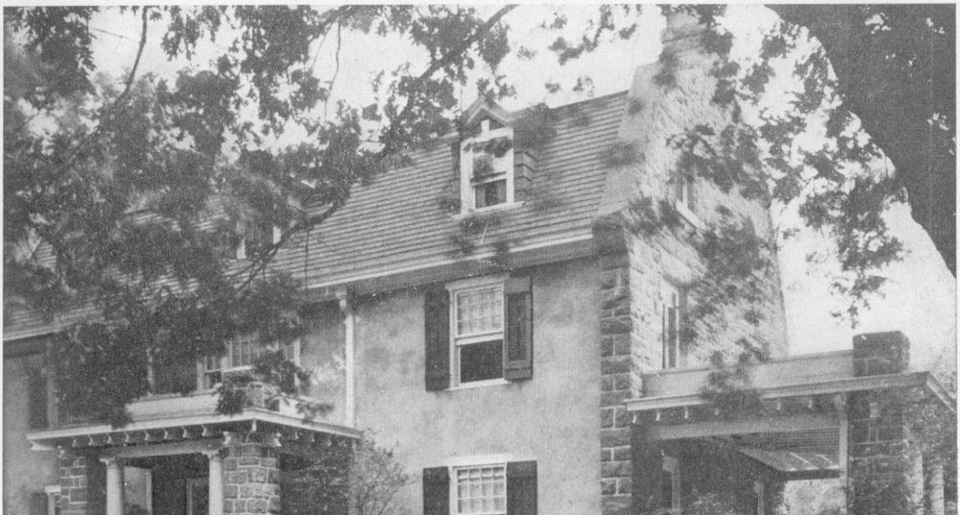


Aymar Embury, Architect.

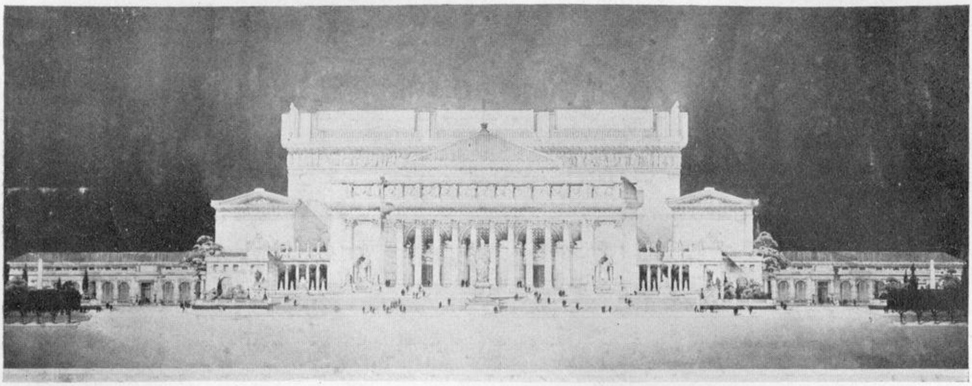
SIXTY-FIVE HUNDRED DOLLAR COTTAGE AT ENGLEWOOD, N. J.

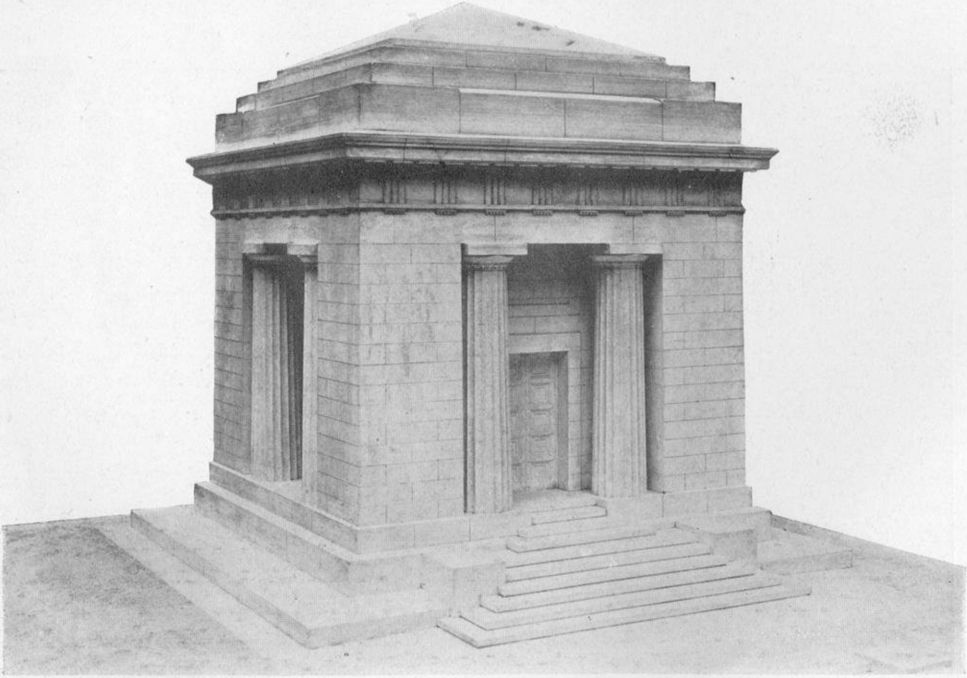
ORR HOUSE AT ENGLEWOOD, N. J.





TWO MORE INTERESTING COTTAGES AT ENGLEWOOD, N. J., DESIGNED BY AYMAR EMBURY II.





A SCHOOL OF FINE ARTS: FIRST PRIZE BEAUX ARTS COMPETITION FOR PARIS PRIZE: W. SIDNEY WAGNER, ARCHITECT.

DESIGN FOR MAUSOLEUM, KINGSTON, N. Y.: YORK & SAWYER, ARCHITECTS.

MUCH more modest in character, but very attractive and characteristic in design, is a group of cottages built in Englewood, New Jersey, and designed by Aymar Embury, II. The cottage built for H. S. Orr is a modernized version of the old-fashioned farmhouse, its plan being simple to a degree and having an air of old-fashioned comfort. The lower story is built of terra cotta blocks covered with stucco, a favorite material with Mr. Embury, who considers it one of the best for insulating purposes, as it maintains an even temperature against the extremes of heat and cold and is also inexpensive. The upper part of the house is shingled. Attractive features of the exterior are the porches roofed with a pergola construction, of which the beams are held in place by massive square pillars of the stuccoed terra cotta blocks.

Another cottage of Mr. Embury's design shows the same construction of plaster below and shingles above. It is strongly reminiscent of the best of the old homesteads that are dotted so thickly over New Jersey, showing the old Dutch Colonial roof and the partially latticed porch. The grouping of the windows in this house is excellent, and also the use of the heavy round pillars that support the roof of the veranda. Another of Mr. Embury's houses is equally suggestive of the buildings most in vogue in this part of the country in the beginning of the last century, as it is made partly of blocks of the red stone so much used in the old houses, and is partly stuccoed. The windows with their old-fashioned blinds, the square entrance porches with their heavy stone pillars and trim white columns between, and, indeed, the whole plan of the house, suggest the buildings of an earlier day, and show a revival worth while, because some of these old Revolutionary homesteads in New Jersey have an attractiveness conspicuously lacking in the more pretentious structures of a later period.

The same can hardly be said of the fourth of Mr. Embury's Englewood cottages, because this, although attractive in design, is somewhat overornamented with half-timber construction that is palpably false and suggests "trimming" more than decoration. The lower story is built of good plain brick, but the upper part shows a use of timber that comes very close to being fantastic, and carries no special suggestion of fitness to its surroundings.

SMALL FARMING AND PROFITABLE HANDICRAFTS: A GENERAL OUTLINE OF THE PRACTICAL FEATURES OF THE PLAN: BY THE EDITOR

WHEN it is urged that the social and industrial conditions that are now so unsettled, and even menacing, because of the growing riches and power of the employer as opposed to the helplessness, poverty and uncertainty of the average man or woman who works for daily wages, could be permanently relieved by the organization on a national scale of a system of practical and profitable handicrafts allied with agriculture, the first questions naturally raised in objection are: How can things made by hand compete on anything like equal terms with the same kind of goods made much more cheaply and quickly by machinery in the factories? and: How, with living expenses at their present scale, can the workman expect to live without an assured wage for his daily work, during the time that he is perfecting his skill in some one handicraft and finding a market steady enough to afford him a livelihood?

Without a reasonably satisfactory answer to both these questions, no man could be expected to take the step, to him so hazardous, from the factory and his regular weekly income,—so long as the factory keeps open and he can hold his job,—to the farm and freedom coupled with uncertainty as to his daily bread. With reference to the matter of competition between hand-made and factory-made goods I can only say that the result of long experience in making both has satisfied me that there can be no competition as it is commonly understood, because they are not measured by the same standard of value nor do they appeal to the same class of consumer. Hand-made articles have a certain intrinsic value of their own that sets them entirely apart from machine-made goods. This value depends, not upon the fact that the article is made entirely by hand or with primitive tools,—that is not the point,—but upon the skill of the workman, his power to appreciate his own work sufficiently to give it the quality that appeals to the cultivated taste, and the care that he gives to every detail of workmanship from the preparation of the raw material to the final finish of the piece. He may call in the aid of machinery to expedite the doing of such parts of the work as it would be a waste of time and energy to do by hand, he may use the most modern methods and appliances, but if he gives personal thought, care and skill to every part of the work, the article will surely have that indefinable quality of individuality and intrinsic worth which is never found in the stereotyped and overfinished product of the machine, and will as surely appeal to the large and steadily-increasing class of people who know the difference and who are able and willing to pay a good price for the thing which has the same quality that is so eagerly sought and so highly prized in heirlooms and antiques.

It would not be desirable, even if it were possible, for handicrafts to attempt to take the place of the factories or to compete with them for the same class of trade. With the demand that necessitates the immense production of goods of all kinds, the labor-saving machinery and efficient methods of the factories are absolutely essential, just as they are essential in the general economic scheme because they furnish employment to thousands of workers who ask nothing better than to be allowed to tend a machine with the certainty of so much a day coming to them at the end of the week. The place of home and village industries is to supplement the factories by producing a grade of goods which it is impossible to duplicate by machinery,—and which command a ready market when they can be found,—and to give to the better class of workers a chance not only to develop what individual ability they may possess, but to reap the direct reward of their own energy and industry in the feeling that they are free of the wage-system with all its uncertainties and that what they make goes to maintain a home that is their own, to educate their children and to lay up a sufficient provision against old age,—all of which is next to impossible for the average workman of today, burdened by unreasonably heavy living expenses and under the double domination of the employers and the unions.

THE question of competition with the factories, however, although the first that usually comes up, is not the first in importance when we consider the practicability of actually introducing handicrafts in connection with small farming; for the second, that of assuring a livelihood to the worker, touches what is really the vital point of the whole subject, for it brings up the questions of organized effort to obtain government recognition and aid, of the kind of instruction that is necessary before success can be assured either in handicrafts or farming, and, above all, of an entire change of our present standards of living as well as workmanship.

FARMING ALLIED WITH HANDICRAFTS

There is no denying that handicrafts, as practised by individual arts and crafts workers in the studios, do not afford a sufficient living to craftworkers as a class, and also there is no denying that small farming, as carried on in our thinly-populated districts, is neither interesting, pleasant nor profitable. To connect the two, and carry them on upon a basis that will insure permanent success, it is necessary not only to get rid of the artificial standards of quality and value that we have come to adopt as a result of the predominance of showy and commonplace factory-made goods, but to change our standards of living. We all realize that in this country both wages and living expenses conform to a scale that is artificially and absurdly high. The thrifty foreigner comes here because he can make more money in a few years than he could in his own country in a lifetime, but he makes it because his custom for generations has been to keep his living expenses down to the minimum by the strictest economy and by turning everything to account. The native American,—and even the foreigners take only one generation, or two at most, to become native Americans,—has no real understanding of economy in the sense of making a little go a long way. He lets the little go as far as it will, and then discontentedly goes without the rest. He is miserable and apprehensive because the rent is so high, food so dear and clothing so expensive that he has no chance to save anything and get ahead, but the one remedy he sees is to get higher wages for his work, not realizing that the increased income inevitably brings increased expenditure as the pinch of poverty slackens, and that in the end the result is the same. If things are thus equalized upon an artificial scale of income and expenditure, why not try the experiment of adjusting them so that they will equalize upon a lower and more natural scale, in other words, to balance a lessened money income by expenditures lessened as much or more by a different and more reasonable way of living? In this period of false standards and inflated values we have lost sight of the principle that economy means wealth, and that comfort and happiness in living do not depend upon the amount of money we can make and spend, but upon pleasant surroundings and freedom from the pressure of want and apprehension.

THIS vitally necessary change can be brought about only by a return to cultivating the soil as a means of obtaining the actual living,—by looking to garden, grain-patch, orchard, chicken-yard and pasture, instead of to the grocery, bakery and butcher shop, for the vegetables, fruit, eggs, fowls and meat consumed by the family. If properly cared for and cultivated according to the modern methods that are now everybody's for the learning, a little farm of five or ten acres can be made not only to yield a living for the family, but a handsome surplus for the markets, thus serving the double purpose of stopping the outflow and adding to the income of actual money, as well as providing home comfort and healthful work and surroundings free from the bugbear of rent day and the dreaded possibility of being out of work.

But to make such a return possible it is necessary not only that government aid be given, as in Hungary, by purchasing large estates and neglected or abandoned farms, parceling them out into small farms of a few acres each and selling them to settlers on easy terms and at cost price, but that a definitely organized effort be made by different communities interested in the movement to establish small centers of industrial and social life, where thoroughly competent instruction in both handicrafts and agriculture may be had, and where all the social interchange and recreation so necessary to normal man may be easily obtained. It would be the height of impractical absurdity to recommend that a few workmen who have grown restless under the factory system and want to try something else should go out and try to buy or rent farms somewhere far enough from the city to bring land within their means, and then essay to make a living by farming and the incidental practice of some trade or craft for the product of which there might or might not be a sale. And it would be equally absurd to expect men and women who are dragging out their lives in the dreary drudgery of the ordinary life on a farm in some remote and isolated country district, to suddenly awaken to an enthusiasm for handicrafts and modern intensive agriculture. The only way to inaugurate such a movement as we recommend is to begin a definite and carefully-considered campaign; first,—to provide the land on such terms that it will be possible for the average workman to buy it; second,—to establish villages where there shall be some opportunity for social life and mutual aid; third,—to provide adequate instruction by means of well-qualified teachers and inspectors who will give what personal attention is necessary and who will also work through local clubs and associations of farmers and handicraftsmen, and fourth,—to take steps to organize a system by which the cost of living and of raw materials may be reduced to the lowest possible figure.

In order to keep out the element of speculation on the one hand

and that of charity on the other, it is necessary that the government recognize and stand back of this plan as it stands back of the campaigns to save our forests, to reclaim our arid lands and to improve our methods of agriculture. Local organizations and arts and crafts societies that really wish to do practical work for the common good could render much assistance, but it would be necessary to proceed on some recognized basis of action that in all essentials would be the same all over the country. Other countries are already showing us what may be done in the way of lessening the cost of living and of raw materials for working by means of practical and intelligent coöperation in buying in large quantities and distributing at cost price plus the small charge made for transportation, storage and handling. Take, for example, the Vooruit in Belgium, which buys its flour in Minnesota by the shipload and distributes it direct to the consumers at wholesale prices. The same principle would easily obtain with regard to every necessity that, under such a system, could be purchased more economically than it could be made at home. Through such coöperation, not only could such provisions as were not easily raised on the farms be obtained at the lowest cost, but also materials for clothing and other household necessities, as well as raw materials such as lumber, iron and other metals, yarn, cotton or linen thread, leather and the like, which could be brought in quantities to the central depot and sold to the workers at cost, while the same central organization could market the finished product so economically that it would be possible for the larger part of the profit to go to the producer. A certain number of these village depots could also combine in maintaining a store in some one of the large cities where goods could be displayed for sale and orders taken.

BY such means not only would the cost of living be greatly lessened and its conditions correspondingly improved, but handicrafts as a definite form of industry would be made possible. The relief from the strain of meeting each day's burdensome demand for ready money to provide the barest necessities of life, and the certainty that every industrious and skilful worker would be sure of all the work he could do,—whether in the shop or on the farm,—would go far toward bringing about that attitude of confidence in himself and interest in doing good work which means so much to the intrinsic value of hand-work and adds so largely to the earning power of the worker. Also, the direct method of marketing goods and receiving orders would tend to bring the producer into direct contact with the consumer instead of the dealer,—an association which in early times did more for the development of good craftsmanship than any other one thing. Not only does such contact and the exchange of ideas tend to raise the standard of taste in the consumer, but the suggestions he receives in carrying out orders form a source of constant inspiration to the worker to go on doing directly creative things, and the sense of power and independence that comes from being able to control his own product instead of delivering it over to the tender mercies of a dealer gives him a confidence in his own ability and in the quality of the work that soon produces a keen discrimination in the matter of what appeals to the public and what does not. In short, he is working as a man, not as a machine.

With me this is not theory, but a fact proven by my own experience as well as by observation. I know that when a man works only for the dealer,—when he takes another man's orders concerning what he shall make, how he shall make it and what he shall sell it for, he works half-heartedly and in doubt. But when he works directly for the people who use the things he makes, and who know what they want as well as he knows what he delights in making, every evidence of appreciation,—every proof that he has "hit the mark,"—is just so much food for that inspiration and enthusiasm which is the main element in success. It was under these conditions and in this spirit that the old craftsmen worked,—and the things they made are treasured like jewels today. It is this element that must enter into modern handicrafts if they are to possess real value and achieve lasting success.

ANOTHER element that is vitally necessary to the production of the sort of work that will command its own market, entirely aside from the question of factory competition, is that of thorough knowledge. Skill in actual workmanship goes far, but it is not enough. Take the cabinetmakers of a generation ago in this country. Their skill of hand was wonderful, but they had no skill of brain. They could model most delicately with spokeshave and scraper, but they could make nothing for which they had not precedent. The most simple thing which they had not been in the habit of doing was beyond them. They were little more than human machines. So with the French and English cabinetmakers of today. They are individual workers, buying their lumber and wheeling it home on a pushcart to their own little shops, and making there by hand the furniture or furniture frames which they then sell to the dealer, but in their work there is no element of real handicraft because it adheres rigidly to tradition. They know nothing except what has been done, and even if, by some rare chance, they should attempt to work directly for the consumer on some special order calling for something out of the beaten track, the chances are that not one workman in five hundred would be able to do it. These men make everything by hand, but they are not handicraftsmen. They are sweatshop workers, toiling day by day under conditions far more oppressive than those of the factories, absolutely at the dealer's mercy for an opportunity to sell their goods, and compelled to make what he dictates and sell at the price he fixes, or starve.

These men have all a skill of hand that is little short of marvelous, but they are living in cities, under city conditions, and are dependent for their daily bread upon what they make from day to day. The fact that their work is done by hand, and extremely well done, contains no element of hope for the bettering of their condition, for they have neither the interest nor the knowledge that would enable them to use their brains. They know nothing of design, nothing of the principles of construction, nothing of drawing, and without some knowledge of all three it is difficult for even the most experienced workman to take the one step beyond mere mechanical reproduction to the beginning of direct creative work. In the training of the handicraftsman the foundation should be laid with a thorough knowledge of that branch of drawing which relates to constructive design, for such knowledge is fundamental and does more than anything else to give a man the right sort of confidence in himself and the ability to appreciate the quality of his own work when it is good and to realize its shortcomings when it is inferior. Without it he lacks the greatest incentive to the creative thought and interest which alone stimulates advance.

Therefore, in starting an industry,—almost any industry that can be included under the name of handicrafts,—one of the first things to be considered in the way of instruction is a general working knowledge of drawing, to go hand in hand with the actual manual training in any particular craft. Here is where the artists who are interested in craft work can make a most practical use of their own skill and that of such of their pupils as have proven themselves fairly competent in design. Each school of handicrafts would require a good teacher of drawing, and the results probably would be well worth while. In addition to the drawing teacher, there should be, as suggested by Mrs. Albee in THE CRAFTSMAN last month, teachers for each craft who would stay in one place long enough to train advanced pupils so that they would be able in turn to give instruction to others. These teachers might be men or women who have learned and worked at the craft they teach as an actual trade. For example, a skilled weaver, or cabinetmaker, or carpenter, or printer, or bookbinder would be best qualified to teach as well as to work at each particular trade, when carried on as a farm or village industry under the conditions we have described, and an experienced workman, in the event of there being no school within reach, might easily teach his own family or his neighbors to become proficient in the work in which he is skilled. A more practical turn could also be given to the manual training departments in public schools, so that the training gained by learning to use the hands could be carried one step farther into the actual doing of practical work with the idea of making it a profitable industry.

I HAVE already suggested the way in which coöperation might be utilized in obtaining raw material at low cost, and also in marketing the goods. While I do not believe it is advisable to attempt to carry coöperation too far, it would be an excellent plan with reference to another common need, that of the necessary machinery for the first rough preparation of materials for working. For example, in a village where cabinetmaking or any form of woodworking formed the chief industry, it would be not only advisable, but necessary, to have a few machines, such as a cut-off saw, rip saw, band saw and buzz planer, to shape and plane the wood to such dimensions as would meet the requirements of each individual cabinetmaker. Nothing is added to the value of a hand-made piece by doing such work by hand, as it is so tedious and laborious as to be a foolish waste of time that might be spent in more important work. Such machines could be owned in common, like a threshing machine in a farming community, and the power to run them could be supplied by water power where it was available, or by electricity from a central plant that could also be utilized for lighting and for furnishing power to other industries.

Cabinetmaking, considered as a handicraft, opens a field of unusually wide and varied interests, as the making of things so closely associated with our daily life and surroundings is a form of work that is peculiarly fascinating as well as profitable. This is the one craft above all others in which I am personally very much interested, and I speak of it with the knowledge born of lifelong experience. I know exactly what I am talking about when I say that we are fast outgrowing the taste for the tawdry, overornamented furniture produced by the factories, and that plain, simple furniture, designed on good structural lines, made from carefully selected wood and finished so that the double purpose of revealing the natural beauty of the wood and bringing the piece into harmony with the general color scheme of the room in which it is to stand, is fulfilled, will find a ready and constant sale at good prices. Especially would this be the case if each piece were made to order and modified to the exact use to which it was to be put and to the personal taste and need of the purchaser, as was the case with the best of the old furniture. It is in the doing of this kind of work that a knowledge of drawing and of the principles of construction is absolutely necessary, for with it the workman is free to modify or change existing designs, or even create new ones in carrying out the wishes of the purchaser, with little danger of going wrong and every chance of doing good original work. In this connection, also, there is a chance for the woodcarver who has the knowledge as well as the initiative to devise forms of decoration that seem inevitable, so exactly are they suited to the requirements of the piece and the characteristics of the wood that is used.

In countries where handicrafts have flourished for centuries, or where they have died out and been revived, it is almost an axiom that no form of handicraft takes permanent root in a locality too far from the base of supplies for raw material. Thus, woodworking flourishes in a part of the country where the kinds of wood required are close at hand and easily obtainable at low cost; spinning and weaving in a locality where sheep are raised or flax grows, and so on. Whether or not this rule would hold good in this country of varied resources and quick transportation, I do not know. I should imagine, with the purchasing of raw material carried on systematically with the idea of obtaining large quantities at low prices, the actual nearness to the base of supplies would not count for as much as it might under more primitive conditions. In the case of a community where cabinetmaking formed the chief industry, it would be necessary to have an adequate organization for supplying the different kinds of wood that were needed, properly kiln dried and at practically wholesale prices, but, while the expense would of course be less if the wood grew near at hand, it could easily be brought from different parts of the country and delivered as it is to the factories.

In direct connection with cabinetmaking would be the dressing, coloring and decorating of leather, an industry that offers almost as many possibilities as working in wood. When leather is treated so that the surface is soft and inviting, and is possessed of a rich, soft color quality as well as of all the characteristics that belong to leather, it is one of the most generally satisfactory materials for upholstering furniture and is effective for many uses. There is a chance for the weaver and the needleworker, too, for very few fabrics, as well as very few decorative designs, are suited to the upholstering of simple furniture, and in the making and designing of such there is endless opportunity for originality combined with keen artistic perception of the right thing.

WEAVING occupies a territory of its own, and is one of the most important and necessary of the handicrafts, for a hand-woven fabric, to be interesting and individual, must have other qualities than are given merely by weaving ordinary threads on a hand loom. Many enthusiasts for hand-weaving seem to believe that all that is required is the throwing of the shuttle by hand instead of machinery, and this theory is responsible for the production of much material that differs only from the machine product in not being quite so good. My experience along these lines has proven to me beyond question that the superior interest of a hand-woven fabric is not so much a question of the method of weaving,—although that is of course to be considered,—as it is of the way in which the material is treated, and particularly the way in which the thread is spun. The preparation of the thread is an industry in itself, and one that is absorbing in its interest as well as most important to the finished product, for above all things it requires the care, interest and knowledge that should always be devoted to the preparation of the raw material if the products of handicraft are to have the intrinsic value that should by right be theirs. We all know the charm that is found in the hand-woven fabrics made by peasants in foreign countries, and we also know how seldom it is attained by the craft-workers here. The difference lies in the way they handle the flax or wool, the way the thread is spun and dyed, and the way the quality of each is preserved in the weaving. This matter of the preparation of the thread I have found to be of such vital importance to the quality of hand-woven fabrics, that I purpose to devote several months of the coming spring and summer to making a special study of the methods employed in several of the European countries, with a view to ascertaining the practicability of introducing them here. When I have found out just how they do it, the knowledge I have gained will be put freely at the disposal of craftworkers here.

IRON work and metal work of all kinds occupy a high place in the list of practical and profitable handicrafts. Here, also, a knowledge of the principles of design is necessary, for no craft offers wider opportunities for originality and the quality of individuality in design and workmanship. A preliminary training in good hard blacksmithing offers an excellent foundation for the doing of admirable things in structural iron work and articles for household use, provided it is supplemented with a working knowledge of constructive design. A little shop in the back yard, with the ordinary equipment of a small country blacksmith shop, is sufficient, and it would require by no means exhaustive training to fit any good blacksmith for such work as the needs of the consumer will suggest. The same principle applies to work in brass or copper, and skill along these lines will be in demand so long as people appreciate and desire individual and beautiful lighting fixtures, fire sets, andirons, door hinges, knobs and pulls, serving trays, jugs, and the hundred and one metal things that, if interestingly designed and beautifully made, add so much to the distinctiveness of any scheme of household decoration. Metal work is above all things a handicraft, and in no form of work does the care, leisure and interest which the worker devotes to it show to greater advantage or command more general interest.

Another industry of equal importance is the making of hand-tufted rugs from coarse wool yarn,—such as are now woven in Ireland, Germany and Austria. In all of these countries this industry has grown to large proportions, and its products command a ready sale at good prices. In this country, under the right conditions and with proper direction, there would be almost no limit to the development of such an industry, which would be especially favored by the present almost prohibitive tariff on woollen goods of all kinds. There is always a demand for the right kind of rugs, and these are peculiarly adapted to harmonize with the simple style of building and furnishing that is becoming so popular because it is so characteristic of the better element among the American people. The method of weaving these rugs is the same as that employed for the fine and costly Turkish rugs, and, owing to the fact that each thread must be separately knotted in by hand, they can never be made by machines. Owing to the coarseness of the yarn used, and the bolder and simpler forms of the designs that are best adapted to our use, the work is much less laborious and more rapidly done than in the case of the Oriental rugs, and consequently the price is not so high. They can be woven on coarsely constructed and inexpensive looms by women and girls, and during the summer months the work can be done in open sheds, where the workers are practically out of doors.

A simpler rug is the farm rug, known among farmers as the old-fashioned rag rug. These are woven on inexpensive hand looms with a warp of fine twine, and meet with a ready sale when made of the proper materials and in effective designs and color combinations. They are easily cleaned and very durable, being especially desirable for use in bedrooms, on verandas and in summer homes in the country. Also a modern development of an old-fashioned home industry is the hooked rug, like those made by Mrs. Albee and her workers in the White Mountains of New Hampshire. No loom is required for these, only a frame that is much like a quilting frame, and they can be made by the less experienced workers who may not wish to take the training that is necessary for the making of the hand-tufted rugs. These are beautiful rugs, especially in the smaller sizes, for they have almost the color effect of jewels in a room that is furnished in a quiet color key. Also, they give wide opportunity for the exercise of individual taste in design, as they are not made from cartoons like the hand-tufted rugs, but from smaller designs that are less exact and more suggestive in character.

ALL the industries mentioned are sure to command a market, for they are confined to the making of such household furnishings as are always required, and which are now in most instances commonplace and unsatisfactory because little is made in this country except the stereotyped factory goods. In the same list might be included the making of willow furniture in good, simple designs that would harmonize with the darker and heavier forms of the wood furniture and furnish a delightful contrast. Pottery also comes within the list of necessary things, as well as the ornamental, and a separate industry might be developed from the designing and making of tiles. Basketry has its place, and also the weaving of straw and raffia hats in quaintly individual shapes and color effects, but these are more in the nature of side issues or lesser industries. Needlework, block-printing, dyeing and lace-making all have their market value as handicrafts, although they come more in the purely ornamental class, but in book-binding and printing there is a great chance for the development of paying industries. A printing establishment, carried on under the conditions described, where skilled printers might have the opportunity and the leisure to do the best work that was in them, would soon make a place for itself with all publishers who care to make a specialty of beautiful typographical effects, and could command all the work it needed at good paying prices.

Naturally, everything said on this subject at present must be more in the nature of suggestion than of outlining any definite plan of action. Still, even at this stage we have a practical and workable theory to start on and conditions that are more than favorable for its development. When the start is once made the rest will follow easily enough. The next utterance in THE CRAFTSMAN upon this subject will be a series of articles upon intensive agriculture, by an expert who has given much time to the subject and has proven his theories by practical experience. We will also take up each handicraft in turn, making the articles definitely instructive, and handling each subject in detail with reference to the practicability of the craft for the purposes we have described.

VALUE OF MANUAL LABOR TO SOCIETY

"MAN is made to work with his hands. This is a fact which cannot be got over. From this central fact he cannot travel far. I don't care whether it is an individual or a class, the life which is far removed from this becomes corrupt, shriveled, and diseased. You may explain it how you like, but it is so. Administrative work has to be done in a nation as well as productive work; but it must be done by men accustomed to manual labor, who have the healthy decision and primitive authentic judgment which comes of that, else it cannot be done well. In the new form of society which is slowly advancing upon us, this will be felt more than now. The higher the position of trust a man occupies, the more will it be thought important that, at some period of his life, he should have been thoroughly inured to manual work; this not only on account of the physical and moral robustness implied by it, but equally because it will be seen to be impossible for anyone, without this experience of what is the very flesh and blood of national life, to promote the good health of the nation, or to understand the conditions under which the people live whom he has to serve." EDWARD CARPENTER.

THE RELATION OF MURAL DECORATION TO THE VITALITY OF A NATIONAL ART: BY GILES EDGERTON

IN many respects architecture is the most intimate of arts—the one which, whether good or bad, represents the most immediate thought of the people; and as mural decoration is so closely allied with architecture, inevitably the painting of walls for purposes of beauty must express very genuinely the feeling of a people toward such decorative art—not necessarily whether the art is good or bad technically (for that in one way or another could easily be a matter of chance), but it is not a matter of chance that a series of mural decorations for an important public building is Greek in idea, Teutonic in expression or in imitation of Boucher or Burne-Jones. Any decoration, no matter how unusual in technique, which is purely imitative, shows a tendency, and whether the art is good or bad, the tendency is not good, for it is away from the national note which every nation should strike from time to time in its decorative expression. It is evading its historical responsibility and becoming impersonal, and so does not make for that help in growth which every nation has a right to expect from its great men.

Perhaps the point in question could be most easily illustrated by an allusion to a series of lectures on art which are at present being delivered in New York by Professor Ernest F. Fenollosa, a man of the widest culture in the art of all lands, ancient and modern. In this series of illustrated talks Professor Fenollosa shows plainly (not to prove any point, but because it is a part of the art history of each country) that the art to which one inevitably returns as the most interesting and significant in each nation is that which springs most closely and vividly from the people, illustrating the life of a particular period of a special land. He does not present Japanese mural decorations with Chinese subjects to show you how well the Japanese of certain ages could imitate or represent the art of another land. Although the Chinese influence on Japan is freely and fully dwelt upon, it is only to show the effect that the interrelation of arts has, not to bring up an argument as to whether or no Japanese art is better when it is presenting Chinese men and landscapes. On the contrary, when the lecturer presents those periods of Japanese history when the finest and most vital art appeared, whether in wall decorations or in sculpture, he proves conclusively that the subjects, the scenery, the manners and customs, the history, the religion, the civilization presented was purely Japanese, the Japanese in prosperity or in the processes of some change of dynasty, but always the people of the nation appearing in the art of the nation whenever that art is putting forth some consummate expression.

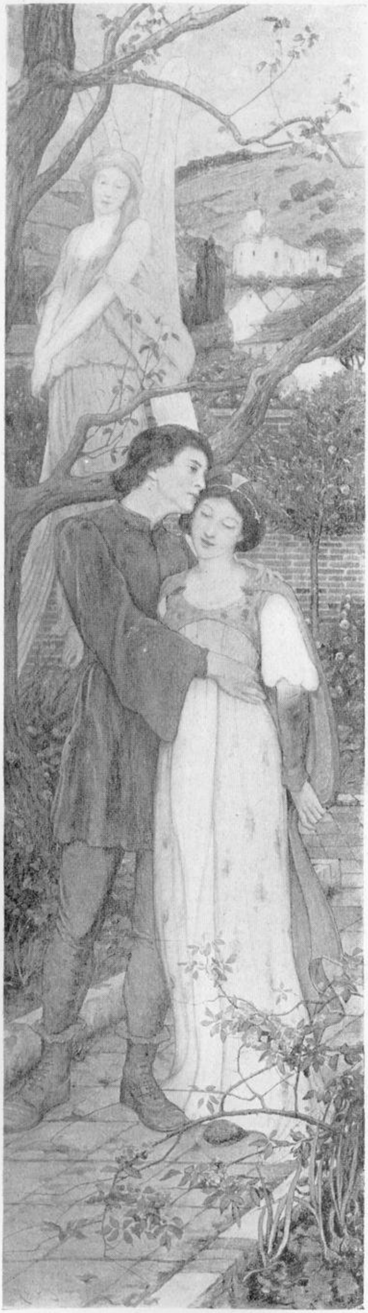
The same fact is absolutely true in relation to Greek art; the flower of its supreme beauty is seen when subject and presentation is wholly Greek; when the history, the beauty, the aspirations, the joy of living, the high courage and the patriotism of that great nation were amalgamated in the art expression.

On the other hand, Roman art did not take heed of Roman ways, nor seemed to find aught of beauty in native surroundings. The life which the Roman artists deemed worthy of living did not somehow appeal to them as worth recording with brush or chisel. And thus Roman art became a flavorless degenerate imitation of Greek ideals and standards, and because of this the days of her expression were numbered. She was but a reservoir of still water instead of a fresh clear brook flowing from a living spring. To be sure, the very fact that Roman art was weak and futile does present the truth of Roman civilization: but not a truth of historical importance; a too negative utterance as a foundation for permanent art.

Instances without limit could be enumerated to bear witness to the virility of art that is cradled on its own soil, and to prove not only its significance to its native land, but to all history in creating a national individuality in an expression of the truth about beauty and the beauty in truth.

Until recently we have not only been denied by all modern civilized nations the right to a serious art impulse of our own, but we have also strenuously denied ourselves the great privilege of making permanent a conception of beauty as it exists for us. We have laughed at our own artists and at the picture dealers among us, prophets that they were, who championed these artists; we have made deep salaam to any man who would bind himself closely to foreign standards of excellence; foreign dealers have flooded our markets with second-class greatness, and we have been very humble and thankful to them.

THE first article of any length about the Architectural League, published in THE CRAFTSMAN just two years ago, took up the question of the mural decorations shown at that exhibit, and dwelt upon the encouraging sign that the subjects were largely drawn from American life, from modern conditions or from his-



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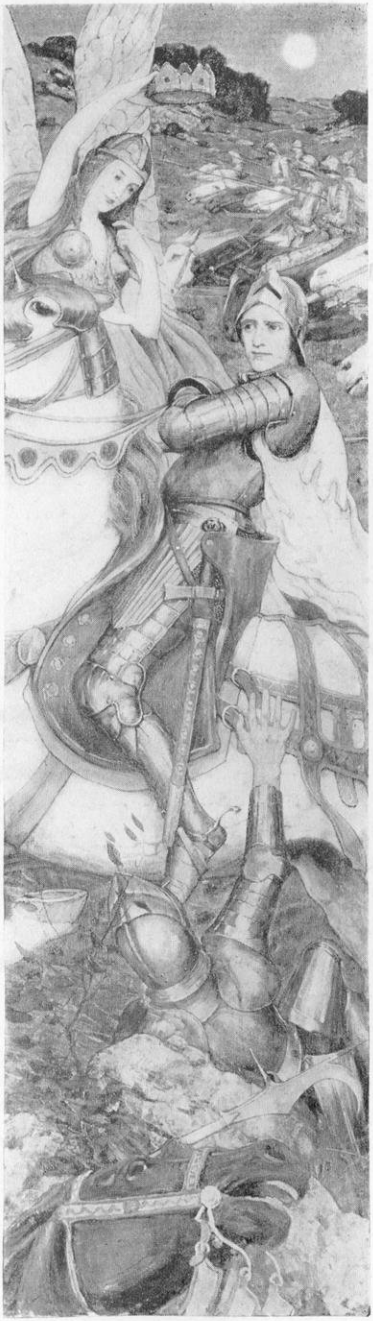
APRIL: LOVE.



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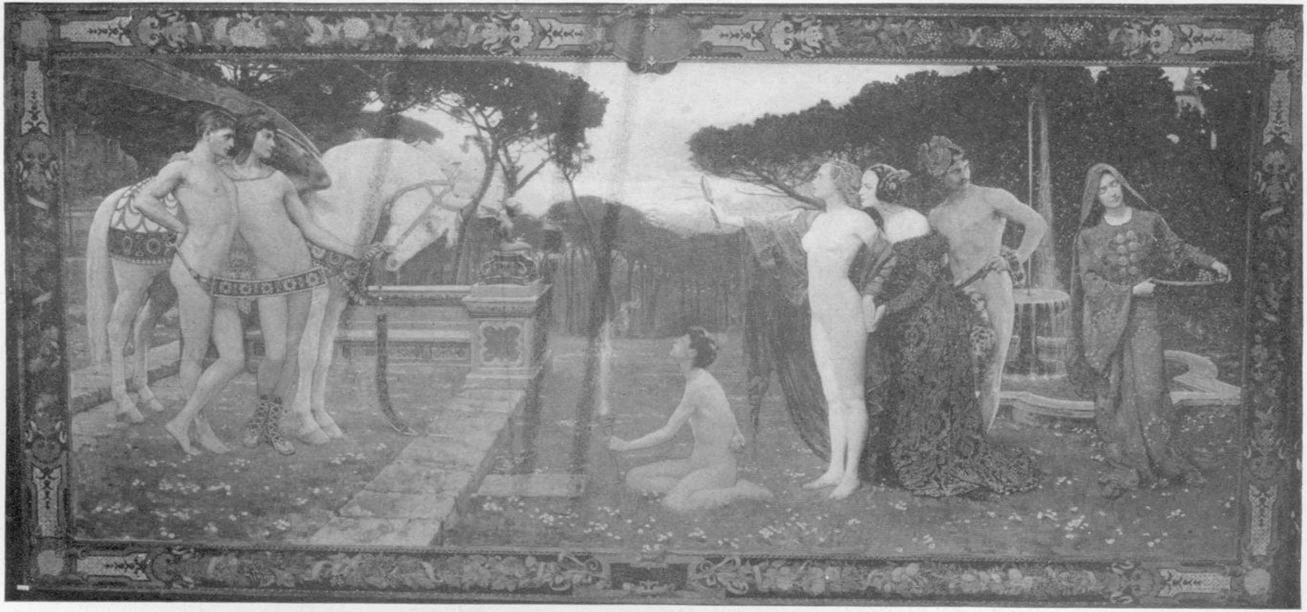
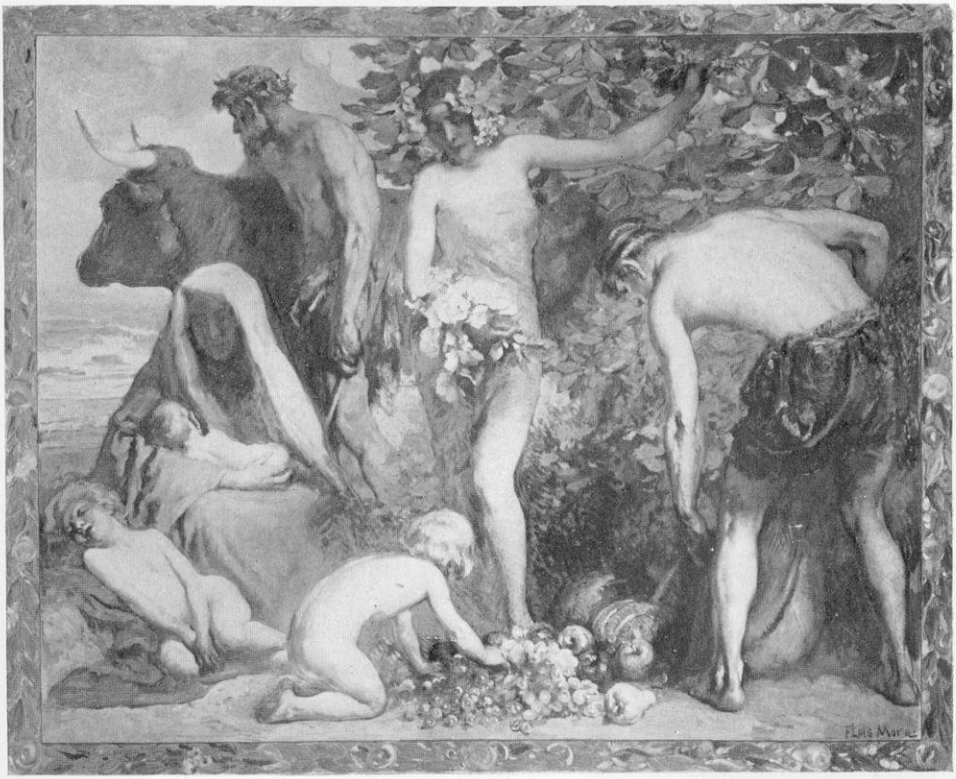
AUGUST: CONQUEST.

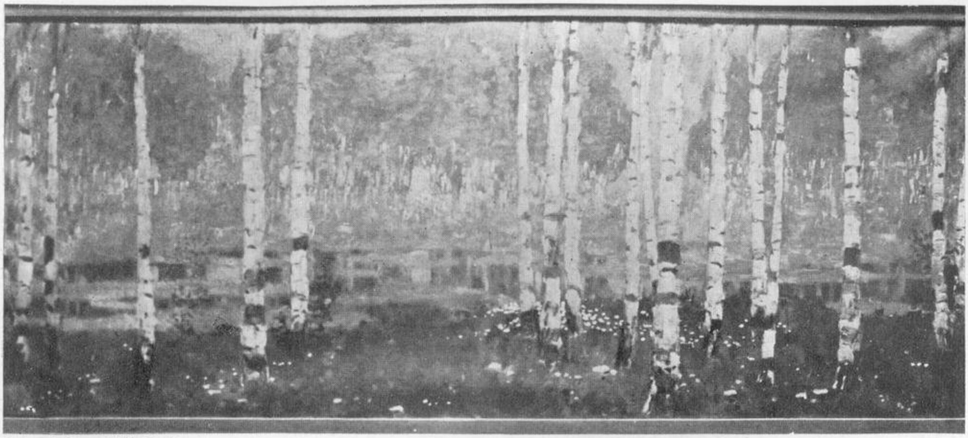
TWO PANELS FROM A MURAL DECORATION BY ROBERT V. V. SEWELL.



"THE ATTRIBUTES OF ART:" MURAL DECORATION BY ALBERT HERTER.



"THE ISLE OF PLENTY:" A DECORATIVE PANEL: BY F. LUIS MORA.



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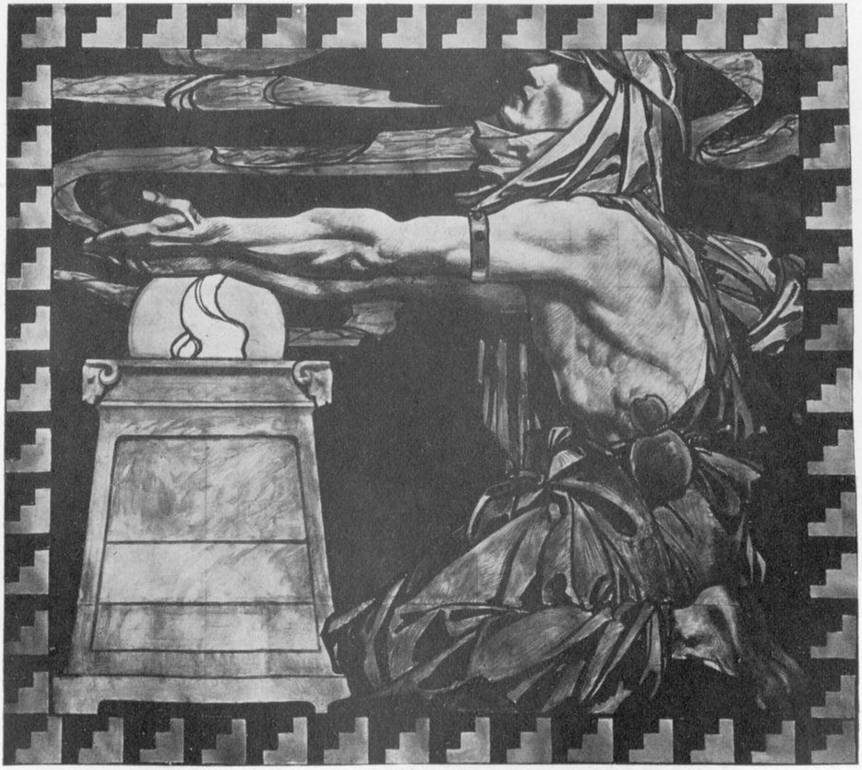


MURAL DECORATION OVER MANTEL IN COUNTRY HOUSE: BY EDUARD J. STEICHEN.

CARTOON FOR STAINED GLASS WINDOW FOR A MAUSOLEUM: BY WILLIAM DE L. DODGE.

torical scenes, often those which had been enacted in the environment of the public building for which the decoration was designed. This was true from time to time in the work of Elihu Vedder, of Blashfield, of John La Farge, and other men of significance. Younger men also were feeling their way along the same ways, Deming and Couse and Millet. And we seemed justified in the opinion that in our mural decoration we were moving forward into the ranks of nations which have been jealous of the national flavor of their art; we congratulated ourselves that a true conception of the place of art in our country had at last developed among us and that we had opened our eyes to the difference between art for art's sake and art for the sake of truth as well as beauty.

This point of view we still had in mind on the day of our visit in February last to the Twenty-third Exhibition of the Architectural League of New York. We had heard that the mural decorations were the finest things at the exhibition; especially favorable criticism had been made of men whose work THE CRAFTSMAN has always greatly respected, of Albert Herter, of Luis Mora, of Robert Sewell. And a careful study of the walls of the League proved it was quite true that these men were showing some of the best canvases at the League; painting which was brilliant in execution, interesting in drawing and particularly vital in color, which considered purely as a phase of universal art would rank this work as among the finest mural decorations we have produced.

But when we reverted to the designs for wall paintings at the exhibition last year and the year before, the failure of this year from an American point of view was quickly apparent, for in no instances were the paintings an expression of American life or conditions, of this or any other period in our history. The work was a finely impersonal delightful presentation of ideas by men of big ability, and the ideas were pleasant subjects of foreign inspiration, or, at least, so it seemed to a thoughtful observer. One design differed from another in technique and in subject, but not in point of view, and all were foreign. Yet each of these men is unquestionably an individualist and not consciously working from an uncreative purpose.

Mr. Mora's work as a whole ranks him as one of the foremost young American painters. He has the seeing eye and the sure stroke. Few men have ever so completely found out how to drench a picture with sunlight or so inevitably in a few crisp brush strokes how to develop temperament in a portrait or emotion in a *genre* scene. Mr. Mora knows how to draw well and how to handle his color, and he is manifestly interested in vivid life and in the simple human side of it; yet the brilliantly beautiful mural painting at the League this year is as remote from modern occidental conditions in subject and line as though Mr. Mora had lived in the Orient and was interested only in the dramatic history of centuries ago. Perhaps this artist would say to us that all wheat is grist for his mill, that to paint brilliantly and to compose well are what he is striving for, and that, furthermore, America does not supply him with the most imposing material for his work. Mr. Mora, of course, has not said this, but many of the best of his impersonal fellow artists have, and have painted as though this were the rule of their artistic career. Consciously or unconsciously, they do not relate their art to their own individuality, and the nation, if not themselves, is bound to be the loser. Their way, they feel, is the greater way, and possibly it may be for the individual, so far as versatility of expression is concerned, but a nation has a right to ask bigger things of her painters, her sculptors, her musicians, than their personal development. Mr. Mora could be a vital factor in the growth of American art history; he has proved this already by what he has achieved along lines of significance to us nationally.

The same statement could be made of the more recent work of Albert Herter, who not only is a painter of exceptional brilliancy, but who has the rare gift of humor, or rather satire, when he chooses to introduce it into his work. His panel, "The Attributes of Art" (exhibited at the recent Architectural League), although it shows him at his best as a colorist, possesses neither humor nor human interest; it is purely classical in conception, composition and treatment, a memory of Italy's great days, a Maurice Hewlett painting of rare skill, but non-existent so far as one is considering the growth of decorative art in America.

Mr. Sewell's decorative work is almost wholly out of the Middle Ages—work so beautiful in composition and execution, so fine a realization of the best a man can do solely from the point of view of a great impersonal artist, irrespective of nation or period, that it is difficult to ask more, to desire that to all this fine presentation he should add that last gift to his country—that his art should represent it, belong to it and its history forever.

Another interesting example of this same foreign spirit in mural decoration at the League is a design by William de L. Dodge, a stained glass window for a mausoleum, the central detail of which is shown in our illustration. In motif and composition it suggests the work of Elihu Vedder, in effect it is less purely decorative and more emotional. The color is vivid and beautifully balanced, and the whole as absolutely unrelated to any home-grown art expression as could well be evolved.

We have yet to consider the mural work of Eduard J. Steichen. He has sent from Paris to be hung at the League a decorative panel for a chimneypiece of a country house. This panel is more American than the work we have just been speaking of, because it is less definitely foreign in inspiration rather than for any strongly national characteristic. He presents a stretch of canvas, wide and low, covered with the woods of a springtime day, deep woods and fragrant, with mists trailing through slender branches, with pale flowers blossoming under foot—a lyric day rests in the depths of these woods. A poet should have found and strayed through this rare spring morning. And yet it is the forest edge of dreamland—a dreamland that we would not miss, but we would also have Mr. Steichen paint for us as he photographs, conditions of the civilization of our own land and times.

It is not that any or all of these men should not dream back into old centuries and gather there light and color and grace; it is rather that all the mural work of one annual exhibition should not be wholly remote from us, the recollection of legends and fair verses and fairy stories of other lands. Our wish is solely that the greatest among us should not forget to make the art of our own land picture forth the legends and stories which belong to us and our posterity.

A CLOUD ALONG THE TRACKLESS SKY

A CLOUD along thet rackless sky,
The shimmering of the trees,
A bird, a bee, a butterfly,
The rippling of the waves,
Speak in glad language to my every part,
And, sense-transfigured, live within my heart.

F. W. Dorn.

RELATION OF MANUAL TRAINING IN THE PUBLIC SCHOOLS TO INDUSTRIAL EDUCATION AND EFFICIENCY: PRIZE ESSAY: BY ARTHUR D. DEAN

TWO score years ago John Stuart Mill expressed his conception of education as the culture which one generation gives to the next in order that the culture already existing may continue. A similar philosophy underlies our educational systems: there has been a universal dependence on the interpretation of the past; a general belief that an acquaintance with history, literature, art and Orientalism not only broadens the horizon, but fits one to meet the changing conditions of modern life and gives an understanding of present-day problems. Our public schools, necessarily conservative, have clung to the tradition of general education; an education which, drawing inspiration from the past rather than from the present that it might prepare definitely for the future, has been expected to mark indelibly the various callings of life. With it, a man was to become a truer citizen, a better employer, a more conscientious workman; with it, the more a man would enjoy his work, and whatever his trade or profession be, the more inclined to fit in with the existing industrial order, and the more intelligently appreciative of his civic duties and responsibilities. A feeling has been growing, however, that the present generation has obligations to the next quite apart from making it the beneficiary of past experience; that we must make conscious effort to prepare boys and girls for the future not only by perpetuating what we believe is best in our civilization, but by anticipating social and industrial conditions bound to exist in that to come.

For in its industrial phases our present generation differs vastly from the last. We see that boys and girls have been led away from the crafts and the home, that they no longer desire to learn a trade of the shop or household, and that individual skill and experience have been lost sight of in the mad race for gain in department store and factory. One of the noblest of callings, that of tilling the soil, has so far deteriorated in common estimation that a particularly awkward boy is derided by the term "farmer." We see the abandoned farms, we note the disappearance of the small industries and commercial enterprises. We find our workers in the factory, in the counting room, in the store, thinking of duty in terms of hours and wages instead of showing the interest and respecting the skill for which hours and wages are but the material symbols of the exchange of personal effort between the employer and employee.

We have now confronting us a problem perhaps more serious than any of the past. We are summoned by the constructive spirit of a busy world to work out a system of education which shall hold a definite and intimate relationship to the industrial activities of life,—vast public and private enterprises which are enlisting every grade of human energy and skill from the foreigner, distinguished only by his badge number, to the captain of industry. The difficulty of the problem is largely due to rapid changes made possible by our industrial development. In no previous era of ancient, mediæval, or modern times have there been the swift transformations of the last few decades. To educate our youth, to fit them for life's work, was a comparatively easy task when their environment and employment differed but little from those of their parents; it is a much harder task to prepare a boy or girl of today to meet the changing conditions of the present and of the future ten years from now when they must find their place as a unit in an industrial democracy.

It is possible in a measure to anticipate some of the needs of the future. It will need, as does the present, a general intelligence, a refinement of manner and thought; in common with the present it will need the exercise of hand skill; and it will need a new understanding of obligation to work, to individuals, to the state. A thoughtful leader of workingmen has said that boys and girls need a training which will enable them to earn readily and honestly good wages which they must spend wisely. Now, earning readily implies a technical skill; earning honestly, the industrial exercise of the Golden Rule; spending wisely, a training in manner, morals and taste. The technical skill alone of a craft is fairly easy to master. It is not difficult for a girl to learn to cook, but the art is poor if not accompanied by habits of cleanliness, order and economy; to teach a boy to saw, to plan furniture, to adjust machinery, is a simple task compared with that of training in him a social conscience which will make him feel his obligations to his employer and the public.

IN DISCUSSING the place of hand-work in our public schools we must remember that the boys and girls in school today are to meet not the present but the future; in considering its effect on the industries we must set clearly before our vision our industrial environment, its needs and its tendencies. Furthermore, to determine its place in industrial education and efficiency, we must bear in mind that the value of manual training depends very largely on the kind of manual training that is given in our elementary and high schools.

Undoubtedly the conception of manual training in the beginning was that of a handmaid to the academic work of the school. If the pupil did not comprehend that two and one-half and three and three-fourths made six and one-fourth by the use of arithmetical processes it was considered a profitable task to prove to him the result by making a box. If he did not learn honesty, neatness and painstaking in writing a composition or taking care of his school desk many a teacher of manual training asserted that he would acquire these qualities if he made a tabouret. If he did not like to soil his hands by carrying coal for his mother or developed a distaste for chopping kindlings, then sawing boards and driving nails in a school room would create a love for manual labor and a belief in its dignity. Such manual training has not and never will have any effect on industries and industrial education, for it was founded on a false basis,—to accomplish things in a school room by doing something else. To facilitate the progress of pupils in arithmetic and other academic work is not the proper function of hand-work. Rather let us advocate it for its own sake. Apart from cultivating a deftness in hand processes,—a facility of movement which like the speech of various languages ought to be learned in childhood,—surely the arts of weaving, of working in wood, leather, and metal, have in themselves sufficient educational content to make them worthy of a primary place in our schools. Nor should we cavil at the vocational aspect of cabinet-making, machine-shop work, and pattern making when we remember that all of us are closely tied to industrial life.

THE right kind of manual training must not only develop an absorbing interest in one's work and a consciousness of its value, but must make the pupil have a sense of his individual relation to the whole system. Too much of our factory life involves feeding into an automatic machine a raw product about which the worker knows little either of its source or of those whose lives have entered into it; too much of the counting, sorting and packing of the manufactured article is done without knowing where it goes or whose life it touches. A great textile industry in a New England town recently began an experiment with the purpose of correcting the lack of general intelligence and interest in industrial life evident among its employees. The manager of the mill has offered in a private school free tuition to the children of his operatives. A visitor to that school will find not an elaborate equipment of textile machinery, not extensive laboratories for dyeing, nor drawing rooms for design, such as would be proper in a special school of the industry, but rather ordinary manual training shops and class rooms. It is the teaching which is out of the ordinary, not the equipment. It is a place where boys and girls are taught to know the different textile materials, are shown the different steps in making cloth in the simplest way; where pupils make hand looms and study the development of the machine into the power loom of today. They learn the sources of the raw material, the great world centers of textiles, and the commercial value of the finished product. This venture has already demonstrated that the children—for many of our wage earners are children in years—carry into the mill an appreciation of their single task due to a feeling of connection and unity with the industrial life about them. This manufacturer in striving to correct the effect of too many unthinking processes in machine work is doing no more than is possible in any manual training course in a mill town, whatever its industry. He is showing that manual training has a relation to industrial efficiency.

If we desire work which expresses personal effort we must give in our schools problems which develop skill, cultivate taste, and stimulate initiative. Manual training need not have as its goal technical skill, and yet the training of skill must be recognized as of primary importance in establishing a proper relation of manual training to industrial life. Now skill is not only an element necessary to the quality of the result; it also involves the way in which the result is reached. For true efficiency there must be a saving of time and energy, a straight-to-the-goal method of working. Experience teaches us that, especially in the upper grades, pupils' interest is better maintained by a reasonable demand of the sort of skill which requires thoughtful procedure. Certainly the thought side of the work needs careful attention by the teacher. It has been variously interpreted: some give talks on wood, machinery, transportation; others have models illustrative of bridges, airships and the like. Would it not be well to select problems which stimulate constructive thought from the very beginning of the project, starting with a variety of projects so that there would be initial thought even in the choice? Possibly the teacher has done the real planning in his sketches, leaving the pupil to work out the manual part of the problem. It might be well in the elementary work to leave off some or all dimensions; perhaps even to allow a box of any dimension after the pupil has submitted a sketch, a bill of materials, and has specified a use for the article.

PRIZE ESSAY ON MANUAL TRAINING

IT IS important for us to remember that we are educating boys and girls to become good consumers as well as good producers. For this reason, if we expect manual training to have a far-reaching influence on the industrial art of our country, we must not separate industrial hand-work and industrial design. A great deal has been written of the demoralization of taste consequent to machine-made products. It is evident, however, that machinery is here to stay; we cannot remove its ill effects by an ineffectual tirade. Let us rather regard the case hopefully. Every improvement in machinery means nearing a goal where disagreeable, irksome and unfeeling work can be accomplished by material things, leaving human energy liberated to create forms of beauty and individuality. Beauty of form, color, harmony, belong to no class distinction; if anything in the world is to be democratic it should be beauty, whether it is in the public square or in the home. It is the teacher of manual training who has the unrivalled opportunity to make the pupil realize the fitness of beautiful things. He must extend his work farther than having the pupil make a beautiful table or chair; he must make the pupil feel the importance of the harmony of the article with rugs, hangings, pictures, and furniture in the home. It is borne upon those who visit the houses of pupils who make commendable single pieces of furniture that too often the sense of relation of these to home furnishings has been omitted in our instruction. Only by training a sense of harmony can the boy and girl be made more critical of cheap wares in shop windows, and less ready to buy what is tawdry or exaggerated. A market must be created for stimulating a personal effort on the part of our workers which will express individual initiative, intelligence and skill.

While emphasizing the social influence of manual training, we must still dwell on its distinctive function—that of cultivating skill in hand processes. What do our great industries demand of their workers? The advocates of industrial education would adopt one of two procedures; modify the work in manual arts in our public schools, making it more definitely vocational; or establish special schools to meet industrial demands. Let us consider the technical needs of industry. A prominent manufacturer, speaking with the authority of a national textile organization, recently stated that while the special textile schools which could cover more advanced work than our elementary schools were of great advantage, it still remained true that the preliminary operations of the factory do not require a high order of technical skill; that processes easily acquired when young are almost beyond attainment after a certain age and that a grown woman can never learn to spin deftly; that the mental requirements are essentially those of discipline. It would thus appear that while there is a need for special textile schools there is a larger demand for suppleness fingers and general intelligence,—for the training practicable in the elementary schools. In the machine trades the call is for a number of broadly trained men, a relatively larger proportion of highly skilled men to unskilled men than is required in any other industry. A machinist and a pattern maker need to have considerable ability to read drawings, to adjust special tools and fixtures, and to interpret mathematical tables and formulas. Managers in these trades point to the growing demand for special machines which the industry is called upon to build and to the ever increasing use of automatic and special machines. They claim, however, that this development will not eliminate the mechanic of general and broad training. The perfection of machinery calls for more intelligence to make and repair the highly perfected machine. It is true that the mechanic of today needs a special training; but he also needs as foundation for this, the general mechanical principles taught in the elementary schools. The shoe industry points to a need of workers with a dexterity of hand, arm, and back which will allow the body to adapt its movements to those of the machine; the efficient workman being one who keeps step with his machine in its speed and its varying motions of mechanical parts. This industry, in common with textiles, demands a few specially trained men, but the great cry is for workers with dexterity and character. In the jewelry and art metal industry there is a call for more workers with an art sense, with power to originate and execute products with distinctive features in order that we may have a handicraft individual and typical. The workers in the forest, in the mine, the multitude of laborers in our public enterprises of subways, streets and railroads speak for themselves, for so far no one has included these vast numbers of workers in any scheme of technical training. They cry out for shorter hours, more pay, a living wage, a higher standard of living. For the most part their education will not go beyond that drawn from the elementary schools. For these, manual training can do much; it can develop a standard of laborship which must be the foundation of any true improvement in the condition of our so-called unskilled laborers, but, to do this, it must bear some relation to actual work, instead of being, as is so often the case, the solution of some purely theoretical problem.

PRIZE ESSAY ON MANUAL TRAINING

CAREFUL analysis of the movement for industrial education will show that it comes from two sources; first, from the skilled industries, those trades where specialized machinery with its differentiation of processes has made so many machine tenders while eliminating the all-round mechanic fitted for duties of supervision, that the problem of supplying efficient foremen has become acute; second, from all industries, both skilled and unskilled, where there is a need for intelligence, adaptability, general appreciation of work. What is demanded is not only technical skill but a proper attitude of mind. The president of a large railroad remarked in a recent statement that every raise in wages had resulted in a decreased efficiency. The heads of industries which require but few skilled workers when asked what industrial education can do for the mass of their employees usually enter into a discussion of inefficiency, incompetency, and irresponsibility; implying that the public schools are at fault. When pressed for a solution of the difficulty and for a definite suggestion they offer some such one as this: Give the pupils an understanding of the industrialism of the city, tell them about the raw product, where it comes from, how it gets to the city, the way it is manufactured, the value of the finished product, the part that labor, the investment and the capitalist play in this process. In short, make for a character which will get our workers interested in our business.

Special schools of printing, lithography, textiles, shoes, machine and other trades must have an important place in the industrial centers of the future; but the main problem of intelligent, efficient personal service of our workers, whether in store or factory as clerk, floor walker, machine tender, foreman, producer or consumer, rests on our public schools. The lower the grade the more general must be the instruction; the higher, the more technical and differentiated it can be made. The largest part of the burden rests upon the teacher of manual training in the elementary school. He must know that too much reliance should not be placed on those activities and interests of childhood which are transitory and superficial because of a school room environment, unless that environment is typical of what is to be the child's future. The child must have activities which fit him for his proper place in a larger society; the teacher must know what are the conditions imposed by this larger society and make them a basis for selection of the material of instruction. If he believes that a return to hand processes of smaller industries and business enterprises is coming inevitably, he must adapt his instruction to that end. If, on the other hand, he is convinced that the development of industrialism is tending toward greater differentiation of processes of manufacture, to an even greater exploitation of the many by the few in our commercial life, he must arrange his work accordingly. In the former case he will believe that the study and practice of the obsolete industrial processes which awaken a hereditary activity and interest in the child are of more value than a conscious effort to prepare this generation for the next by the study and practice in the methods of the present industries which are an outgrowth of the past. The difference between these two convictions is the cause of the various ideals of hand-work, and the wise teacher needs an insight into the future which shall be based on an intimate study of industrialism, past and present. Fortunately this difference of opinion need not influence the contribution which manual training may make to industrial education and efficiency, for each of them implies a developing of the process of observation and initiative, of a desire for personal excellence of workmanship, of an attitude of mind both social and industrial. These qualities of head, hand and heart are at the base of every call for service, whether it be for vocational training, for industrial efficiency or for citizenship in an industrial democracy.

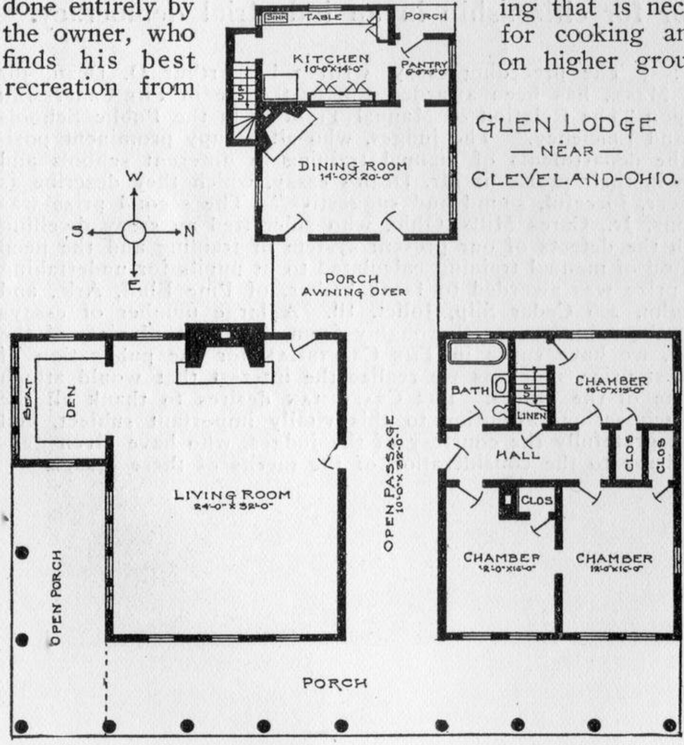
[EDITOR'S NOTE:—] The preceding essay, written by Arthur D. Dean, 167 Tremont street, Boston, Mass., has been awarded the first prize in THE CRAFTSMAN competition for essays upon "The Relation of Manual Training in the Public Schools to Industrial Education and Efficiency." The judges, who all occupy prominent positions as instructors in the departments of manual training in different schools and colleges, were unanimous in their praise of Mr. Dean's essay, which they describe as "a fine piece of work, clear, forceful, sound and suggestive." The second prize was awarded to A. B. Williams, Jr., Gates Mills, Ohio, who submitted an essay dwelling in a very direct way with the defects of our present system of training and the need for a more practical method of manual training calculated to fit pupils for undertaking actual work. The third prize was awarded to Isaac Fisher, of Pine Bluff, Ark., and the fourth to S. J. Vaughn, 206 Cedar Slip, Joliet, Ill. A large number of essays were submitted, covering the subject very thoroughly from the point of view of the instructor. Unfortunately, we have space in THE CRAFTSMAN for the publication of only the winner of the first prize, much as we realize the interest that would attach to the publication of some of the others. THE CRAFTSMAN desires to thank all the competitors for giving such serious attention to this vitally important subject, and also to acknowledge most gratefully the courtesy of the judges, who have given generously of their scanty leisure to the consideration of the merits of these essays.

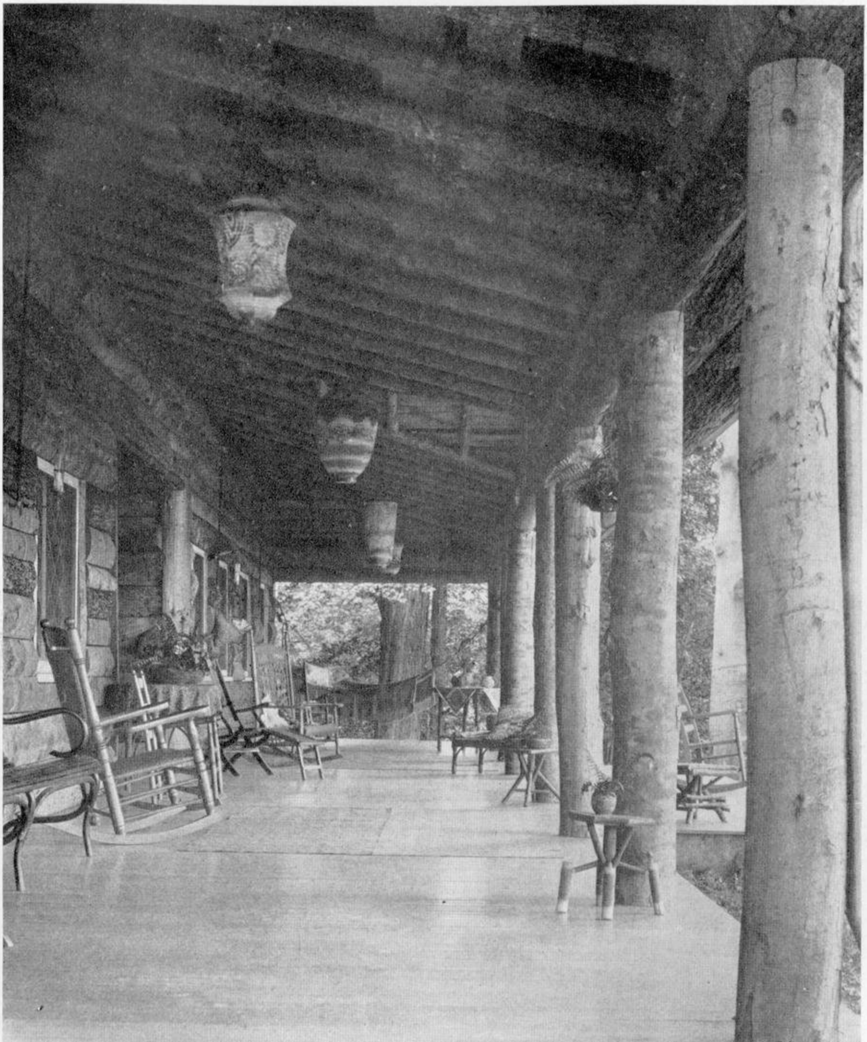
TWO UNUSUAL COTTAGES; ONE DESIGNED ENTIRELY BY THE OWNER, AND THE OTHER INTENDED TO EXPRESS THE CRAFTSMAN IDEA OF HOUSE BUILDING

WE have always maintained that the most successful dwelling house, both in the matter of beauty and in that of adaptation to all practical uses, must be designed at least partly by the owner or under his personal supervision, as only by this means can the individual touch that comes from directly satisfying a personal need be obtained in the plan and also in the material selected for the construction.

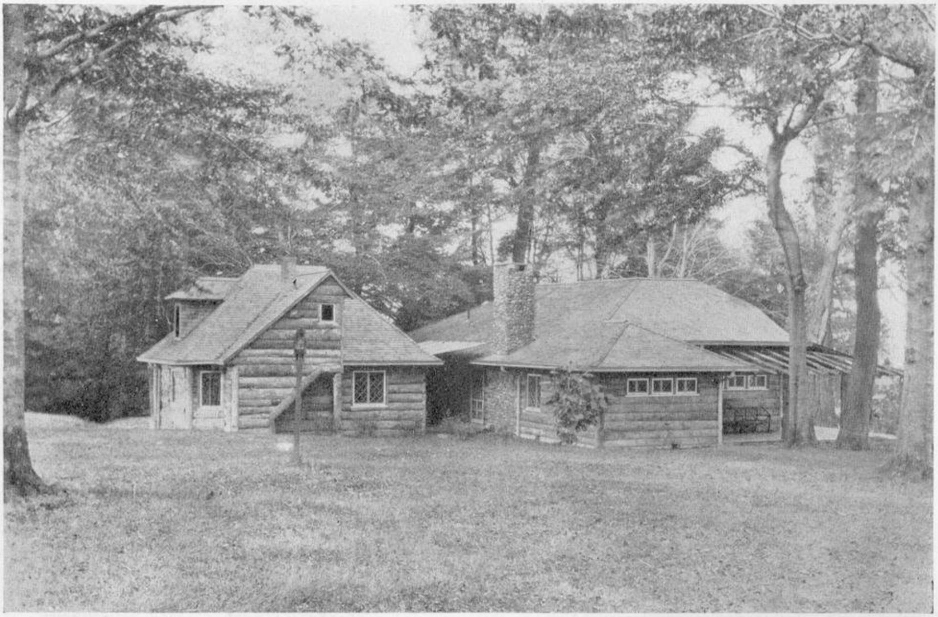
In the charming bungalow shown here, which is the country home of Mr. F. E. Wettstein, of Cleveland, Ohio, the planning was done entirely by the owner, who finds his best recreation from business in the doing of various sorts of creative work. His taste, ingenuity and skill are evident in every detail of the planning, building and furnishing of "Glen Lodge," as he calls the roomy and comfortable log house which he uses as a summer home. In the beginning, much care was given by Mr. Wettstein to the selection of the site, which is on a hill two hundred feet high, overlooking the beautiful Chagrin River Valley, within an hour by trolley of Cleveland. The grounds include twenty-three acres of hill, forest and glen, and upon the place is a natural gas well which supplies all the lighting that is necessary, as well as fuel for cooking and heating. A spring on higher ground furnishes excellent drinking water, which is carried into the house by the force of gravitation, and soft water for the kitchen, laundry and bath is pumped by an hydraulic ram into a tank placed just over the chambers at the left side of the building.

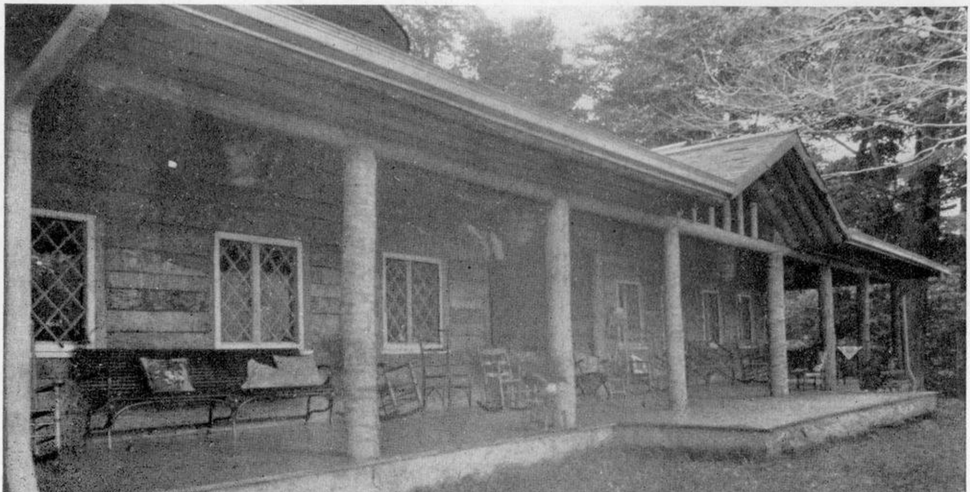
The house is planned according to the Southern idea, with wide verandas and an open passage running through the house and across the space that separates the main building from the smaller building, which contains the dining room, kitchen and servants' quar-


GLEN LODGE
— NEAR —
CLEVELAND-OHIO.
SINK
TABLE
PORCH
KITCHEN 10'-0"X14'-0"
PANTRY 6'-6"X5'-0"
DINING ROOM 14'-0"X20'-0"
W
S
N
E
PORCH AWNING OVER
SEAT
DEN
LIVING ROOM 24'-0"X32'-0"
OPEN PORCH
OPEN PASSAGE 10'-0"X32'-0"
BATH
LINEN
CHAMBER 10'-0"X13'-0"
HALL
CLOS
CLOS
CLOS
CHAMBER 12'-0"X16'-0"
CHAMBER 12'-0"X16'-0"
PORCH



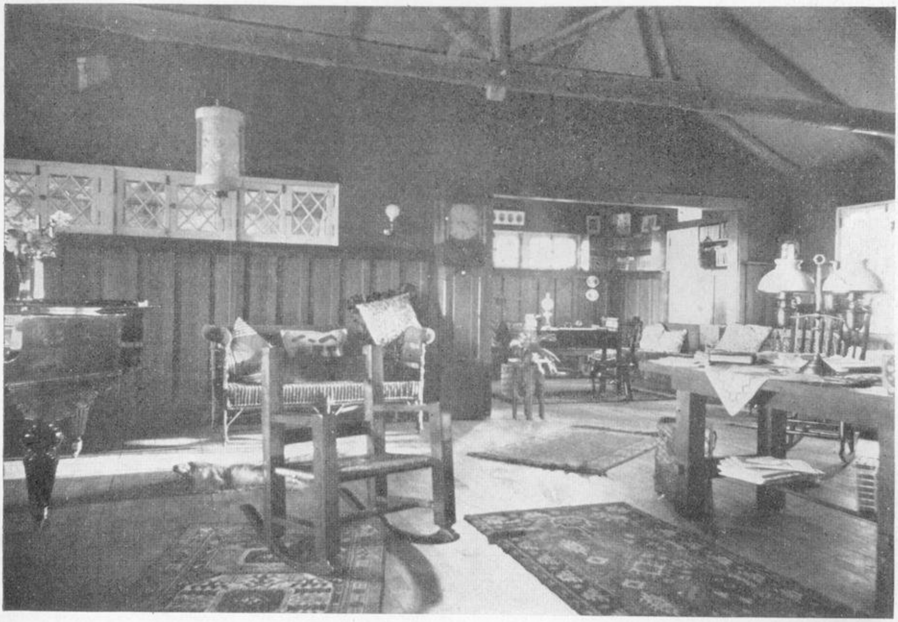
THE WIDE ENTRANCE VERANDA AT GLEN LODGE, DESIGNED BY F. E. WETTSTEIN OF CLEVELAND, OHIO.

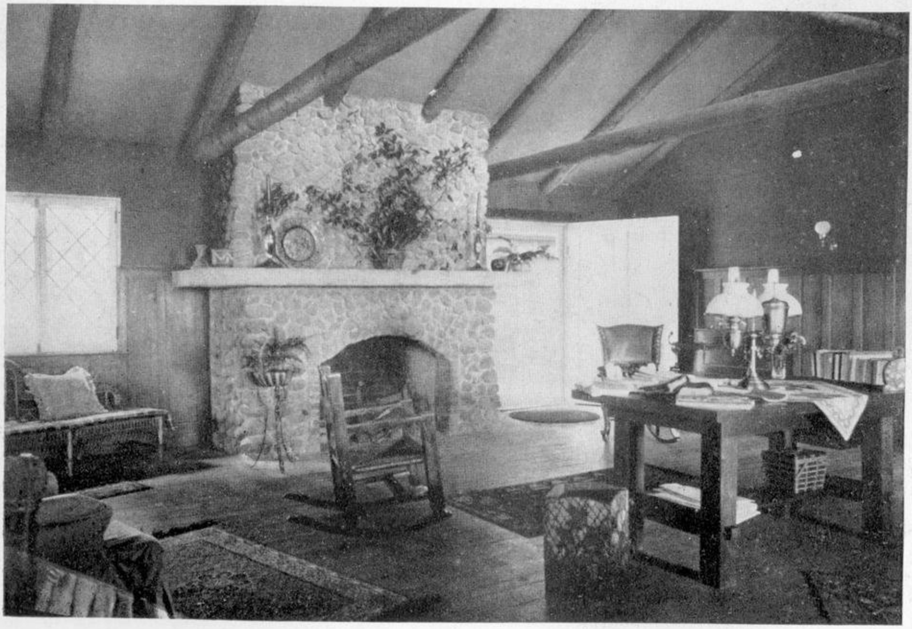




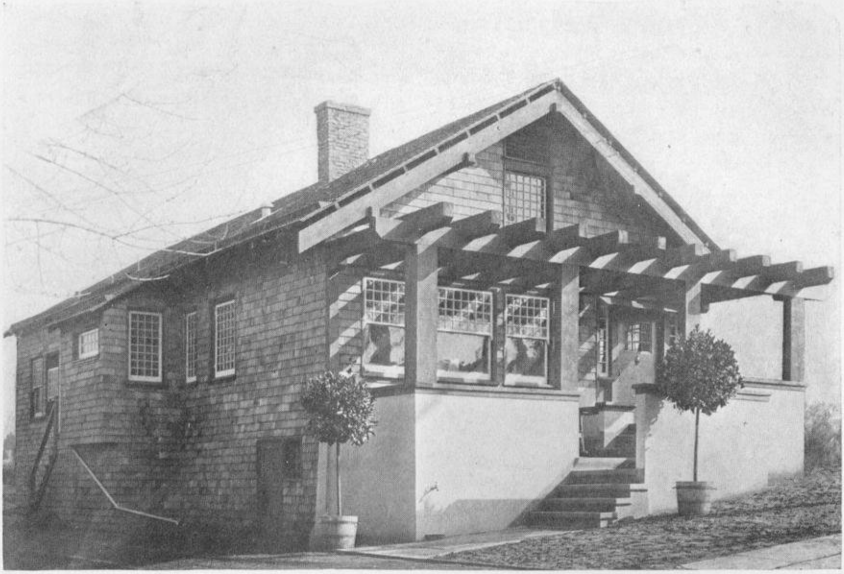
"GLEN LODGE," A ROOMY SUMMER LOG CABIN.

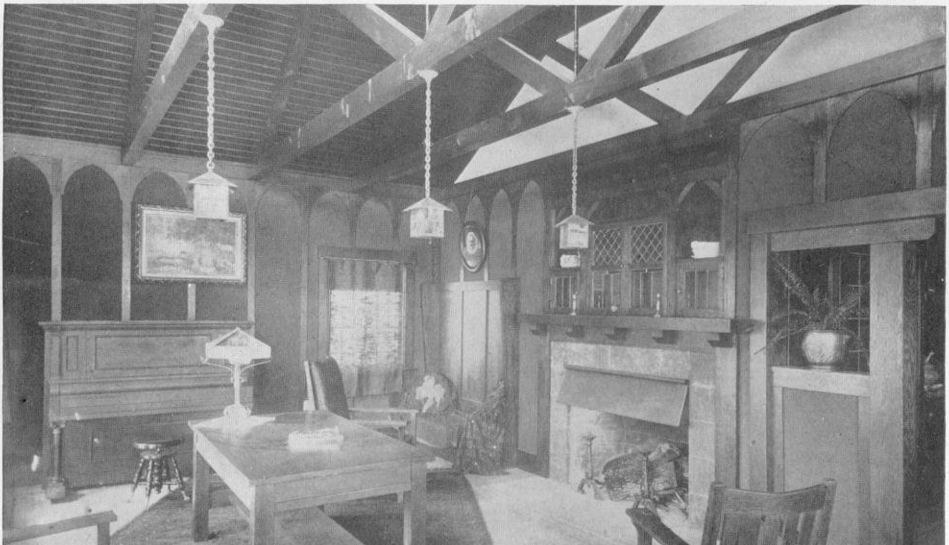
FRONT VIEW OF THE CABIN SHOWING VERANDA SIXTY-EIGHT FEET LONG.





TWO VIEWS OF THE LIVING ROOM AT GLEN LODGE: MUCH OF THE FURNITURE WAS MADE BY THE OWNER.





EXTERIOR AND INTERIOR VIEWS OF HOUSE DESIGNED AND BUILT AS CLOSE TO A CRAFTSMAN MODEL AS POSSIBLE BY KARL H. NICKEL.

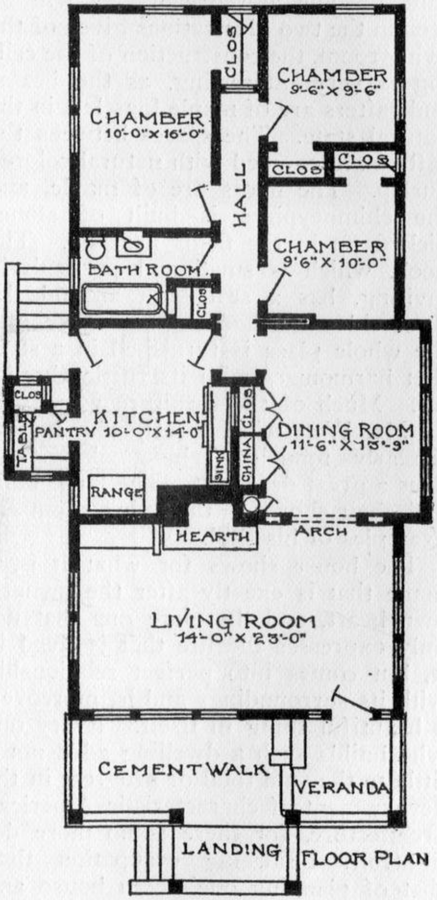
ters. This open passage not only does away with the odor of cooking in the main rooms, but adds greatly to the coolness of the house in the hot summer months.

The house is very substantially built on the ordinary plan as to frame, the two-by-six studding being sheathed inside and out with matched pine boards. The outer walls are of half-logs spiked firmly to the frame and sheathing, so that the house has all the rugged picturesqueness of a log cabin, and at the same time is a much tighter, more substantial and more serviceable building than could be made of logs alone. All the wood used in the building was cut in the adjacent forest, sawed out at a little portable saw mill and finished by hand. The pillars, rafters and house walls are made of beech and maple logs carefully selected and left in the natural shape, as the design of the owner was to bring the house into the closest possible harmony with the wild sylvan beauty of the country around.

The main veranda, which is sixty-eight feet long and ten feet wide, faces the Chagrin River Valley, with its fine trees and beautiful natural terraces. It is furnished as an outdoor living room, with plain comfortable rockers, settles, hammock, steamer chairs and a number of rustic pieces made by Mr. Wettstein himself. Japanese lanterns hang from the rafters, so that the veranda is a cheery place in the evening as well as the daytime, and the fern baskets are filled with ferns from the glen close at hand. The construction of this veranda is beautiful, as will be seen by a careful examination of the two detail illustrations given of it. The structural effect of the use of logs in the small peak at the entrance is unusual and very interesting. At the side the roof of the veranda gives place to an open pergola construction, which is now covered with climbing roses.

A look at the floor plan will show that the house is not only separated from the kitchen and dining room, but is itself divided into two parts by the open passageway. One side is given up entirely to the living room with its little recessed den, and the other to the three bedchambers with the bathroom, clothes closets and small hall.

The rooms are all paneled in hardwood, the living room being done in black walnut, the dining room and two of the chambers in cherry, and the re-



FLOOR PLAN OF HOUSE DESIGNED BY KARL H. NICKEL.

maining chamber and the bathroom in oak. Like the logs used outside, all this wood was cut in the forest near by, and all is left as nearly in the natural state as possible, being given only a sanded finish, rubbed with boiled linseed oil, with no paint, stain or hard finish of any description.

In all the rooms the walls are paneled to a height of five feet, the upper walls in the living room being finished in dark red burlaps, and those in the dining room and chambers with buckram in tints of blue and green. As will be seen in the two illustrations given of the living room, the construction of the ceiling is very interesting, as the beams and rafters are of maple logs left in the natural state. The spaces between the rafters are covered with natural-colored burlap. The floors are of maple, and the chimneypiece is built of stones picked up in the fields near by. The nook, which is small and particularly inviting, has a seat built around the three sides and bookshelves above, and the whole place is furnished in a style that harmonizes with its rustic character. Much of the furniture was made by Mr. Wettstein himself, who is particularly fond of cabinetmaking and does a great deal of it. The large table and chair shown in the living room are examples of his skill.

The house shows for what it is, a home that is exactly after the owner's own heart, and therefore one that not only expresses the life that is lived in it, but comes into perfect relationship with its surroundings and is, moreover, a beautiful thing in itself. Every one who builds such a dwelling adds not a little to the sum total of progress in the development of characteristic American architecture, for there is no more delightfully absorbing occupation than that of planning one's own house and personally superintending the building of it. Each new example is an inspiration for others to follow, and the number of such houses that is now going up is very encouraging when we think of the few years that have passed since the reign of the paint brush and jig saw.

ILLUSTRATIONS of another cottage that is more conventional but nevertheless distinctive and charming in its way have come to us from California, where this house was built by Mr. Karl H. Nickel, with the idea of making it as nearly like a Craftsman house as possible. Mr. Nickel has been working for a number of years to aid in the development of a style in home building which should embody the essential features of comfort, simplicity and beauty, and be so planned that the cares of housekeeping would be reduced to a minimum.

The house is a plain shingled cottage, but distinction is given it by the broad terrace of Venetian cement tile which extends the full width of the house and is covered with a pergola over which will clamber vines, affording a pleasant leafy shade during a greater part of the year.

The living room and dining room are decorated in varying shades of copper, and the construction of the former is shown to good advantage in the illustration. The kitchen is planned with especial care for compactness and convenience. The sink, stove and pantry are all recessed, leaving the room rectangular in shape. The drain board of the sink forms a shelf for the pass opening into the china closet in the dining room. The stove alcove is hooded and vented to the roof, carrying off all steam and all odors from cooking.

Most of the furniture in the house is Craftsman, and the Craftsman idea is carried out in the lighting, which is done by lanterns suspended from the beams overhead by wrought iron chains.

DESIGN IN THEORY AND PRACTICE: A SERIES OF LESSONS: BY ERNEST A. BATCHELDER: NUMBER VII

> "Yet, notwithstanding its remarkable expression of life based on nature, the work of the Gothic carver is as a rule appropriately conventionalized. Only those abstract qualities of form which are capable of effective monumental treatment are taken from nature." —*C. H. Moore.*

LAST month a few relatively unimportant sketches were offered to illustrate the wholesome spirit of play that has ever entered into the industrial product of men who are in some measure free to exercise creative thought in the work they are called upon to perform. It was found that the most interesting manifestation of this pleasure in work appeared at times when workmen were designers; when builders were architects. This combination, the facility to design and the skill to execute, lends an intimate fascination to the work of primitive men, to the peasant industries, now fast disappearing under pressure of modern factory methods, to the best work of the Orient, and to the product of the mediæval craftsmen.

Into the conditions outlined in the text last month there gradually came a change, so subtle in its transition that it is only from this distance that we can note its developments. Briefly stated, the change is this:—workmen have ceased to be designers; builders have ceased to be architects. This evolution, the separation of artist from artisan, is an interesting topic for study. Space permits only a suggestion of the steps in the transition.

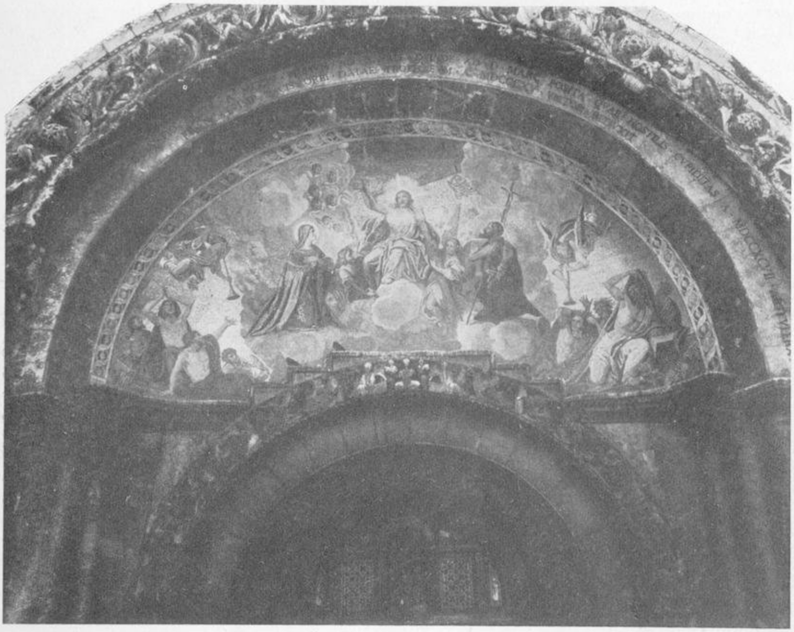
The early centuries of mediæval history were a period of reconstruction, when all men were groping toward an expression of new ideals. In later centuries, with traditions acquired through hard-earned experience and with ideals more clearly in sight, with judgments strengthened and technical difficulties lessened, workmen with greater ability and taste than their fellows became known for the excellence of their achievements. Their presence was sought wherever important work was under way. From one town to another they wandered, leaving behind them a trail of noble churches, palaces, fountains, pulpits, and frescoes. And as these men did more of the thinking, their fellows did less. Still later, with the revival of classical traditions, an increase of luxury, and a consequent shifting of standards, the pathway to artistic renown ceased to lead through the workshop. But for a long time, during a period of notable production in the early days of the Renaissance, there was still a bond of intimate sympathy between the artist and the artisan. Old ties and traditions were not easily severed. Gradually, however, the men who practiced art began to depend more and more upon a theoretic knowledge of tools and materials, while the men who knew much about technical processes and methods of construction concerned themselves less and less with the abstract ideals, the principles and modes of expression of the artist. It has been left for us in modern times to add the final step in the transition with our arbitrary distinctions between fine and industrial art, and our subdivision of labor for purposes of commercial gain. One wonders if the skilled craftsman of old who gave mind, heart, eye and hand to his work is to be entirely displaced by the "hand" whose function it will be to feed raw material into one end of a machine at so much per day, without questioning why or whence.

It is an odd commentary on the standards by which we measure our present civilization that our material progress, our tremendous strides in science and in mechanical invention, have contributed nothing to our esthetic development; even less than this,—have consistently contributed toward a lowering of artistic standards and the degradation of the skilled craftsman to the position of an unskilled operative. We have printing presses that are marvels of mechanical invention, ensuring speed and accuracy of production; but it is seldom that we approach the artistic standards set by the old printers who struggled with their rude presses in the early days of the craft in Augsberg, Bamberg and Venice. We have power looms that do everything but think; yet we are scarcely within reach of the products that came from the looms of Persia, Sicily and Italy, or of the old Flemish textiles. Science and mechanical invention have revolutionized metal working; we employ processes undreamed of by the mediæval craftsmen; yet they left behind them standards of beauty that make a comparison odious. Our builders have perfected devices unknown to the master builders of old; yet we never cease to measure and photograph the old churches and palaces with admiration and wonder.

Thus we find that the things now emphasized in the training of the artist are no longer essential to the productive efficiency of the workman. Art and industry are scarcely on speaking terms; whenever they meet they are mutually embarrassed because they have no topic in common for conversation. Between the shop-trained man and the studio-trained man there is ever a lack of understanding and sympathy. The artist deplores the lack of feeling and good taste on the part of the workman on whom he depends to execute his designs; the latter is impatient over the lack of practical knowledge shown by the artist. Both are right. The one approaches his problem with a superficial knowledge of technical limitations and possibilities; the other in the acquisition of technical skill is afforded neither opportunity nor incentive to cultivate a fine taste or an artistic judgment. Some day we shall have an art training that penetrates into the activities of daily life, based on the shop principles, though not necessarily on the methods, of the mediæval crafts. We shall think none the less of an art that seeks expression in terms of painting and sculpture; but we shall recognize the truth that art is a matter of degree and not of kind.

In our study of design today we turn to the studio for our traditions rather than to the shop. We approach the subject from a point of view diametrically opposed to the development of design to its periods of finest production. We begin by drawing, painting and modeling; we accumulate studies from nature, and attempt to conventionalize this material on paper; we study historic ornament, make careful copies from the various historic styles, and adapt motifs found through this process to our own needs; we visit shops and factories (sometimes) and listen to interesting talks on the technique of carving, weaving and metal work, on the relation of pattern to material; we gather from practice in the "arts and crafts" a superficial idea of the tools and materials of many crafts, but have no thorough or practical knowledge of the technical demands of any one craft. We aim to produce studio-trained craftsmen. What we need most are shop-trained artists.

Now, if we turn back the pages of history and follow the story to the periods of most notable achievement, we find that the development is from tools and materials to art, if one may so express it. The master craftsman found inherent within the tools and materials of his craft the principles that led him



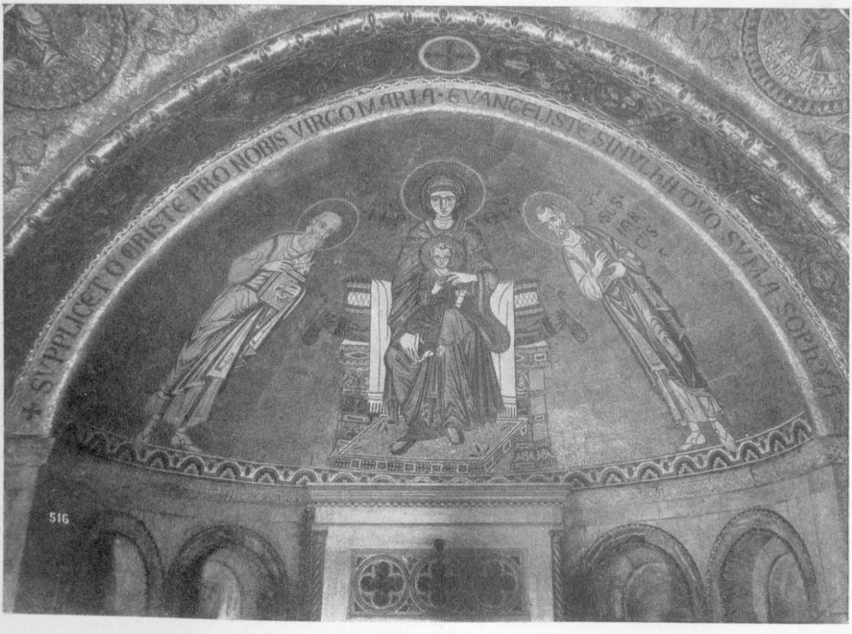

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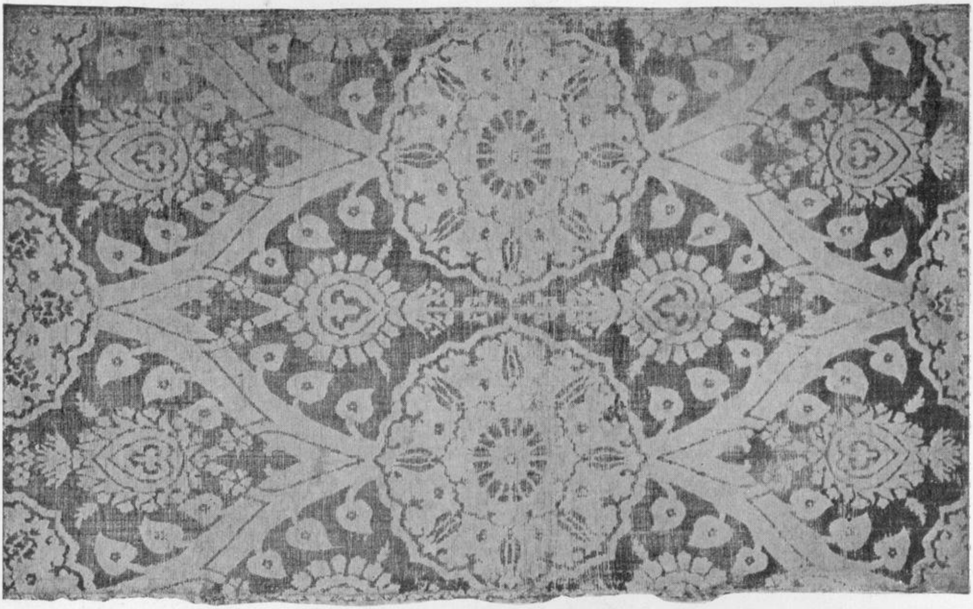
PLATE THIRTY.

PLATE TWENTY-NINE.



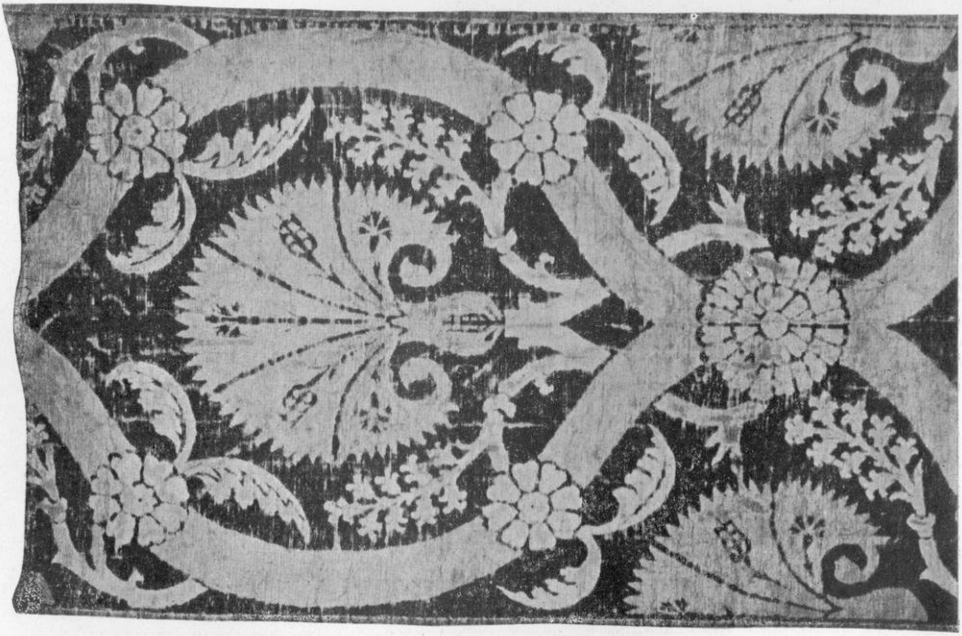


PLATE THIRTY-ONE.

PLATE THIRTY-TWO.

unerringly to the beautiful product. The examples of industrial art which are so carefully treasured in our museums and galleries were the work of shop-trained men, not of studio-trained men.

The point is of sufficient importance to demand several illustrations. Let us take the development of design in iron work as typical. (Figs. 41 to 46.) The use of iron as a factor in art properly begins with the period of mediæval history. The ancients used iron; but this material occupied an entirely subordinate place in their productions. With the beginning of mediæval history the iron worker enters upon the scene as an artisan of the first importance: the locksmiths, armorers and brazers became craftsmen of the first rank. In a study of the history of this craft we find that the development is from iron to nature, if one may so state it. The earlier examples are comparatively rude. (Fig. 41.) It is evident that the men of the time were acquiring a great deal of practical knowledge of iron, of its possibilities and limitations. Their work was a consistent development from demands of strength and structural fitness. In the manipulation of their material they gradually wrought it into forms suggestive of nature. With increasing skill and with the conservative comparison and selection of results, which has ever distinguished the product of the true craftsman, the work became more and more refined in proportions, with more intimate suggestions of natural growth. Plant form at first appears in an abstract way, gradually developing into more specific forms. In Fig. 43, for instance, there is a consistent plant growth suggested throughout;

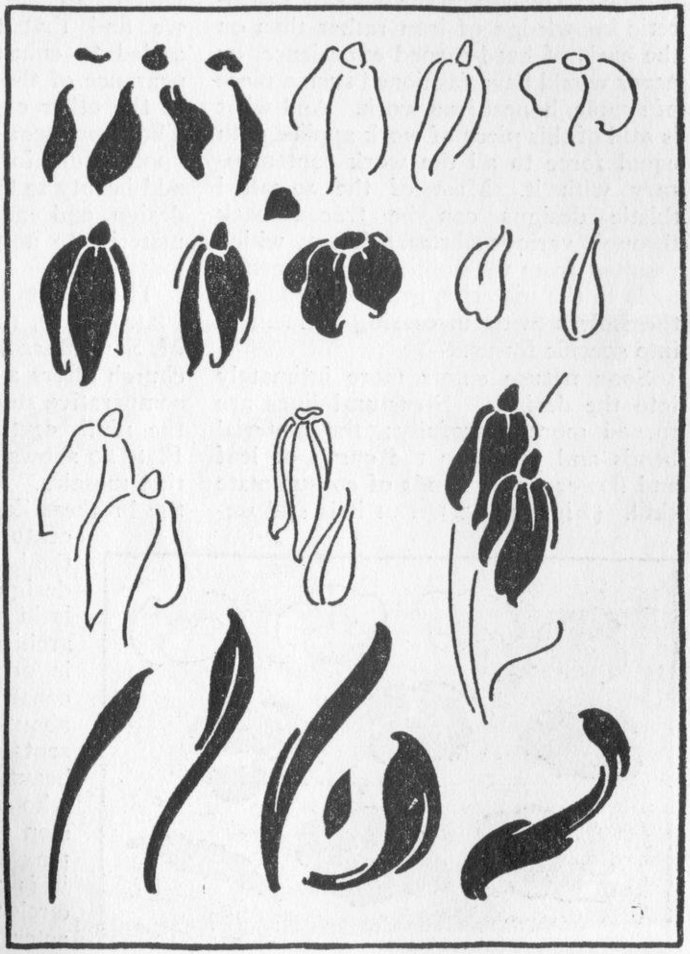


PLATE THIRTY-THREE

yet there is nothing that would lead us to believe that the craftsman attempted a direct conventionalization of any specific plant. There are suggestions of acorns, possibly of thistles or other natural forms; but these entered into the work of the craftsman merely as a refining influence suggested by nature. He was first and last a blacksmith with the traditions of his craft back of him. If he had been trained in the studio rather than at the forge, if he had attempted to design on the basis of a theoretic knowledge of iron rather than on the basis of hard-earned experience, he never would have fashioned such a piece of simple, honest iron work. And what is said of this piece of work applies with equal force to all the work contemporary with it. Most of the so-called thistle designs can be traced back through various abstract forms, which resulted from the application of certain tools to the material, gradually shaping themselves with increasing refinement into specific forms.

Soon nature enters more intimately into the designs. Structural lines are turned more gracefully; the material bends and yields to the curve of leaf and flower under hands of consummate skill. (Figs. 44-45.) But it is still unmistakably iron, to which nature is adapted. Now, when iron is adapted to nature we come to the turning-point. (Fig. 46.) When the iron worker essays the production of festooned garlands of roses with flying ribbons he subordinates his material to nature. Whatever there may be of grace and elegance in line and form in the result, wind-blown iron ribbons and strings of naturalistic iron flowers are illogical and inconsistent with the material in which they are executed. Then, when we find that touches of paint were added to enhance the naturalistic appearance of the work, we have arrived at the other extreme of the transition. The iron worker began by drawing upon nature for suggestions that would add beauty to the structural lines of his design, and ended by subordinating his material to a minor plane of illogical imitation.

The point is again illustrated in Plates 29-30, mosaics from the portico of San Marco, in Venice. This old church offers a rare opportunity for the comparative study of mosaic work from the ninth century to the present day. Plate 29 shows one of the early Byzantine mosaics. Plate 30 is the work of the brothers Zucato from the sixteenth century. The first illustrates the beauty of construction; its design in line, form, and tone is in structural unity with its architectural environment; it is organically related to the constructive lines and forms about it. The second represents the construction of beauty; it is the work of men who accepted their commission as an opportunity to display their ability as painters; it is a picture within a half circle; its beauty is of a character quite independent from the structural features of the

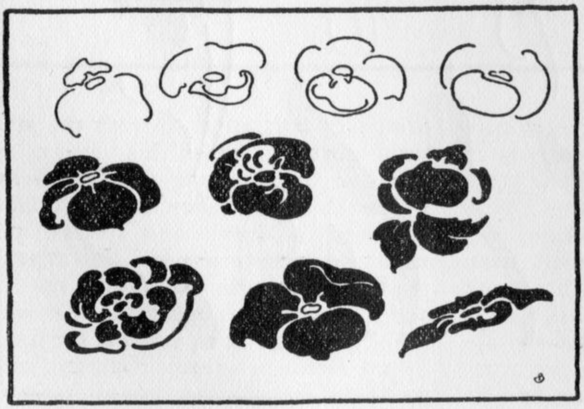


PLATE THIRTY-FOUR

church. To understand the first it must be seen in the space which it occupies; the second can be quite as well understood when it is isolated from its surroundings. The ingenious brothers Zucato even ignored the limitations of their material and employed the brush to acquire gradations of tone in their picture which a legitimate use of mosaic did not allow.

Illustrations might be multiplied from every line of industrial activity. As shop-trained men ceased to be designers the structural fitness of the work decreased and the peculiar character that came from an intimate knowledge of tools and materials gradually disappeared.

Problem:—In our first studies of plant life let us seek another expression of the same principles that have been defined through geometric design. We will endeavor to develop a rhythmic, balanced composition of blacks and whites, suggesting plant growth, though not bound to any specific specimen from plant life. First, let us again thresh out the question of space and mass. It is ten to one that the student who has approached the study of design by accumulating sketches from nature, and by seeking in nature a justification for the principles that are to govern the structural development of his design, will feel that the problem of conventionalization is solved when he has adapted the lines and forms of a specific specimen to a definite shape. His attention is absorbed almost entirely by the lines and forms of the specimen with which he is working; it is difficult for him to depart from the specific character of his motif to the abstract consideration of his design in terms of line, form and

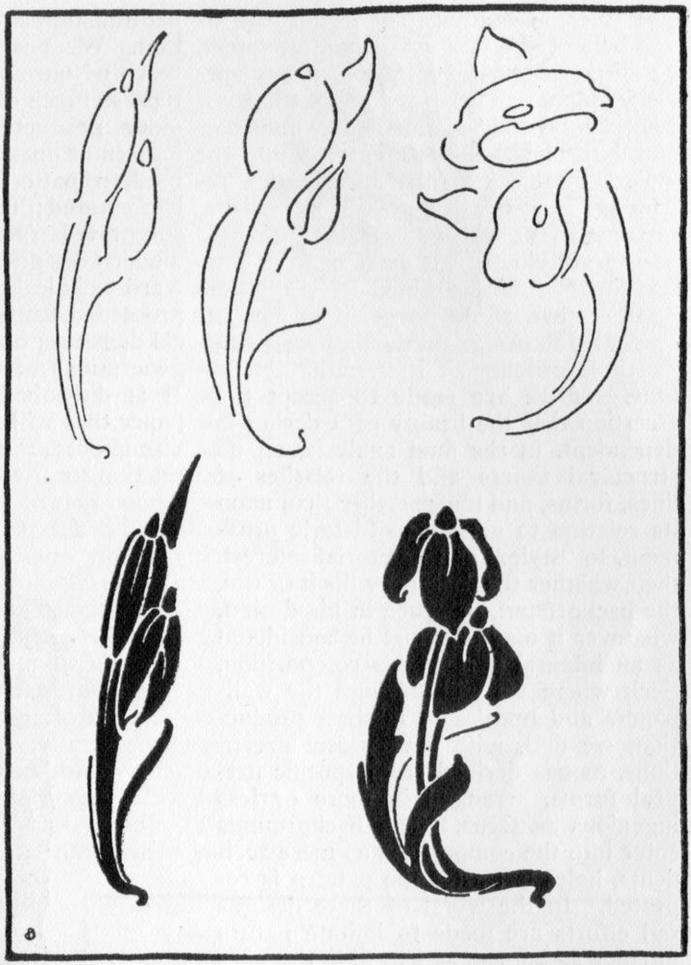


PLATE THIRTY-FIVE

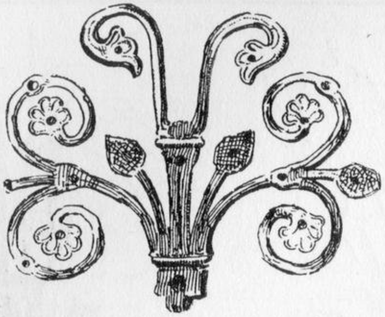


FIGURE FORTY-ONE

tone. If we are ready to accept the assertion that the beauty of a design is dependent, in the final analysis, on its structural fitness and the relation of lines, forms, and tones, rather than upon its relation to nature, to historic ornament, to "style," or to pictorial interest, then, whether the designer wills it or not, the background, or space in his design, whatever it may be, must be considered as an integral part of his composition. Seek where we will through the wallpapers and textiles of modern production, we find, with a very few exceptions, motifs derived from specific natural forms, arranged in more or less ingenious patterns. The backgrounds enter into the composition as mere accidents, holes left after the pattern is repeated. In the worst of these designs sad efforts are made to imitate nature in color and form, and to hide the very structural lines on which the finest ornament has ever depended for its beauty; in the best of them we find a consistent and thoughtful treatment of nature;—and yet we turn with increasing admiration to the simple, dignified, soul-satisfying textiles of primitive men and to the product that came from the looms of the Orient, from Persia, Italy, Sicily and Flanders during the palmy days of weaving. We discard modern carpets for plain floors and Oriental rugs. We prefer an unpapered wall to the restless, naturalistic patterns of modern production. What is it, then, that imparts so much of unrest to our papers and textiles, so much of restful simplicity to the older product? Aside from the all-important question of color, it is this:—modern patterns are imposed *upon* a background; the older patterns are incorporated *into* a background. The modern designer works from nature toward technical demands; the old worker proceeded from a knowledge of technical demands, backed by the traditions of generations of weavers, toward nature. It is difficult to find a modern wallpaper that will harmonize with any environment; the old product lends distinction to any environment in which it

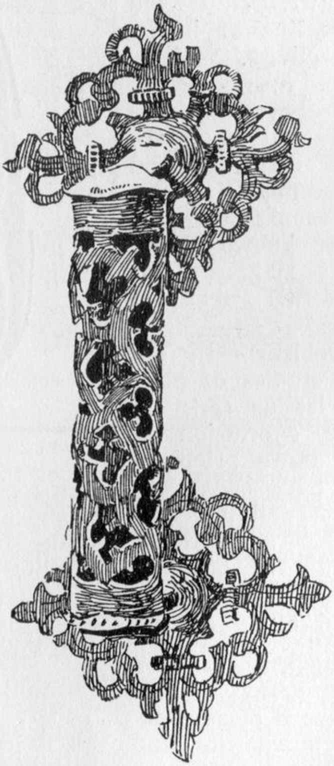


FIGURE FORTY-TWO

may be placed. The first creates holes *through* the wall; the second remains *on* the wall. The clue to the character of the designs found in the best of the old textiles (Plates 31-32) was not discovered in plant life. The designers possessed an intuitive feeling for beautiful space and mass relations, for the principles governing line, form, and tone adjustment. Nature gave to their work its final touch of distinction.

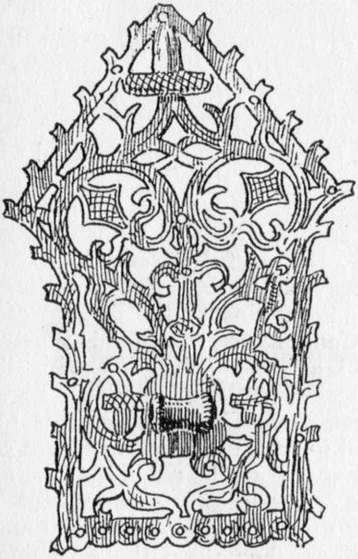


FIGURE FORTY-THREE

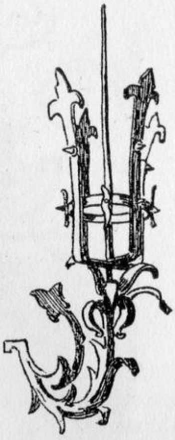
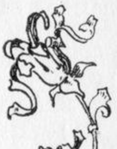


FIGURE FORTY-FOUR



After Meyer

FIGURE FORTY-FIVE

It is our problem, then, to define the meaning of rhythm and balance as expressed in curved lines rather than to begin by the direct conventionalization of any natural specimen. It would be well, though, to analyze a flower of careful selection,—say a rose that is set with particular beauty upon its stem. We will pass the rose of symmetrical development for one which offers a greater variety of petal curvature, with a balanced disposition of parts. Make a few simple line studies of the flower in different positions—noting the relation of the petals to the center and to each other. Then detach a few of the petals, and draw them from different points of view. Now, with these forms as a keynote, let us try the construction of similar forms suggestive, not imitative, of flower petals. (Plates 33-34.) With a little practice of this kind, it is our purpose to construct an abstract flower form from the garden of our imaginations. The beauty of this flower is not dependent upon its identity with any particular form of nature, but upon an appreciation of rhythm and balance as applied to a composition of curved lines. Starting with a central point, a few tentative lines will define the general form of the flower and the relation of the parts. In shaping the petals into which this general form is to be subdivided, it is essential to bear these points in mind:—each petal must be graceful in movement, pleasing in shape; there should be variety with unity in the shapes and measures of the different petals; they should be united in a movement toward a common center; and, last, you are compelled, under pressure of necessity, to study the whites as well as the blacks. If you are able to attain the desired result in a single flower, it will be found an easy problem to combine lines and forms suggesting two flowers, or a flower and a bud, in a common movement. The demands of balanced composition rather than a symmetrical

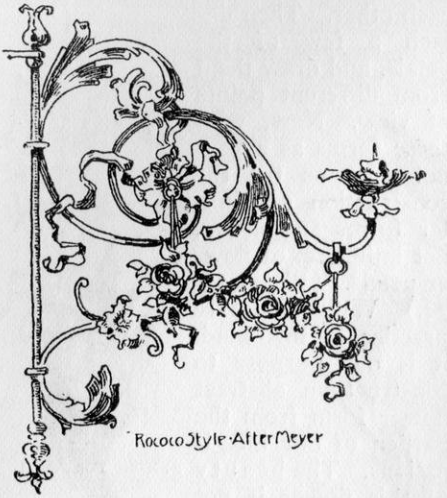


FIGURE FORTY-SIX

arrangement, will naturally lead one to give dominant height to one flower. Then see if you can strike a few well-curved lines having a common growing-point and related by a movement in harmony with the movement of the blacks and whites represented by the flower heads. In the same way see if you can develop a simple, abstract leaf form. Each leaf should have, like a good story, a starting-point, a gradual unfolding of its movement and a definite conclusion. The movement of this leaf form may be rapid, or sinuous and slow in its course. The eye moves most rapidly along straight lines or combinations of related straight lines.

Now, with some command over the elementary forms involved in the problem, let us develop a convention suggesting natural growth. To be consistent with Nature's principles of growth, we will see that our lines form a common growing-point and that the leaves and stems form a tangential union at their points of intersection.

The most interesting interpretation of the principles of rhythm and balance in line and form applied to nature is to be found in the flower compositions practiced in Japan, and explained by Mr. J. Conder in his valuable book entitled "The Flowers of Japan and the Art of Floral Arrangement," from which Figs. 47-48 are adapted. To us a mass of flowers thrust into a vase, or bound together as a bouquet, is sufficient. But to the Japanese the leaves and stems, their arrangement and grouping, are quite as important as the flower itself. He endeavors to adjust a few lines and forms into a rhythmic and balanced composition. He assists Nature, so to speak, to achieve the ideal toward which she seems ever striving. This type of composition has become with the Japanese an art, governed by definite principles. By careful selection of flowers, pruning of leaves, subtle bending of stems, he attains to the desired effect. Mr. Conder describes and illustrates these laws and principles with thoroughness and completeness. Fig. 47 illustrates one of the movements to be desired in two, three and five stem compositions. It will be noted that the unity of the composition is dependent primarily upon the reciprocal relations of the stems, then upon the grouping of leaves and flowers. Fig. 48 illustrates a few of the many things to be avoided, —formal symmetry,—equal height,—equal stepping,—"dew spilling" leaves which carry the eye out of the composition. The ideas thus briefly noted are

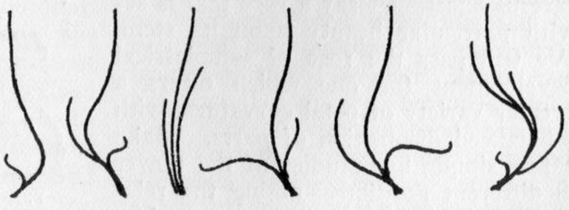


FIGURE FORTY-SEVEN

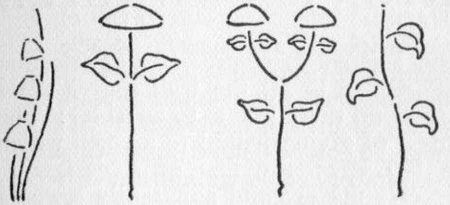


FIGURE FORTY-EIGHT

the same that must guide us to the achievement of any interest or unity in the present problem. In Plate 35 are some sketches to define the general character of the motifs we are trying to construct. It will be seen that complete command may be acquired over the movement of the motif. It may be rapid in its development, by clearly defined rhythmic connections, or subtle and slow in movement, as in the last example in this plate. Not only in lines and shapes but in measures we may also command the rhythm which we are seeking to establish. (Fig. 49.) In (1) the upward increase in the measures of black and white adds force to the conclusion of the movement; in (2) the downward increase of measures adds force to the beginning of the movement. To borrow terms from music, the former is a crescendo, the latter a diminuendo.

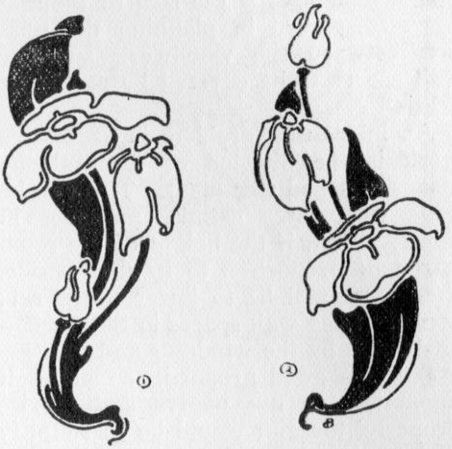


FIGURE FORTY-NINE

THE SECRET OF TRUE COMPREHENSION

NOTHING worth doing is done quickly. The masterpiece is the product of a lifetime; it may bloom in the hour, but it developed in the years. Your life is your preparation; the few years you spend studying and learning how to handle brush or chisel are but the breaking in of your hand, the subduing of refractory fingers, the master of obstinate muscles; if your heart is not and has not been for long filled to overflowing with things you feel you must speak, then is your technical facility acquired in vain. I dare say there are those among you who have laboriously and exactly drawn from the antique, lo, these many days, filling great clean white sheets of paper with painfully faithful outlines of the contours before them, and yet have never once really looked at the statue or cast, have never once really seen what they have so mechanically drawn. I might almost say that one never does see what one is at the time drawing. If you have not seen it, felt it, understood it, loved it before, no amount of drawing or copying will enable you to comprehend it. You must see, feel, and know your landscape before you so much as dream of painting it; in fact, the very thought of painting it should come at the very last, as the fruition of your understanding and of affection for your subject.

ARTHUR JEROME EDDY.

A DECORATIVE STUDY OF WALL SPACE: LESSON V: BY MARY LINTON BOOKWALTER

THE first impression made upon one when entering the majority of houses is the lack of thought displayed in planning the relation between the woodwork and the wall spaces to be covered by papers or fabrics.

An interesting problem in decorative work is the division of the wall by means of wood treatment. This can be done with three definite purposes in mind: First, if the height of the room is out of proportion to its floor space, the object will be to lower the effect; second, if the wall spaces in the room—as divided by the windows and doors—are not in good proportion, making it impossible to use papers and fabrics properly, the aim would be to simplify the spacing by a few strong lines of wood; third, if the wall spaces have been well considered by the architect, the problem would be to make as beautiful an arrangement in balance of spacing as the wall will allow.

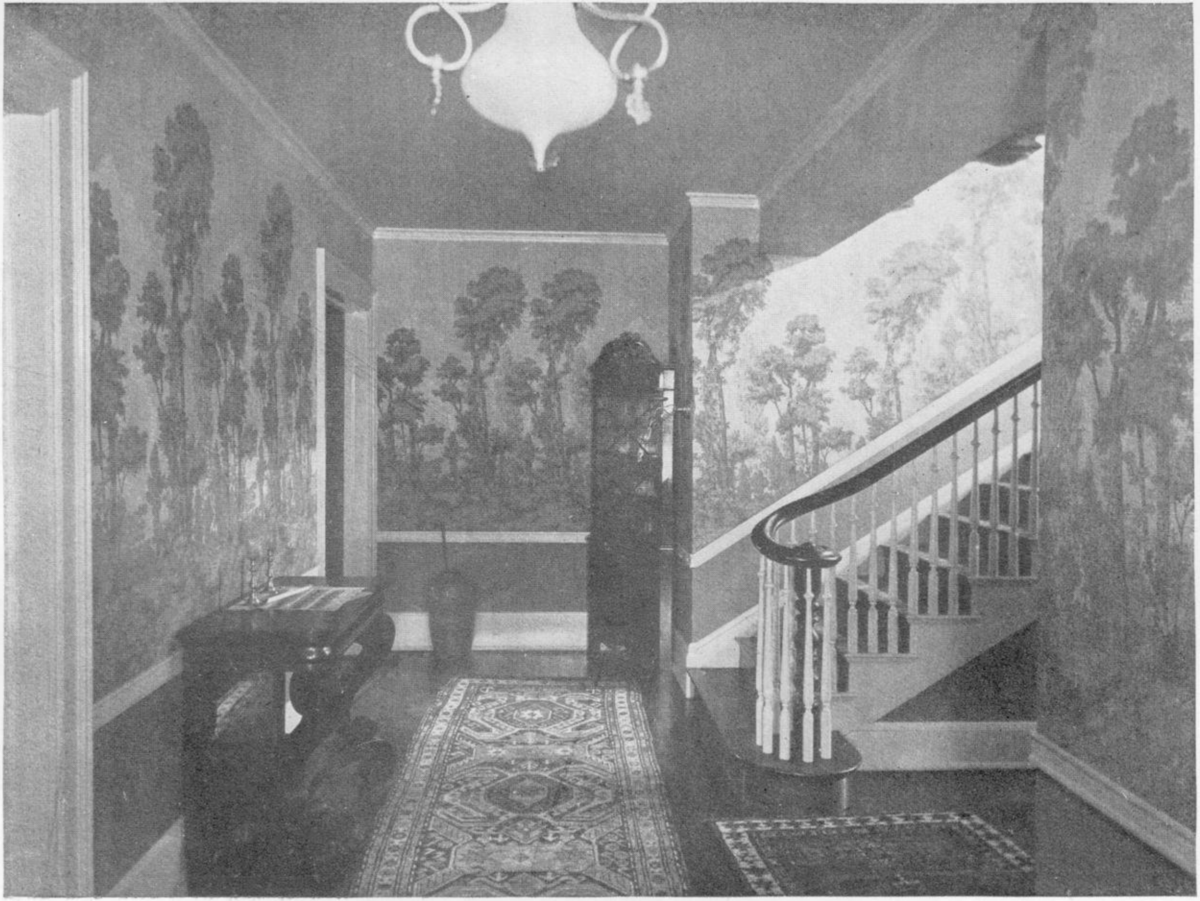
A simple method for beginning the study of the spaces to be decorated is to take each side of the room and lay out to scale the proportions, treating each of the four sides as a lesson in the division of a rectangle by lines. For example, take the end of the hall (No. 1), with the large tree design. This wall space gives a rectangle which is in proportion two and one-quarter by three and one-quarter inches. Make three or four divisions of that space by means of the baseboard, picture moulding and the broad moulding to separate the upper and lower wall. The architect fixes the width of the baseboard, but the width and position of the two upper mouldings are for the decorator to determine.

When the line arrangement has been carefully determined in the problem, then comes the adaptation of pattern and balance in color. In the selection of pattern to fill the wall spaces there are again three points to consider: The effect of giving height to a room which is too low; the line of a design to deceive the eye and apparently lower a ceiling which is too high; or merely the making beautiful of what was good in the beginning.

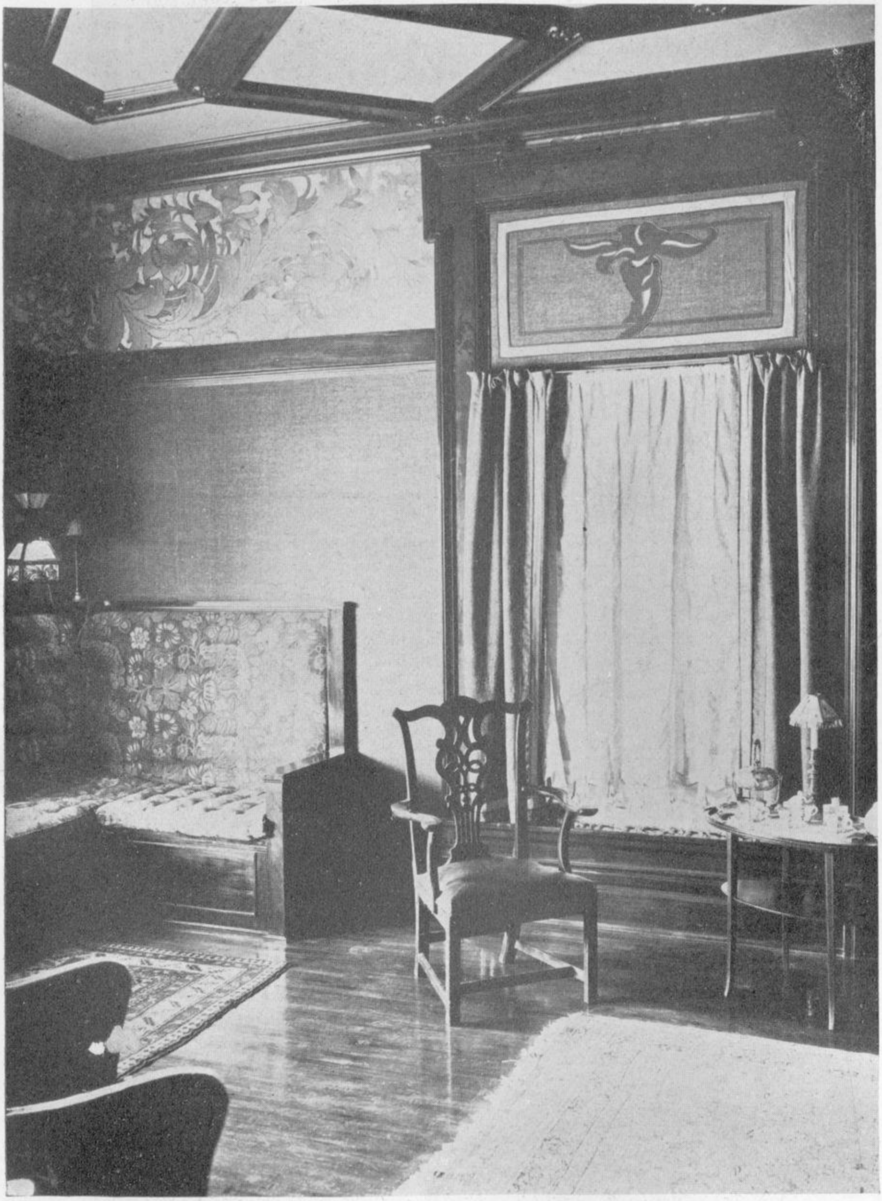
After the wood trim and pattern are settled, the balance in color plays an important part. Sharp contrasts between sidewall and ceiling are rarely pleasing; for example, a strong red wall with a cream ceiling and dark woodwork. There is truth in the fact that a light ceiling makes a lighter room, but why not have the contrast in color less abrupt, making rather a gradation from dark to light? Abrupt changes in color are like discords in music.

For the style of the hall (No. 1) the tapestry design seems well chosen. The interplay of color in this wall covering is beautiful; the ceiling is in tan, the background color of the sidewall, with the large design in tans, greens and blue, running into the green tone of the base. The woodwork is a deep old ivory, and the mahogany of the handrail and the treads and risers of the stairs is on the brown cast. The wall treatment in this hall is designed to be the entire decoration, as no pictures are to be used.

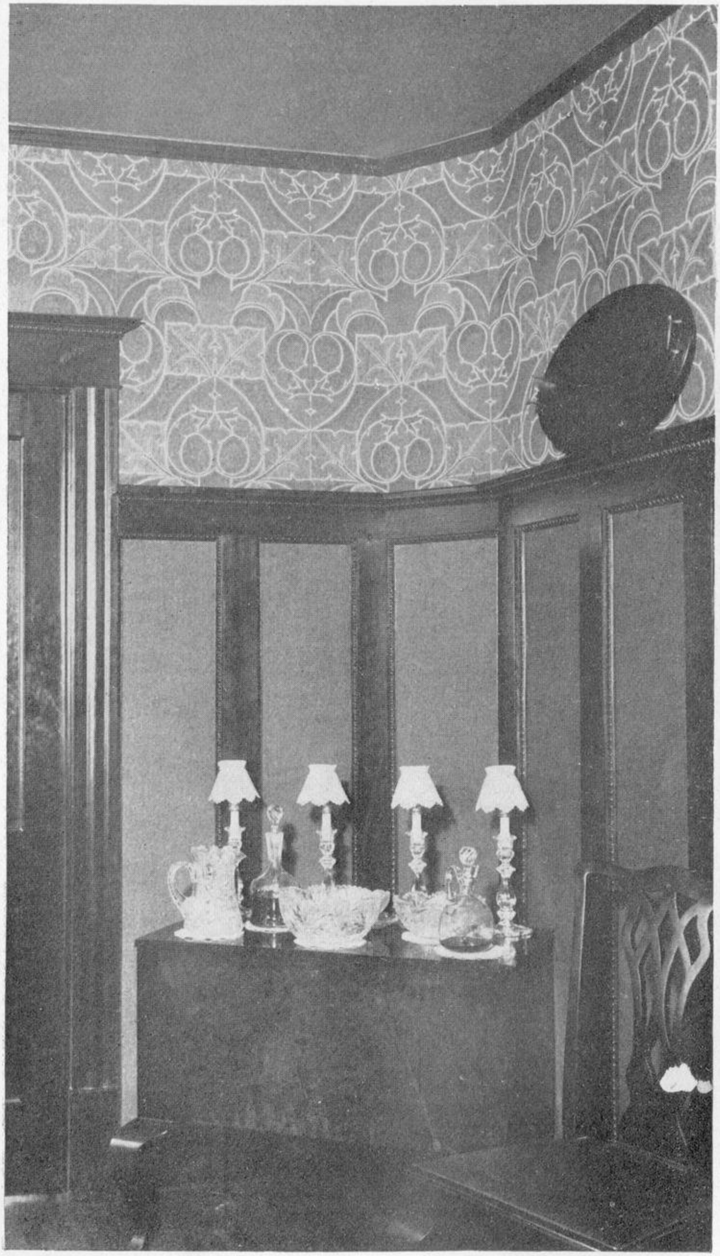
The second problem (No. 2) presented about all the difficulties possible in one room. There was no symmetry in the arrangements of its parts; the fireplace in one end of the room was not on the axis of the room; the ceiling was much too high and was thrown into shadow; the windows were entirely out of proportion, extending from floor to ceiling; and the baseboard and casings were the only wood trim. When a



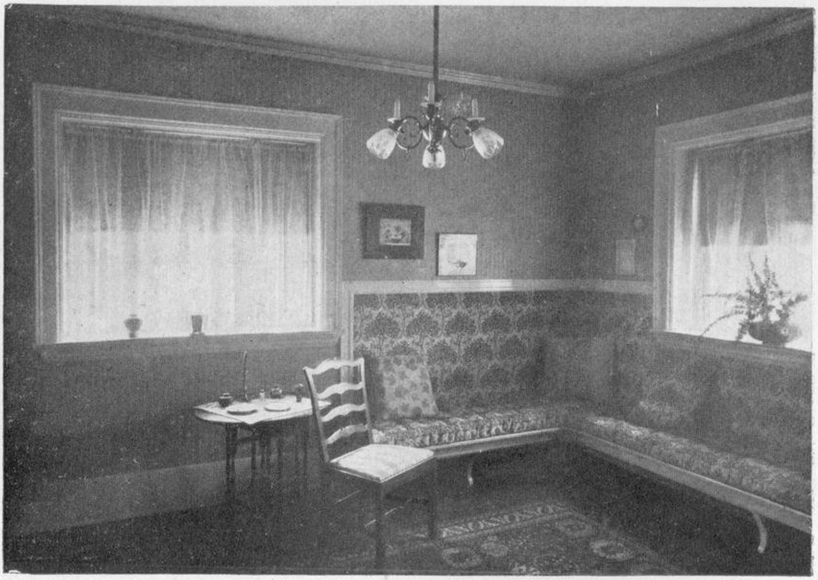
PROBLEM NUMBER ONE IN THE TREATMENT OF WALL SPACES: COVERING OF PANELS WITH LANDSCAPE DESIGNS.

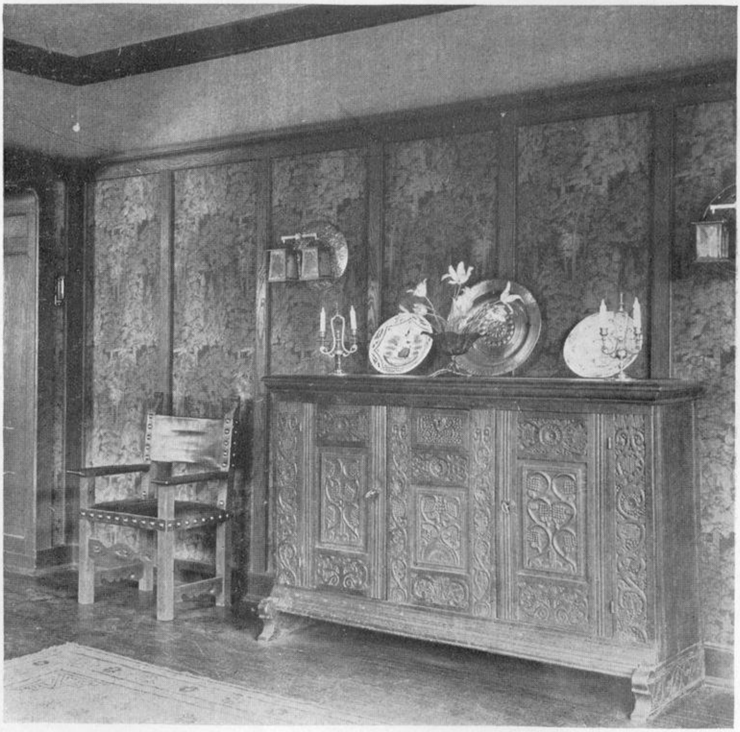


PROBLEM NUMBER TWO, SHOWING THE RELATION OF CORNER SEAT TO PANEL, FRIEZE AND DOOR SPACE.



PROBLEM NUMBER THREE, SHOWING AN INTERESTING DIVISION OF SPACE IN WALL PANELS AND FRIEZE.





PROBLEM NUMBER FOUR IN WHICH THE SPACES OF WALL, WINDOWS AND SEAT ARE DELIGHTFULLY PROPORTIONED.

PROBLEM NUMBER FIVE WHICH SHOWS GREAT REFINEMENT OF SPACING AND NICETY OF BALANCE.

room has no harmony of line to begin with, and the limitations must be accepted as part of the problem, it is a difficult task to bring about a unity of expression.

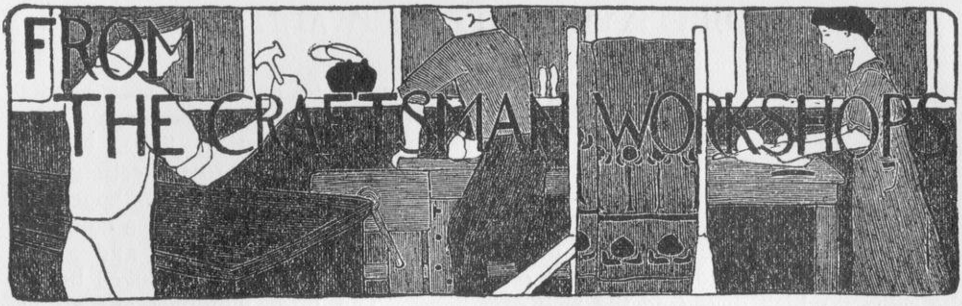
The conditions in problem No. 2 were overcome in the following manner: A pattern in wood was used on the ceiling, which disguised the lack of unity in the plan of the room; a broad band of wood below the frieze accentuated that height all round the room; the windows were filled in at the top by panels covered with the same material as that used on the walls and in the hangings. The lower edge of these panels carried the line of the broad wood band. The color scheme was from a green on the ceiling through grays, green, brown-red and brown in the frieze to the brown of the cloth on the lower wall. With this careful planning in color and woodwork the room became one of dignity and refinement.

The corner of the dining room shown in No. 3 gives a simple arrangement which can be carried out with small expense and very satisfactory results. The criticism might be made here that the moulding in the angle is too small for the weight of the lower wood trim, but the balance in color in this room is very interesting. The quality of the color is completely lost in the photograph and the light lines of the design are exaggerated. The color combination is from a rich pinkish yellow through the shades of brown, one cool and the other a pink brown, to a deep tan. The plaster spaces in the skeleton wainscot are covered with a burlap in the pink brown tone, and the woodwork is brown.

For the sake of comfort and utility, in planning the seat for the small tearoom in No. 4 the line of the back was made to divide the wall space into almost equal parts. But the effect of the two-toned stripes of the wall covering and the broad horizontal curves of the fabric used to cover the seat emphasized the opposing lines—the wall, because of the vertical lines, looking longer from the seat to the ceiling, and the seat with horizontal lines appearing lower. The color contrasts, a combination of soft yellows, gray and green, also add to the effect produced by the lines. The high windows are an attractive feature in this room, both in size and placing.

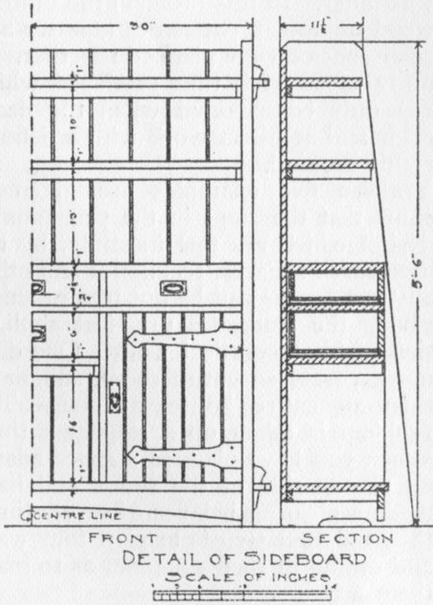
The last of the five problems shown in this number is one which has great refinement in spacing and nicety of balance. The room was attractive in its proportions and the decorator's work was to carry the good points on from the foundation given. The walls were carefully spaced for this treatment, and the grounds were bedded in the plaster that the tapestry might be stretched and nailed to these and no stretchers placed on the surface of the wall. This gives a workmanlike finish. The inner mouldings around the panels were left loose and put in place after the tapestry was hung. In this problem the kind of wood treatment, pattern of tapestry and color scheme were planned together. A unity of effect is thus produced which can only be obtained when the decorator and architect work with a definite result in mind.

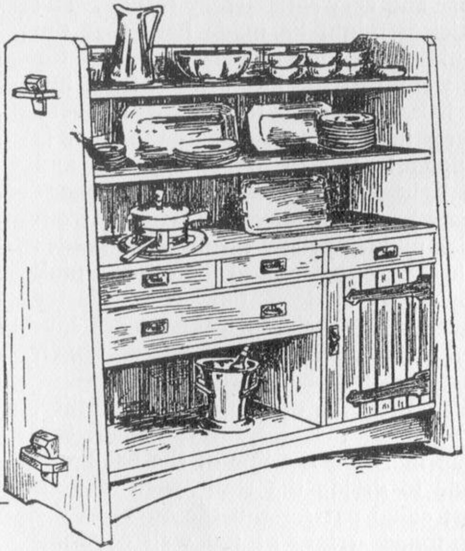
These five examples are given to show that the steps in the problems in design which are met in study, by the division of squares, rectangles and other abstract spaces can be put into practice, giving the student a practical application of his theoretical work. One does not decorate an entire room, any more than an entire house, at once. The problem is taken up a step at a time. When you have planned a space adapted to one side of the room, and have made a pleasing balance of proportions, then the next step is to plan four walls and ceiling in such a manner as to make them a unit.

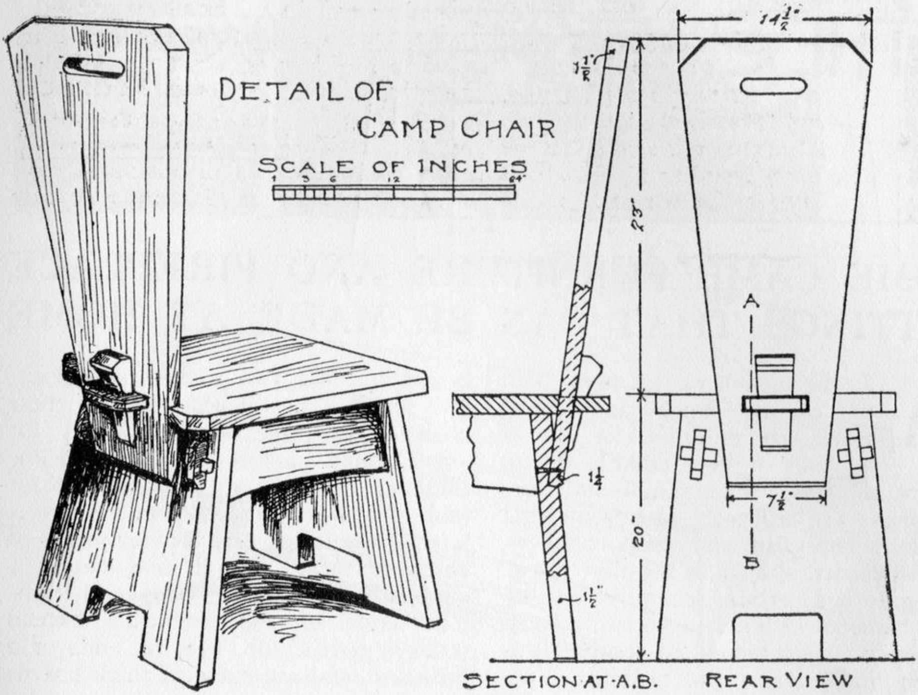

FROM
THE CRAFTSMAN WORKSHOPS

SOME CAMP FURNITURE AND FIREPLACE FITTINGS THAT CAN BE MADE AT HOME

ALL the models shown here, both of cabinet work and metal work, are designed for use in a camp or in a country house where all the surroundings and furnishings are rugged and somewhat crude. The plan and proportions of the sideboard shown in the first drawing give it a certain decorative quality that harmonizes with the sort of a room in which it is intended to stand. It is much higher than the ordinary sideboard and has two shelves across the top for holding dishes. Below these shelves are three small drawers for silver, table napkins, etc., and below these again one long deep drawer for table cloths. At the bottom a space is left for the larger and heavier pieces of china or metal, and at one side is a cupboard for storing odds and ends. The ends of the sideboard extend straight to the top, like the ends of a bookcase, and are made of thick boards


30"
11½"
10"
15"
6"
16"
5'-6"
CENTRE LINE
FRONT
SECTION
DETAIL OF SIDEBOARD
SCALE OF INCHES



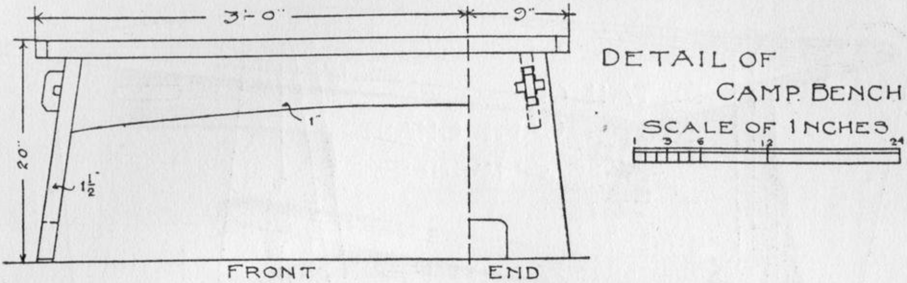


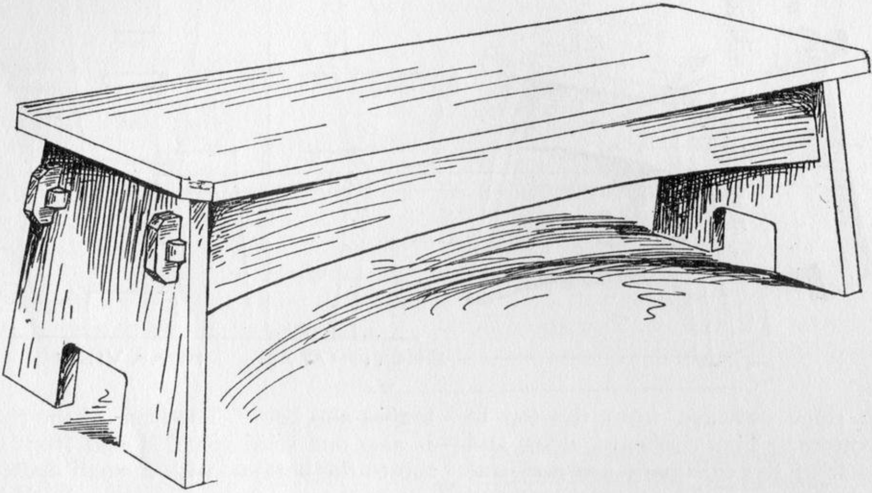
which slope outward from the top to the bottom. The cupboard door and the back of the sideboard are not paneled, but made of ordinary matched boards. The whole construction is mortise and tenon, the projecting ends of the tenons being fastened with keys, and the whole left with an intentional effect of crudity. The corners, instead of being rounded or left in a square, are cut straight across, leaving the angles sharp.

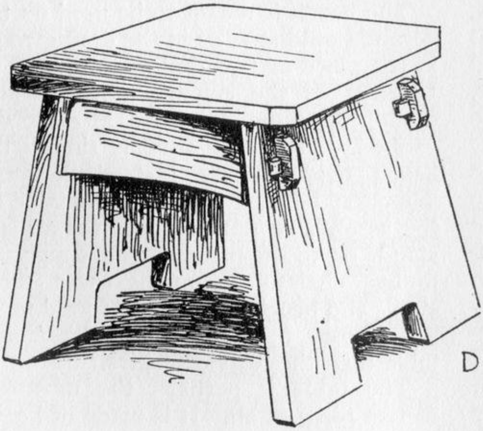
The camp chair is in the same style of construction, as, indeed, are all the pieces shown here. Instead of legs, the chair is made with a solid piece at the front and back, sloped outward from the seat to the bottom, where it is cut in a square to relieve the effect of over-massiveness. The side rails are curved very slightly and are fastened through to the front and the back with heavy tenons and keys. The back of the chair is also one solid piece, sloped from the top to the bottom, with a small opening cut in the top for convenience in lifting the chair. It is fastened to the seat with the tenon and key.

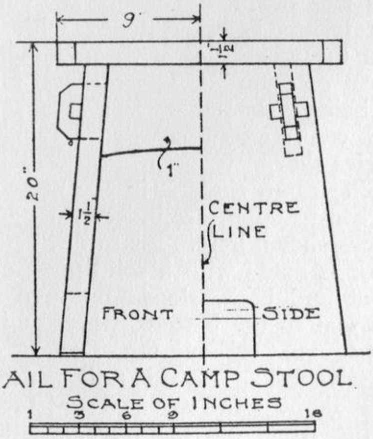
The bench is meant to be used on the veranda outdoors, or in the dining room in the place of two dining chairs. The features of the construction are precisely the same as those already described. The camp stool is simply the bench made square instead of long. This may be used for a low tea table on the veranda or out of doors for a plant stand, or to supplement the supply of dining chairs. In many cases these stools and benches would be found more satisfactory for use around the dining table than the heavier chairs.

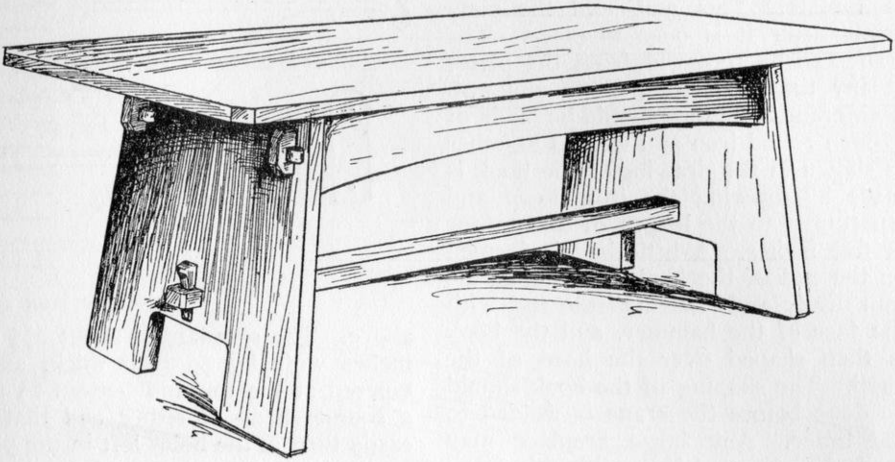
The table is perhaps the most effective piece of all. It is made of heavy

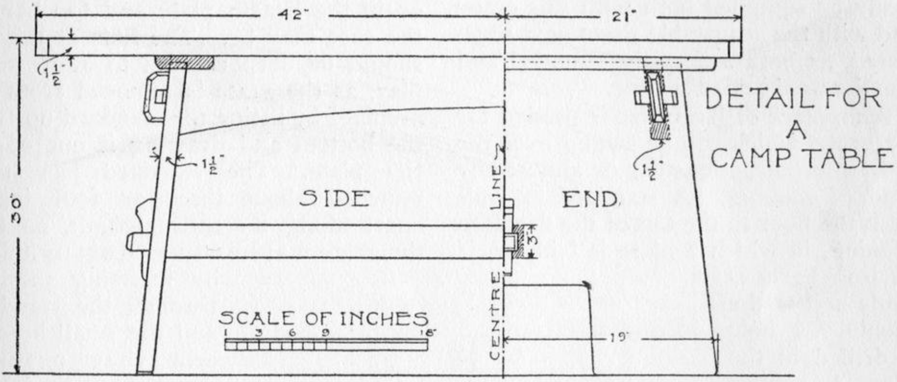

3'-0"
9"
DETAIL OF
CAMP BENCH
SCALE OF INCHES
1
3
6
12
24
1"
20"
1½"
FRONT
END





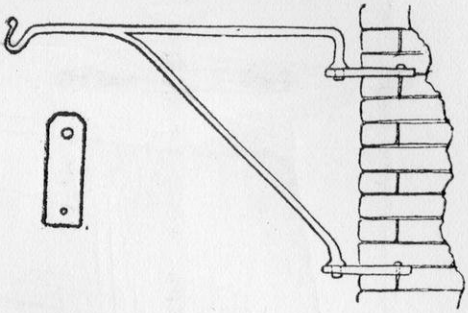

9"
1½"
20"
1"
1½"
CENTRE
LINE
FRONT
SIDE
DETAIL FOR A CAMP STOOL
SCALE OF INCHES
1
3
6
9
18



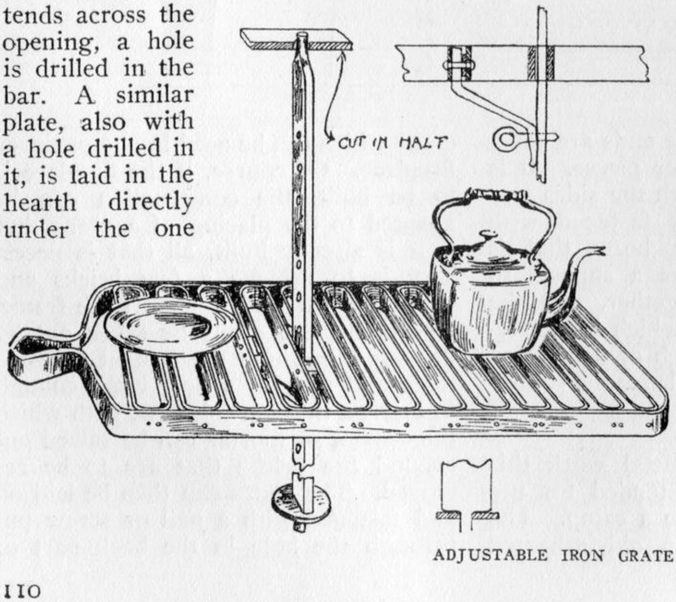


1½-inch boards, and the ends are solid, the same as in the other pieces. It is very strongly made, with the sides tenoned to the ends and fastened with heavy keys. Below, a beam that is nearly square serves as a support to hold the two ends together, and the tenons and keys with which it is fastened bring down a touch of decoration toward the bottom to balance the similar features at the top.

THE designs for metal work this month are also intended for use in a country home or in a camp. The first piece shown is an old-fashioned crane which can be used in any ordinary fireplace. Of course, if the fireplace is to be built, the construction can be adapted to the placing of a crane, but if it is already built, all that is necessary is to remove a few bricks and insert the plates that support the frame. The bricks can easily be taken out by driving a nail into the cement between them and making a hole large enough to insert a thin keyhole saw, with which the cement or mortar can be sawed out around the bricks that are to be removed. The plates can then be laid on and fastened with a nail or screw put through the hole in the back part of each plate. This will hold the plate firmly after it is once in place. The crane can be removed from the plates at any time by lifting it up and out. Both crane and brace should be made of ½-inch round iron and welded together as shown in the drawing. The hook is made by drawing the iron down and tapering it to the length of about four or five inches. A little ball is formed on the end of the hook by holding the iron firmly and "butting" the end with the face of the hammer, and the hook is then shaped over the horn of the anvil. The shaping of the hook should be done before the crane is welded to the brace. Any large fireplace may easily be equipped both with this crane and with the adjustable grate next illustrated, as both are easily removed and may be used one at a time.

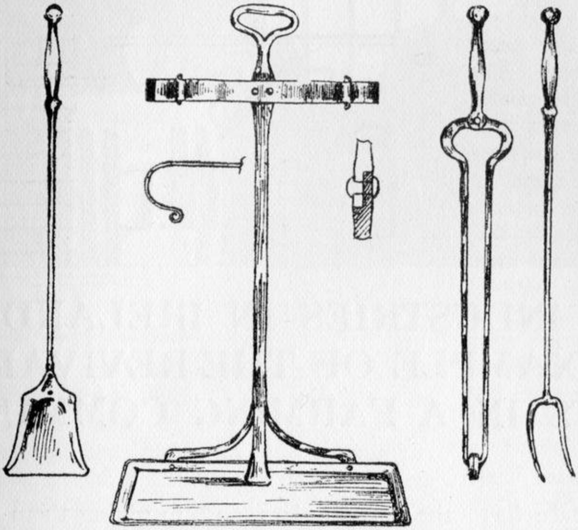


WROUGHT IRON CRANE



ADJUSTABLE IRON GRATE

A fireplace of large size is needed for the grate, which can be swung over the fire for broiling, toasting or almost any kind of cooking. A standard extends from the floor to the top of the fireplace opening, in which a plate is laid, or, if an iron bar extends across the opening, a hole is drilled in the bar. A similar plate, also with a hole drilled in it, is laid in the hearth directly under the one above. The standard is about 2½ or 3 inches wide by ½ inch thick, and is tapered at the top and bottom to form a round shank at either end that can easily turn in the holes left in the plates or in the hearth plate and top bar, as the case may be. The hole at the top should be deep enough to allow some play, as the grate is removed from the fireplace by lifting the standard up from the bottom and drawing it out of the top plate. The standard has holes punched about three or four inches apart along its entire length, so that the grate may be adjusted at any height by inserting the pin through the standard and the small bracket arm that extends down about six inches from the bottom of the grate, as shown in the small detail. If desirable, a chain can be attached to the pin and secured to any convenient place, so that it can never be lost. It is best to fasten a washer at the bottom of the standard, so that it may turn easily on the plate. The illustration clearly shows the construction of the grate. The outer frame is



FITTINGS FOR FIREPLACE

made of iron measuring about 1½ by ⅛ of an inch. This is bent as shown in the drawing and welded, forming a frame about 24 inches long by 11 inches wide. The cross bars are arranged so that one piece of iron will make two bars. To do this the bar should be cut long enough to go twice across the width of the grate and turn at the end, leaving a space of about 2½ inches between each one. A space of 1 inch is left between every pair of these bars. As will be noted by examining the drawing, the joints of each pair of bars are connected with the outer band by the use of one and two rivets, alternately. The bracket that extends beneath the grate and holds it to the standard is connected between the two bars as shown in the small sketch. The holes can either be punched or drilled, and in either case should be made after the band is formed and welded.

The design of the fire set is of the same primitive order as that of the crane and the grate. The standard is made of ¾-inch square iron "butted" at the bottom to form a sufficient shoulder to which may be riveted the pan. Near the top the iron is flattened to a width of 1½ or 1¾ inches, where the cross arm is riveted on. From this flare the iron is then tapered down and the handle formed by bending the end backward and around to form a flattened loop, and welding. A good deal of care should be taken in hammering the handle, so that it will not cut the hands when the standard is riveted. The top cross bar is made of iron measuring about 1½ by 3/16 of an inch, and the scrolls at either end are made by first flattening and widening the iron and then bending over the horn of the anvil. At the bottom two arms about ½ or ¾ of an inch wide by ⅛ or ¼ of an inch thick are welded to the standard and then riveted to the pan in order to strengthen the whole structure. The height of the standard should be at least 30 inches over all. The pan is made of No. 18 gauge sheet iron. This can be cut with a cold chisel and hammered cold into the form of a rectangular pan with rounded corners.

The handle of the shovel is made of a piece of iron about 1 inch in diameter and 8 inches long. Hammer this down about an inch from one end to form the handle. Two knobs about 6 inches apart should be formed by hammering all around and leaving these two places untouched until a neck is drawn down. Then the knobs can be hammered round, leaving about 3 inches of iron to be tapered down. Weld this to a rod about ⅜ of an inch in diameter. At the extreme end this rod should be flattened out and riveted to the shovel, which is made of No. 18 sheet iron, hammered out cold. The same methods are employed in making the poker and tongs.

THE CRAFTSMEN'S
GUILD
K G F

THE DUN EMER INDUSTRIES IN IRELAND: A SUCCESSFUL EXAMPLE OF THE REVIVAL OF HANDICRAFTS IN A FARMING COMMUNITY

FOR the past ten years there has been growing among Irish people a great racial movement which has resulted in what is now called the Irish Revival—a reawakening of the literature, the art and the industries characteristic of the Celtic people. The revival of the handicraft work for which Ireland was at one time famous is a part of this great movement, and is actuated by the same race feeling that has produced the poetry of Yeats, and led to the revival of the ancient music of the bards. Yet this renewal of the cottage industries is not the result of a desire to revive the ancient Irish industrial art for its own sake merely, but is a recognition that has come to be official of the urgent needs of the Irish peasant. It is in her farming population that Ireland's salvation lies, as even the slow-moving English government has come to know, and the starving condition of the peasants, with the resulting enormous emigration to America of the most progressive among them, is, as Irishmen have long known, a distinct menace. The recent introduction of the handicraft work so well known to their ancestors has proved to be of immense interest as well as benefit to the peasant class, and, in giving them a way to earn more than the bare subsistence—and sometimes not even that—yielded by the impoverished Irish farms, has gone a long way toward keeping them contented with their farm life and has added another alternative to the two which formerly confronted them—to starve, or to go to America.

It is a number of years now since the Congested Districts Board started the first industries in the west of Ireland. In that part of the island the custom of dividing the father's farm among the sons had made each farm so small that the peasants were in a most pitiable state of poverty, and the revival of the industries which the competition of machinery had killed proved to be a godsend. The Board of Agriculture and Technical Instruction also came to realize the importance to the farming population of the introduction of handicrafts, and has added to its first meager programme of teaching a little carpentry to the farmers, instruction in all branches of the industrial arts.

However, in Ireland the teaching of craft work finds its most enthusiastic promotion not through the government but in the private enterprises that have sprung up, headed by workers in the great cause of the Irish revival. There are such enterprises as the Belfast Guild, composed of workers in all kinds of handicrafts; the Art Association,—also in Belfast,—a society of Irish ladies who are engaged in promoting the really national art; and the stained-glass works of Dublin, in which Miss Purser seeks to revive the wonderful Irish glass of centuries ago. Of all the private enterprises, however, one of the most characteristic of the fine spirit of the Irish revival and of the success of the peasant handicraft work is the group of workers at the little town of Dundrum, near Dublin.

When Miss Evelyn Gleeson started this enterprise it was with a firm belief in the capabilities of the Irish peasants and with a keen desire to make farm life attractive and profitable. Miss Gleeson is an artist who had been living in London, where she was a member of the Gaelic League and was intimately associated with the circle of Irish people in the capital. It chanced that she was asked by a manufacturer of carpets to make some designs for him. She submitted them, and he was delighted, complimenting her on her excellent color sense. This encouragement suggested to Miss Gleeson what she could do to help Ireland. She learned weaving and rug-making, and perfected her designing and her knowledge of colors and dyes, with the idea of teaching the peasant girls.

It is only five years since Miss Gleeson left London to start her enterprise. After a careful search she hired a large country house in Dundrum that was near enough to Dublin to allow quick and easy shipment of goods, yet far enough away to be of benefit to the farming class she was trying to reach. She named this house "Dun Emer" (or Emer House), after the wife of the great hero of the Irish sagas. The legend runs that *Chuchulain* first saw *Emer* when she was teaching embroidery to her maidens, and she has come to be to the Irish the embodiment of the womanly arts of sewing and weaving.

From the day when she left London for Dun Emer Miss Gleeson has been devoting all her time, her energies and her fortune to her work. After the first year and a half of hard endeavor had demonstrated the usefulness and success of the enterprise, the Board of Agriculture and Technical Instruction furnished her with sufficient aid to insure the payment of the workers—for her belief in the interest and intelligence of the peasants and efficacy of the work was justified by the quickness with which the country girls took advantage of her instruction. She had no difficulty in finding pupils, and today the school could be indefinitely enlarged if capital were forthcoming.

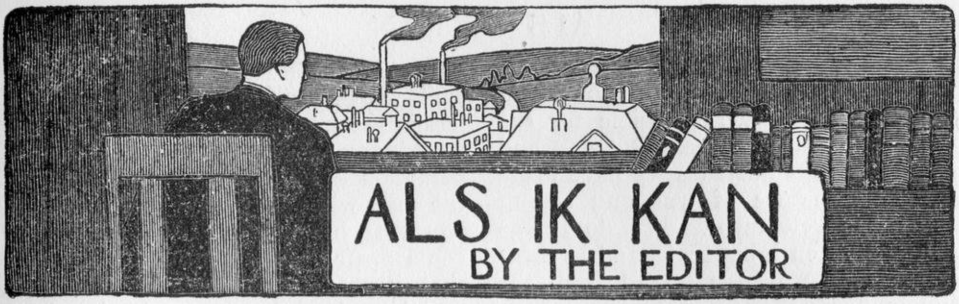
Miss Gleeson took with her the two Misses Yeats, sisters of the poet who has so wonderfully embodied the spirit of Ireland in his verse. Miss Elizabeth Yeats had learned printing, and her books published today at Dun Emer are distinguished for their simplicity and fine workmanship. Miss Lily Yeats had studied for six years under William Morris and his wife, and is an expert in embroidery and needlework.

At the end of two years Dun Emer was made into two coöperative societies. An estimate was made of the value of the entire plant, and the workers now buy shares at one pound each as they save enough. The management of the school and its policy has gradually come to be in the hands of the workers themselves, who elect officers and executive committees, and are called together to vote on all matters of importance. One of these coöperative societies, composed of fifteen girls, is under the direction of Miss Gleeson, who personally superintends the weaving of rugs and tapestries, the leather work and illumination, while under her are two ladies who teach enameling and bookbinding. The other society of ten girls is under the Misses Yeats, who teach printing and needlework. Miss Gleeson herself teaches drawing, and gives supplementary lessons in cookery and the Gaelic language. And it may be said in parenthesis that it is strange but also very true that learning the Gaelic language has a remarkable effect in increasing the brightness and intelligence of the Irish peasants.

The work has steadily grown, and now the courtyard and stables have been converted into workshops, and large looms are placed in them for weaving great carpets and tapestries. The rugs are tufted—that is, the warp is stretched on a loom and woollen threads are pulled through and knotted. This is the way the finest Oriental rugs are made, although these Irish rugs are thicker and softer and coarser in weave. So far as possible Miss Gleeson founds the designs on Celtic ornaments, such as the endless three-looped Celtic knot, the emblem of the trinity, which is most decorative. The rugs are made in the Irish colors,—the soft greens and blues of Irish fields and skies, and the purple of the hills. Whenever practicable, peasant women dye the wools with their own vegetable dyes; otherwise they are made and dyed in the woollen works at Athlone. In making tapestries Miss Gleeson has been most successful, and the excellence of this work has been attested recently by the receipt of an order to copy for the Dublin Museum one of the most valuable tapestries in the South Kensington Museum.

The rug weavers are paid by the piece—sixpence for a thousand knots, and a clever worker earns from three to four dollars a week—a sum which has double the value in Ireland that it has in America. Since the hours are only from nine-thirty to five-thirty, with an hour out at lunch—a short day for peasant workers—the girls have a chance to do their home work in addition to the handicrafts. Miss Gleeson herself furnishes them with their tea before they go home in the afternoon.

As for the girls, nearly all of whom have been with Miss Gleeson since the beginning of the school five years ago, there could be no greater tribute to the success of the enterprise than the remark of the visitor to Dun Emer who asked what social class the girls came from. "Surely," she said, "they are not peasants,"—which only goes to prove Miss Gleeson's belief that no one is more susceptible to refining influences than the Irish peasant. And this development of the girls who have been so closely associated with her for five years Miss Gleeson considers her greatest success. Yet she has not only enabled them to earn more than the mere pittance that their farm work alone would mean, broadened their outlook and brightened their prospects, but, in furnishing an outlet for the energy that would otherwise have led them to go to America, she has saved to Ireland twenty-five bright, fine peasant girls of the type that may one day yet retrieve the fallen fortunes of the Celts.



PRACTICAL EDUCATION GAINED ON THE FARM AND IN THE WORKSHOP

PRESIDENT Roosevelt, with his customary force and directness, touched the really vital point in all our present movement toward social and industrial reform and the establishment of better standards of living when he said, in a recent address to the delegates attending the convention of the National Educational Association in Washington:

"I trust that more and more our people will see to it that the schools train toward and not away from the farm and the workshop. We have spoken a great deal about the dignity of labor in this country, but we have not acted up to our spoken words, for in our education we have tended to proceed upon the assumption that the educated man was to be educated away from and not toward labor. The great nations of mediæval times who left such marvelous works of architecture and art behind them were able to do so because they educated alike the brain and hand of the craftsman. We, too, in our turn must show that we understand the law which decrees that a people which loses physical address invariably deteriorates, so that our people shall understand that the good carpenter, the good blacksmith, the good mechanic, the good farmer, really do fill the most important positions in our land, and that it is an evil thing for them and for the nation to have their sons and daughters forsake the work which, if well and efficiently performed, means more than any other work for our people as a whole. . . . We need to have a certain readjustment of values in this country, which must primarily come through the efforts of just you men and women here and the men and women like you throughout this land."

Our need for this readjustment of values is so keenly felt just now that nearly all the forces of society are struggling toward it in one way or another. Some of the ways are mistaken and tend rather to disintegration than to construction on a sounder basis, but these are only passing expressions of the prevailing spirit of unrest; the tendency as a whole is altogether constructive. Nevertheless, the most optimistic among us must admit that, strive as we may, we of the present generation can do hardly more than lay the foundation for a readjustment of values that shall be sufficiently far-reaching to bring about a general return to simpler and more wholesome standards of life and work. The actual accomplishment lies in the hands of the sons and daughters now growing up among us, and no part of our task is more important than the training of these boys and girls along lines that will equip them to build well and strongly upon these foundations.

There is no question that our own training is largely responsible for the false standards that prevail today and for the serious mistakes we have made as to the nature of true and lasting national development. We do things swiftly and on a big scale, and in three generations we have leaped from the simple, hardy pioneer stage to the position we occupy today, with its immense expansion, its extremes of poverty and wealth, its great power, industrial, commercial and political, and the inward corruption that threatens, if it is not arrested, to tumble the whole glittering structure about our ears. Our fathers were trained in the hard and rugged school that makes men, and so they gained the power to succeed mightily and to conquer the vast resources of the richest country in the world, but they trained their sons to reap the fruits of that victory rather than to sow for the future as they had sown. Success had come so swiftly and in such generous measure that there seemed to be no longer the necessity for heeding small things. The farmer, miner or mechanic who had grown rich through his power to grapple with and master the conditions of his life desired to see his son "a gentleman and a scholar," and the education of the boy was carried on with this end in view rather than with the object of making him as good a workman and as good a citizen as his father. The man who had not succeeded accepted the prevailing standard just the same, with the one idea that his children must be fitted for an easier life than he had led himself, and so it came about that all our training for the past thirty-five or forty years has been away from the farm and the workshop and toward the acquirement of book knowledge rather than the mastery of life and work.

The effect of this is seen throughout all our national life,—in the loss of respect for honest labor that is evident no less in the uneasy aggressiveness of the workingman than in the groundless assumption of superiority on the part of the man who might have made a good workman had he not been educated for some profession in the mistaken belief that it was the passport to a higher social grade and an emancipation from the necessity of really working for a living; in the prevailing belief in "smartness" that has made our commerce a battle-ground for the war of keen and unscrupulous wits, and in the almost superstitious respect for a "college education" as being all that is required in the way of an equipment for the practical affairs of life. Until very lately book knowledge,—and that along the most conventional and imitative lines,—has been regarded as the only form of education worth considering, and the best years of life have been spent in acquiring a fund of information that unquestionably affords an admirable background for general culture, but that nevertheless is very far from being an adequate preparation for actual life and work. No further proof of this is needed than the fact that in most business offices a college graduate is considered of very little use until he has "recovered from college," and a boy with no more experience in any line of work than that gained by theoretical practice in a school of technology is put to the necessity of learning his trade along practical lines before he is worth anything in the workshop or on the farm.

We are not in any way belittling the necessity of education or of mental training. Education is a far more serious and comprehensive affair than the schools make it, for it does not begin with the three R's and end with a college diploma, but is a lifelong pursuit which gathers material from all of life. Book knowledge is good in its way, for we are entitled to the benefit of the cumulative experience of the race, but it is only a small part of what we have to learn. The greater knowledge comes only by the exertion of all our powers in grappling with the actual problems of life and in the actual doing of some form of useful work, for by these are developed true self-reliance and self-respect in the individual, and hence a truer standard of national life.

For several years now there has been a growing realization of this truth, and the schools have met it by establishing departments of manual training where boys are taught carpentry, cabinet-making, metal working and the like, and the girls sewing, weaving, basketry and general housekeeping, on the theory that the ability to use the hands in making things is an important factor in the development of the brain. It is a step in the right direction, but only a step, for it is only play work done for the sake of education, not real work which is educative because it is done in the most direct and practical way to satisfy a real need, and therefore is not only well done but most interesting to the worker. The quality and character of the play work done in our schools is shown not only by the things that are made but by the fact that the teacher of manual training is never a practical workman. In fact, it is a theory that is generally accepted that a good workman does not make a good teacher, and this theory proves more clearly than almost anything else how wide the gap is which we have opened between education and actual life.

Why would it not be equally practicable to devote the time and energy now given to manual training along theoretical lines to the actual doing of needful things under the guidance of an experienced workman who does—or has done—just such work for a living? In this way every bit of knowledge acquired would count, and there would be no gap between learning how a thing ought to be done and doing it. When it is only play work, done under the guidance of a teacher whose own knowledge is theoretical, the confidence felt in it by the pupil vanishes the moment he is confronted with the necessity of doing real work which must stand on its own merits and perform its own function. Also, his attitude toward the doing of play work is very different from that where real work is concerned. On the one hand, he is less genuinely interested, and, on the other, the doing of any amount of it will not change one iota of the false standards toward real labor in any form that he is taught by the conditions of home life as well as school life.

This is one of our chief reasons for urging the establishment of practical handicrafts in connection with farm life. Its immediate effect would be the relief of many of the most serious disadvantages of the present industrial situation, but the most permanent effect would be the opportunity for the better training of our boys and girls, in whose hands lies the future welfare of the nation. Under these conditions alone could education be made a part of life instead of a period of almost complete separation from it during the formative years when the child is sensitive to every impression and when his standards for all time are being shaped by the teaching he receives. A man is only a grown-up boy, and if he is to do honestly and well his full share in the work of the world, why should he not take it up early in life, and so gain the mental development that comes only from doing real things? The combination of school and farm and workshop affords an opportunity for learning something during every waking hour, for the manual training would come with the actual doing of necessary things under the teaching of experienced workmen, the mental development would come from the constant stimulus of a desire for information as to the physical world about him and the great things that have been accomplished by men in other ages and in other lands, and a true standard as to the significance and the relation of the conditions and events that go to make up life would be the natural result of a life naturally and healthily lived and of necessary work well and conscientiously done.

Book learning was by no means neglected or despised by the great men of our nation who lived and worked under just such simple, natural conditions, but it was sought eagerly and voluntarily as a mental stimulus and recreation, rather than disliked as a necessary evil incident to "getting an education," and every book counted as a factor in real development. Boys who worked all day sat up far into the night to study by the light of flickering candle or pine-knot, so keenly was knowledge sought and so preciously prized. In the present day such eagerness is somewhat rare, not because children are more lacking in sound mentality, but because they are surfeited with book knowledge and starved in the exercise of actual creative ability in the form of work. Given a groundwork of actual experience, the theoretical training that is acquired in addition is of some practical use because there is the understanding of how it may be practically applied, but when the process is reversed the probability is that the theory will prevail, to the everlasting detriment of the practical side. Therefore, it would seem to be quite in accordance with the sound common sense which, in spite of our vagaries and extravagances, is one of our national advantages, that we think seriously of the next step to be taken toward an educational system that shall mean all-around development, and consider the advisability of training our children so that, as the President says, "they will be fit to work with the head and to work with the hands, realizing that work with the hands is just as honorable as work with the head."

NOTES

A collection of Rodin's cartoons were exhibited in New York recently at the Photo-Secession Galleries. To those who have never visited Rodin's studio in Paris and there acquired some understanding and appreciation of the French sculptor's methods of work, these drawings were most enlightening and instructive. A cartoon of a master has always the seeming of a more personal glimpse of the man. It is intimate and friendly and frank. It tells you his first and most definite impression of his art. It is informal as a man is by his own fireside talking with friends. Later in the final marble or canvas he may concede somewhat to public opinion, or a little, unconsciously, to tradition, or the very final touch may be the handwork of another.

It is thus with the Rodin sketches—a glimpse of the man working without remembrance of public or critic, striving to achieve the utmost possible understanding of the great primitive forces of human existence. He is a master draughtsman, and more than that, he is the philosopher searching after truth, all of truth, in whatever guise or form it may present itself. The tremendous, everlasting, universal emotions of life are what he seeks to express in this collection of small, wholly unpretentious drawings,—fear, love, joy, passion are told in a few vigorous strokes, scarcely more than a suggestion of a mood, an item in a note book. He studies people constantly, men and women, what they think and feel and their ways of showing boldly, frankly all that they feel. The human body is to his pencil what for another purpose it is to the surgeon's dissecting knife. He has no scruples, no reserves; in the interest of art all that the body can reveal he repeats swiftly with brush or pencil, impersonally, without bias or hesitation, that in marble later he may present the truth about life.

In these drawings you realize the purpose of the man as an artist, and you feel that the reason for his greatness lies in the superb technique with which he presents with absolute sincerity all the truth, naked and unashamed, that he has been able to wrench from the fastnesses of life.

MUSICAL matters in America are still in the main remote from creative achievement; but not from appreciation. Operas may not be written by us or for us, but they assuredly are being presented with sure understanding, and not only do we demand the best productions artistically and financially, but we are learning to comprehend the best. We are being trained, in fact, to appreciate the finest shading and subtlest expression of musical genius of every other land.

And those of sincere appreciation make the audiences for matinees of musical lectures and evenings of explanatory recitals where men of wide knowledge of music and profound sympathy with the purpose of great composers make clear the pathway of the American public toward that finer musical culture which formerly was acquired by years of patient endeavor and practice.

Among the cultivated men who best interpret foreign music to the New York public is Mr. Walter Damrosch, conductor of the Symphony Orchestra of New York, a man who is unique in what he has done for the development of music in this country, and even more particularly for the development of musical appreciation.

It is impossible in a note of this length to give the briefest survey of the work of this conscientious musician, or, for that matter, to even more than mention the very important musical lecture given by him in New York during the month of February under the management of the Symphony Society. The subject of this lecture was the opera of "Pélléas et Mélisande," the text from Maeterlinck's play of the same name and the music by possibly the greatest living French composer, Claude Debussy. The first production of the opera itself was given at the Manhattan Opera House, February nineteenth, with Mary Garden as *Mélisande,* and M. Périer as *Pélléas.* The lecture, although entirely separate from the Manhattan Opera House, was undoubtedly given as a preparation for a more thorough enjoyment of the production of the opera, just as in the past Mr. Damrosch has lectured upon "The Ring" prior to its production at the Metropolitan Opera House.

Before beginning the story of the opera with the musical accompaniment, Mr. Damrosch in a few minutes' talk made his audience understand to what extent Debussy's work was the most interesting expression of modern French music. He made clear the way in which it had been influenced vicariously by Wagner, and suggested the significance of Debussy's creative genius to the future music of France.

Then Mr. Damrosch selected portions of the text, which he recited with marked vocal distinction and with most interesting sympathetic musical accompaniment. And, without stage setting, trained voices, orchestra or costume, this musician succeeded in giving his audience,—or perhaps one should say his students,—an impression of an opera in which the music was fresh, mysterious, haunting, full of spring days in deep forests and of tragedy in drear, dark castles. In the text one felt poetry saturated with the vague terror of relentless fate, of love, young, wistful, born out of season and place. And the ineffable quality of the music, which might be secured without great difficulty by the wood wind instruments of an orchestra, was nevertheless suggested on the single instrument and left to linger in one's memory, an exaltation, a song leading to the infinite.

Thus in an hour and a half the culture of years was transmitted to eager minds,—a new method of self-development, very American and very interesting, and partly interesting because it makes possible the realization of the gifts of such a man as Walter Damrosch, who not only adapted the music of the opera to the piano, but translated the entire text into the simple English version which he uses in the lecture.

IN point of view of the numbers who saw it and from an estimate of the space given by the press to notices and comments, the exhibition that was heralded in an article of the February CRAFTSMAN of "the Eight" (for that has now come to be an accepted cognomen) was undoubtedly the greatest event of the season in the American art world. Whether the aggregate of the comment that was whispered about the galleries during those two weeks of exhibition was favorable or not, it was plain to any observer that many who came to scoff—and did so—remained for prayerful consideration of the glaring canvases of Prendergast, the poetical phantasies of Davies, or the wonderful coloring that Luks puts into what the public would term "sordid" subjects.

It is difficult to tell without greater perspective of time what will be the effect of this exhibition on the eight painters themselves, but it is safe to say that the message they had to impart has made a profound impression on the art-loving public and on their fellow-craftsmen—an influence that will make itself felt in future exhibitions through the brushes of other men.

AN exhibition of the paintings and wood block prints of Arthur W. Dow at the Montross Gallery in February was interesting as showing how a man who has made a study of Japanese art can still be thoroughly American in style, even when using a Japanese medium. Possibly the delicacy and refinement of the Japanese use of wood blocks has created a prejudice in favor of their style; at any rate, to one who admires the Oriental prints, Mr. Dow's Occidental use of block coloring seemed harsh and his lines crude. His landscapes in oil were mostly pleasing studies in outdoor color done at his well-beloved Ipswich.

MR. Cadwallader Washburn exhibited during February in the gallery of the New York School of Art an interesting collection of dry points and etchings. The dry points were, with one exception, outdoor studies of wind-blown trees and grasses and gently rippled pools. The etchings were divided into three groups, Italian, American and Japanese. The work in Japan was by far the strongest. There were sunny outdoor sketches of Japanese landscape, and occasional studies of Oriental faces that were full of character.

THE Colony Club of New York in February held a loan exhibition of drawings, pastels, water colors and gouaches, principally of the eighteenth century. Since many of the members of the club are well known art connoisseurs, the exhibition was extremely worth while, and allowed part of the public at least to have a glimpse of the art treasures that are in private New York collections.

AT the Secession Gallery in February Mr. George H. Seeley held another exhibition of his photographs. Mr. Seeley's work is always full of spirituality, and in sweep of line and mass of light and shade it excels. His most interesting studies are those made out of doors, soft landscapes and effects of sunlight shining through the branches of trees or across broad lawns.

AN unusually fine collection of Dürer and Rembrandt prints and drawings was exhibited at Keppel's in February. There were forty-five Rembrandt etchings, and fourteen drawings and engravings on both copper and wood by Dürer. The exhibition was preliminary to the sale of the collection next summer in Europe.

AMERICAN collectors visiting Europe this summer will find the Knoedler Galleries in Paris and London hung with the best work of the most eminent artists, affording a wide range of choice of beautiful paintings, under the most advantageous conditions.

ALTHOUGH possessed of a name so decidedly English, Mr. Richard Hall, who recently exhibited a group of portraits at Knoedler's, New York, is almost entirely French. Not only was his mother a Frenchwoman, but he himself has lived in Paris for a great many years. His work shows his French training in its bold, yet finished, technique. He is fond of painting effects of light. A large portrait of his daughter at one end of the gallery was conspicuous for the brilliant red glow which strikes across the whole canvas, makes the face and bare neck of the girl glowing and vivid, and tints the Easter lilies in her arms and at her feet. A most interesting sketch is the portrait of Prince Wilhelm of Sweden, which was made in only eight hours. The strong, quick grasp of the artist is remarkably well shown in the way he has caught so quickly and so readily the charm in the face of the homely, interesting prince. Of the other portraits, that of Mr. Reginald Vanderbilt was striking and well painted, while the canvas next it, of Major von Mühlenfels, painted outdoors with a background of a low-hanging branch of a tree, was full of outdoor atmosphere.

REVIEWS

THE large and handsome volume called "In English Homes," with its profuse illustrations of fine old country seats, comes as something of a revelation, for it is seldom that entrance can be gained to these old places, and their treasures are known to comparatively few. In studying their architecture, as Mr. H. Avray Tipping remarks in his able introduction, it must be remembered that adaptation to the needs and tastes of succeeding generations of inhabitants has in every case more or less altered the original form of the houses, making such changes that it is difficult to say that any one belongs distinctly to one of the four periods into which English architecture can roughly be divided:—Gothic, Renascent, Classic and Modern. In this book the first two periods are described, leaving the Classic and Modern for a later work. The comprehensive introduction traces the growth and development of English architecture from the earliest Norman baronial hall that is still standing down to the beginning of the era of the modern professional architects, which dates from the second visit of Inigo Jones to Italy in sixteen hundred and fifteen.

The Gothic is kept with remarkable purity in some of the old English houses. However, the classic spirit entered into the architecture with the Renascence, and the new learning taught men to build houses for their own grandeur rather than for the glory of God. The new form came to be known as the lay style—a distinction which gave the Gothic a certain sanctity which was enhanced by its adoption for ecclesiastical architecture under the religious revival of Laud. In England, however, there was little of that direct copying of the Italian that pervaded France and all Europe during the Renascence. The English Gothic gave way very slowly before the new art, and the result is that the English architecture of the time is a combination of Italian and Gothic which is a style in itself, admirably illustrated in this comprehensive book. The general discussion of English architecture is supplemented with detailed and illustrated descriptions of forty-nine of the finest old country houses in England. ("In English Homes." By Charles Latham. Illustrated. 436 pages. Price, $15.00 net. Published by George Newnes, London; Charles Scribner's Sons, New York.)

A book full of interest to any lover of pictures is "Portraits and Portrait Painting," by Estelle M. Hurll. While it is in its essence an historical account of the origin and development of portraiture, the tracing of this branch of art from its meager beginnings through its quaint realism with Holbein and his contemporaries, to its magnificence with Velasquez, its humor and strength in Hals, its understanding in Rembrandt, down to its many variations and possibilities in the present day, has an interest far wider than that of mere art history.

In the early days when artists were merely artisans and pictures were pure decorations, to make likenesses of faces was a recreation in which a painter could seldom indulge himself. So the pictures of friends or patrons that appear tucked away in corners of the saintly canvases of Lippi or Botticelli, or the autograph likeness of the artist himself—a favorite way of signing a work with Masaccio, Perugino and many others—seem like little glimpses into the personality of the artist.

A full appreciation of the lasting human qualities of portraits, and a certain sympathetic and intimate way of talking about the artist, his work and his model, make the book full of pleasure to the casual reader; while, on the other hand, the authority of wide and exhaustive learning, careful and appreciative taste, lends value to the book as a reference for art students and critics.

("Portraits and Portrait Painting," by Estelle M. Hurll. Illustrated. 333 pages. Price, $2.50. Published by L. C. Page & Co., Boston.)

AMERICAN morality,—or lack of it—tinged, as it is, with the false prudishness that is the American's heritage from his Puritan ancestry, would find that it needed fewer societies for the prevention of vice if more often it faced the truth and had that lack of shame that is the natural result of absolute openness and frankness.

It is unfortunate that any attempt in the direction of greater candidness and higher exposition of the truth should so far diverge from a normal, sane point of view and, as a result, have so little persuasive power as the book called "Woman and the Race," by a woman who attempts to disguise her femininity under the *nom de plume* of Gordon Hart. While it is frank and honest according to its lights, it is tinged with a certain morbid sentimentality that would make it a dangerous book for the young mind, and handicaps its helpfulness to the mature. The real need of greater frankness and understanding between parent and child is what "Gordon Hart" aims at obtaining, and in this all right-minded people should agree with her. It is the value of this object that makes the little book deserve some attention, in spite of its perverted and morbid point of view.

("Woman and the Race," by Gordon Hart. 264 pages. Price, $1.00. Published at the Ariel Press, Westwood, Mass.)

"EFFICIENT Democracy" is the title of a book that is full of clear, strong thinking on a universally interesting topic. The author, Mr. William H. Allen, has been active in social work for many years, and is at present General Agent for the New York Association for Improving the Condition of the Poor. This kind of work has given him an exhaustive knowledge of the administration not only of charity organizations but also of churches, hospitals and schools, and a distinctly valuable point of view with regard to the efficient administration of government. Under the chapter title of "The Goodness Fallacy" Mr. Allen arraigns the prevalent point of view that regards the "goodness" of a man as evidence of his ability to perform public service. "To be efficient is more difficult than to be good," says Mr. Allen. "The average citizen honestly in favor of what he calls good government does not yet understand that there are an intelligence and an efficiency as far beyond the reach of mere goodness as is business efficiency beyond the reach of good intention." This insistence on efficiency in public service is the basic principle underlying the viewpoint of the whole book. ("Efficient Democracy." By William H. Allen. Illustrated. 346 pages. Price, $1.50 net. Published by Dodd, Mead & Company, New York.)

A BOOK of real atmosphere and general spontaneity of expression is "Poland: The Knight Among Nations," by Louis E. Van Norman. It hardly pretends to be an historical treatise or a biographical account, nor yet a judgment of the Polish people, still in its fresh, buoyant manner it contains some of the qualities of all three. It has a certain leisurely way of talking with the reader, interspersing into the conversation little stories and anecdotes, amusing or of historical interest, that makes the book a delightful companion. By being himself so full of appreciation of the Polish character, comprehending not only their brilliance, their bravery and the poetry of their nature, but also realizing where they are weak in individual character and public system, Mr. Van Norman delicately suggests the idea that the reader, too, has a personal knowledge of the Poles. The atmosphere of Poland is shown in the same intimate way—its present position, with its German, Russian and Austrian phases, is vividly pictured by stories about all classes of the people and descriptions of their picturesque customs. ("Poland: The Knight Among Nations." By Louis E. Van Norman. Illustrated. 359 pages. Price, $1.50 net. Published by Fleming H. Revell Company, London and New York.)

TO write of artists as men is the aim of Mr. McSpadden's fascinating book, "Famous Painters of America."

There is no talk of lights, or values, of *chiaroscuro,* or any one of the art terms that appall the ordinary reader. The eleven great painters whom the author has selected seem chosen rather arbitrarily, but the book does not pretend to be a study of art; it merely sketches the personality of the men—and does so most delightfully: Gilbert Stuart appears as the young, impudent pupil of the magnificent Benjamin West; Copley as a tobacco dealer's son; the strange, vivid personality of Inness is sketched, and the mystic Vedder is shown to be a well-fed American. The breadth and force of Homer, La Farge and Abbey, the brilliant Chase and the inimitably witty Whistler — all are shown, and even Sargent is taken for a moment out of his dark corner of diffidence and shown as the man he is. ("Famous Painters of America." By J. Walker McSpadden. Illustrated. 362 pages. Price, $2.50. Published by Thomas Y. Crowell & Co., New York.)

IT hardly seems necessary to prove photography an art when the Secessionist photographers are today giving us such excellent ocular demonstration of the fact. And yet Mr. Antony Guest's explanation is clear and unanswerable, and forms a starting-point for a book which is rich in the suggesting of artistic principles to be carried out in photography. "Art and the Camera" could be read to advantage by a student of any kind of art, since it deals, not with the technicalities of photography, but with the great principles governing light, line, mass, composition, and the imaginative qualities which enter into a work of art.

The arrangement of "Art and the Camera" is such as to make it impossible as a reference book. Its style, while easy and conversational, is exceedingly rambling. Even the section headings are misleading and inadequate. But in giving the photographer "principles that may guard him from error, by showing him examples that should stimulate his emulation, and by offering him suggestions" that are valuable, Mr Guest's book may be considered successful. ("Art and the Camera." By Antony Guest. Illustrated. 159 pages. Price, $2.00. Published by George Bell & Sons, London; The Macmillan Company, New York.)

SOME idea of the scope of Mr. Carnegie's library work may be gained from the "Portfolio of Carnegie Libraries," which is a separate issue of the illustrations from "A Book of Carnegie Libraries," by Theodore Koch, still in preparation. These illustrations are published in loose leaf form, and gathered in a portfolio for the convenience of those who would wish to make a comparative study of library designs. Since Mr. Carnegie's gifts have been distributed in every part of the United States, this collection of plans gives a general idea of the American architectural standard for public buildings today. From this standpoint the portfolio is of general interest, while to the architect it furnishes excellent subject for technical study. ("A Portfolio of Carnegie Libraries." By Theodore Wesley Koch, Librarian, University of Michigan. Published by George Wahr, Ann Arbor, Michigan.)

"THE Better City," an account of the work that has been accomplished for civic improvement in Los Angeles, is a book which, in spite of its rather flowery style, is of real interest and practical value. It is written by a man who is himself active in the social work of Los Angeles. ("The Better City." By Dana W. Bartlett. Illustrated. 248 pages. Published by The Neuner Company Press, Los Angeles.)