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VOL. II JULY MDCCCII NO. 4

# THE Craftsman

that thing which  
I understand by  
real art is the  
expression by man  
of his pleasure  
in labor

WILLIAM MORRIS

20 cents the copy

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of Art allied to Labor  
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# THE CRAFTSMAN

Vol. II.

No. 4

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## ANNOUNCEMENT



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## FOREWORD

THE Craftsman of the current month has been compiled with especial reference to the season when our colleges and schools send out their graduates to measure theory with practice and to meet the rude issues of life. These young graduates are, it can not be doubted, the trustees of the prosperity of our nation. It is therefore of the first necessity that both they and the public be impressed with the seriousness of the work which awaits them; that they be encouraged to meet and not avoid those economic and social questions which grow graver and more insistent with every passing year; above all that they be made to acknowledge the dignity of labor and the uses of art in the conduct of life.

To this end the July number of The Craftsman offers first on its table of contents a *resume* of certain arguments advanced by the scientific Russian economist, Prince Kropotkin, who urges that public instruction be modified and reformed until it shall tend equally to develop the intellect and to train the hand. The article also touches upon the prophecy of this authoritative old-world writer regarding the future of industrialism and the changes which are imminent in both the theory and the practice of agriculture.

The remaining papers contained in the current number were read at the meeting of the Eastern Art Teachers' Association, held in New York, April 25 and 26 of the present year. They are of wide and differing interests, earnest, practical, and written with the desire of advancing the cause of the people in all that makes for enlightenment and real prosperity.

The first of these papers calls for especial mention. Its author is Mr. Frederick S. Lamb, secretary of the Municipal Art Society of New York. It advocates the beautifying of our cities, as a means of popular education, and as a moralizing agency. The terse style of the writer is rich in suggestiveness and the plea for an elevated municipal art appeals to the nobler more unselfish element of that love of splendor which is

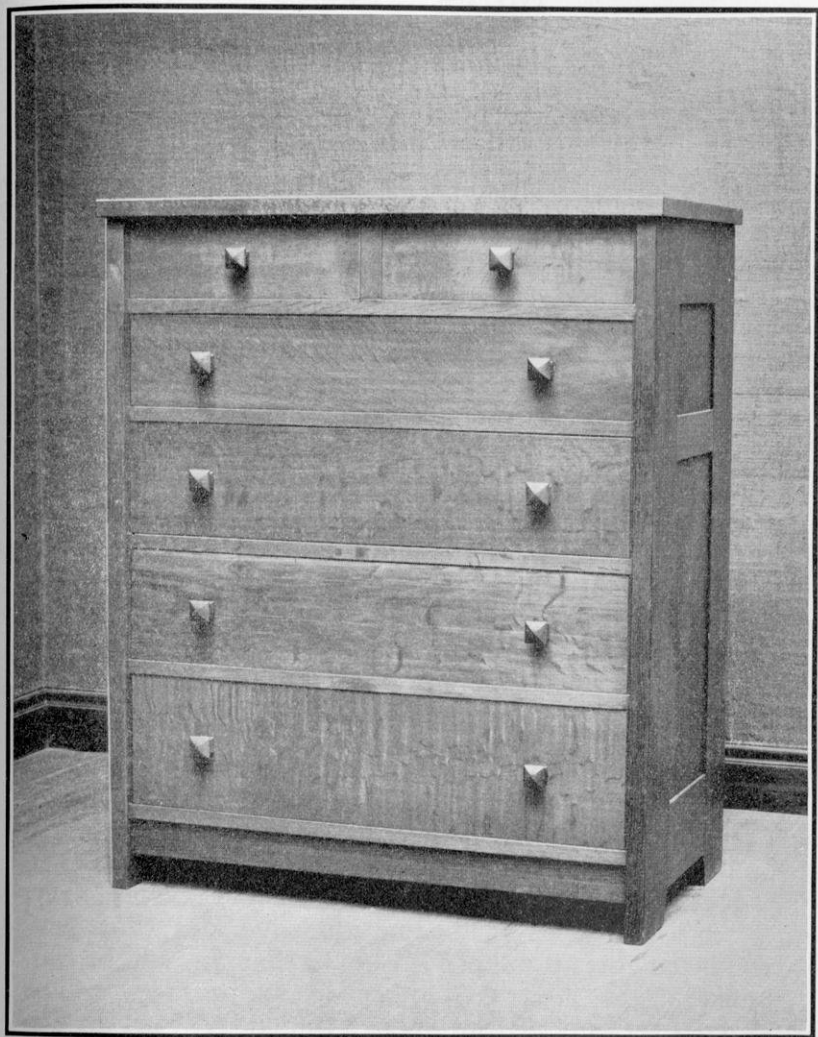
one of the strongest of human instincts. Mr. Lamb's article should gain an extended hearing alike among engineers, civic officers and citizens,—in fact among all who conceive of the ideal city as similar to the city of the Middle Ages: a strong, highly developed and beneficent organism sustaining its inhabitants by ministering to their honor, their corporate spirit and their aesthetic sense.

Mr. Caryl Coleman's paper upon "Art in the Industries and the Outlook for the Art Student" commands the respect due to authority and experience. As an artist and an inheritor of artistic traditions, as the president of a company devoted to one of the highest forms of decorative art, he is justified in his criticisms, and entitled to attention in all that he may suggest for the development of art-industries and the training of the student designer and craftsman.

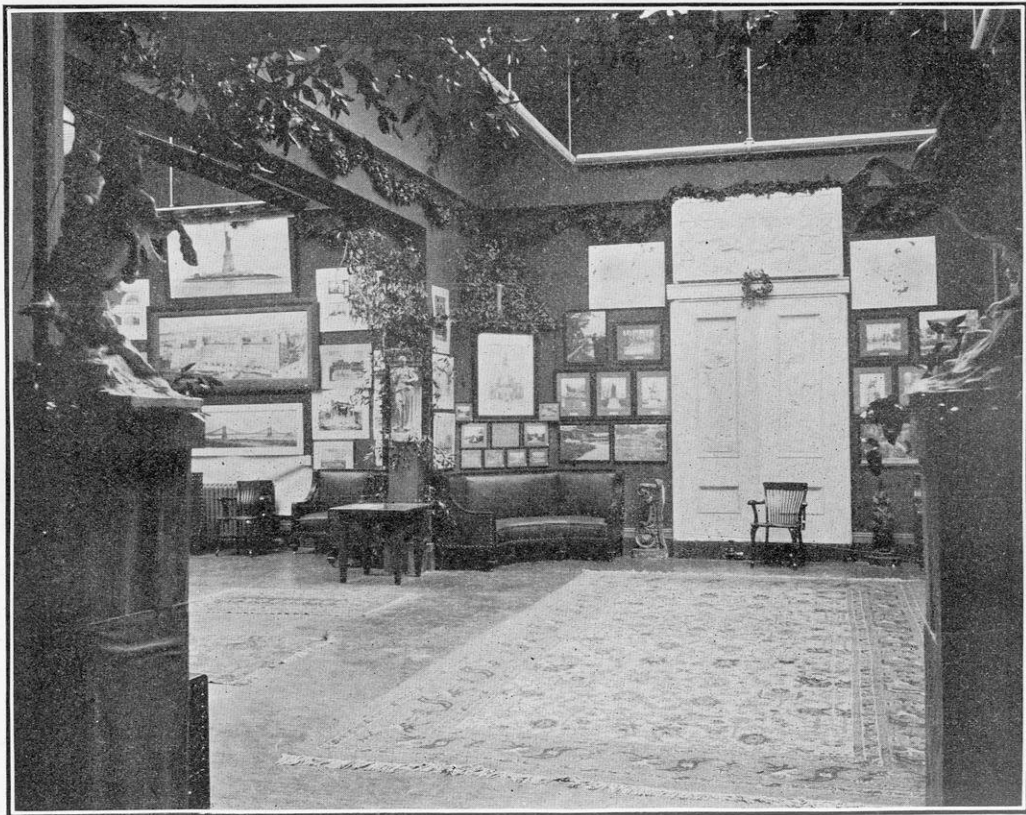
The third paper—that of Mr. Walter S. Perry of the Pratt Institute, Brooklyn—defines and emphasizes the aim of the most advanced educators of our times. He indicates with convincing power the object and mission of the art school, and its relation to the arts and crafts.

The fifth and last paper of the group by Miss Josephine C. Locke of Chicago, is of timely interest, as treating of a recent art-movement much too important to be slighted, but whose tendencies are to be questioned, since they are subversive and revolutionary.

The educative idea thus governing the current issue of *The Craftsman* will be continued in the August number, in which there will be offered a series of articles upon "Simplicity," as an element necessary to a highly civilized form of society.



*Oaken Chest of Drawers, by the United Crafts*



*View of Exhibition of the Municipal Art Society, held at the National Arts Club, New York, in winter of 1902.*



*Memorial to Richard M. Hunt, erected by the Municipal Art Society of New York*



*Model for Flag Mast to be placed in front of the City Hall, New York. Designed by Charles A. Lopez, Sculptor. Prize in competition held by the Municipal Art Society.*



## PRINCE KROPOTKIN'S ECONOMIC ARGUMENTS BY IRENE SARGENT

**A**LTHOUGH the thought of this Russian writer is familiar to American students of science and not unknown to the legions of readers of current literature existing among us, his statements are of sufficient importance to bear repetition and comment. He deserves to be heard and understood by all who desire to further the real education, progress and prosperity of our people. His words upon the "economy of energy required for the satisfaction of human needs" merit the closest attention from parents who are now meeting the perplexing problem as to how the abilities of their children shall best be employed; nor should these same words interest to a less degree the youth who are advancing to receive the burden of the world's work.

Prince Kropotkin's series of essays, now published in book form, under the title "Fields, Factories and Workshops," were, in the main, previously printed in *The Nineteenth Century* and *The Forum*; but as in our large country a few mediums of information cannot accomplish all necessary and desirable results, a brief review of the same work will not here be superfluous. The essays in question are a discussion of the advantages which civilized societies could derive from a combination of industrial pursuits with scientific agriculture, and of brain work with manual labor.

The importance of such a combination, Prince Kropotkin says in his preface, was recognised a half century ago by certain investigators who gave the proposed system various names, such as "harmonized labor," or "integral education," and these first advocates of the fertile union of brain and hand pleaded that the greatest sum total of well being can be obtained when a variety of agricultural, industrial, and intellectual pursuits are combined in each community; that individual man shows at his best when he is in position to apply his varied capacities to several pursuits in the farm, the work-



shop, the factory, the study or the studio, instead of being riveted for life to one of these pursuits only.

When viewed from the middle of the nineteenth century such a combination could only be a remote possibility and desideratum, but the Russian author regards the wonderful simplification of the technical processes in both industry and agriculture as a distinct and rapid tendency toward a synthesis of human activities.

The theories of Prince Kropotkin are contained in germ in the statement that his economic ideal is one of a nation supplying its own wants, both as to manufactured articles and as to foodstuffs, the latter to be obtained by a scientific tilling and care of the land which he names "intensive culture." His entire system is therefore one of decentralization, of home-producers and home-consumers; one which he claims would do away alike with the waste of the earth's resources and the waste of time and human energies.

At the beginning of his essay upon the decentralization of industries, the Russian author gives a gloomy though graphic description of the present "division of labor." He pictures the modern ideal of a workman as a man or a woman, a girl or a boy, without the knowledge of any handicraft, without conception of the industry in which he or she is employed; who is only capable of making all day long and for a lifetime the same infinitesimal part of something; who from the age of thirteen to that of sixty pushes the coal cart at a given spot of the mine, or makes the spring of a pen-knife, or the eighteenth part of a pin; who is a servant to some machine of a given description, having no idea how and why the machine performs its rhythmical movements.

Nor would certain economists and political men have this process of specialization stop here. They would divide entire humanity into national workshops or producing centers, the outputs of which have been determined by nature or historical events. As

for instance, according to their theories, the destiny of England is to provide the world-market with cottons, iron goods and coal; that of Belgium to supply woolen fabrics; that of Hungary and Russia to produce corn to feed the manufacturing countries.

This plan having been partially carried into effect, has proven to be discordant with the tendencies of human life. Individuals and nations alike refuse to be specialized. The individual, as Plato affirmed twenty-five centuries ago, is the epitome of the State; each being an aggregate of tastes and inclinations, of wants and resources, of capacities and inventive powers. The same is true of nature herself, for variety is her chief characteristic: a variety manifest in soil, climate and topography which demands a diversity of occupations,—the integration, rather than the specialization of human capacities. Agriculture, affirms Prince Kropotkin, calls manufactures into existence, manufactures support agriculture, and the two activities in combination, or “integration,” produce the most desirable results. He emphasizes the truth apparent to all thinkers, that technical knowledge has become international and can no longer be concealed: which means that each nation to-day may apply the whole variety of her energies to the entire range of industrial and agricultural pursuits. Once again, the author refers to the division of labor as a past stage in the evolution of humanity; proclaiming what he names “integration” as the state toward which the world is tending: a society in which each individual shall be a producer of both manual and intellectual work; in which each aggregation of individuals, large enough to dispose of a certain variety of natural resources, shall produce and itself consume the greater part of its own agricultural and manufactured products.

As a picture of the present, he quotes from the description of international traffic given by the enthusiastic Neumann Spallart, whom he calls the

statistician and poet of the world-market: "Why shall we grow corn, rear oxen and sheep, cultivate orchards, go through the painful work of the laborer and the farmer, and anxiously watch the sky in fear of a bad crop, when we can get, with much less pain, mountains of corn from India, America, Hungary or Russia, meat from New Zealand, vegetables from the Azores, apples from Canada, grapes from Malaga', exclaim the West Europeans. 'Already now' they say, 'our food consists, even in modest households, of produce gathered from all over the globe. Our cloth is made of fibres grown and wool sheared in all parts of the world. All races of men contribute their share in supplying us with our staple food and luxuries, with plain clothing and expensive fabrics, while we are sending them in exchange the results of our higher intelligence, our technical knowledge, our powerful industrial and commercial organizing capacities. Is it not a grand sight, this busy and intricate exchange of produce all over the earth, which has suddenly grown up within a few years?'"

The comments of Prince Kropotkin upon this quoted passage are most thoughtful and interesting. He claims that economists and politicians in general have mistaken a temporary stage in the evolution of society for a permanent state; that the world-wide existing specialization and division of labor is but a single phase in the consecutive development of nations. To sustain his point he draws illustrations from modern European history. The Napoleonic wars between England and France had, he insists, a foundation much deeper than political causes. They were economic. They were wars for the supremacy of the world market. The victor in the contest, Great Britain, was favored by an era of invention and began to produce in great quantities both improved machinery and manufactured articles. In less than seventy years, says our writer,—from 1810 to 1878,—the output of coal grew from 10,000,000 to 133,000,000

tons; and the exports of manufactured goods from an insignificant figure to 200,000,000 pounds. The tonnage of the commercial fleet was nearly trebled, and fifteen thousand miles of railways were built.

These results were obtained by tyranny and torture exercised over the manufacturing people. Meanwhile, capital accumulated in the hands of the privileged classes to the degree that to-day a person considered rich on the continent appears only as one of modest means in the British Isles. Industrial production was thus monopolized for nearly a half-century by England, at the end of which France, having repaired the injuries to her industries inflicted by the Great Revolution, reasserted herself in the world-trade, becoming stronger and stronger, until she now shows a marked tendency toward becoming a self-supporting country, relying upon a wealthy home market for the sale of her manufactured articles.

Germany, according to our author, has followed the initiative of France: having reorganized her industries since the war of 1870, and having begun her new manufactures at the point at which Manchester arrived only after a century of costly experiment.

And thus the march of industrial progress continues to the eastward, Russia giving certain promise that while remaining an agricultural country, she will expand her industrial powers to the extent of producing in manufactures all that she needs. And this desirable result will be obtained partly through her natural resources, and partly through the efforts of her laborious and intelligent youth, who even now are firm advocates and exponents of technical education, of workmanship combined with science.

The lesson drawn from these economic changes and progress, from this consecutive development of nations, is that the two industrial pioneers, England and France, instead of ignoring facts, should

seek a new direction for their creative genius; that they should utilize both land and industrial power to secure well-being to the entire nation and not to the privileged few.

The tendency toward emancipation from foreign guardianship is everywhere apparent. Italy—in the words of a native economist, a country having neither fuel nor minerals of her own—has developed, within a few years, a notable metallurgical industry. Brazil, doomed by the old economists, to export raw cotton, has recently developed her manufactures to the degree of producing cotton stuffs by millions of yards annually, and in quality equal to the imported article. India also bids fair to produce her own cotton textiles: even now owning, according to the statements of the German chambers of commerce, spinning mills almost rivaling those of the German Empire, and possessing native workmen, whose natural talent is equaled alone by the operatives of Lancashire. Japan has also entered the list of manufacturing nations, with China soon to follow, according to the prophecy of Prince Kropotkin, who builds his statements upon figures rather than fancies. In closing his argument he gives utterance to words which deserve to be quoted, saying: “Industries of all kinds decentralize and are scattered all over the globe; and everywhere a variety, an integrated variety, of trades grows, instead of specialization. Such are the prominent features of the times in which we live. Each nation becomes in its turn a manufacturing nation; and the time is not far off when each nation of Europe, as well as the United States, and even the most backward nations of Asia and America, will themselves manufacture nearly everything of which they stand in need. Wars and several accidental causes may check for some time the scattering of industries: they will not stop it; it is unavoidable. As soon as any industry has taken firm root, it calls into existence hundreds of other trades. . . . This fact is so well understood



that colonization: that is, means to provide markets for manufactured goods—has become the distinctive feature of the last twenty years. . . . But colonies will not help. There is not a second India in the world, and the old conditions will be repeated no more. Nay, some of the British colonies already threaten to become serious competitors of their mother country; others, like Australia, will not fail to follow the same lines. . . . But progress is in another direction. It is in producing for home use. . . . Under the present conditions of labor, the spreading of industries over new fields is accompanied by horrible facts of pitiless oppression, massacre of children, pauperism, and insecurity of life. The Russian Fabrics Inspector's Reports, the Reports of the Plauen Handelskammer, and the Italian inquests are full of the same revelations as the Reports of the Parliamentary Commissions of 1840 to 1842, or the modern revelations with regard to the "sweating system" at White Chapel and Glasgow, and London pauperism. The Capital and Labor problem is thus universalised; but, at the same time, it is also simplified. To return to a state of affairs where corn is grown and manufactured goods are fabricated for the use of those very persons who grow and produce them,—such will be, no doubt, the problem to be solved during the next coming years of European history."

One of the steps or processes of this problem Prince Kropotkin discusses under the title of "The Possibilities of Agriculture." He begins by recalling the teachings of the older school of economists and politicians, that overpopulated territories must import food and export manufactured articles; also, that even if it were possible to grow in such regions all the food necessary for their inhabitants, there would be no advantage in doing this, since foodstuffs are obtained most cheaply from those countries which are *destined by nature* to produce them. To refute the first point, Prince Kropotkin adduces the case of Great Britain, which at present yields

food for one-third only of its inhabitants, and possesses a proportion of only one acre of cultivatable land to each inhabitant, an acreage most insufficient under the present system of agriculture. But hope lies even in these figures; for statistics prove that while in 1853-60 the soil of Britain nourished one inhabitant upon every two acres cultivated, three acres were required for the same work toward the end of the nineteenth century: a fact which argues the decline of agriculture. And such decline has been inevitable, for within the last half-century one-third of the farm laborers of Great Britain have gone to reinforce the artisans of the towns, leaving the fields, in the phrase of a sympathetic writer, "*starved of human labor.*" And now, by the showing of the census returns, only 1,383,000 men and women in England and Wales work in the fields, while more than sixteen millions belong to the "professional, domestic, indefinite and unproductive class." For the recall and the reinforcement of the agriculturists Prince Kropotkin offers a scheme which is to be mentioned later. For the betterment of the results of field labor he urges "intensive culture:" that is, the application of the latest discoveries in biology, chemistry, and science in general to the production of cereals and green crops; such intelligent culture as is found in Belgium, the island of Jersey, the neighborhood of Paris, the irrigated plain of Lombardy, and the "truck" farms of America. At all these points, as is indicated in the essay, life and growth are treated physiologically, and according to the law of the survival of the fittest. Whatever may be the plant, it is treated like an individual, it is developed and trained to highest degree of its possibilities. Nor is there more a question of good or bad lands, since the soil is made: made even in such quantities that in the case of market gardening, it must be removed in part each year,—a fact which in itself creates a source of income for the cultivator. Indeed, the production of soil is so sure and successful that the Parisian market-gardener defies both natural



formation and climatic conditions. It is said of him in pleasantries that he could grow his crops, did he so desire, upon the asphalt of the boulevards, and that he has given to his city "the two degrees less of latitude" after which a noted French scientist spent his days in longing. Prince Kropotkin sums up the accomplishments of this strenuous tiller of the soil by saying that "he supplies the city with mountains of grapes and fruit at any season; and in the early spring he inundates and perfumes it with flowers. But he does not only grow articles of luxury. The culture of plain vegetables is spreading every year; and the results are so good that there are now practical cultivators who maintain that if all the food, animal and vegetable, necessary for the three million, five hundred thousand inhabitants of the departments of the Seine, and the Seine-et-Oise had to be grown on their own territory, it could be produced without resorting to any other methods of culture than those already in use; since these methods have already been tested on a large scale, and have proven themselves successful.

Continuing his argument, the essayist confesses that even here he does not find his ideal agriculturist; for the Frenchman thus employed, has no time in which to live the life of a human being; devoting, as he does, his entire time, together with prodigies of labor, intelligence and imagination to the manufacture of soil and the protection of plant-life by providing moisture and an equable temperature. To some degree the pains of this laborer are lost, since the first essential, the soil,—can be made as well by machinery as by hand: an aid and alleviation of which the agriculturist would avail himself, if a right social and political organization prevailed to prevent fraud in the manufacture of fertilizers, and excessive profits in the production of implements. Were such organization in force, and were agriculturists everywhere sufficiently enlightened to discard tradition for the latest results in invention and science, each country of the tem-

perate zone would easily—at least, such is the opinion of one who bases his belief upon facts and statistics—supply its own foodstuffs, both vegetable and animal; satisfying the needs of all in spite of teeming population.

This plea for “intensive agriculture” is no Utopian, impossible scheme. Rather it contains elements of certainty, as may be proven by a comparison between the farms of different regions of our own country, in which the average crop of the chief wheat-growing States of the West is from eleven to twelve bushels the acre, while thirty to forty bushels on the same area are produced by intensive farming in some of the Eastern States, where the soil is the work of man’s hands.

In this system of culture the Russian finds the refutation of Malthus’s so-called “Principle of Population” which has directed for three generations the current of economic thought by the assertion that the poverty of the many is not due to institutions, but that it is a natural law as fixed as are the governing principles of the natural world. Malthus wrote in the eighteenth century that population increases too rapidly and that “the new-comers find no room at the feast of nature;” that there exists but a *limited and insufficient supply of the necessities of life*. This theory superficially showing an affinity with certain of Darwin’s ideas, and thus apparently gaining scientific sanction, has long justified the wealthy classes and deprived the poor of hope; while both possessors and dispossessed have alike believed that a population which should double each thirty years would soon be confronted by a lack of the necessities of life.

The rapid increase of industrial wealth, through the development of steam and electrical power, has latterly somewhat shaken the Malthusian doctrine, since it is a rate of growth which no increase of population could reach; but economists still maintain that the surface of the soil, as well as the productive power of

the earth, is limited; therefore that the danger is not averted by the rise of the new agents. Confronting theory with fact, Prince Kropotkin cites the case of France, whose peasant cultivators, within the last century, have nearly doubled the area given up to wheat, and have increased almost fourfold the returns from each acre; while, at the same time, the population has increased but forty-one per cent., facts which show that the ratio of increase of the wheat crop has been six times greater than the ratio of increase of population. Farther on, the essayist recommends the horticultural, that is, the individual or "pedigree" treatment of cereals, by means of which the product of a wheat or barley field is multiplied to an almost incredible degree. The treatment, as described, consists of two processes: a process of selection, in order to create new varieties of cereals, similar to the breeding of new varieties of earth; and a method of immensely increasing the crop from each grain by planting each seed separately and wide apart, so as to provide room for the development of the young plants which, under the old system of broad casting seed, are stifled and deteriorated, like human life under the tenement system.

In concluding his essay upon the possibilities of agriculture, the scientific economist is grimly humorous when he says: "The obstacles against 'intensive culture' are not in the imperfections of the art of husbandry, or in the unfertility of the soil, or in climate. They are entirely in our institutions, in our inheritances and survivals from the past—in the 'Ghosts' which oppress us." But again, he strikes a high note of hope and optimism in the words: "Our means of obtaining from the soil whatever we want, under any climate and upon any soil, have lately been improved at such a rate that we cannot yet foresee what is the limit of productivity of a few acres of land. The limit vanishes in proportion to our better study of the subject, and every year makes it vanish farther and farther from our sight."

Once again the essayist insists that this intensive agriculture of which he is so fervent an advocate could not make the tiller of the soil a slave, as is now the case with the skilful farmers of France, or the Channel Islands, and even in America. The remedy which he proposes for the present evil is a return to that union of the farm with the workshop which existed prior to the development of machinery. And in his belief the dissensions between labor and capital which now agitate the economic and social world must be ended by a speedy combination of agriculture with industry, by a rural manufacture which shall supply the wants of the million, and shall infuse a new interest in the lives of countless families and individuals who are now made hopeless by the monotony of a single and exacting labor. He would not, as might be inferred, displace the factory with its facilities for rapid production, but he regards the extension of small industries as an economic necessity dependent upon large enterprises. He argues that each new factory calls into existence a number of workshops, partly to supply its own needs, and partly to submit its produce to a further transformation; also, that each new industry, however important its destiny, passes through a preliminary process before arriving at the factory stage; again, that the number of these rising industries stands in proportion to the inventive genius of the peoples among whom they are developed; finally, that the factory stimulates the birth of small trades by creating new wants, as is instanced in the effect of the cheap production of cottons, woolens, paper and brass, which has filled our households with things made from them and quite largely of very recent invention. For examples of small industries Prince Kropotkin turns to France, a country which he considers as successful in this department of labor as in highly developed agriculture. In this connection he makes the interesting comment that small industries—at least such as are essentially good and useful—do not disappear at the establishment of

the factory; but rather modify and adapt themselves to the new conditions, precisely after the manner of organisms in the natural world. This fact is especially noticeable in the hill country about Lyons, where, within the past thirty years, the small industries have undergone a thorough transformation, preserving their original financial importance, but altering largely their products: in this way showing the advantages of the union of agriculture with craftsmanship as well as the creative genius of the Gallic race; making credible also the popular opinion that France, if the mass of her people be considered, is the richest country of Europe. To the assiduous practice of small industries is also attributable to the position of the Parisian workmen, who have a higher intellectual development than the artisans of any other European capital, and whose powers are used constantly to produce new designs and to perfect technical methods. But as the ideal tiller of the soil is not realized in the alert, laborious and intelligent market-gardener of the suburbs of Paris, no more is the ideal craftsman incarnate in one who prodigally spends his delicate manual skill at the bench of an ill-lighted workshop within the walls of the same overcrowded city. According to Prince Kropotkin, the ideal artisan can develop only under condition that his workshop be carried into the field, that his capacities be "integrated," so that he may use at will his brain and his hand; that he may labor alternately in his field and in his cottage; that he may not be the slave of a certain section of his brain or of a single set of muscles.

The integral education discussed in the last chapter of Prince Kropotkin's treatise, is a scheme for the training of a youth, by which the individual, man or woman, at the age of twenty, might be fitted easily to earn a competence from the exercise of some manual trade or art; which trade or art would be acquired not to the detriment, but rather to the advantage of intellectual development, through provision being made



for the more natural and rapid acquirement of the sciences and mathematics. This education, or *leading out* of human powers, would be accomplished by the co-operation of the brain, the eye and the hand. It would create a society in which producer and consumer should no longer be separate and hostile forces, but should be joined in one and the same individual. Such education at once scientific, artistic, technical, and industrial, would conserve and augment the energy required for the satisfaction of human needs. And as an example of its workings, we might see the discoverer or inventor, the civil engineer, and the artisan combined in one man capable of piercing the secrets of nature, of applying what he has found to practical uses, and of fashioning the apparatus by which his discovery or invention is made to supply a real need, or to increase comfort and happiness. By such means would the productiveness of labor be immensely increased, and work itself be rendered easy and pleasant, since every task would be thoroughly understood as to its purpose and relative importance.

It is the plea of the Russian economist that the school and the factory or workshop should be regarded as a single place of training and culture, and that in the decentralization of industries—which is the spontaneous expression of our times—the factory and the workshop should be set within the fields and at garden gates. There men and women would not be driven by hunger, but rather they would be attracted to a place where, aided by the motor and the machine, they would choose that branch of usefulness which best suits their inclinations.

Such are in brief the theories advanced in "Fields, Factories and Workshops," and here almost quoted in the words of the author. But to appreciate the enthusiasm and optimism of these arguments a personal contact with the work is essential. The book is not one to be avoided by those who distrust Uto-

pías and Ideal Republics. It is based upon facts, and proceeds with scientific reasoning to justifiable conclusions. It does not deny the statement to-day heard on all sides: "It is good to be rich." It modifies the assertion by a higher and finer knowledge. It teaches that men in order to be rich need not take the bread from the mouths of others, but that there is possible a society in which men, by the work of their hands, their own intelligence, and the aid of machinery already invented and to be invented, may themselves create all imaginable riches.



"Each nation her own agriculturist and manufacturer, each individual working in the field and in some industrial art, each individual combining scientific knowledge with the knowledge of a handicraft,—such is, we affirm, the present tendency of civilized nations."

*Prince Kropotkin, in "Fields, Factories and Workshops," Page 6.*



## THE BEAUTIFYING OF OUR CITIES BY FREDERICK S. LAMB

**WE** appeal for an art broader than the art we have to-day—an art that touches the lives of the people; an art that will be in their streets, in their parks, in their homes. Not for the isolated statue torn from the portal of the cathedral and placed in a light for which it was never intended, in a museum or gallery, where it can be seen but at infrequent intervals.

We appeal for monuments: not the monument such as we now have it, when we desist from our ordinary vocations and decide to purchase by subscription some hideous combination of granite and marble: we appeal for the monumentalizing of the great utilities of a city. What finer memorial could there be in a city than one of its great bridges properly designed? What finer monument than one of our great buildings properly created? Yet our bridges are hastily thrown together, inadequate in design and poor in conception, while many of our public buildings are of inferior construction.

We appeal for sanity in street fixtures and the arrangement of our thoroughfares. Why should a people claiming to be interested in art, claiming to appreciate architecture, allow every street, every thoroughfare, to be desecrated by signs of a character too hideous to describe?

Every discussion eventually leads to the conclusion that the only remedy for our ills, whether political or artistic, is education. It therefore behooves us carefully to scrutinize our system of teaching and to see whether there may not be certain features added in the future which will be of benefit. With the creation and development of the union and federations of labor the old apprentice system practically disappeared. Each trade and each union made stringent regulations as to the number of those to be employed as apprentices in each factory, and as competition among workmen because of immigration increased, the number of apprentices per-

mitted was made less and less, until, at the present time, the apprentice system can be counted upon to supply but a small amount of the necessary skilled labor. It therefore devolves upon the schools to take the place formerly occupied by the workshop apprenticeship and supply by their classes and teaching, the loss which has been evolved from this peculiar condition of affairs.

Art education has two distinct points of view: one, the general education of the individual, training the observation and creating a love for the beautiful; second, the imparting of technical knowledge which will give the individual the necessary preliminary training for earning a livelihood. Either point of view is possible. It is merely a question of the condition of the times as to which is preferable. In the early days, the first was the only one considered, and drawing and music were taught as accomplishments,—perhaps one or two hours a week being given to each,—but they were never considered essential. In many of our private schools this teaching was of the most trivial kind and the result, as far as the community was concerned, of little or no value. No one considered a knowledge of art in any other light than that of additional, but unnecessary information. But at the present day, when our cities are growing to such enormous proportions, is not technical art-training a commercial necessity? And in our cities, do we not require for their welfare and financial advancement, a broader knowledge of municipal aesthetics?

It has been demonstrated again and again that municipal art is a paying investment; that it costs no more to build a well-designed fixture than a poor one; that there is a competition of cities just as there is a competition of individuals; and that to succeed in this competition, the broadest municipal intelligence is necessary. The welfare of a city in the future will depend as much upon the craftsmen or artists, as upon any other single factor. The ugliness of a small city may be out-

lived and outgrown; the ugliness of a large city becomes an insurmountable obstacle to its success. How much Paris and even Washington owe to their beauty?

Our commercial interests should recognize that the greatest product can only be secured under the most favorable conditions. In Philadelphia, the experiment was tried of introducing music on certain days in a factory where the work was extremely monotonous, with the result that on those days the production was greater. Several factories throughout the country are trying the experiment of pleasanter surroundings and more sanitary conditions with satisfactory results. What is true of the individual factory is doubly true of the city. With this point in view, "The Municipal Art Society of New York" has made the suggestion through the "Fine Arts Federation" that photographs of representative cities, showing the best example of city plans, street fixtures, parks, sculpture, bridges, improved markets, and other points of interest, be secured and hung in our public schools, so that unconsciously the rising generation may be made familiar with the best, so that those who later become employes of the city (and we are told that in New York City alone there are forty-five thousand), will have, at least, a casual knowledge of what is being done in other parts of the world.

The Middle Ages understood the commercial necessity of strict discipline and training. The Florentine Gilds for two hundred years held supremacy in Europe by their intelligent insistence upon the careful training of the apprentice, and their severity in condemning poor and uncraftsmanlike work. The number of men permitted to engage in a craft was strictly limited. The quality, the weight, the measure of each piece were carefully scrutinized and offenders severely punished. Thus was laid the foundation for one of the greatest arts the world has ever seen. The artists of the Renaissance were but apprentices on a higher plane. They did their

work in a simple, unassuming way, and future ages have recorded them as great. There were no differentiations: no high art, municipal art, or applied art. Art was recognized as a force contributing to the welfare of the community and valuable alike for pleasure or profit.

“Art is nature passed through the alembic of man,” and it is neither nature pure and simple on the one hand, nor personality of man alone on the other. How difficult it has been to demonstrate this simple truth! The photographer demands to have his photographs ranked as art, although they are but mechanical reproductions of nature. His opponent avoids nature, creates abstract ideals and claims them to be art.

The history of the teaching of art shows it to have been either too conventional on the one hand, or too unrestrained on the other. Precedent is used as a club to repress originality, reaction sets in and unrestrained license in the opposite direction is the result. “L'Art Nouveau” is but one of the many revolts against precedent, and while it has much that is good it also has much that is unfortunate.

The craving for variety and novelty is a powerful influence in the human mind. The greatest works cease to please after a time, and temporary fashion may occasionally lord it over the perennial taste. Every style or development of art, in order to live, must from time to time return to nature to be refreshed and rejuvenated. An impression produced without comparison with nature becomes in time meaningless. If a scholar follows the master's work literally, he loses that intelligent appreciation of its purpose which makes it virile,—whether it be ornament, architecture or painting. The scholar's scholar becomes an imitator and with imitation comes decadence.

There are but two ways of expressing facts in art. To apply old forms to new ideas, or to express old ideas with new methods. Early schools

followed continental precedent, and were but a faint repetition of the then existing fashion. Our far-famed Hudson River School was but a weak imitation of the Royal Academy. A single copy of a famous portrait of Hogarth is said to have revolutionized the American portrait painter's point of view. Benjamin West stands as much for the foreign school as for American influence. Our artists were training themselves to answer a demand existing on the continent, but not existing here.

In former years, it did not matter how poorly our artists deported themselves or what vagaries they exhibited, for they were not an important factor in the welfare of the community. To-day, the problem has changed. Much of the commercial success, as well as the better municipal conditions which make a higher living possible, depends upon the education and training of our artists.

It must be admitted by the most radical that in the early settlement of the country, it would have been impossible for the most imaginative to have conceived a city plan suitable to the requirements of modern life, and yet, that much can be done by a logical scheme strictly adhered to, is shown by Washington and by the experience of those who have recently formulated plans for the city's adornment. The wide interest in the aesthetic side of our cities led to the appointment of a Commission for the replanning of Washington. The Commission went abroad, studied the best of continental work, compared plans, compiled data, and when all was said and done, returned to this country and reproduced the plan of L'Enfant, originally prepared, a hundred years ago, under the direction of Washington, which unfortunately, was followed but for a short time. This stands as one of the most marked examples of the possibility of planning in advance for the future of a great city; and owing to the peculiar character of Washington, the plan will undoubtedly be adequate for years to come, This would not be



true if the scheme had been prepared for one of our great commercial centers, as a mental comparison of New York City in 1700 with New York City of to-day would show; and we are reluctantly forced to admit that the solution—an ideal plan for rapid transit and intercommunication, as well as beauty—has not as yet been achieved.

The invention of machinery, with the necessary congestion of population caused thereby, has so increased the area demanded by great cities as to make the old form of plan rudimentary and impracticable. But you say: "Our cities are already planned—why discuss something that cannot be changed?" They are, however, changing year by year in response to demands of commerce. Why, therefore, if these modifications are to take place, should they not be conducted, under intelligent guidance, on a comprehensive plan? Why should not the old portions of the city, as well as the new, be considered? It is true that changes take place gradually and cannot be too radical; but such as they are, they might all be carried out with reference to an ultimate result to be obtained, say fifty years hence. It has been said that within the memory of those living, certain sections of a great city have been built three times. How much better would the present result have been had this fact been recognized in advance, and the two rebuildings, been carried out with reference to the requirements of a city as it is to-day.

We have in the recent French Exposition a most striking example of the possibility of designing a new and radical feature in the center of an old city. Whatever criticisms may be advanced against the architectural and artistic quality of the buildings as a whole, no one can possibly find fault with the masterly plan which has been evolved. Certain old buildings in the Champs Elysees, which had outlived their usefulness were torn down, and new buildings designed and constructed in their place. These were connected by the

utilization of the bridges and the water-fronts of the Seine with certain park places in front of the Hotel des Invalides and the Trocadero. The result was that a new Exposition City was practically created in the center of the old City of Paris. When the Exposition was removed, certain main features, such as the Bridge of Alexander III., the Petit Palais and the Grand Palais remain as permanent features in the city itself. Thus, in a most masterful way, the transient scheme, which was placed in the heart of an old metropolis, fulfilled its purpose for the time being, and when destroyed and removed, has left certain fixed factors, which are of permanent aesthetic value to the city itself.

Again, in Vienna, we find a city that has outgrown its mediaeval walls. It became necessary to have more space, and, at the same time, to remove the old walls, in order to obtain the required communication. A remarkable scheme of connecting parks with occasional buildings was devised, and what, a few years ago, was a restriction to the growth of Vienna, has now become its Ring Strasse, one of its most beautiful acquisitions. The fundamental principle of the plan is the necessity for communication, and the commercial necessity is that the communication should be of the most direct and expeditious character. If it were possible to plan cities in advance and then induce them to grow as by the scheme laid down, our problem would be a simple one; but, unfortunately, the question is complicated by the rapid growth of our great commercial centers, modified from time to time by varying conditions which we cannot foresee.

In mediaeval times the cities were built for defense, the circular plan being the one most frequently adopted with the citadel or castle in the center, surrounded by an external wall. As the cities grew and other buildings were necessary, the walls were extended; but the lines of communication were always the most direct.



While it is proper to admit that every plan must have a certain elasticity, and while we must recognize that individual cities must have individual requirements, still in the main, every city must develop certain basic needs: thus there must be a commercial section, there must be a residential section, there must be a section set aside for amusements, or recreation; and these must be connected in a way that will allow of the most direct intercommunication. Modern life has shown the impossibility of exercising in any great city these three markedly different functions in any one quarter. While in mediæval cities it may have been possible for the residence and the shop to be combined, under present conditions it is avowedly impracticable. The same, in a measure, is true of the home and of recreation: while in sparsely settled sections, the home may have contained the possibilities for amusement and recreation, in the large congested centers this again is an impossibility, and certain sections, parks, or reservation, must be set aside for this purpose. People in large cities become addicted more or less to sedentary habits, and children have suffered more from overcrowding than from any other cause. It, therefore, becomes the province of the designer so to plan his city as to compensate for the limitations which have been brought upon us by modern conditions.

Can we propose improvements of aesthetic value, without in any way decreasing the commercial value of our cities? The first thing that suggests itself is the diagonal or radiating street which gives more extended vista and suggests the possibility of this vista being terminated by some great public monument or statue. The radiating angles give by their intersection with cross streets, corner spaces, which can be successfully treated with artistic memorials, or objects of utility, as for example, the Fontaine St. Michel in Paris. There are hundreds of such opportunities in our cities, none of which have as yet been utilized. When a city

has, as our great cities have, rivers to cross, the bridge, which is a continuation of the street, becomes a point at which artistic embellishment can be of great advantage; the approaches to the bridge, the towers of the bridge, the various sections of the bridge, may be embellished and emphasized with statuary of historic character.

Advertisements of commerce, instead of being the abominations which they are now, could, under more intelligent guidance, become accents of beauty and of advantage to the city. In 1894 a society for this purpose was founded in Belgium by a few artists. The results obtained have been successful beyond the most sanguine expectations of those who started the movement: the glove merchant's sign, the sign of the inn-keeper and the hotel-man, the sign of the wine merchant, the cigar dealer, corporation banners, insignia of societies, instead of being commonplace, under the encouragement of this society became things of beauty and acquisitions to their city. Encouragement was given to designs in embroidery, sculpture, iron work, the making of banners and posters; the designing of public utilities, such as underground stations, bill boards, water fountains, electric standards, street names, numbers, guide posts, newspaper stands, park seats, etc. Festivals and holidays were also considered: the holiday dressing of Brussels and Antwerp was seriously studied, and holiday festivals, instead of being commonplace, as they are with us, became occasions of interest and of note. Surrounding cities became imbued with the same enthusiasm and the good work spread from town to town. Galleries of public art of all periods were founded and attention was called to all that there is artistic in things of historic interest. It was found that while utility is economy, artistic utility was even greater economy; that the finer designs secured by this society often cost less than the more gaudy, more elaborate efforts which had preceded them. Brussels, today, is markedly benefited by the existence of this society.



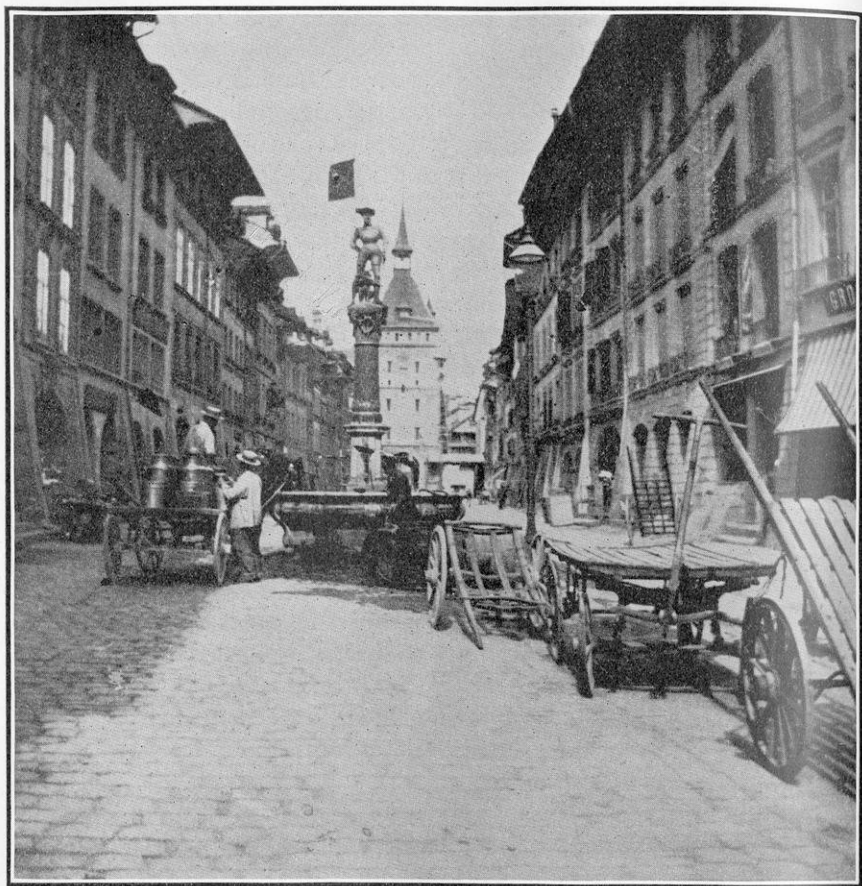
*View of the Exhibition of the Municipal Art Society, held at the National Arts Club, New York, in winter of 1902. Photograph shows copy of Raphael's "School of Athens," made by Mr. George W. Breck for the University of Virginia.*



*Three views of streets in Berne, Switzerland, showing provision made against congestion of traffic. These ideas have been recently used by the Municipal Art Society, for a possible treatment of an "Isle of Safety" (place of protection for pedestrians from vehicles) in New York City.*







So much for the street and bridge! Now is it not possible to take the block system, as we have it, and by a few radical changes, not so extensive as they may at first seem, secure an artistic and beneficial result? Would it not be possible to pierce the blocks from side to side by means of galleries or arcades, thus giving not only light and air, but increased facilities of communication? Our block is a cumbersome one and of unwieldy proportion, some two hundred by eight hundred feet. Why would it not be possible to pierce these blocks by small or subsidiary streets or arcades, increasing the intercommunication, and, at the same time, offering space which could be treated with shrubs and flowers, and would make what is now an uninteresting rectangle, a residential section of interest and beauty? The suggestion of arcades would of course apply to commercial sections, where buildings of a great height are a necessity; in residential sections, streets would take their place; in either case, increased facilities for communication, for sanitation, and for fire service would be obtained. This subdivision of the block would change the proportion of the building lot, and would give, instead of the long rectilinear space,—which is difficult to handle, and which gives dark rooms, both in the business building and in the residential, a squarer ground plan, which lends itself much more readily to successful design. Thus, instead of having a unit of from twenty to twenty-five feet in our houses, the unit would be from twenty-seven to thirty feet; the depth proportionately less, but the increased squareness of the space offered would give possibilities for a much more successful design. Financially, the value of real estate arranged on such a basis would be much greater. There would be more corner houses; there would be greater possibilities for trees, shrubs and flowers, and all these are distinct, financial assets.

If we go one step farther and consider the possibility of property being treated in spaces

greater than the city lot, what changes may not be suggested? The grouping of public buildings has already been considered and discussed, and it is not too much to predict that in the near future, our great cities will, instead of erecting their buildings at random, create one great center or block, in which all civic activities may have place. While it may not be possible to achieve these results at one time, it is possible so to arrange our designs that from time to time they may be added to, until the final result is accomplished. In residential sections, similar results may be obtained by syndication of design: a number of property owners may agree upon a certain plan and accomplish results which have heretofore only been possible to governments. Again, where a community is in favor of certain conditions, these may be obtained by restrictive legislation. The uniform cornice-line of the buildings at the World's Fair was the secret of the great success of that scheme. Had different levels been allowed, had each architect been permitted to develop his own ideas, the great plan as a whole would have been distinctly marred. Much of the beauty of Paris is due to this wise restriction. Restrictive legislation might be carried farther in suggesting a limit to projections. With these two limitations—the extreme height of buildings and the extreme limit to which each projecting cornice, moulding, carving, etc., may come—a certain architectural unity would be obtained. Monotony would be avoided by regulating the height of the cornices in proportion to the width of the street; thus, in wide avenues, buildings would be permitted to a greater height, while in narrow streets, they would be proportionately restricted.

Much of the difficulty now experienced in narrow street ways could be overcome by adopting the system of an upper street way, as used in Chester, England. Here the first floor front is practically an open shop in each building, thus forming a series of open shops, which are connected and which form an un-

interrupted arcade through the buildings. Imagine this scheme continued through blocks in the lower section of our congested cities, and one would see a great advantage, not only to the pedestrian, but also to the shop owner.

The restriction placed by the angle of light would suggest the possibility of stepping our buildings back from the cornice or street line, permitting the greatest height in the center of the block. The suggestion of combining buildings in squares,—say of one-fourth the present block,—carries with it greater possibilities of artistic embellishment. If there were but one main entrance instead of a dozen, as at present, with their meaningless ornamentation, one simple, good approach might be designed. Competition of a lavish character is responsible for much that is deplorable. Concentration would avoid this. There is nothing more distressing than an avenue of small stores, each endeavoring to outdo the other in violation of all artistic principles, with the excuse of advancing its business interest. Under the modified block system, artistic embellishment would be made easier, for not only would greater wealth be concentrated in smaller areas, but the control would be more centralized, and by being centralized, would fall into more intelligent hands. It would then be easier to plead for the monumental entrance, for the use of sculpture, for exterior painting, for tablets recording such historic events as have occurred in each locality, for names that recall the obliterated past of the older city.

The city lot, with all that it implies, relates to the development of fifty years ago. It carries too many restrictions on the one hand, with too much power antagonistic to public welfare on the other. The aesthetic conditions in all cities will be distinctly improved when this is modified.

While certain thought has been given to the commercial and residential problems in our city, there has been but a tardy recognition of the neces-

sity for recreation. While the park area is great in many of our cities, it is so poorly distributed as to be almost inaccessible to many. So badly are our parks planned that in many cases public use is prohibited. Such artificial conditions have been created that there is nothing left but to place a twelve foot grill about them and lock the gates, forcing people to gaze through the bars as if flowers, trees and shrubs were wild animals. Such squares as are open to the poor, are so lacking in playgrounds that it requires a formidable force of police to protect what, if properly planned, would be carefully cherished by the people.

Contrast our system with Paris, where one is not told to keep off the grass, where gravel is placed for the children, where courts are set aside for active exercise, where, at stated intervals, the young athletes may give public exhibitions, and all this within a stone's throw of one of the greatest museums in the world. Is beauty in any way marred by these concessions? Not at all. The entrance gates have those wonderful animals by Cain; the gardens of the Tuileries are filled with beautiful flowers, accentuated here and there with statuary of the rarest description. Nothing is ever hurt, statues are not mutilated, flowers are not picked, nor are shrubs broken, and why? Because human nature is here considered, and ample provision made for recreation. The same is true of other larger parks. At St. Cloud and St. Germain, one is allowed to walk upon the grass, to play under the trees, to enjoy nature in an intelligent way. Thus the park area of Paris, although much less than our own, seems infinitely greater.

While not criticising the ability which created our larger parks, we do suggest that in the parks of the future a radically different scheme of planning be adopted. In a small park of one square block or under, not more than one-fourth of the space should be necessary



under competent designing for aesthetic embellishments; thus leaving seventy-five per cent. for playgrounds, gymnasiums, and open air sports. Every opportunity should be seized by city authorities to increase small parks. With every radical change, there are opportunities for the setting aside of certain reservations for the public. As buildings of a semi-public nature, such as theatres and churches, outlive their usefulness, the ground upon which they stand should be acquired by the city and converted into small parks, thus relieving the congested localities in which they are placed.

In this utilitarian age large expenditure for artistic quality is considered extravagant, and yet artistic utility is the greatest economy. The simpler the building, the greater the ability required to design it; yet the greatest architectural ability is reserved for the palace and not for the factory. Ability seems to be sought in an inverse ratio to the number to be housed.

A more enlightened understanding of municipal aesthetics, both by professional men as well as laymen, will greatly aid our ultimate progress. Municipal aesthetics treats of our city as it affects the mind, through sight, sound, and the sense of smell. It is the science of the beautiful in its nature and art. It is strange in this country to speak of the nature or of the art of a city, yet both are essential to the well-being of any great metropolis. How art has drifted from the realization that it is in any way an integral part of our city! How little is thought of the effect of color, form, light and shade on the mind of the citizen! Art was the picture-writing of the Assyrian, the vase of the Egyptian, the statue of the Greek, the Colosseum of Rome, the Madonna of the Christian religion. Art now is the print, the etching, the picture in its gilded frame. Art is what can be exhibited in the salon; all else is commerce. The picture-writing, a city's heraldry, is done by some expatriated foreigner; the city's fountains, its vases, are machine

made, their defects condoned by high sounding names. The city's statues, whether soldiers' monuments or citizen memorials, are equally acceptable, whether they are the work of an eminent sculptor or that of some nameless monumental company. The city's paintings, alas, exist no more! Our public buildings greet us not with record of their history, but with blank walls of untinted hue.

In searching the past, in reviewing the oldest cities, with a desire of gaining knowledge to guide us to a more profitable study of municipal aesthetics, we find ourselves face to face with a new problem. All former standards of appreciation are swept away. The Duomo of Florence comes to us not so much as the masterpiece of Brunelleschi, but as a building that was started by noble citizens with the noble words: "We order Arnolfo, head master of our Commune, to make a design for the renovation of Santa Reparata, in a style of magnificence which neither the industry nor the power of man can surpass; that it may harmonize with the opinion of many wise persons in this City and State, who think that this Commune should not engage in any enterprise, unless its intention be to make the result correspond with that noblest sort of heart which is composed of the united will of many citizens."

The Villa Medici is not the old palace of the Medici, but the modern school of Rome for France. Westminster Abbey is not a finer specimen of architecture than a dozen buildings of the same period, and yet its national functions, its coronations, have made it the greatest church of England and known throughout the world.

The Opera House of Paris is of interest to us not because it represents the finest effort of Garnier, not because it is practically the first successful building to give exterior expression of interior form, but because it is a *most* perfect example of the true placing of

a monumental building at the terminus of a prearranged vista. The Boulevard St. Germain appeals to us not so much as a successful boulevard, but as a record of the success of the masterly replanning of Paris by Haussmann. The Musée Plantin is to be considered not for its beauty alone, but from the interesting fact that the Government saw fit to purchase it for the people, so that it might forever stand with its books and missals as a record of the invention of printing and its consequences.

The Louvre, the Gardens of the Tuileries, hold our attention, not from their historic recollections, not as monuments of architecture, or as the record of its varying styles, but because the palace and the garden of the King have become the museum and the playground of the people. St. Cloud, St. Germain, Bois Meudon are notable, not for their intrinsic beauty,—for that existed when they were detested and execrated by the mob,—but from the fact that to-day they contribute under intelligent restriction to the health and happiness of all in the municipality.

Only the *most* perfect beauty can be obtained by combined effort for common appreciation.

The cathedrals, those monuments of the middle ages, were the outcome of the gild. They are the precious inheritance which the combined effort of that period left to us. Then, the gild was inspired with a higher motive than inspires us to-day. Then, the craftsman must have produced a masterpiece that he might become the master workman. Then, quality of work was the standard of admission, and this produced higher ideals and a higher intelligence. Then, the workman needed the gild, now the gild needs the workman. Then, art did not have to be pleaded for, for every craftsman was an artist. Then, architecture was "frozen music." Then, the cathedral was the great stone Bible for those who could not read save through pictures.

Then, the town hall was a great stone symbol of commonwealth and unity, studded thick with carved and painted lessons; speaking to the citizen with its statues and mural tablets. Then, even the humblest citizen might aspire to be recorded upon its walls for a heroic deed or a generous act. Then, art sprang from the merchant, the magistrate, the artisan; then art was "of the people, for the people, by the people."

"They builded better than they knew" is said of the ancients. Perhaps we of to-day shall learn the lesson which antique monuments, properly understood, bring to us, and with the great commercial forces which surround and dominate us, create a city which for all future ages shall be the City Beautiful.



"If you accept art, it must be part of your daily lives and the daily life of every man. It will be with us wherever we go, in the ancient city full of traditions of past time, in the newly cleared farm in America or the colonies, where no man has dwelt for traditions to gather round him; in the quiet country side as in the busy town, no place shall be without it. You will have it with you in your sorrow as in your joy, in your work-a-day hours as in your leisure. It shall be no respecter of persons, but be shared by gentle and simple, learned and unlearned, and be as a language that all can understand."

*William Morris in Lecture: "Art and the Beauty of the Earth."*

## ART IN INDUSTRIES AND THE OUT-LOOK FOR THE ART STUDENT

BY CARYL COLEMAN     

THE subject, "Art in Industries and the Outlook for the Art Student" is in truth two subjects, not one; although there is no doubt a correlation between them. Correctly to understand the present status of Art in Industries and its possible future advancement, it will be necessary to consider its standing in the past, and the reasons for its presence then; for there have been periods in the world's history when many of the objects produced were constantly and distinctively marked by one or more artistic attributes. At these times, even objects of a purely utilitarian character bore the impress of beauty, and shadowed forth the individuality of the maker and his love for the outcome of his handiwork: the child of his heart and brain.

In this very statement I have given the reasons why the objects of industry at these particular periods were more or less manifestations of art; for it is obvious they were the result of handicraft, which gives free play to the fancy and invention of the craftsman, offering him a field in which he can give expression to his apprehension of beauty; the merit of the expression of course depending upon his art knowledge: his natural appreciation of form, color, and composition, in union with skill of hand. The craftsmen and the artists belonging to these epochs differed in no way from their fellow craftsmen and artists of to-day, except in their method of training: not having to compete with cheap mechanical processes, to face an excessive and wasteful consumption artificially stimulated by commercial greed, and a childish demand for novelty, engendered by suddenly acquired wealth, time saving instruments, and a superficial knowledge of the canons of good taste.

The more these artistic industrial periods are studied, the more they teach the value of handicraft, and force the student to a single conclusion, when he compares period with period; namely: that art



in industry is markedly present wherever and whenever its products are the children of handicraft. Hence, he cannot expect art in industries when there is an absence of handicraft. All this makes it evident that art in industries is the result of craftsmen and artists attempting to give expression to the art-sense within them, to their love of beauty, yes, and more than that, to their love of truth; for, believe me, this question is largely an ethical one belonging to the department of political economy. The more complicated the industrial organization, and the more each workman is employed, not on his own property working for himself, but on another's property, for a master, or on joint property for a body of which he is but one small constituent, the less motive there is for careful work, the greater likelihood of negligence; hence, a deadening of his artistic faculties, and a decay of his sense of beauty.

Further to prove the truth of this reasoning, let us take the history of some one industry: an industry in which art is an important factor, that of textile fabrics for example.

Textiles made on hand-loom call for great skill and care on the part of the craftsman. The work develops his ingenuity, stimulates his pride, offers him a field in which he can exhibit his art sense and creative faculty; and when he finishes his task, he feels that it is a part of himself, and if it proves to be a "thing of beauty," he cannot help feeling that he has not worked in vain, that it is not only a joy to himself, but that it will also be to others. Because of the truth of all this, artists and collectors are always seeking hand-made fabrics, just as they seek the paintings of master artists. At the same time, they pass by almost with contempt the products of machinery.

An oriental rug is of greater value than the same rug from a carpet factory. Why? Because it is the handiwork of a man, a master-weaver, who has given it an individuality, has impressed upon it

an artistic quality, and, in addition, it is an honest piece of work, made from honest materials. On the other hand, the factory rug is at best an imitation, a copy, painful in its mechanical perfection, too often made from dishonest materials, the mere product of an inanimate contrivance run by a human automaton.

Prior to 1750 all textile fabrics were the joint product of men and women: husbands, wives, daughters and sons. It was largely a home industry; it had over and around it the affection and blessing of family life. The first blow at the life of this cottage industry was given by the inventions of John Kay, which were followed by the introduction, in 1767, of the spinning-jenny of Hargreave, and shortly after by Arkwright's water-frames; all of which at once and forever took out of the hands of women the distaff; thus reducing the word spinster to a legal term, and webster to an obsolete word, suppressing "the principal manufacturing function of one-half the human race."

In 1785, Cartwright's power loom, and, in 1792, Whitney's cotton-gin were produced: two inventions which struck almost as great a blow at the domestic industry of men as the spinning-machines had at that of women; changing the whole textile fabric industry from hand-work into machine-work, breaking up the home, creating the tenement house and its attendant evils, and making the craftsman a factory hand, the feeder of a machine. From this time on, textile fabrics were without artistic value, ugliness superseded beauty, the commonplace reigned in place of art. So they have remained very largely to our own day, although brave men have from time to time, attempted to bring to life hand-weaving—men like the late William Morris—but with only moderate success; for the great public was not ready to return to the products of handicraft; it had been too long debauched by the great enemy of art, commercialism, to take kindly to what it was pleased to term the

vagary of a few artists; according to the accepted opinion, it was a retrograde movement, not to be tolerated.

All this sounds extremely pessimistic, but, believe me, there is a way out of this darkness, and you, drawing-teachers, are the torch-bearers to lead the way. You are the ones to distribute the leaven, to plant the seed of the tree of beauty among the masses, to revive that which is dead, to call into life an appreciation of the artistic, to spread a correct knowledge of form, color and composition among the people at large, so that at last they will demand art in industries. It is a noble work to restore handicraft to its rightful position, but coupled with it, there is a nobler work, viz: the saving of man from the heartless factory system, with its strain and over-pressure, which makes the operative an old man at forty. Art in industries! There is no such thing among us, except where the industry is carried on by handicraft. There is no such thing among us, in spite of the flaming advertisements of the tradesmen: art wall-paper, art furniture, art this and art that, until every true lover of art becomes sick of the word, and avoids it as a thing of evil.

The future of "Art in Industries" is largely in your hands, for it is within your office to create, not artists, for they are born, but to raise up an appreciative public, from the youth entrusted to your care, by implanting in their minds a knowledge of form, of color, of composition, of the motives of design, and the history of ornament; by stimulating their curiosity to know the reason why one picture is better than another, why one style of ornament in a particular case is better than another; by revealing to them their own talent, if they have any, or if they have not, by making them more modest in their judgment in matters of art.

This brings me to the second division of my subject: "The Outlook for the Art Student." And here occurs the correlation to which I referred in my opening remarks.

It is obvious that an appreciative public must of necessity make a place for the art student. Take the history among us of a sister art—that of music! It is within the memory of some of us when a general appreciation of good music did not exist; while now, we all know, music must be of a very high order, in order to interest the public. What is the reason for this? Why are the people so critical? Because of the increased knowledge of the art, and the cultivation of the public ear, through school instruction, for years past, of the youth in vocal and instrumental music. And it is strange that this movement originated from a most frivolous motive. For music at first was regarded, in this country, as a drawing-room accomplishment,—as one of the elements of a fashionable education.

Yes, my friends, there is a great and useful future for a well trained art student. But mark me, we must make haste slowly, for it is my belief that we have been going far too fast. We must take care that our methods of instruction are the right ones. Every practical worker in the arts will agree with me that there has been heretofore something wrong in methods; for our everyday experience tells us that the majority of students graduating from the art schools,—those expecting to earn their daily bread by the knowledge and skill of hand they have acquired—have to begin anew. And this is a sad fact; for we must not forget that the larger number of these students are poor, and that their parents often have to make great sacrifices to enable their children to pursue their studies.

In the course of years, I have had not one, but hundreds of these graduates come to me seeking places, and I have been forced to turn them away, because their knowledge was superficial, because they had never been taught to think, because they were mere copyists. When I asked them what they knew, they showed me their studies from life, from models, from his-

torical ornament, their so-called original compositions for book covers, wall papers, textiles, colored glass windows, furniture, jewelry, leather-work, wood-carving, or burnt-wood. Sometimes, their skill of hand was excellent, more often faulty; and as for their compositions, usually they were very bad, absolutely without merit, and in many cases,—more particularly in ornament,—they were nothing more or less than imperfectly remembered pages from Owen Jones or Racinet. When there was an idea of value, it was usually unpractical, owing to the student's insufficient acquaintance with the possibilities of the material in which it was to be rendered, or from lack of knowledge of the technical demands of the art or craft for which it was designed.

Without irreverence, it may be said of the art student, "many are called and few chosen."

Surely something is wrong in our methods of instruction that we have such unsatisfactory results. Is it not possible that the reason for this miscarriage lies in the attempt to cover too much ground in too short a time? Would it not be better to insist upon good draughtsmanship, and when that is acquired, and only then, to allow the student to study exhaustively one subject, and not the whole field of design; guiding him in the course for which he shows a special aptitude.

It is hardly necessary for me to say more. One word and I shall have finished. It is addressed to you, teachers.

It is a noble work that you have in hand: the diffusion of that particular knowledge which is indispensable to an intelligent appreciation of the arts: a most valuable element in the general education of man, making for his greater culture; "for man without artistic culture, no matter how superior he may be in other respects, lacks an instrument which is indispensable to his complete enjoyment and his use of life."



## THE ART SCHOOL: ITS RELATION TO THE ARTS AND CRAFTS BY WALTER S. PERRY

**T**HE introduction of drawing into the public schools was a purely utilitarian movement; since it was urged that this subject should be taught in order to produce native designers. The work first prescribed was entirely conventional: borrowed from the English School, and consisting largely of the arrangement of flowers and leaves about a center, to illustrate the principle of radiation, or of the same elements in a border design to illustrate repetition.

When this kind of work had proven to be of little value, it was advocated that the children be taught to make working drawings. The plea met with decided opposition; the objectors holding that this plan would involve the teaching of orthographic projection, a subject much too difficult for children. And even when it was shown that orthographic projection might give way to a common sense method,—locating the top view above the front view, the right view at the right of the front view, etc.,—the point at issue was not decided for many years.

Over and over, the argument was used that this new “common sense” method should not be taught in the public schools, because it was not taught in the technical schools, and was not used in the shops. But the new system finally prevailed, and, when a few years ago, over eight hundred letters of inquiry were sent out, it was found that three-fourths of all the important technical schools, draughting rooms, and instructors of instrumental drawing had accepted the new method.

The study of working drawings was followed by that of “the appearance of objects.” Again, a long time was required to insure recognition of the fact that children could learn to draw the appearance of objects. It was difficult to introduce this work into the highest grades of the grammar schools, but now

it is taught in the primary schools. Naturally, at first, the aim in all this work was mechanical accuracy, which reacted in a desire for more freedom. Freedom abounded until it became license; and, in some of the exhibitions, it was difficult to decide which work was done by the primary children and which by the students of the higher grades. Later, children were taught to draw the many objects and nature-forms about them, and the drawing of the figure was introduced, together with the study of water color; until now, so many things are included that the real value of the whole subject is in danger of being lost, through a misconception of the fundamental principles of art education.

The subject of manual training is now generally recognized. There is scarcely a city in the United States that has not its manual training school. Its value is acknowledged, not only in manual training high schools, but in the higher grades of grammar schools, and enormous sums of money are being spent on buildings, equipment, and instruction. But when the matter was first agitated before the National Educational Association, it was difficult to secure an audience for a discussion of the subject. At that time, Dr. C. M. Woodward addressed only twelve individuals. The next year, at another meeting of the same association, Dr. Woodward introduced a speaker who said: "There is little use in giving this address, as there are so few interested." Dr. Woodward replied: "Go on! When I read a paper on the same subject, last year, there were but twelve present, and you have an audience of sixteen!"

Many superintendents opposed the idea of introducing manual training into public schools, and ridiculed it by saying: "Conceive of the absurdity of a teacher standing before a class and crying: 'Children, take your saws! One! Two! Three! Saw! Now, children, take your hammers! One! Two! Three! Hammer!'"

Gradually, as the subject received recognition, it was believed that manual training meant mere "doing" or working in the concrete, regardless of accuracy or of appreciation of good form and proportion. At the great exhibitions, held in Madison, Wisconsin, 1884, and in Chicago, 1887, there were displayed great numbers of things made by children illustrating manual training, as then taught in public schools. All this work illustrated child-activity, but there was very little quality in it. Then, the educators began to ask: "If we are to have manual training, what plan can be introduced into the grades below the high school, so that the work may be done better and with fewer tools?" This problem was answered by the introduction of the Sloyd System; but even this can no longer hold the place assigned to it, for it lacks individuality. Set exercises worked out by every child in the school, a few for one grade and a few more for another, are not what is now demanded. There must be something else engrafted on it, and that something is art, and in place of Sloyd must come the Arts and Crafts that can be carried out in thin wood, weaving, basketry, wood carving, bent iron, hammered metal, etc.

As to the teaching of art in American art schools, just criticism can be made on the methods of the past, as well as on those prevailing at the present time in some of our institutions. Students were formally taught to draw from casts, week after week, and year after year. Do I overstate the matter? Not long ago, I asked the manager of a well-known art school the question: "What do your students do the first year?" "They draw from elementary casts only," was the reply. "And the second year?" I inquired. "They draw from the antique," was the answer. "What do they have the third year?" They go into the life classes and draw from life for two years," was the response. I hold that it is not honest to take time and tuition from a student, and

give him nothing in return but cast drawing and life drawing. That is not art education. There is much else to be recognized in the development of art appreciation and expression. Then too, there is a fatigue-point which is reached by students in three or four hours. Students cannot go on with one kind of work, hour after hour, day after day, with profit to themselves. They should be given in the afternoon, work supplementary to that which is pursued during the morning session, and in the variety of work they will find stimulus, as well as creative development. I do not mean that the work should be superficial, but that one subject should be complementary to another. There should be taught in every art school from the first week of the session,—no matter how elementary the work,—the subjects of design and composition. Composition should go hand in hand with other work. The old idea that we must teach the student to draw before he can originate, means to teach him to draw and never to originate. The student reaches that point of perfection in technique which enables him to express technique but not originality. A student should early be led to believe that he can originate, and he will create. The subject of composition introduced into the general art course should be fundamental to all other kinds of work. The principles of composition that should be taught are fundamental to all art: to architecture, to sculpture, to painting and to all divisions of applied art.

Students in the art schools of past years were obliged to adhere to the old formula of "cast drawing, antique, and life," through a series of years; making painstaking copies of casts and then drawing laboriously from the human figure, without any means of developing the creative faculty, or of expressing individuality. The art school to-day must recognize the practical, as well as the technical side of art education; aiming to provide as an outlet for the many forms of art that engross the attention of students, work in the direc-

tion of the Arts and Crafts. While a few students, having marked ability and opportunity for making art a life study, may continue in the life and illustration classes, the great majority of art students of average talent and limited means of support must seek employment early in their career. Provision must be made for this class of students. It is not enough that students shall know how to produce creative designs on paper. They should also be able to apply them to the objects for which they are made. The knowledge that comes through practical application is of the utmost importance for the vitalization of the design and in acting as a stimulus to the creative impulse. It is a lack of this knowledge that makes so many of the designs made by students in the schools of this country and abroad unpractical, and oftentimes valueless, whether they are regarded from the aesthetic or the economic point of view. As soon as a student is taught the nature and function of the material or object to be decorated or wrought, he will learn to beautify it in a manner that shall be simple, dignified and individual. In other words, students should be taught fitness and adaptation to purpose. Things should possess an interesting personality and be so adapted to purpose that they will wear well.

As has been shown, in the early days of the manual training movement in this country, children in the public schools were allowed to do almost any and every form of handwork, regardless of the tools used and of the quality of results. To bring about more systematic and skilled work, and to meet the demand for the introduction of the subject of manual training in the public schools at a minimum expense and with the use of few tools, the Sloyd Method became the prevailing system. This system, while producing good technical results in a limited field, is, as it has been taught, lacking in originality and artistic value. With the advent of the Arts and Crafts movement, has come the demand for work in



manual training that shall be directly related to, and based upon, art instruction; that shall give greater variety of work; and that shall call forth the creative efforts of the children.

But originality in all these things does not mean novelty. A design is not good because it is odd. To call anything good because it is odd or unfamiliar, may betray ignorance. While direct imitation always leads to degeneration, teachers should absorb the best of things already done and produce new growth. New things are not created by sweeping away the old. New things come by growth. There is something good in everything that has been at any time worth the doing. The germ should be preserved and developed. To divide oneself from the past is to attempt to expect to produce the flower and the fruit by cutting away the root.

The Art School of the future must teach not only a pictorial art, but an applied art. Drawing in the public schools must be genuine art education, and manual training in the public schools must have a vital connection with true art principles and illustrate a fitting adaptation of art to material.

## SOME IMPRESSIONS OF L'ART NOUVEAU BY JOSEPHINE C. LOCKE

I HAVE found in L'Art Nouveau a revelation and an attraction. I came upon it one day suddenly and without prejudice, in the Musée Galliera on the Avenue du Trocadero, Paris. Later, I visited the studio of M. Baffier, the Maison Bing and the Maison Moderne. But my interest centered in the Museum; the rare things expressive of the inner significance of the movement were there.

The commonest phase of L'Art Nouveau, the one most familiar, is found in postal cards, in posters and in decorative use of certain well known motifs for newspaper head lines and book covers. This motif may be described as a wealth of whirling, flowing human hair.

We go back to the story of the origin of the volutes of the Ionic capital as the tress of some lovely Greek maiden. We see thus that the motif or element in itself is not new. But it carries with its present adaptation a novelty of charm and grace.

Loosen the formal, restrained, classic coil from its rigid fixedness and let the breeze play with it; or borrow a long curling lock from a Botticelli painting; or travel even farther, and steal out of a Japanese picture the blue winding dragon line. It is immaterial where we select it, the element obtained will be the same: a line of subtle, undulating beauty, a movement of vibratory life, with capacity for sentiment and feeling and a wealth of artistic treatment.

The ordinary disciple of L'Art Nouveau uses this whirl of flowing beauty to frame a face half Japanese, half classic, or wholly modern. He reproduces it in bronze, in marble, in ivory, in enameled pottery, or in any medium that pleases his fancy. Or it may be that the line alone, without the face, is used in a hundred different ways; since it lends itself with equal readiness to several mediums of expression. But this is after all only a minor phase of the movement. A larger char-

acterization notes the revival of a spirit of ingenuousness, the expression of an art-feeling, pleasure-giving, stimulating, and rich in possibilities.

The follower of the new movement regards the world as a living organism, as an ensemble of different members acting and reacting upon one another. His art consists in expressing the play and interchange of this all-pervading life. The secret of the artist lies in a selection of materials unique and suitable, as well as plastic to his mood. He seizes upon and represents plant-life and landscape, not in their structural and geographical details only, but as masses of growth in relationship, as vistas of impressions, as an ensemble of many forms melting into one other and mingling together in a single glow of color or atmosphere.

One instinctively asks can such art be cradled in a School or Academy, or taught by rule and precept. The answer is no. The pages of Owen Jones and Redgrave never pictured such breadth of freedom, feeling or beauty.

In Europe, outside of Great Britain, there are conditions of comradeship, personal influence and thought exchange, that now, as in the early days of Italian art, develop "temperament" and make the craftsman sympathetic, plastic and responsive. This attitude of the personality is one secret of L'Art Nouveau.

It is useless to disguise the fact that "L'Art Nouveau" is a revolt against the academic, the conventional, the formal of all kinds. It is this and more. Under the name of secessionist, the departure dates back to 1864, when the reaction began against the falsities and mimicries of the Rococo, the decadent Renaissance vagaries. The present headquarters of the movement are in Munich. The Kaiser's recent criticism upon the exhibitions now in progress in the above mentioned city and Berlin are significant to the student of "L'Art Nouveau."

The advocate of the new principles has intense convictions that art expression is not a series of dry formulas, and that there are worlds upon worlds of form and color-experiences awaiting translation at the hands of one devoted enough and daring enough to surrender himself to the guidance of pure emotion. I can well understand how a one-sided or partial investigation might offend Puritan taste or shock Anglo-Saxon sensibility; but no one interested in evolutionary progress and in art as the mirror of life can safely ignore a pathological study of L'Art Nouveau. It is an intensely human movement, at once charming and fascinating, sometimes erratic, and occasionally chaotic. It is an extension into the realm of the craftsman of the influence of men like L'Hermitte, Rodin, Manet, Fritz Von Udhe and Von Bocklín. The art-artisan uses his material as so much pigment. He treats color as materialized light. A pearl, an amethyst, a topaz are so many spots of light. He mixes together alien substances, the cheap and common with the rare and costly: material to him is regulated not by its price but by its capacity for aesthetic effect, and by its quality for self-expression.

The worker in L'Art Nouveau delights in unusual elements and neglected forms of nature. Beaks of common birds, talons of house sparrow or thrush, scales of fishes, feathers from barn-yard fowls, the spider and its web, fronds of young fern, all sorts of bugs and insects, acorn-cups, and chestnut burrs supply him with a wealth of material which he weaves together after the manner of a mosaic worker; allowing not infrequently the color to dominate the form. Color is to him warm, vibratory light, opalescent yet rainbow-like, flashing and changeful. With the skill of a magician he attracts to the surface the color latent in the substance; whether it be lapis lazuli, jade, bone, wood, or ivory, till it shines like the surface of an antique bronze, or glows like a piece of old tapestry. One feels that there is a friend-

ship between the artist and his materials, he loves and caresses them, and when he uses them, it is never in a meaningless way but always with significance. The movement is something more than a return to the facts of external nature, it is a return after the manner of the Greeks, involving insight and intimacy.

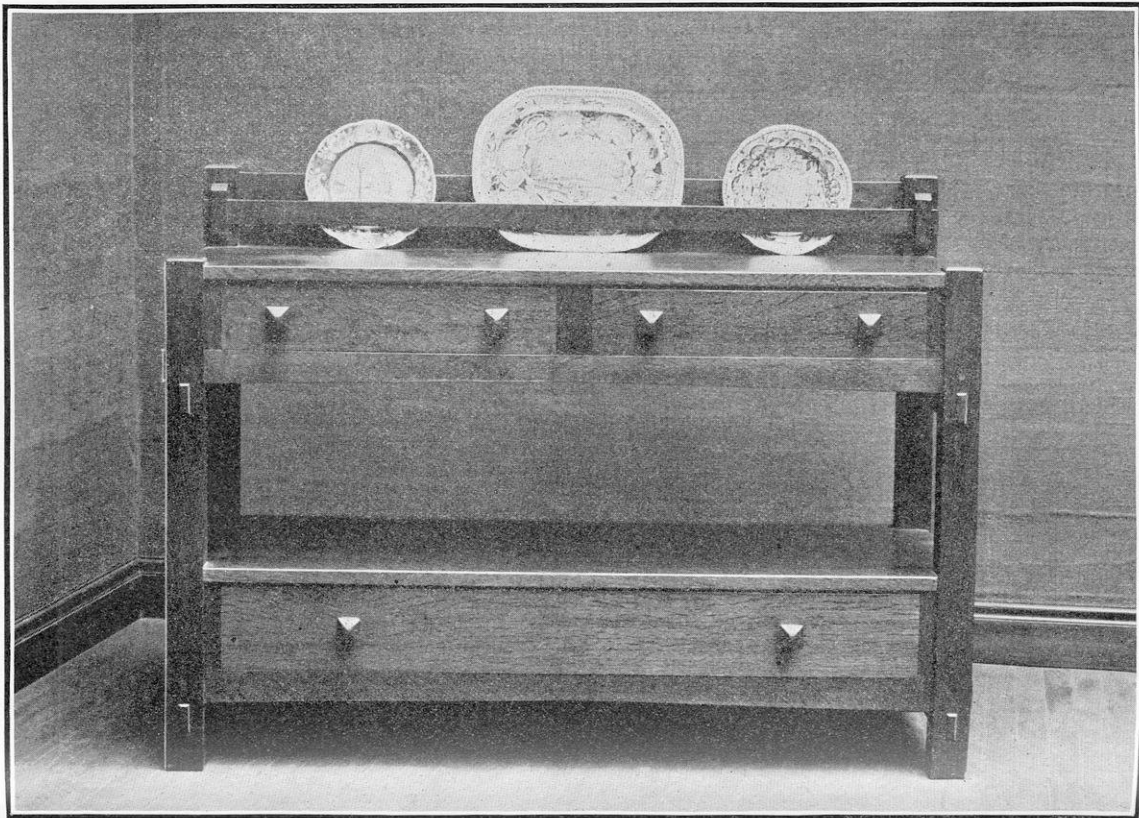
The words of Henri Vever: "Too long have we been hypnotized by the past, borrowing obstinately our motives from consecrated styles," suggests a conversation between two Greek friends of long ago, a noted sculptor and a painter. The former inquired of the painter: "Among your predecessors whom do you select as worthy of imitation?" The painter waving his hand toward a passing crowd, replied, "There go my models!" This anecdote epitomizes the experience of all original and genuine art workers. The art that does not express the story of its own time and place is inferior.

Certainly the life of our own times and country is as worthy of representation as the life of any epoch, and the products of nature are as lavish and precious as they have ever been in the past. And if the wheels of accomplishment and attainment are hindered unless men realize themselves at first hand through their own experiments and experiences, then indeed let us welcome L'Art Nouveau, not as a frivolity, any more than the Renaissance was a frivolity, but as a step in a series of experimental movements toward a larger field for the play of human genius and the expression of personality.

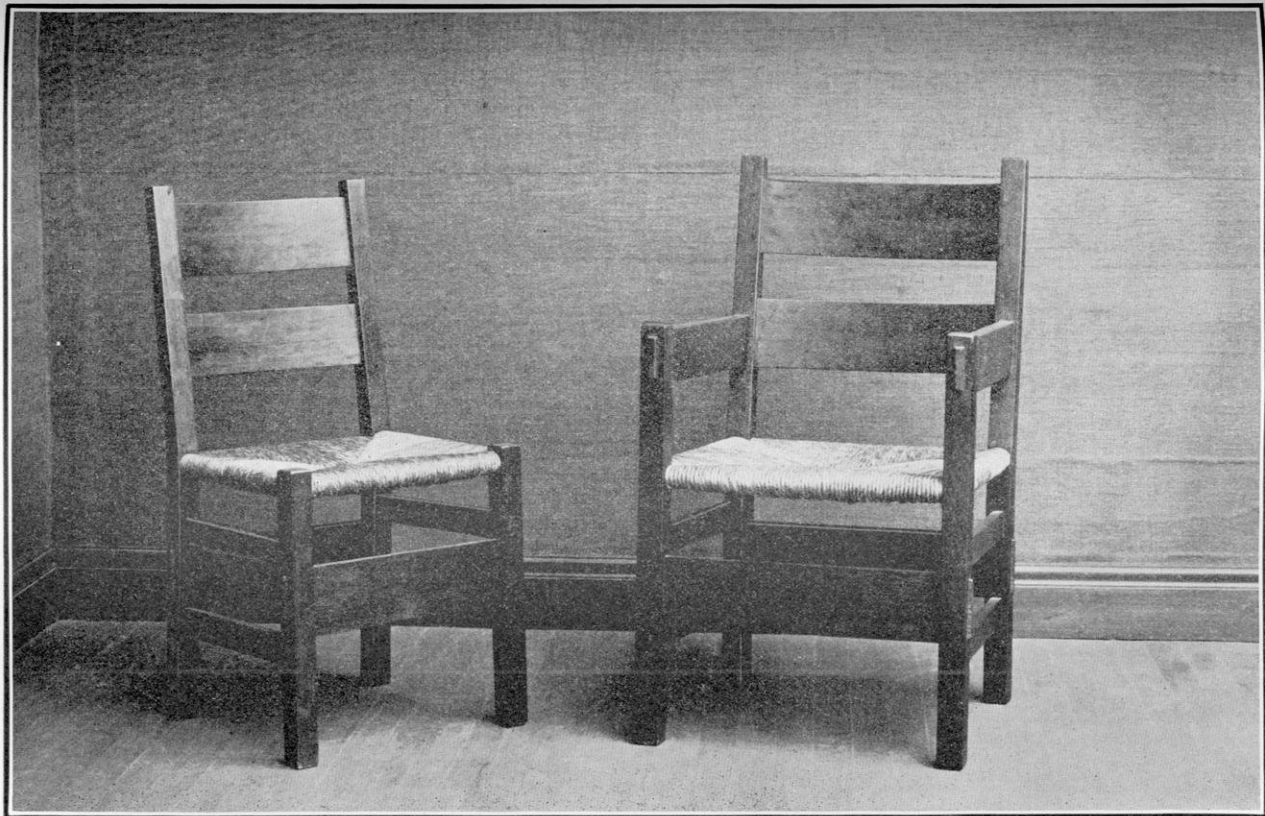




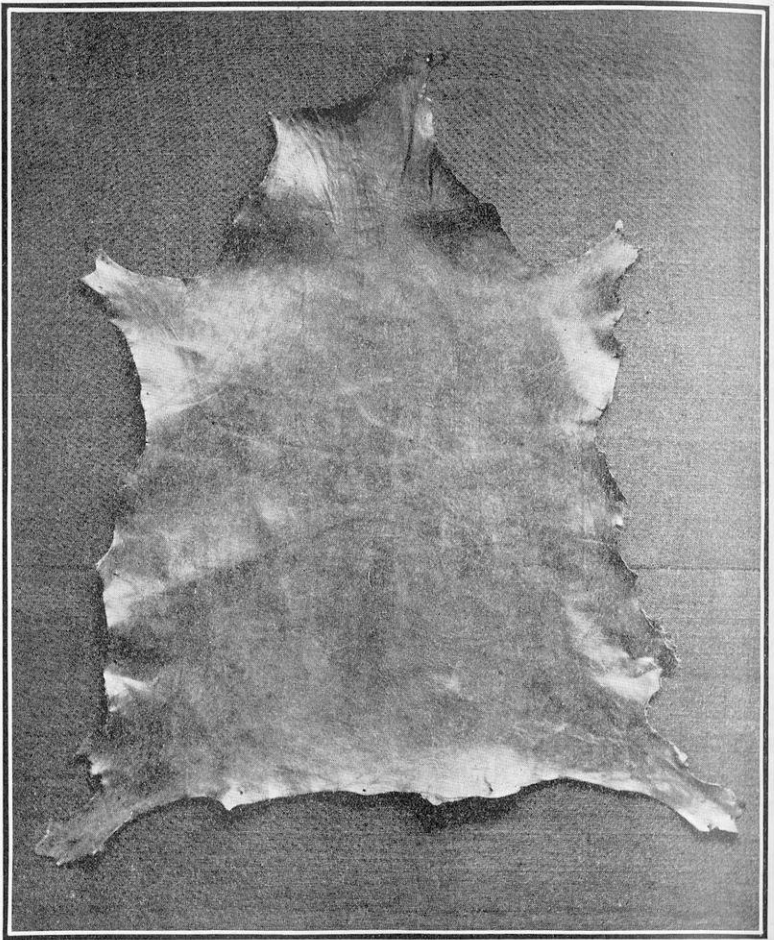
*Arm Chair and Rocker in fumed oak, with seats woven in colored raffia, by the United Crafts*



*Buffet in brown fumed oak, by the United Crafts*



*Dining Chairs in fumed oak, with seats woven in colored raffia, by the United Crafts*



*Sheep Skin dressed by the United Crafts*

## AN OLD ART REVIVED AND ADVANCED BY MODERN SCIENCE

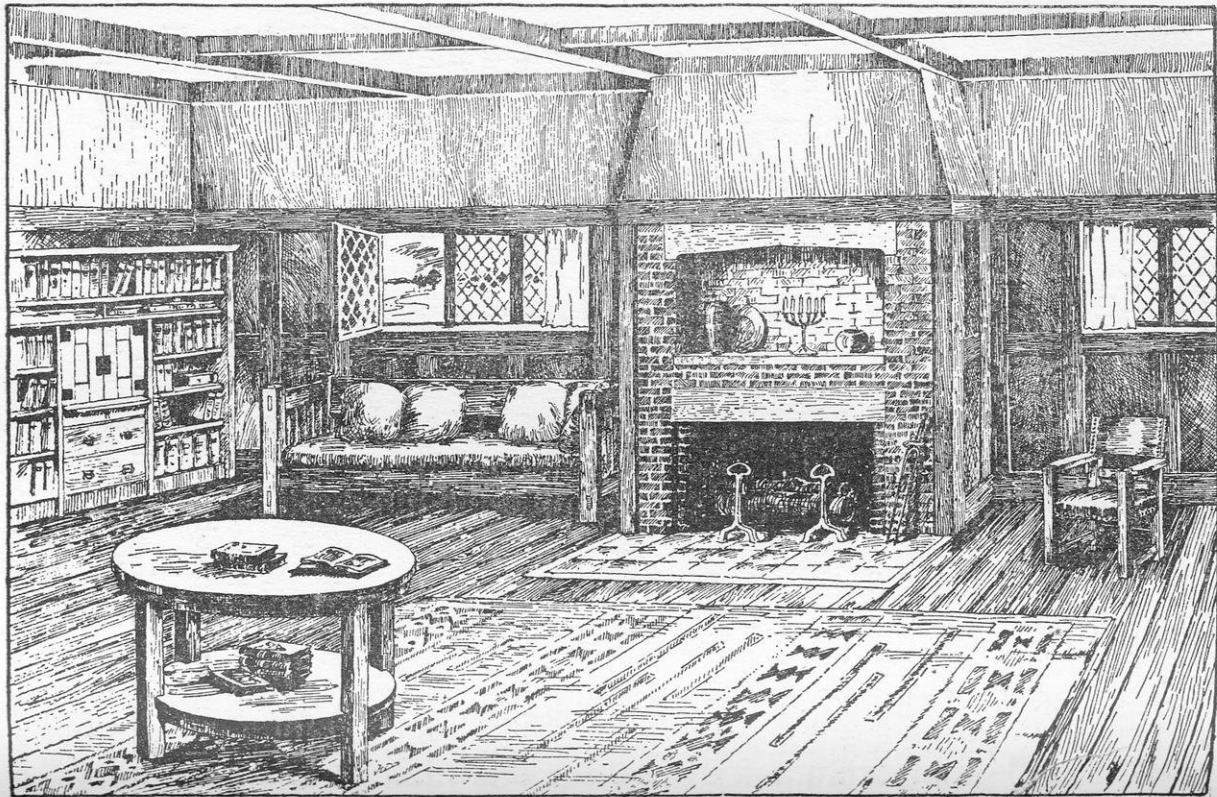
**T**HE rapidly increasing substitution of leather for expensive and easily injured textiles, as wall, seat, and cushion coverings, has occasioned a long series of scientific experiments in the workshops of the United Crafts. The processes attempted have now proven wholly successful in all that relates to the dressing and coloring of such skins as are adapted to the above-mentioned uses. The results attained consist in a perfect softness and pliability, which are secured without detriment to the substance; the retention of which may be called "the tool-marks" of nature, the papillae being as plain and prominent as in the living animal; finally, a variety of colors and a gamut of shades never obtained by the Spanish or other historic cordwainers.

The durability of leather and the economy consequent upon its use assure for it a wide demand, when it is obtainable in the fine quality produced by the United Crafts. As a wall-covering, it has a richness of tone, an unobtrusive character which is approached by no textile hanging. It offers with each gradation of light and each play of shadow beauties which attract by their novelty and changefulness. It is an important factor in the making of a restful and distinguished interior.

The leather dressed by The United Crafts is prepared for various uses dependent upon its weight and thickness: the heaviest quality designed for wall-hanging, doors and screens; the second for seat, chair and table-coverings; the softest and finest for cushions and book-bindings.

Specimens of these advanced processes of leather dressing will be furnished, upon request made to The United Crafts, Eastwood, Syracuse, N. Y.





"Have nothing in your houses which you do not know to be useful, or believe to be ornamental."

*William Morris.*


**T**HE interior shown by the United Crafts is a typical one, illustrating the principles of this body of workmen. The entire scheme is based upon considerations for simplicity and utility. The construction of the room itself, as well as of the movable pieces which it contains, is shown plainly, even to the point of emphasis. Another pronounced characteristic is the absence of applied ornament. The element of beauty is assured by harmony of line, symmetry of proportion, and the choice of color. And in accordance with the rules of household art formulated by William Morris, nothing of doubtful use or of questionable aesthetic value is here admitted.

The ceiling, the fire-place, the walls conceal no fact of their building, and so gain attention through the force and attraction of truthfulness. At the same time, crudeness of workmanship and effect is strictly avoided as an affectation unworthy of the modern designer and craftsman.

The interior as a whole possesses the dignity which is the outcome of originality. It is not marred by quotations from historic or national styles, introduced without point or intention, and utterly foreign to the ideas and customs of the practical life of the present. It is intended to provide a place for serious thought and work, by assuring physical comfort, sanitation, and that sensuous enjoyment similar to the effect of fine music, produced by an environment of good form and color.

The United Crafts, through the recent increase and re-apportionment of their workshops, are able to provide all the materials and objects composing such an interior. They are now producing leathers for wall-coverings, leaded glass for windows and doors, stains for wainscoting and floors, wrought iron-work for electric and other lighting systems, copper and brass objects of ornament, and furniture.

Designs will be submitted, suggestions made and estimates of cost furnished upon request sent to The United Crafts, Eastwood, Syracuse, N. Y.



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