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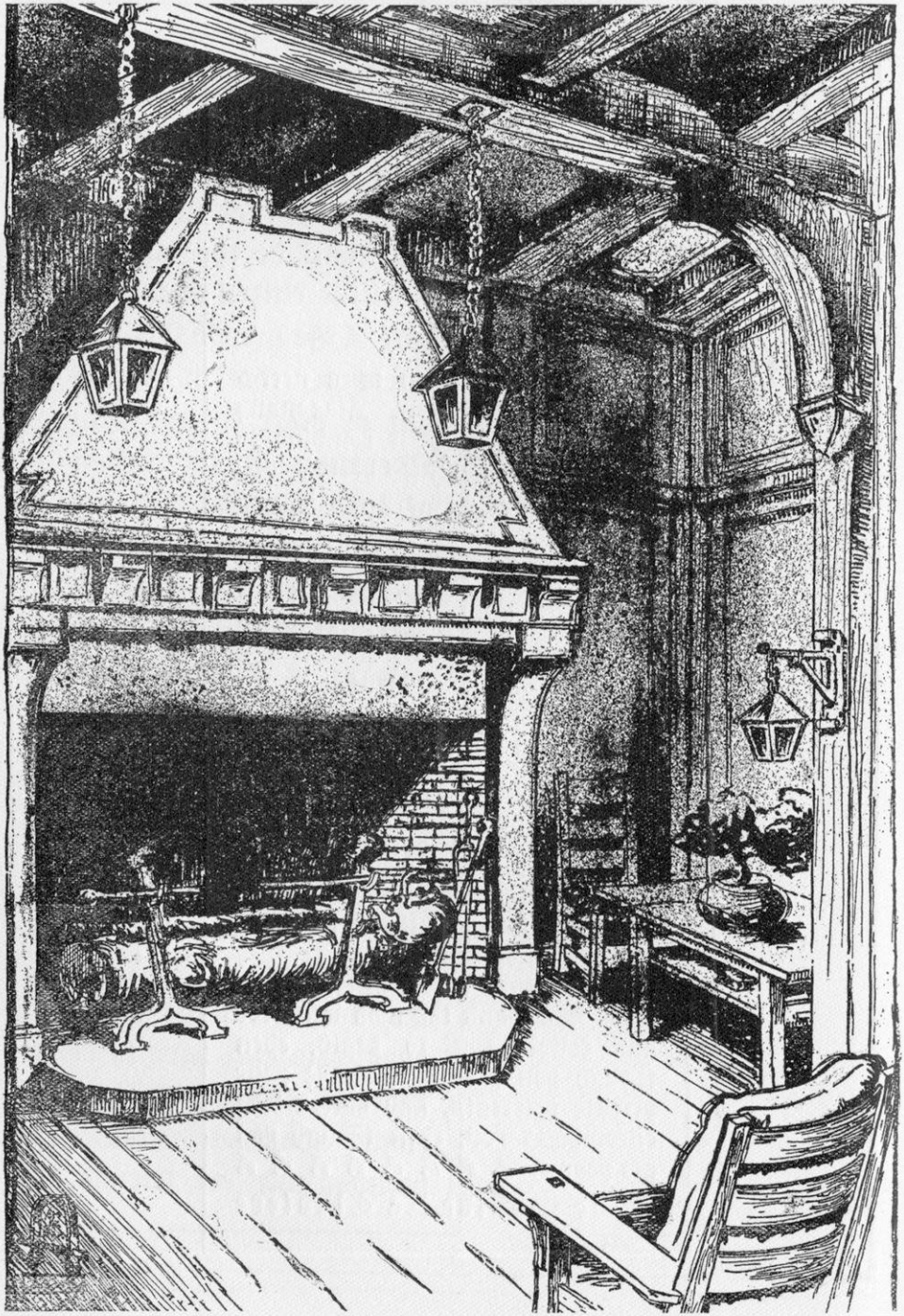
Social Affection

Social affection is a necessary affection. Like many animals, men combine to live. The acrimonies produced by this enforced intimacy are known to every one: it is all very well to say that by forming a collection of individual interests you create a general interest, that three idiots are worth more than one, that a vulgar chromograph printed by the million is worth more than the single copy of a great master—the mob is not satisfied. Poor mob: it needs the bread of life—love ✍ ✍ ✍ ✍ ✍ ✍ ✍ ✍ ✍ ✍ ✍

Let us create social beauty. The social art is the art of love. It is a mistake to believe that the masses envy wealth. No; they revolt against the use made of it. Love ideas, and the mob will rise and follow you to death, even though you are rich. Love your private interests, and hatred will encompass you, even though you are poor ✍ ✍ ✍ ✍ ✍ ✍ ✍ ✍ ✍ ✍

R. de Maulde La Clavière



Sketch for Chimney piece

From

Chapters on Workshop Reconstruction

and

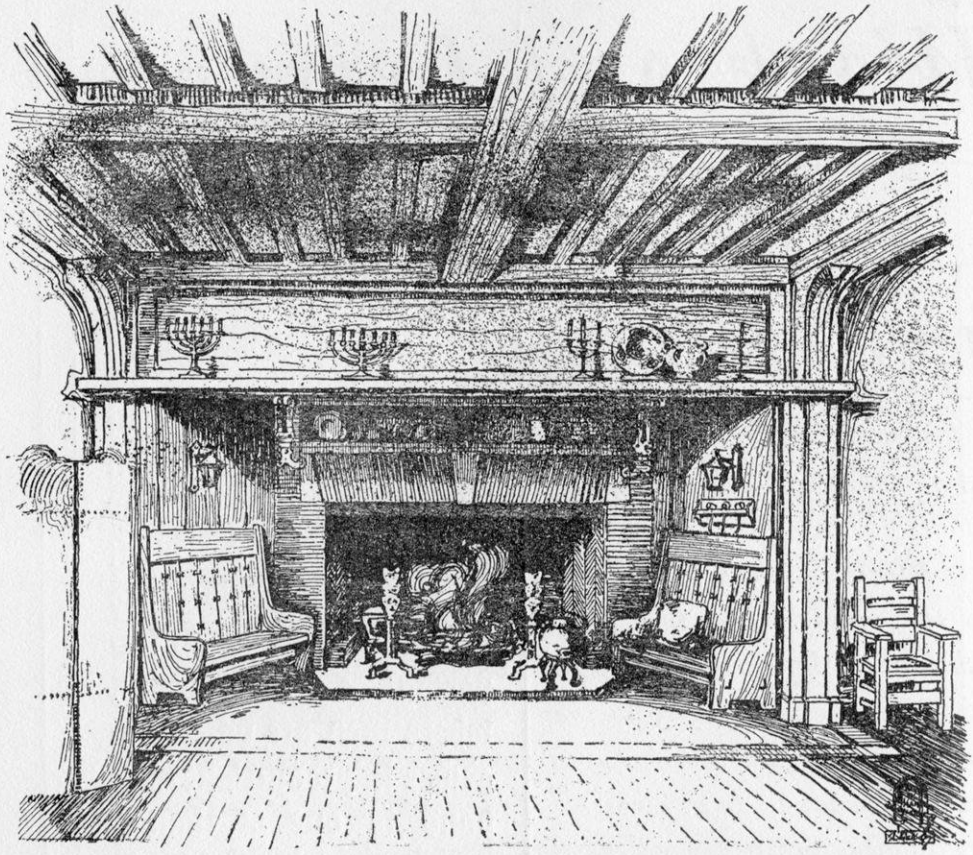
Citizenship

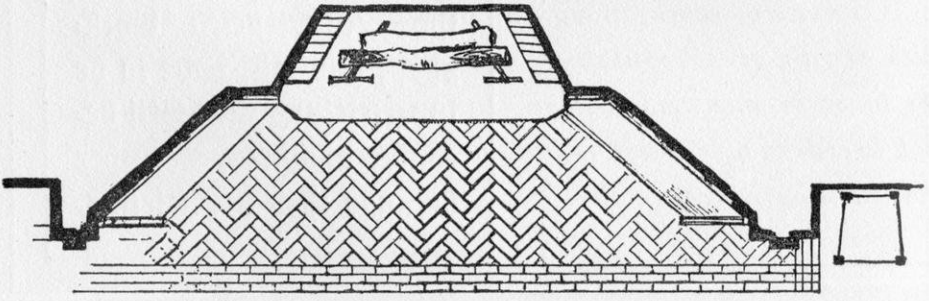
by

C. R. Ashbee

Founder of the
Essex (England)
Guild

The reconstructed workshop must have an intimate human relationship for its basis; here will be the faith of the little citizen of the future. ❧ So personal is this question, that it seems out of place in any consideration of the action of men together for any public purpose. ❧ But it is just because it is so personal that it is so important. ❧ ❧ At present, where men are bound together in production, their bond is one of chance, or of common enmity to an employer, and they become friends because they are shopmates. ❧ ❧ In the reconstructed workshop, this will have to be inverted, and they will become shopmates rather because they are friends.





Inglenook

From

Work and Leisure

By BISHOP SPALDING

LIFE is energy. We feel ourselves only in doing, and when we inquire what a man's value is, we ask what is his performance. The deed is the proof of faith, the test of character, and the standard of worth. To do nothing is to be nobody, and to have done is to have been. True work fixes attention, develops ability, and enriches life; it strengthens the mind, forms the will, and inures to patience and endurance. It is what we do and suffer to overcome nature's indifference and hostility to man's well-being and progress; it is the means whereby what is not ourselves is taken hold upon and made to do us service. True work, then, is furtherance of life, and it can not be rightly understood unless it is looked at in this light.

To know the worth of work we must consider, first of all, what is its effect upon the worker. If it warp, cripple, and degrade him, it is not true work, though he should thereby amass vast wealth or gain great reputation. The work is best which best helps to make men and women wise and virtuous, and that which breeds vice is worst, is little better than idleness, which is evil because it breeds vice.

Vol. III **THE CRAFTSMAN** No. 2

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Contents

Accompanying Plates

Foreword

THE Craftsman for the month of November offers a series of articles less abstract than those which in many numbers have formed the contents. The first paper is a comment upon the work of René Lalique, the French goldsmith and jeweler, who has raised his craft from among the lesser to one among the greater arts; who has gained for himself a place beside the first living sculptors and painters of his country, and for his work the entrance to the Luxembourg Gallery, where his flower-jewels seem in no wise insignificant and trivial in the company of world-famous masterpieces of portraiture and of imagination.

A second article to be credited also to the modern French impulse is "The Revival of the Lesser Arts in Foreign Countries," by M. Alphonse Blanchon, a translation of which is here presented, both as an intelligent survey of the actual condition of handicraft in the United Kingdom, and as a proof that the hopeful movement of which it treats is world-wide, rather than national or regional. It is a plea for the increase of the comfort, intelligence and real pleasure of the rural population. It is practical and convincing.

In two other papers, Mr. Samuel Howe, already known to the readers of The Craftsman, will strengthen the favorable impression which he has before made. In his first article, "The Use of Ornament in the House," he asserts and proves that the decoration of an object should never be something foreign and applied; rather that it should arise out of necessity and be the natural impulse of the creator of the object toward fitness and beauty. In his second article, "Suburban Homes," Mr. Howe treats a practical building problem. He discusses houses and landscape effects, thoroughly artistic, which can be secured at the cost usually incurred by the construction of uncomfortable and dreary dwelling places. A suburban home realizing Mr. Howe's plan, would join the best feature of Old World country architecture (that is the union of the house and the landscape) with practical ideas springing from the customs and needs of American life.

The paper by Dr. Oscar Lovell Triggs of the University of Chicago, entitled, "The New Industrialism," will be welcomed by

many readers of his "Workshop and School," published in the October number of The Craftsman. It is important and interesting as a whole, beside containing passages of special attraction: notably those containing portrait sketches, familiar and striking, of the artist and the teacher of to-day.

Among the lesser articles will be found a notice of the Industrial Arts Conference recently held in Chicago, together with a number of quotations from authoritative writers upon questions of art and work.

The present Foreword would be incomplete without grateful acknowledgment of the kind reception given throughout the country to the Design Competition arranged by The United Crafts. Art museums, academies and drawing-offices, widely differing from one another in character and object, have reported that the specification, as published in The Craftsman for October, is now posted on their walls and receiving the attention of their students.

For the month of December the Editors announce a fine paper by Professor A. D. F. Hamlin, of Columbia College, upon the modern tendency known as "L'Art Nouveau;" also, articles of peculiar interest upon stained and painted glass, mediæval and modern, and a number of foreign writings which are judged to be of value to American readers.

Our Forge Aflame

René Lalique: His Rank among Contemporary Artists : : : Irene Sargent

"GOD does not pay every Saturday, but finally he pays," is an Italian proverb which in homely words acknowledges that Justice rules the world. It is indeed true that the reward of genius, of worth, of honest and excellent work comes always, although often tardily; but with the result that the reward is met by both the recipient and the world with greater appreciation than would have been given, had it been earlier obtained.

This truth and its application are forced upon one who seeks in the great modern museum of the Luxembourg the artistic signs of the times.

First of all, one notes the catholic spirit of the place: the manifest intention to exclude nothing which expresses a real artistic movement or impulse now current in either the Old or the New World. One feels, as never before, the complete absence of that close, exclusive patriotism for which foreigners, with some show of reason, formerly reproached the French. The native painters whose talents are here recognized by their Government, share their honors with Watts and Whistler, Sargent and Harrison. The French sculptures—varying from profoundly studied historical types to the sentimental, the playful, even the fanatical—have received into their company the grave, monumental genius of the American St. Gaudens. In the Luxembourg all nationalities, all schools, provided they have substantial claim to acknowledgment, may make their plea for art as they understand it. Classicism is not permitted to stifle the Romantic spirit, nor is the minute, realistic rendering of Nature's phenomena accepted as truthful and final to the detriment of the impressionist. The palace which, a few decades since, was the treasure-house of modern French art, is now subject to a broad and enlightened policy neglecting no occasion to emphasize the truth that art is cosmopolitan and democratic: confined by no geographical or political limits, or to media of expression which may be counted upon the fingers of a single hand.

René Lalique

If the hospitality shown at the Luxembourg to foreign genius is greatly to be praised, the decisions there made as to what constitutes the true work of art are still more commendable. They acknowledge the new conception of society which is to produce for those who come after us untold good and pure pleasure, through the increased dignity and respect which shall attach to the condition of the workman. In the Luxembourg the craftsman is honored equally with the painter or the sculptor, and, for once, there seems to be no question as to which are the greater and which the lesser arts; the question of excellence and distinction in work being the one paramount.

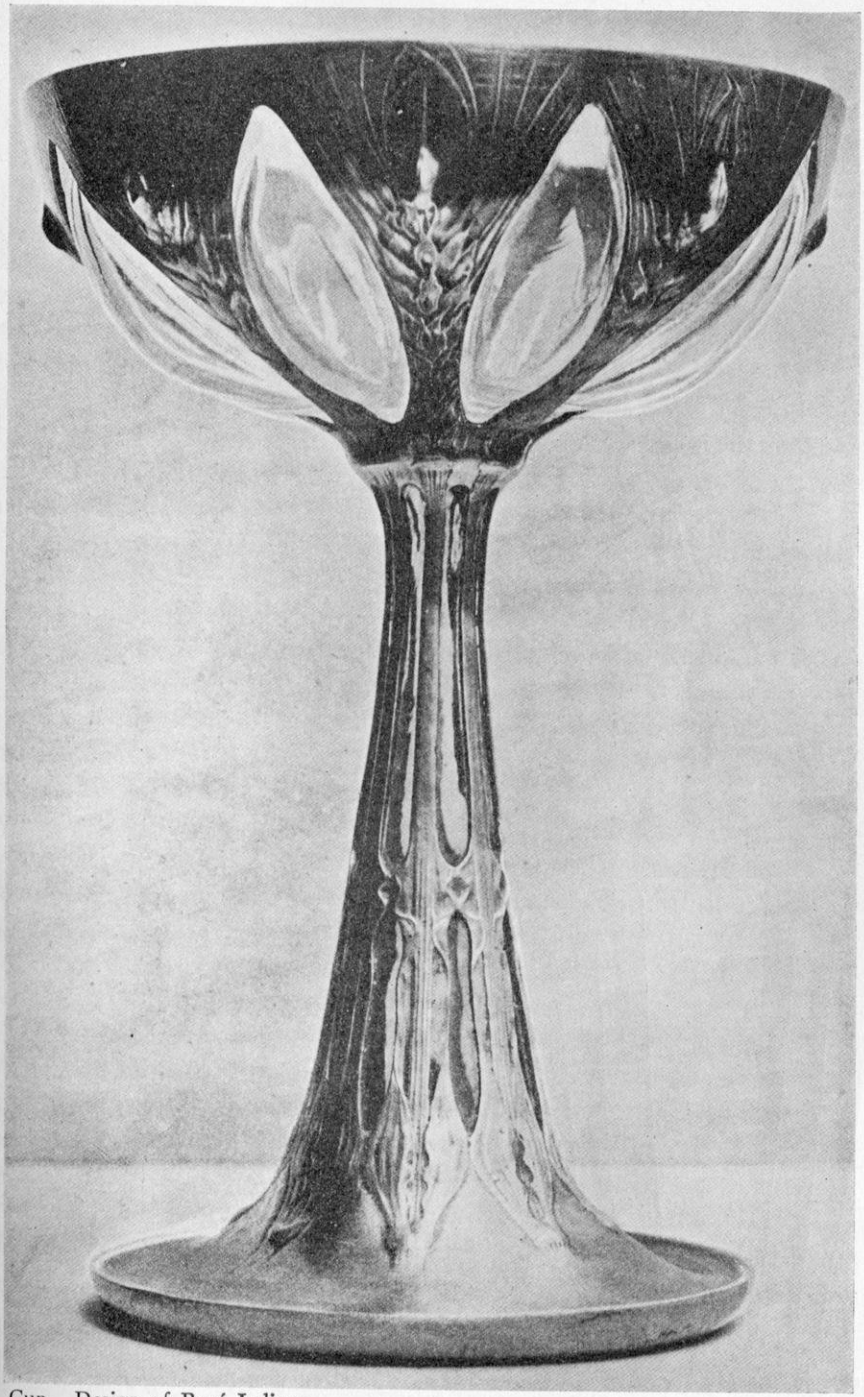
From halls filled with statues or hung with pictures, each of which represents a world-wide, or, at least, a national reputation, one passes into a large room especially rich in paintings by great modern masters: many of them portraits so instinct with personality as to give the effect of a gathering of living, thinking men and women. But admirable as is this display of genius, it does not detract from the artistic value of certain small objects conceived with a power of brain and wrought with a skill of hand second to the ability of no master there represented. These are glass vases, exquisite in substance, form and color: the successful results of long-continued experiments made by the American artist-craftsman, Louis Tiffany, and with them, contained in the same case, are the flower-jewels of the still greater and more original French master, René Lalique. This comparison between the two men represented, which might at first appear to be based upon personal preference, is made in the spirit of justice. It is true, because an epoch-maker must always be ranked higher than one who advances however far, in directions already indicated; and while Mr. Tiffany recalls, even fully parallels, the great experimentalists of Venice and Murano, Monsieur Lalique is an innovator in his art and craft: one who has broken with tradition and begun a work altogether new, personal, and free from outside influence. To those who would question the wisdom of such high praise bestowed upon a goldsmith and jeweller, it is necessary to define at once the position of M. Lalique among his fellow-craftsmen and

to indicate at least what have been his accomplishments in the work to which he has devoted his life and talents. To do this in the most rapid and convincing way is, perhaps, to describe the masterpiece by which the French Government has chosen to represent him. It is a work which shows equally the character of his genius, the depth of his technical knowledge and his delicate skill of hand. It is an example of "l'art nouveau," if that term be accepted in its first and best sense, free from the opprobrium into which fanaticism and the commercial spirit have drawn it. It justifies the claim made by the most fervent advocate of the newest school of French art, since it is the result of the direct contact of genius with nature. The plant-form here treated by M. Lalique is a poppy of the large, frail variety that one sees blooming in the wheat-fields of France. It is reproduced in full size, with such indications of the essential qualities of the species as to suggest, if the expression may be permitted—the soul, rather than the body of the flower. The fragility, the peculiar pose of the blossom, which by its curves and its relations to the stem, is made to appear as if expectant of the wind and about to bend and sway: all these subtle secrets, surprised, caught and recorded by the artist-craftsman, witness the power and sympathy of a mind which has penetrated deeply into the mysteries of creation. And yet with all this minuteness of observation, there are apparent and dominant in the work a breadth and force which speak as plainly as words could do to the effect that the function of art is to represent and suggest, but not to imitate. In the ability to connote, to concentrate beauty and truth within narrow limits, M. Lalique is not unlike Browning who, in four lines of verse, paints in "A Toccata of Galuppi's," a complete picture of Venice: earth, air, sea, and so on down to Shylock's bridge with the houses standing upon it. By this power of rapid representation, which is the gift of genius alone, M. Lalique reveals his rank as an artist. And this is further shown by his fertile, ever-working creative imagination which has made him reject the old traditions of his art and craft, and caused him to turn to Nature, as to the only worthy inspiring force. Of his originality a French critic has said that he devises

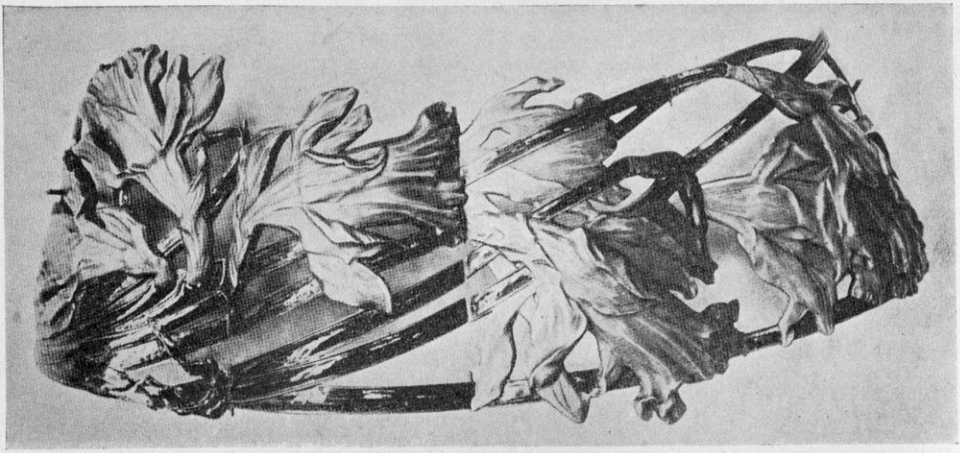
jewels which have never been conceived since women and lovers of personal ornament have existed; that he has completely changed such ornaments, as to character, dimensions, form and color; in short, that an important art must hereafter be dated from him.

In the existence of M. Lalique, therefore, France possesses a powerful champion to aid her in maintaining her old-time supremacy; just as the quality of the artist's genius is in itself a happy indication for the future: refuting with fact the gloomy and jealous prophecies of those who are over-anxious to announce her decadence. The fresh and immediate ideas of Nature expressed in the flower-jewels of the French artist-craftsman speak volumes of hope for the continuance of the national art. In him history repeats itself. He has rejected the combinations of lines, the old meaningless symbols used by generation after generation of his predecessors, to draw inspiration from plant and animal life; just as the Gothic artists spurned the dead Byzantine decorative principles to create their own vigorous and vital ornament.

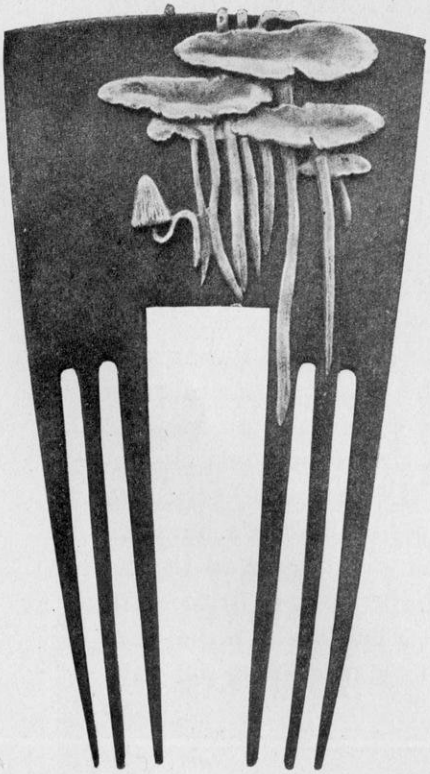
The originality of M. Lalique in design is matched by what may be termed his democracy in the choice of material. The flower of the Luxembourg, not intended for personal adornment, but rather executed as a *tour de force,* is, in all respects, a typical example of his work. Here, one finds the different textures of stem, calyx, ovary and petal represented by different enamels or *smalti:* used not as by the old craftsmen of Limoges, nor yet as by modern skilled goldsmiths, but after the manner of a discoverer and with the confidence of a master. The colors, especially those of the greens in stem and seed-vessel, are enchanting: having that grayish-white effect which in nature overspreads the green, and is due to what is named by botanists pubescence; that is, a covering of fine, soft hairs. The petals of the poppy are even yet more marvellous to the spectator, whether he be an unskilled admirer of the beautiful, or yet again one who, through observation and study, knows something of enamels and of the difficulties attending their production. The petals of the flower are gray; the enamel being of a translucence very nearly approaching transparency, and the color varying: passing from pale, light and somewhat cold effects



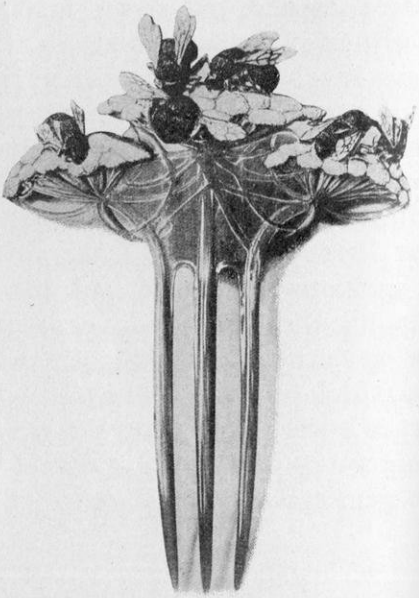
Cup. Design of René Lalique



Bracelet. Design of René Lalique



Comb
Design from "La Maison Arnould"



Comb decorated with translucent enamels
Design of René Lalique

up to spots or rather dashes of black; the whole being marked with a most delicate and involved system of veining resembling a minute net-work, and exactly counterfeiting the structural peculiarity of the field flower. By this complete mastery over a stubborn, subtle and elusive substance, gained by patience, chemical knowledge and an expenditure recalling that of the old alchemists who, never despairing, again and again threw their all into the crucible, M. Lalique has gained a freedom never before attained by an adept in his special art. Thus, no longer confined to the use of the few metals called precious, and to that of rare and costly stones, he has re-acted against the excessive, one might almost say the abusive, employment of the diamond. He chooses his gems for their beauty and appropriateness, not for money value, or according to the fashion of the moment, which is in itself based upon a passing caprice of some sovereign or aristocrat. The preference of a certain king for the moonstone may send the rich idlers of Europe on a mad quest through the rue de la Paix for gems large and lustrous, which shall rival the radiance of the earth's satellite; or a queen may adopt designs of costly combinations, inartistic in themselves and with nothing in their favor save royal patronage. But such conditions are ignored by M. Lalique who, it can not be too often insisted, has raised his art to a new level from which it will be most difficult to lower it. For it is not too much to predict that his lovely creations will never be found in museum collections of curios, but rather that they will rank among the works of master-artists who have added to the real glories of France. What has before been characterized as his democratic use of material is sometimes carried to a point which would be perilous for an artist of less distinction. The Luxembourg poppy contains no mineral more precious than onyx, and this is by no means an unusual simplicity for the jewels and ornaments of M. Lalique. Often to adorn and crown a marvel of workmanship he chooses a baroque pearl, which, a few years since, would have been rejected by the expert as a vagary of nature,—a poor misshapen thing, fit to form the hunch on the back of a dwarf in a toy-jewel, such as one sees in the gem-cabinets of Florence and Dresden. But he is not con-

tent with the substitution of irregular forms for the round and regular pearls prized in the world-market, or with his preferences for comparatively inexpensive or semi-precious stones, chosen for their qualities of color and substance, as fitting some general scheme. His innovations extend yet further, and he has bestowed the touch of his genius upon material hitherto regarded as common or vulgar. The costly shell of yellow tint so highly prized by goldsmiths as often to be incrusted with diamonds, he has replaced in his work by a certain kind of horn, which, instead of a surface of unvarying translucence, offers graded chromatic tones most grateful to the eye. For color also he often chooses agate, forming of its soft, opaque greens and whites a background for some exquisite piece of craftsmanship, or for some high-light made by the flashing body of a jewel. He has even forced his democracy of choice to the point of using in his more elaborate designs requiring a wide range of colors and values, the small red pebbles found in France in the sand of gardens.

The democratic spirit shown in M. Lalique's choice of material is quite paralleled by his freedom in selecting a subject for treatment. Not that he pursues vagaries, or forces himself to produce the unusual; for no artist could be more restrained or well-balanced than he shows himself to be even in his most daring schemes. He has simply enlarged the legitimate field of his art and craft by using the prerogative of genius to go beyond the conventional and the commonplace. The rose, the fleur-de-lis, the marguerite, which have satisfied generations of gem-setters and goldsmiths by affording them opportunity for massing the brilliancy of diamonds or the sheen of pearls, are set aside by him for other, oftentimes for humbler flowers, whose character, form, or texture offers possibilities hitherto unperceived by workers in the precious metals. Frequently, he treats the yellow jonquil and the anemone; rendering their individuality by a bold yet chaste use of the *art nouveau* line. Again, he chooses the mistletoe for its sharply defined foliage; the wheat-ear for the variety of treatment which it permits; the thistle for the beauties of both calyx and corolla; and various aquatic plants and sea-weeds for their structural ef-

fects. These subjects, chosen simply as types amid the great variety of his work, mark him as one who has explored the infinitude of Nature, and they recall that other great French artist and craftsman, Bernard Palissy the ceramist, who, like Lalique, as an innovator in an aristocratic art, lovingly studied and portrayed the lower and more obscure forms of plant, insect and animal life.

In the treatment of the latter class of subjects, the modern goldsmith stands alone in his art. Scarabs or beetles, by reason of their symbolism, were among the most ancient objects of adornment, and the same is true of snake and dragon designs. But as symbols, they are always found in isolation, never in their proper environment. As separate pieces, M. Lalique chooses reptiles and other animal types for their charm of line and their beauty or brilliancy of coloring. Beyond this, he introduces them into his more complicated designs, because of their affinity for certain plants, or their agreement with a general scheme which, in miniature, almost assumes the character of a landscape. As a case in point, one may cite an exquisitely wrought comb, in which enamelled bees with wings, transparent as in nature, are seen scaling flower-stalks and gathering honey; the poise of the insects telling that they are intoxicated with perfume, unwieldy through weight, and that their legs are hindered by wax: a situation drawn to the very life and rich in the most delicate humor.

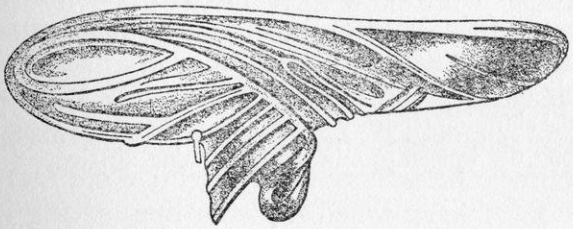
The studies of plant-life found in M. Lalique's jewels are no less admirable. They represent both flower and leaf in the successive stages of their existence: sometimes in the full beauty of bloom; sometimes in decline, when they wither and take on the color of rust; when their texture, according to the species, thickens and stiffens, or else becomes thin and hard, revealing the shrunken and contracted veins of nourishment. And here again the patient French craftsman becomes an eloquent nature-poet, receiving a powerful impression from all that is beautiful and wonderful in the world about him, and giving out again that impression scarcely diminished in force, although transmuted into unyielding substances and reflected within the narrowest limits.

Another artistic trait of M. Lalique remains to be noted. That is his quality as a decorator: his manner of transforming the real into the conventional. His process has been described by a French critic as one of simplification, of seizing and isolating the chief characteristic of an object; by which means he but follows the indications of Nature and renders his conventional flower, plant, or animal, truer to its type than any given specimen of the same species, modified by accidents and subjected to special conditions.

Side by side with his great power of conventionalizing, he shows the other essential quality of the decorator, that is to say, the color sentiment. He graduates and shades, he strengthens or weakens his effects as easily as a musician regulates his sounds from *piano* to *fortissimo*. He distributes his color-elements to support, or to contrast with one another, so that no fragment is lost and that all concur in a general harmony, rich or simple at his will. It would seem, in fact, that his subtle eye, like the highly-trained ear of a violinist, were constantly intent upon dividing and subdividing tones, to the end of creating a delicate and infinite scale with which to play upon sensuous perception. Sometimes, he composes with pearls of differing colors and tones, crossing and mingling their reflections until they become a very orchestra of color. Sometimes, he selects a ruby which appears on his work like the expanse of deep-toned crimson dominating in a Venetian painting. Or again, with equal but grave effect, he constructs a harmony in which the sapphire carries the principal theme. But always he is the same master, never barely attaining his results, but by his ease and brilliancy giving assurance that his powers have not yet been exerted to their limit.

Taken thus for all in all, M. Lalique is an artist of that type—the creative—which appears most rarely in the course of time. He has given a new direction to the art which he practises, and indicates to those who shall succeed him alluring possibilities of beauty. He has raised the objects which he creates from the rank of toys and talismans up to that of true works of art. This he has accomplished by a double means: the force of genius and the force

of craftsmanship. The love of Nature and the impulse to translate her beauties into artistic form were bestowed upon him at birth. The power to express what he feels more acutely than common men has been gained through an active union of brain and hand. M. Lalique is at once sculptor, painter, enameler and goldsmith. His thought gathers in the loveliness of the material world and his hand reaches out for the tool lest the heavenly vision be dissipated and the wealth of impression reduced to nothing. The tool has admitted him to the number of the immortals. Nor will it refuse a similar reward to other enthusiasts who shall follow in the path of M. Lalique. The tool for the coming century is the sign of salvation.



The Revival of the Lesser Arts in Foreign Countries : *From the French of H-L. Alphonse Blanchon*

Translated by Irene Sargent

The authoritative French magazine, "La Revue," published in its September issue of the current year, the original of the paper which is here offered in translation. With the justice characteristic of the truly enlightened French critic, M. Blanchon recognizes the significance and value of the revival of the lesser arts which is now stirring with spring-like fervency throughout rural England. He writes in the hope that in his own country a similar impulse may be awakened; since he foresees the desirable results, social and economic, as well as artistic, surely to be derived therefrom.

Such benefits would be no less valuable and durable for America than for France. The lesser arts and fireside industries being active, have always and everywhere produced national or regional contentment and prosperity: offering agreeable and refining occupations to those who might otherwise suffer from lack of companionship; creating a source of income for those to whom agriculture is a grudging mistress; giving interest to life by stimulating the inventive faculties toward the production of things uniting use with beauty.

With due allowance made for the difference existing between our own rural population and that of M. Blanchon's fatherland, the plea of the French writer deserves careful consideration from American thinkers and philanthropists. Might not the systematic development of simple art-industries in the more isolated portions of our country, not only lighten the gloomy economic situation at times there prevalent, but also lessen the alarming tendency toward melancholia and insanity which is noted by alienists among the women of our poorer farming districts.—[THE EDITOR.]

I

THE guests of a great lord in the sixteenth century must have been overwhelmed, when, at their entrance into the banquet-hall, they perceived the magnificence of the surroundings and the exquisite arrangement of the table. Let us omit the mention of the rich furniture, among which were especially remarkable the carven chairs ornamented with chiselled and gilded leathers everywhere known as Cordovan, but in reality dressed at Montpellier, in southern France. Let us speak only in passing of the splendid tapestries storied, in brilliant colors heightened by threads of gold, with the adventures

of demi-gods and heroes, the prowess of a Hector, the high deeds of an Achilles; the whole designed and wrought out to the very life in the city of Lille in Flanders, according to the cartoons of skilful painters.

The sun, at the stroke of twelve, flashed into the apartment and played through variegated enamels, through heraldic devices with great supporters and lofty crests which brightened the dazzling painted windows of some cunning master of Beauvais.

In the fire-place great andirons of copper, the work of obscure artisans of the valley of the Meuse, or of Avignon reflected the countless rubies of the hearth.

The dresser, the climax of all these splendors, was heavily laden with gold and silver plate, wrought by the chisel, the graving-tool and the hammer of the goldsmiths of Paris, Amiens and Lyons. There, also, glittered superb enamels which, rippling with a liquid color congealed here and there into the shining gold of spangles, displayed beneath their transparent surface the legend of Venus, the labors of Hercules, or the sports of the Nereids: thus carrying far and wide the fame of the master workers in enamel of the city of Limoges on the river Vienne.

Upon the table-covering itself, upon a fine linen fabric, woven in some thatched cottage in Flanders, there shone, side by side, Majolica, Italian faience, the glazed terra-cotta of Oiron, and the pottery of Beauvais. And if we neglect the inanimate objects in order to observe the guests, we see the latter passing before our eyes in their garments of embroidered velvet, in their mantles, doublets and trunks, enriched with braidings and embroideries of pure gold thread and with lace fully as costly and curious: ornaments whose names recall some small city, town, or hamlet, where obscure artisans created marvels of workmanship and beauty which, in spite of a too often apparent ingenuousness, were replete with a real sentiment of art.

After the Renascence, this artistic decentralization continued to extend, until there was no province without one or several localities renowned for the artistic works therein executed. In these domestic studios work was pursued with fervor and in the love of

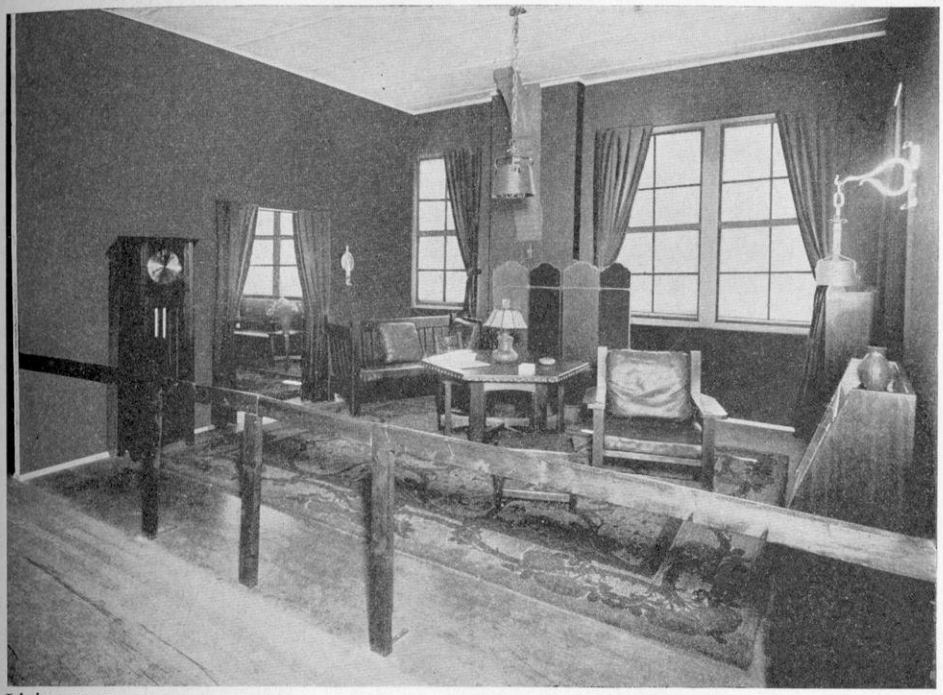
the thing to be executed. Iron was forged, copper beaten, leather stamped, flax woven, or again the housewife, laying aside for a time the cares of her family, seated herself at her frame or pillow to arrange the arabesques of an intricate and delicate lace. Every one made it a point of honor to produce good and beautiful work—*good* because of the excellence of handwork executed with care; *beautiful* often because of the personal expression which the worker gave to it unconsciously and, as it were, in spite of himself.

What has become of the laces of Argentan, of Eu, of Dieppe, if we wish to cite examples among feminine arts only? Are the peasant-women of these regions less skilful to-day than formerly? They have abandoned the old spinning wheel which lies in a corner of the stable beneath a thick accumulation of dust. Do they no longer know how to spin?

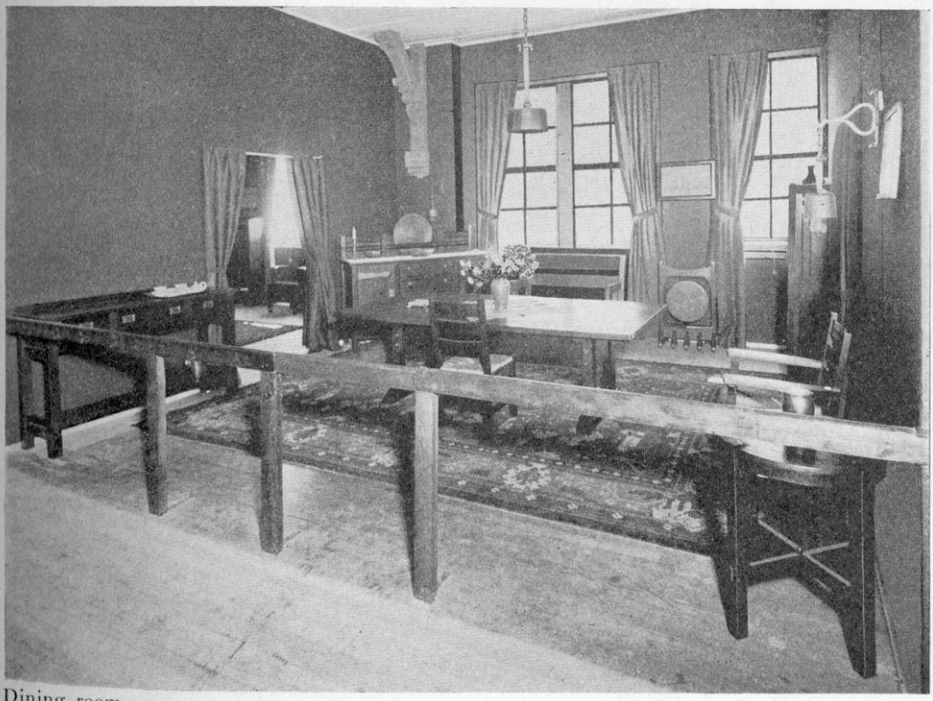
Mechanical industry, the centralization caused by the factory-system, has killed all the fireside arts so active and thriving in former times. The machine produces quickly and more cheaply; an essential quality at the dawn of the twentieth century, when it is demanded that luxury be within the reach of all. But the machine, incapable of producing work artistic in the true sense of the word, deprives the families of our small towns and rural localities of assured earnings, while it injures to an equal degree artistic development and feeling throughout the entire nation.

II

It does not lie within our province to study here the means of developing artistic feeling among the people, but it must be observed that pure art is within the reach of the privileged few only, and that the hope of awakening an artist in a person to whom a picture is shown, however admirable may be that picture, is an idle expectation. The sole means of encouraging any one in a just desire of creating something beautiful is to display to him a work really artistic, but, at the same time, one that is simple enough to inspire him directly with the desire to reproduce or imitate it. This is the reason why the revival of the fire-

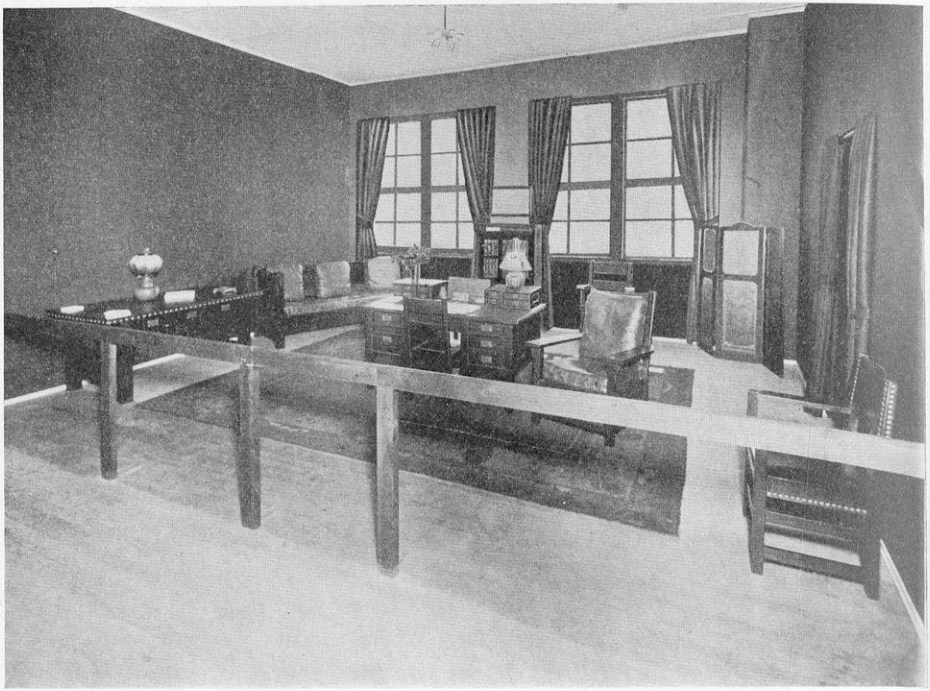


Living room



Dining room

Exhibit of the United Crafts, Mechanics' Fair, Boston, Mass., 1902



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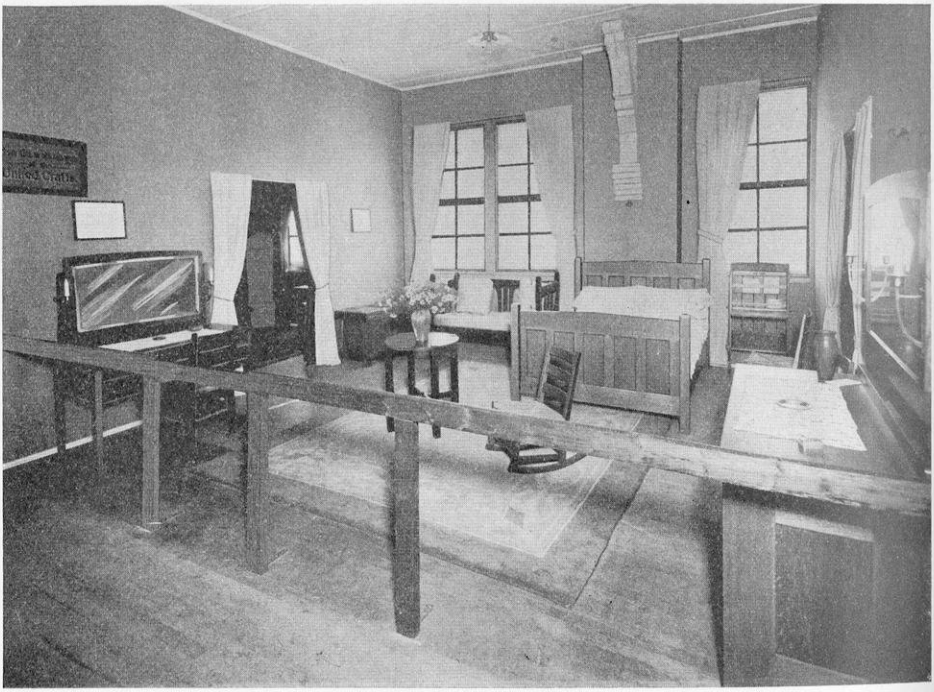


Bedroom

Exhibit of The United Crafts, Mechanics' Fair, Boston, Mass., 1902

side arts to which all may aspire is full of promise. This is the way to bring the means of artistic expression within the reach of the entire people.

While artists have applied themselves to produce masterpieces in painting and sculpture, that art which is no less true, but which consists in creating objects at once beautiful and useful, has been left to the mercy of machines and industrialism. Furthermore, the popular belief obtains that art has no economic value and that the whole attraction of work lies in the sole hope of earnings. It is of use to demonstrate that artistic objects can have a practical value, and that the real revival of art is largely dependent upon the manual execution of work that is now mechanically done. The substitution of the hand for the machine offers an incontestable advantage in numerous cases in which the strength and the durability of materials is important; from the artistic point of view, the importance would be less, if the hand of the artisan did not impress upon his work a personal touch which the machine can not give. A man possesses ideas which are his own, artistic or otherwise; the machine is without ideas, and if the man can (as he too often does) become a machine in his work, the machine can never become a thinking, reasoning being. To learn to express our sentiments harmoniously is to become an artist. Art, indeed, is only such expression well co-ordinated, and although no one can become a true musician without learning to sing or to play an instrument, nor become an artist without instruction in the practice of a special art, it should not be forgotten that the merit of either depends more upon the value and the intensity of sentiment than upon technical execution.

Therefore, from the purely artistic point of view, it is most interesting to revive these simple forms of expression which are recognized as excellent, because they are full of sentiment. And toward this end the best means lies in fashioning by hand simple and useful objects. For it is by the decoration and the purity of form of these objects that art begins to exist.

To separate the ideas of beauty from those of practical utility, that is, to produce objects of luxury pure and simple, is to attack

art most seriously. In a word, art must be, not the acceptance by man of the necessity to work, but, above all, the expression of the pleasure and the pride that he finds in his work.

One of the principal causes of the decay of the lesser arts resides in the extinction of the artistic feeling which inspired the early artisans; the success of certain works, of special designs, has produced imitation and thus weakened or deadened the creative faculty. As a result of such imitation, the artisan has descended to the level of a machine, and is absolutely without artistic feeling. This paralysis of artistic intelligence has been such that the most execrable works have come into existence. To prevent their further propagation artistic instruction must be established or renewed.

III

If we assume the economic point of view, the question of the lesser arts is not less important. While providing an occupation, an agreeable pastime to those comfortably circumstanced—and it is only among such persons that small art-industries still exist—these employments offer a remuneration which is not to be despised by the inhabitants of provincial towns and rural districts, who thus find a profitable occupation during the enforced idleness of the winter season. For example, in a certain region of France, paper-box making has gained real importance, and the success of this industry results principally from the freedom of the women employed to work in their homes, without detriment to their ordinary domestic tasks. The spinning of flax and hemp, hand-weaving, leather-work, metal-beating, embroidery and lace-making are lesser arts which offer the same advantages. They can be exercised at leisure, and they provide the housewife with an additional income more or less important, without forcing her to leave her home to the great loss and injury of her family. We shall not attempt to describe the gloomy picture made by the house of a working-woman who passes the entire day in a factory: this depressing interior has often been described, and often too has the remedy for it been sought. The lesser arts could make a first step in this direction.

Certainly, it is not necessary to compete with mechanical industry; it is only a question of producing works which both by quality and beauty, shall offer great advantages over manufactured products; their cost price will be, perhaps, a trifle higher, and their sale more restricted; but the production itself, as a result of the nature of the work executed at home in leisure moments will be equally limited.

The interest residing in a revival of the lesser arts has been understood and appreciated in England for several years past. In order to favor this movement there have been formed numerous organizations of which the most important and oldest is: "The Home Arts and Industries Association." Its object is to encourage artistic employments among the working and agricultural classes. In order to obtain the desired results, this society has established throughout the territory of Great Britain and Ireland, in towns, villages and hamlets, classes or courses in which by practical lessons the most varied manual arts are taught by special professors or by competent persons interested in this work. The Association assigns models to these classes and advances them in the most profitable directions; beside, it arranges annually an exhibition of the work of the classes.

These exhibitions are especially interesting; they include examples of all the lesser arts: beaten copper, pottery, chiselled brass, wood-carvings, incised leather, book-bindings, inlaid pieces of furniture, peasant tapestries, homespuns, textiles of flax, hemp and wool, all hand-woven, embroideries and other artistic articles of use.

Although these objects differ widely from one another, they all show that the artisan has been inspired by the desire to do artistic work, while producing an article of exceptional quality, and these combined sentiments are everywhere perceptible even in the shade of the homespuns; thus transforming the trade of the weaver into a real and distinct art. These exhibitions are arranged by geographical classification, according to the localities in which the classes are held, and great importance is justly attached to this classification.

"In our time, indeed, this question of origin," said an English critic, "has become a pleasantry. No one ignores that a great part of the Sheffield cutlery is manufactured elsewhere, and the same is true of the Kidderminster carpets and the Honiton laces. An energetic struggle must be made, in the direction of industrial reforms for the principle of absolute loyalty in designating the place of production. 'The Home Arts and Industries Association' is therefore right in always adding to the name of its artisans the name of their district. It is by remaining loyal to this spirit that the level of the movement will rise."

It is often true that the presence in a village of a conscientious artisan becomes for the locality the point of departure for a new industry.

The Association, by exhibitions, and by publications attempts to convince the buyer that he will find in the market products of home manufacture, truly original and of real value, and to encourage him by all possible means to seek and to prefer such products. We read in a recent publication that "there will soon no longer be excuse for an Englishwoman to clothe herself in a factory-woven camelot, and for her betrothed to buy in an ordinary shop machine-made jewelry." How much more pleasing is the thing which bears in all its parts an impress of humanity and which is an expression full and sincere of the joy of living!

IV

Assuredly the revival of the lesser arts thus caused by the classes maintained in fishing villages, in obscure mountain hamlets, is worthy of interest and full of hope; for a flourishing industry has the secondary advantage of arresting the exodus of the inhabitants of the country toward the towns; providing beside a means of living under excellent hygienic conditions to entire districts of people who could not subsist exclusively upon the products of their region. Although this initial idea is good and practical, it is still possible to pass a slight criticism upon it. The growing demand for elegant objects of art and ornament has led to the production of things of which the primitive purpose has been

entirely forgotten, and craftsmen have adapted themselves to the prevailing custom. Therefore, the education of both the producers and the buyers must be modified. Above all, the producers must be permitted to gain a livelihood by creating useful objects; while the public must be undeceived in its belief that an object must be abundantly and richly ornamented in order to be artistic, and that art itself consists essentially in decoration.

Let us further say that, for several years past, "The Home Arts and Industries Association" has recognized the mistaken path into which it was led in spite of itself. The later exhibitions have not shown the former excess of trifles in which skill and patience have subjected materials to ill-advised and improper uses. There has been an absence of "bazaar articles" in which an untrained fancy has prevented the exercise of true artistic imagination. According to the statement of a recent report, a considerable number of exhibitors have, on the contrary, attained that precise point of conception at which "the hand restrains itself," and at which "by means of the discipline of accurate measure and proportions, the mind reaches some slight fragment of its ideal."

Such is the work of "The Home Arts and Industries Association," a society organized with a charitable purpose and maintained by private gifts. The number of its classes increases year by year, and many of these are pensioned by various committees of persons who, for the most part, are greatly interested in this movement. It is to be observed that now that the impulse is given, the classes recently formed soon equal, if they do not indeed surpass their elders.

With "The Home Arts and Industries Association" are grouped various societies similar in purpose, but much more specialized: as for instance "the School of Basket-making," which advances principles according to which artistic baskets may be produced. The "Gild of Women Binders" undertakes to teach women the art of book-binding, and the results of this association have been unexpectedly successful. The students seize quickly and fully the subject, and if the least adroit, must be content to execute millboard bindings of good and solid appearance, the great number

of the members of the association do not hesitate to confront the difficulties offered by the most artistic work. Among the pieces exhibited, certain books show an infinite and original grace in the use of iron clasps and ornaments; on other covers, leather embossed, or in mosaic, displays exquisite beauties of color and relief. The craftswomen of the "Gild of Women Binders" are not found exclusively in the great centers. Many of them live in the rural cottages which, with their red-tiled roofs, strike a cheerful note in the neutral-tinted plains, valleys and moors of England, Scotland and Ireland. Although not strictly intended for the daughters of peasants, the "Gild of Women Binders" largely recruits its members among persons whose families are connected with agriculture. The exhibition of this society at Paris in 1900 and the prize there awarded to it clearly show the value of these bindings which all reveal individuality, sometimes open to criticism, but always very attractive.

"The Chiswick Art Workers' Gild," formed on a similar basis, is devoted to embroidery, and, in exhibitions of decorative art, are found works of the greatest interest executed by members belonging to all grades of society.

Halesmere, a suburb of London, owes to its "Peasant Art Society" a specialized industry of "Peasant Tapestries." Tapestry is not, perhaps, the exact term by which to designate the works of the class which is directed by Mr. Godfrey Blount. They are rather designs applied upon linen in a broad and unpretentious style. The peasant workers execute with perfect finish and often with great richness of effect simple and elegant designs in appliqué. In the same region "The Peasant Art Society" has established another class in which the villagers are taught to weave by hand woolen and linen fabrics suitable to receive the applied designs. The society also markets the products of the tapestry-makers in a shop specially established in London for the sale of artistic work executed in villages.

"The British-Irish Spinning, Weaving and Lace School" was founded to encourage textile industries among women. It seeks especially to aid peasant women whose time and energy are often

wasted through the want of useful employment. The society teaches them to weave woolen and cotton fabrics. It assists equally persons of better condition who wish to increase their income by artistic work; assigning them laces and embroideries to execute. Further, it employs infirm women, such as epileptics and deaf and dumb persons, to spin wool, flax and hemp. And it is with these materials spun by hand that the embroideries are executed, while the fabrics are produced by other women workers of the society.

It is to be observed that a large number of these societies are intent upon reviving old processes of hand-spinning and hand-weaving. It is recognized that the textiles thus produced possess great durability and elegance; since threads of inferior quality could not at all support the strain necessitated in the manufacture. The homespuns have especially gained the favor of fashion. And members of the Windermere class, directed by Miss Garnett, with their experiments in mingling threads of silk with cotton, interesting in color and texture, have proven that art can be displayed in even the most modest fabrics. To reach this result Miss Garnett was forced to re-establish among the peasants the old custom of spinning at the wheel. Previously to this reform or revival, she published a very practical and elegant manual in which she presented the advantages offered by such combinations of woolen and flaxen threads. She ended her argument by giving technical details very clearly and by making an appeal to the women of the neighboring villages, to whom she offered the free loan of the necessary spinning-wheels. At the present time, the Windermere class has twenty-four spinning wheels in action in rural cottages, and ninety women employed in continuous work. Miss Garnett also supervises the execution by her associates of distinctive and highly artistic embroideries. The Windermere textiles have acquired a wide reputation and are principally desired as foundations for elegant embroideries.

At Landlaff, under the direction of Miss Mabel Hints, craftspeople are employed not only in weaving, but especially in experiments and tests in dyeing, to the end of replacing by vegetable

colors the aniline dyes now employed. The results already obtained are most satisfactory and artistic, and have made the locality a center of interesting activity.

We have thus noted only in passing the movement created by "The Home Arts and Industries Association," without reference to the classes in leather work at Leighton Buzzard and at Porlock Weir, the metal-works at Five Miles Town, and Kiswick, and the marquetry works at Cheltenham. We have wished simply to attract attention to the revival of the lesser arts which grows more and more accentuated among our neighbors beyond the Straits of Dover.

For a country like France, which has always striven to occupy the first place in the fine arts, and which for long years has in truth maintained that place, would it not be of great value to play an important part also in the revival of those lesser arts, which are so full of promise from both the artistic and the social point of view? For several years past, schools of decorative art have been held in many of our cities, but these can be attended only by the urban population. Therefore, would not a society similar to "The Home Art and Industry Association" accomplish useful work in broadcasting anew through our rural districts long-forgotten art-ideas, and in affording large numbers of our village compatriots useful and healthful occupation? Then, in our turn, as writers and critics, we might, like our English brethren, advise the purchase of truly national products which would bear in all their parts the impress of humanity, and be an expression free, sincere and intelligent of the joy of living.

The Use of Ornament in the House

Samuel Howe

THE attention that ornament receives from the public is partially due to the belief that it is one with beauty. This attention is so exaggerated as to cause grave trouble to the professional mind. Ornament is studied and sought for by architects seeking public favor, at the expense of mass, breadth, proportion and plan. Such action is but the response of supply to demand. The cry of the public is for ornament. The people want it, they pay for it, they purpose to have it. They ask: "Is not our daily life serious and sober in all its aspects? Give us ornament in the house, in the street, everywhere."

The cry is too insistent not to be heeded. But the want expressed by the cry should be carefully considered and wisely supplied.

A building may be good and valuable as a habitation for man and a protection to his family, but in order that it satisfy that desire for ornament which is strong in every human being, some further quality must be brought to it: something that will make it attractive, beautiful and worthy to be cherished.

In current literature, writers query as to the function of ornament, where it is to be employed and what it means.

Let us briefly consider these questions, first of all striving to define the word representing the basis of our theme.

Ornament is the wine of architecture. Through it runs the personality of the artist and into it is condensed his genius. But it unduly charms and allures. It is to be resisted by the weak, and to be used by him alone who can master it.

True ornament can not be applied. It arises from within the thing to be decorated. It is the effort of personality to express itself. It is joined with the constructive principle as the life of the being is joined with the bone and muscle of the body. Ornament is the surface manifestation of the vital energy of art, comparable with the human voice, the glance of the eye, the touch of the hand. It conveys sentiments and expresses facts. It is religious and symbolic. It epitomizes the history of entire races in a design the size of a man's hand. It demands existence, but

it must not be allowed to live under a self-destroying anarchy. Government and proper development are its necessities, as they are those of all other strong individual forces.

If we follow the history of our subject, we shall find that whenever ornament has been successful and satisfying, it has also been organic: so united with structural principles as to form an integral part of the edifice or object which it adorns. In order to make plain our meaning, we may draw an illustration from the Transition Period, which intervened between the Romanesque or Norman Style, and the first division of the English Gothic. From this excursion into history we learn a fact which should guide the architect and do much for the education of the layman. It is that ornament is developed, not invented; that it is a spontaneous, not a forced growth; that it must be vivified from within, and not galvanized from without into a mere semblance of life. The *motifs* of the Transition Period are an object lesson in evolution. They show the survivals of the geometric designs of Persian and other ancient Oriental types; they show also the classic influence modified by passage through the Romanesque style; finally they reach forward to indicate the plant-form of the Early English: a species of ornament which unites many of the qualities of the three types preceding it and which is, at the same time, strong, individual and original.

During the supremacy of Gothic architecture, the nations of northern Europe were constituted; democracy asserted itself in parliaments and charters; commercial leagues and merchant gilds grew strong. Everywhere, in religion, in state and social affairs, there was life, together with its outward manifestation, action. So we find Gothic ornament ambitious and distinctive, the work of master intellects, and offered to us glowing and red-hot from the fiery furnace of the imagination. There are no shallow incisions, no weak modeling, no thefts of inappropriate *motifs*. Instead, there is breadth, admirable massing of surfaces and where effect is necessary, the power of the chisel is exerted, so that it may be felt forever. The twelfth and thirteenth century sculptors modeled after the manner of Titans. Their ornament presents bar-

baric proportions, unity of parts, perfect adaptability, striking inventiveness and rugged individuality. But they knew how to restrain their hand. They left whole acres of space severely plain, barren of molding. They trusted to texture, joints and the kindly touch of time to soften and harmonize the whole.

If we visit the great monuments of this organic period of history —the cathedrals of France and the abbey-churches of England, if we apply to them the foot-rule of hyper-criticism, if we reduce their gigantic features to inches, we gain a single conclusion: that we stand before the work of artists who wrought effectively, and who knew when to stop. In truth, the chief beauty of some of these interiors—as for instance the nave of Amiens—is the absence of decoration. The sermon in stone teaches by example.

There is something almost supernatural in the work of these first Gothic architects and sculptors. It was conceived in the white heat of enthusiasm. The idea sprang full grown from the brain of the artist. Construction and ornament mingled in a single organism, each fulfilling its proper function. It is interesting to follow the subsequent development of this great phase of art, noting the ornament distinguishing each of its three periods, and the relations of the ornament first to construction and afterward to mass. The early artists were satisfied with shaft, pillar and groin. The Decorated Period added the canopy. The architect of the Perpendicular Style divided and subdivided the wall spaces, and added cusps to the panels thus formed. The Early English ornament has a vitality all its own. The jewels of its ornament lie sparkling in a broad texture of simplicity. Everywhere, there are contrast, complement and compensation. At first, the firm body of the constructive fibre was flecked with the piquancy and movement of flower and crocket. Then, as these features multiplied, they became themselves as foils to lines of shallow hollowings, straight and delicate. The Early English ornament, with its bold, deep moldings, fell when the architects, seized by the Nature-impulse, produced the floriated design. And this, in turn, was abandoned, when by its luxuriance it had covered cornice and capital, arch and casement; when it had obscured the struc-

tural elements and threatened them as a parasitic growth threatens the life of the tree which gives it hospitality. The revolt against the floriated ornament instituted the Perpendicular Style with its sharply defined contours, as we see it in Winchester Cathedral. Then the disciples of William of Wykeham believed that they had restored order where there had been chaos, and that a final system of ornament had been founded; final because it expressed their own personal wants. But as the Lancet or Early English ornament led by evolution to the extravagances of the Decorated Period, so the Perpendicular Style led just as logically to the Geometric vagaries. And thus, it will be seen that no system of ornament can be definitive and final, since such system to be real and vital, must express the aesthetic impulse of those who create it, and since the direction of the aesthetic impulse changes with every era—one might even say with every generation of men.

In the first period of the Gothic, the spirit of the art was clothed in a robe magnificent because of its distinction and simplicity. Architecture stood before the world with its grand structural lines defined and accented beneath its vesture. Then, decoration came, little by little, to adorn the robe, which was at first exquisitely simple, then splendidly adorned, finally complicated and courting admiration at the expense of its majestic wearer.

Were it needed, still another proof that ornament to be satisfying and functional, must always express some want or impulse of the times, can be drawn from the Norman period. Although massive and barbaric, the decorative elements then employed contain strong elements of beauty. The sturdy sculptors assimilated the Arabian and Sicilian influences gathered during the Crusades, in which the Franks played the principal part, and they lent their own strength to the rude volutes, frets and borders which appear in their capitals and moldings. This ornament arose, as it were, from necessity. It was part and parcel of the thing decorated, and was not applied to it as a cloak is wrapped about the body, or a glove is fitted to the hand. There was richness, even profusion, as in the diaper-work, crockets and finials, but no exaggeration.

There were precision, variety and charm. The plain, broad impost, innocent of ornament, save an occasional concave or convex molding, offered a site for fancies of fruit, flower, or foliage. These expressions are so eloquent, terse, and vivid that we can imagine the temper of the individual carver, and see him hew out and carve the bold, overhanging forms on which the sunlight rests. These craftsmen loved ornament, not as many among us now do, for its own sake, but for the relations which it holds toward the structure and mass of the whole edifice. They did not manufacture ornament, with each little *motif* complete in itself. They felt the impulse to beautify the object on which their labor was expended. They touched it and it burst into the loveliness of life. The difference between the work done by these artists and craftsmen who wrought in obedience to impulse, and the work demanded oftentimes by the public of to-day, is wide and discouraging. In our own country, an architect of European training, and therefore of developed historic sense, is not seldom requested to apply Romanesque detail to a modern American edifice, or to impart something of Persian or Indian delicacy to a grave, dignified Greek or Roman frieze,—furthermore, to accomplish all this without discord or break of continunity. Those who demand such decoration wrongly consider ornament as a thing in itself. In reality, it is only a part of something, and that something is a vitalized organism, in which construction and ornament are joined together to form a complete whole, as are harmony and melody in a musical composition. In isolation no system of ornament can justly claim preference over all other styles. Ornament must be judged in position and in its relations to mass and structure. The monumental simplicity of the graven obelisk casts its spell upon us. The refinement of the Panathenaic frieze caresses our aesthetic sense. The rude grandeur of the Gothic portal appeals to our manhood. The delicate elaboration of an Italian arabesque recalls the times when for the rich life was a continuous and elegant feast. But all these charm us less by their intrinsic beauty, however great that may be, than by their association with the structures of which they form an integral part,

and by their adaptability to the places and uses for which they were intended. Ornament should be felt rather than seen, and the moment that it becomes obtrusive, it is false and superfluous. It is no longer a growth; it is a superficial application. Ornament and construction must not war against each other, for in their conflict the structure perishes in the artistic sense. Many designers insist that construction is best left alone, and kept absolutely free from decoration. Others again regard space only as a field for the display of ornament. The life of one of the two elements is too frequently the death of the other, and the puzzle of the modern sphinx is not how to invent a new style, but how to employ the legacy and capital of knowledge which have accrued to us from the ages; how to adapt our building art to the new place which demands its fullest exercise: that is, the home, which has taken to itself many of the prerogatives of the temple and theatre of antiquity, and of the church of the Middle Ages; which has become the center of social life.

How to decorate the house in which we spend the most pleasurable hours of our existence has become an important problem. That it is also an interesting one to people of all ages and of widely differing conditions, we may learn by listening to the conversation of strangers whom we meet at the theatre, in shops, or in the street. Discussion of form, of color effects, of materials in household belongings mingles everywhere with discussion of politics, finance and social questions. And as in all other arguments, the true and the false are here found in close union. Still, it is evident from these discussions, and far more so from the results now generally attained in household decoration, that the public must be instructed in these subjects, so that the architect and the artist be left untrammeled: free to do their best work, to do justice to themselves and their patrons.

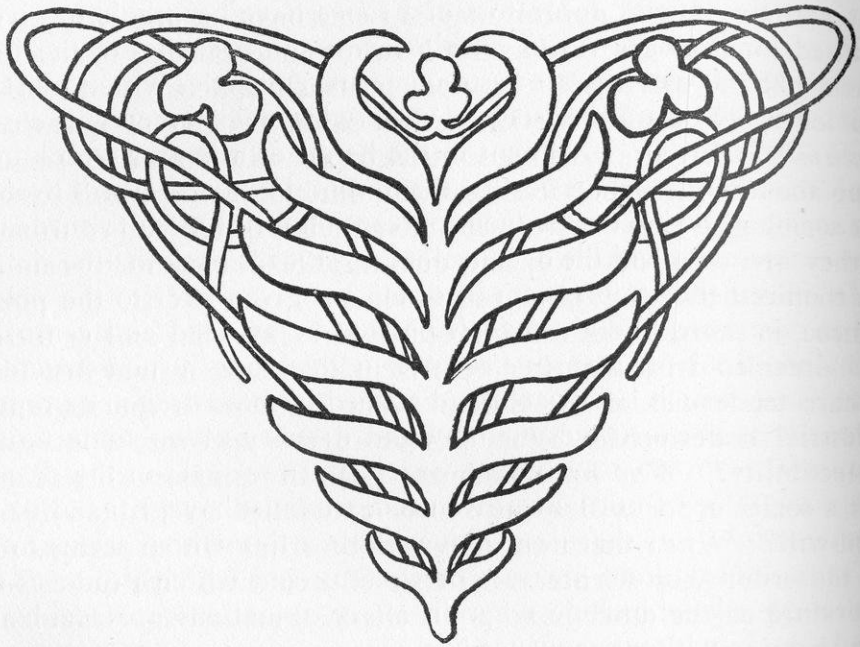
The knowledge necessary for the establishment of a true system of ornament lies in a few principles. We can not too often insist that ornament must be functional: that is, play a part in the thing which it adorns, and not be to it a superficial and applied decoration. Then, it should always express personality: that of the artist

and the epoch creating it, that of the object of which it is an integral portion. It must be significant: not after the manner of the myths, the symbolism, the fantastic forms and the so-called "historic styles," with which the people of our own and other countries have so long amused themselves, as children delight in a picture-book. It must be filled with the spirit of our times. It must be as expressive of our own enthusiasms, as were the Norman and the Gothic ornament of the thoughts, beliefs and aspirations of the Middle Ages.

These requirements are claimed by certain critics and artists to have been met by the newest school of French art. And it is certain that by their refreshment at the fountain of Nature, the architects, sculptors and decorators of France have been able to give a new impetus of growth to certain forms and branches of the Fine Arts. But the new graft has dangerous tendencies which must be cut off in their budding stage. Otherwise, degeneracy will ensue. The *"art nouveau"* ornament in the hands of a master who knows how to stay his touch, is beautiful and soothing to the eye. Through its gentle appeal to the sensuous perception it lightens the burden of the overworked and the overstrained. It leads back to "the simple life." But the same system of ornament given over to the power of an insincere draughtsman is only to be avoided and censured. The obscured plant-form becomes in this case a non-structural wavy line, which is repeated and echoed in some dragon or reptile type, or in the tortured anatomy and drapery of a female figure. In the first instance we have progress and renewal; in the second, degeneration. In ornament we need, we must have, life. But we must purify it of that destructive, restless line which seems to set it in motion without measure or rhythm, and which produces the effect of a kaleidoscope wherein all combinations are accidental and totally without sequence.

To eliminate these dangerous elements from that material environment of our lives which we call our home, artists and laymen must join their efforts. At present, ornament is too often the handmaiden of commerce, and its production the concern of the marketplace, rather than of the studio. It is not begotten in love, and

therefore it is in itself hateful. It does not come into existence out of response to that imperious need of beauty which is one of the primary appetites of human nature. To be real and functional in the scheme of art and life, it must be created after the manner of the olden times. It must come as spontaneously from the brains, the chisels and pencils of modern artists and craftsmen, as it long ago issued from the power of the Norman and Gothic builders. It must be at once impetuous and reserved, sturdy and delicate.



The New Industrialism *Oscar Lovell Triggs*

I

I KNOW what you are thinking: you are saying to yourselves: "What right has a student and teacher of literature, who belongs, therefore, to a non-pecuniary profession, who is at the farthest remove from the work-a-day conditions of field and factory, what right has such a person, who is not even a sociologist, to discourse on the subject of Industrialism?" You conceive that you might learn something worth while from a "labor leader," or from a "captain of industry," or from a professional "sociologist," but you are at a loss to understand what merit of instruction may attach to the words of a "man of letters."

But perhaps it will appear that my treatment of the subject is justified for the very reason that I am not a president of a labor union, not the manager of a great business, and not a scientific sociologist. You will observe that my subject is *The New Industrialism.* It is quite possible that the new industrialism is something about which labor leaders and industrial captains and scientific sociologists know very little: these men will tell you of things as they are, of production and consumption, of competition, of the conflict between capital and labor, of strikes, of all the phenomena, in short, of the old industrialism. But who among them have dreamed dreams or seen visions? Who have insight into the obscure tendencies of the times? Who indulge in the hope of industrial betterment? Who believe in the doctrine of human perfectibility? Who have sufficient faith in humanity to believe that a social order will appear to be controlled by principles of good-will? When the need of prophecy arises, the exponents of the old order keep silence, must keep silence from lack of vision. Literature on the other hand is visionary, speculative. Imagination is the test of capacity with respect to what is hidden or far removed. The truest analysis of the industrial conditions of the present time has been made by Tolstoi, a novelist; the truest synthesis of the new tendencies in industry has been made by Zola, another novelist. John Ruskin the artist, not John Mill the logician, perfected the most complete system of political economy yet

devised for the upbuilding of a true social state. William Morris, a mere poet, inaugurated the most significant movement in the industrial world in recent history. It is clear, then, I think, that the new industrialism is a subject which need not be avoided by any poet, essayist, novelist, artist or educator. Indeed, and this is the whole point of my discourse, the new industrialism is coming into the world just because artists and educators are abandoning their own specialized pursuits and are undertaking to be constructive in the field of industry. In short, the new industrialism is a form of labor which aims to be artistic on the one hand and educative on the other. Art, education, labor: these are the three elements destined to coalesce that they may form a new industrial order.

II

In separation the activities represented by the three terms, art education, and labor, are highly specialized. Art and education are quite closely akin in their cultural significance; labor standing apart as distinctly non-cultural. But again these differ in respect to motive. The specialized artist has commonly a highly sensitized nature; he is sensitive emotionally and sensationally. Living the intensive life, absorbed in impressions, wrapped up in his visions, the artist tends to develop a strong individuality. He lives within and for self, and being thus non-social in his nature, he inclines toward unconventionality, and is frequently erratic. He asks from education a certain discipline and some few ideas, and from labor a modicum of physical energy. He asks from the world for himself only the barest necessities. Working apart in a room which he calls his studio, the artist is the purest type of free self-centered and non-social activity. The teacher leaves the studio for the school-room. At once he is brought into contact with other personalities to which he stands in the relation of master. His problem is, in part, like the artist's: one of expression; but lest he fail as a teacher, he must develop also the social qualities. The secret of teaching lies in sympathy. Knowledge he may have, force of character he may possess, but without the abil-

ity to understand others and to live according to social standards, he is wanting in the supreme quality which makes for his success. The educator, then, is the purest type of social activity.

The artist works from personal motives, the teacher from social motives. If other motives intrude, if either is ambitious for fame, or position, or money, if he seek rewards outside of that satisfaction which inheres in self-expression with the one and in the consciousness of social service with the other, to that degree he loses the rewards pertaining to his own specialized activity. The true artist or the true teacher is never interested in money payment for his work, beyond, of course, what is needed for a decent living. The best work in art and education is never paid for in current coin. How often one reads of an author or artist what I saw stated recently of Maeterlinck: "Material success in life, fame, wealth: these things he passes indifferently by." This is as it must be. The intrusion of the motive of extraneous gain is always detrimental to success in these specialized fields. I must insist upon the recognition of this fact, because it furnishes the main distinction between artistic and educational motives and those which operate to-day in industry.

I have analyzed the artist and the teacher. Let us now turn to the workman. What are the springs of his activity? The workman has so long been regarded and employed as a mere agent in production that he is now reduced to accept the one reward which a mechanicalized system can give him: a money wage. He can not, like the artist, take pleasure in his work, which is, indeed, as to its processes, almost intolerable. He cannot, like the teacher, take pleasure in observing the results of his labor. The social motive probably never enters his consciousness. By reason of the division of labor he is not even aware of the completed product. At no time can he say: "I am the maker of this thing. I made it after an image in my mind. I dedicate it to the service of mankind." The design was not his to start with; the product is not his to end with. He knows himself to be but one of innumerable agents coöperating in a result which he does not understand. Lacking, then, the rewards that pertain to art and education, he accepts

a money wage. Hating his work, he seeks to reduce the length of the working day. Loving his wages or the things his wages procure, he strives to increase the amount of his hire. His weapon is the strike, he strikes for less work and more pay. Behind his strife is perhaps the vague thought that he, too, if he had the will, would serve his own ends, or those of the social order.

Here then the three men stand to-day in the form in which history has shaped them. Not one of them is really perfect; not one is fully integral; not one but is unhappy and discontented. The specialization of faculty has been carried in each one to an extreme. Peculiar dangers, therefore, attach to each class. The artist, living alone in his studio, grows unsocial and ceases to respond to the demands made upon him by life itself. The teacher is so subject to social control that he loses individuality and tends to become mechanicalized and conventional. The workman is so sunken in his wage-slavery that he is dehumanized altogether. What is needed at this juncture in history is a new synthesis of life, a bringing together: the correction of specialization by the cultivation of the numberless faculties possessed by man.

III

Let us try to think of a place which is studio, school-room and workshop in one. Let us conceive a person who is at once artist, student and workman. The place may be called a workshop, the person a craftsman. This synthetic workshop is like the studio, since its work is conducted in freedom. It is unlike the studio in so far as its productions are made for real uses and at social demand. The workshop is like the school in that it affords opportunity for community life. It is unlike the school in that it is more than instructional and seeks to be productive.

The workshop is like the factory, inasmuch as it is devoted to real production. It is unlike the factory in that the nexus between the members is a natural one and is not dependent upon an extraneous wage. The craftsman is an artist because he works to the ends of self-expression; he is the designer and, so far as practicable, the maker of the form designed. The craftsman is an educator be-

cause his work, being free and pleasurable, is itself educative, to both the master and his apprentices. The craftsman is a workman because he directs machinery and applies physical energy to material things.

IV

The workshop I have described is not imaginary, nor is the craftsman referred to a fiction. Within my own lifetime I have observed these changes; I have seen many artists' studios transformed into workshops. I have seen many school-rooms set with work-benches and equipped with tools for manual training. I have seen more than one factory conducted for artistic and educational motives. And I have noted the conversion of one of the greatest of English poets into the finest craftsman in Europe.

The place I select for special description is the Rookwood Pottery at Cincinnati. The building itself first attracts one's attention. In an old English dress, it faces the city at the edge of a bluff and is distinguished for its picturesqueness. It is clear that the site was chosen for other than "business" reasons. Sanitary, aesthetic, and probably social considerations were taken into account in the selection of the site. This of itself marks the place apart, since in most factories such considerations are commonly ignored; economy of work, not convenience of life, being their object. It is soon discovered that the pottery was established for ends other than private profit making. The motive of the founder, a high-minded and philanthropic woman, was to experiment with American clays in the hope of creating and perfecting a given artistic product. For over twenty years the motive, which may be termed both artistic and educational, has been in effect determining the output of the factory. While the business as such is a paying one, the business motive has been subordinated to higher cultural considerations. The sincerity and integrity which characterize Rookwood ware are an evidence of an ideal unity first achieved in the factory itself. Without further inquiry, one knows that as the business is not conducted strictly for money profit, so the work is not done solely for a money wage. Here,

then, in a single institution, artistic, social and industrial principles coalesce to form the purest type of the ideal workshop known to me.

For the ideal craftsman I turn back to William Morris, the "poet-upholsterer," as he was called in derision by an English lord, who probably had some admiration for poets, but none for upholsterers. Here was an upholsterer of a new type, an artistic type, and it is not surprising that English lords found it difficult to perceive the connection between art and craft. The significance of this man in the world's history continually increases. His was a strange career, quite unparalleled in the completeness of its evolution. Only Tolstoi among his contemporaries shows contrasts as violent. Only Ruskin among his associates had a history as varied and spiritual. The significance of Morris lies just at this point: he combines aristocracy and democracy, conservatism and liberalism; he unites capital and labor; he associates the arts and the crafts; he is individualistic, but also as strongly socialistic. You will pardon me if I tell again a well-known story and trace the thread of his personal history. He was born in 1834 of Welsh ancestry on his father's side. His boyhood was spent at Walthamstow and Marlborough, villages near London, where he attended school and began to take interest in art and archæology. In 1852 he matriculated at Exeter college, Oxford, being intended by his mother for the church. At this time, Oxford was subject to a revival of mediævalism which took the form of a High Church movement in religion and of Preraphaelitism in art. Under these influences, Morris became a student of the past and sought to create for himself an ideal world of romance. Up to this time, his tastes were wholly aristocratic. He was an author of recognized merit; writing verses and stories of exquisite but remote beauty. Rumors of social disturbance descending from the Great Black Country left him unmoved. He had formed, however, an acquaintance with Ruskin and, though he did not then feel the social implications of "Modern Painters" and "The Stones of Venice," he was impelled instinctively to follow his great leader. Through the influence of Burne-Jones, his college friend, he abandoned his

plans for Holy Orders and resolved to devote his life to the service of art. On leaving Oxford, he entered the office of a London architect and learned the art of building and decoration. Thenceforth, his life developed along practical lines. In 1860, he built near London a home, the famous "Red House;" designing and executing for it the decoration and furniture. The next year, with a group of other artists, he established at Merton Abbey the first genuine workshop of the new industrialism. Again we note the artistic and social motives involved in this workshop. These artist-craftsmen were resolved to join art and labor. They were to make objects of common use, but these objects were to be so made that pleasure would accrue to both the maker and the user. In all the arts of the hand, Morris himself worked with utmost patience and devotion. He learned the crafts of carving, weaving, dyeing, cloth-printing, embroidery, glass-staining or painting, tile-making, engraving, printing, and manuscript-illumination. He was skilled in all the work of the factory beyond the skill of the best of his fellow craftsmen, and beside being the master craftsman, he was also the firm's poet. In 1878, appeared one of the world's great epics, the Story of Sigurd. This, however, was the last of his important books on literary themes. From 1870 he was a militant social reformer, devoting his talents to a cause: a cause which may be defined as the socialization of art and the moralization of industry. Here, then, is the first great craftsman of the new industrial order. This craftsman was poet, artist, and socialist. He was impelled by cultural and human motives. The political economists had declared that love of money was the spring of human action. Here was a man who refuted in all his conduct everything the political economists had stated as true of mankind. It will be well at this time to examine the principles of the economy which accords with the practice of the new industrialism.

V

Our guide in this rather obscure field is John Ruskin. The beginning and end of economic activity, let us agree, is human life.

It is necessary to inquire always at the presentation of any problems what is best for man, not what is best for the raw materials, or for the machine, or for the completed product. The new social science is then, as Professor J. A. Hobson states it, "a science of the relation of efforts and satisfactions in a society": in other words, a science of human life in its social phases. The error of economists in the past has lain in their assumption that mercantile economy is identical with political economy. Wealth means well-being, and social well-being may or may not have anything to do with the accumulation and exchange of material products. "He is a rich man," declares Ruskin, "who, having perfected the functions of his own life to the utmost, has also the widest and most helpful influence, both personal and by means of his possessions, over the lives of others." Wealth is spiritual as well as material. To secure wealth in the material sense may be the ambition of many, but quite as many are moved to action by motives of human affection. The "economic man," assumed to exist by the old economists, never has existed and never can exist. All men are conscious, rational and emotional, and possess what is called soul. As I have shown in the earlier part of this paper, the artist and the teacher are not mercantile in their instincts, or covetous in their desires. They possess wealth, but wealth of a non-marketable kind. They have rewards, but rewards not measurable in terms of a wage. The assumption that what is fundamental in man is hatred of work on the negative side and greed of gold on the positive side, is disproved by these two classes, at least, in every community. The organized system of industry is of course largely mercantile. Men are regarded as so many factors in production, implying so much salary for superintendence, or so much wage for labor. But now the query arises: Is it not possible for rational beings to organize a system of industry in which rewards shall be cultural, rather than mercantile? Instead of mechanicalizing society by applying industrial principles, is it not possible to humanize society by socializing industry? Are not honesty, friendship, temperance, intellectual taste, social culture, desirable for workmen? Is not a world of free men something we should

seek to attain? I can imagine nothing more frightful than a world conducted on the principle of greed, nothing more beautiful than the world at work, if the motive to work be pleasure in the work itself. The problem of carrying over into industrialism the motives which operate in art and education, the problem of making life integral: this is the problem that modern political economy is called upon to solve. The charge that sentimental elements are introduced into the question is of course well taken. The subject is, in truth, complicated, but it is believed that after all is said, the world is moved by sentiment, and not by the motives the political economists allege. Some of the maxims of the new philosophy may next be considered.

VI

The first is the well known saying of Ruskin: "Life without labor is guilt, labor without art is brutality." This statement contains practically all the issues at hazard. It involves first a principle of morality. He who lives without work, who subsists, that is, by the labor of others, whose splendid idleness is made possible by the painful overstrain of others' lives, this one is guilty of social theft. The worker, on his part, who is deprived of the natural solace of the work itself, whose toil is always painful and undesired, lives a life that is less than human. If society is ever to be moralized, two things must happen. There must be equality of obligation on the one hand, and, on the other, an equal opportunity to share in the results of civilization. A political economy that is not grounded in justice, that is not concerned with the common weal, is not worthy its name. "If there is any one point," wrote Ruskin in one of his famous prefaces, "which in six thousand years of thinking about right and wrong, wise and good men have agreed upon, or successively by experiment discovered, it is that God dislikes idle or cruel people more than others; that His first order is: 'Work while you have light,' and His second: 'Be merciful while you have mercy.' "

The second tenet of our philosophy is the saying of Morris: "One day we shall win back art to our daily labor; win back art, that is

to say, the pleasure of life, to the people." Ruskin's maxim is moral, involving the sense of justice. Morris's maxim is social, implying a certain common condition of living. This second statement passes beyond the first in defining that most difficult word which is employed in both, the word art. Art: the pleasure of life. You have thought that art must be defined in terms of music or painting. How can it be a phase of common life? Does Morris mean that when life becomes pleasurable the world will be made up of poets, painters and musicians? Or does he mean that when the conditions of freedom and independence, which now pertain to an artist here and there, the special favorites of fortune, become universal, life will be pleasurable? Perhaps, again, you have thought that pleasure was something rare and unusual, pertaining to education, or art, or athletics, or the stage. How can it be a pleasure to live and work? Certainly, at the present time, pleasure does not attach to industry. It is doubtful if it even attaches to what we call "our pleasures." True happiness is rarely possible to-day, because of the social disintegration incident to classes and institutions. Life is at no time truly integral: it is divided, isolated, and, therefore, artificial and forced and painful. Pleasure, someone defines, consists in the satisfaction of impulses and desires. Perhaps our most insistent desire is to be active, to be doing something. We are, indeed, forced to be active in the same way as ants and bees and the wild animals of the wood. And associated with this desire is an instinct which has been termed "the instinct of workmanship." This is really the activity and impulse which we call art. At the present time, the free play of the instinct of workmanship is given to but few persons; hence art lives a poor, thin life among rare exceptional men who for the most part scorn the common laborers below them, wholly unaware that their very existence as a class hangs upon the right solution of a social problem. The future happiness of the human race is dependent upon the emancipation of labor. The problem of art is, therefore, primarily a social problem.

Another very important principle of our system is formulated by Hobson: "It is to improved quality and character of consump-

tion that we can alone look for a guarantee of social progress." These are the words of a professional economist; they seem more formal and accurate than those employed by Ruskin and Morris. But when their significance is perceived, their bearing is seen to be cultural and social. This principle involves the substitution of qualitative for quantitative methods of estimating the results of civilization. In explaining the maxim it will be well to turn at once to that field where its effects would be first noted: the field of machine-production. Perhaps you have wondered why Ruskin and Morris antagonized the machine so harshly. In part, of course, their criticism was directed not to the machine, but to the uses of the machine required in competitive commerce. This is the way Morris regarded the matter: "And all that mastery over the powers of nature which the last hundred years or less has given us: what has it done for us under this system? In the opinion of John Stuart Mill, it was doubtful if all the mechanicalized inventions of modern times have done anything to lighten the toil of labour: be sure there is no doubt that they were not made for that end, but to 'make a profit.' Those almost miraculous machines, which, if orderly forethought had dealt with them, might even now be speedily extinguishing all irksome and unintelligent labor, *leaving us free* to raise the standard of skill of hand and energy of mind in our workmen, and to produce afresh that loveliness and order which only the hand of man guided by his soul can produce,—what have they done for us now? Those machines of which the civilized world is so proud, has it any right to be proud of the use they have been put to by commercial war and waste?" The explanation of this attitude toward the machine is that Morris was interested in the kind, the quality, the character of civilization. The moment you adopt a human standard for economy, you no longer measure industrial agents or products by quantitative or statistical rules, but ask instead: "What is the relation of the machine to culture?"

I think I know the main truths respecting the machine. The machines are not of course to be destroyed. Being an extension of the human frame, representing more and swifter hands and

feet, they have the same justification as hands and feet, providing they are controlled by rational will. Instead of destroying the machine, the secret of industrial progress is to improve the machine to such a degree that its action becomes completely automatic. The genius of the machine is routine. When once perfected, it will accomplish one monotonous task endlessly. As in biological and psychological evolution human progress consists in reducing from conscious to automatic action all those bodily processes which become so well established as to work harmoniously by themselves, whereby the mind is left free to range the true world of consciousness with free play and spontaneity, so social progress consists in consigning to machinery all those duties which relate to primitive and common needs: needs of food, clothing and shelter, but reserving for conscious and self-directive arts and crafts those interests which from very nature are individual. "Order," remarks Hobson on this point, "order, exactitude, persistence, conformity to unbending law, these are the lessons which must emanate from the machine. Machinery can exactly reproduce; it can, therefore, teach the lesson of exact reproduction, an education of quantitative measurements. The defect of machinery, from the educative point of view, is its absolute conservatism. The law of machinery is a law of statical order: that everything conforms to a pattern, that present actions precisely resemble past and future actions. Now the law of human life is dynamic; requiring order, not as valuable in itself, but as the condition of progress. The law of human life is that no experience, no thought or feeling is an exact copy of any other. Therefore, if you confine a man to expending his energy in trying to conform exactly to the movements of a machine, you teach him to abrogate the very principle of life." Now that is well and correctly said. Imagine the human world made up of automatic beings: suppose the offices of desire and thought and love were fulfilled with the same unthinking regularity as the winking of the eye-lids, what meaning would life possess? Try now to imagine the whole world mechanicalized: a world in which there is no room for individualized conduct, a world reduced to mathematical routine,

a world necessarily without arts, without crafts, without culture. Are you willing even to conceive the kind of world that would be? We want machinery. We want more and ever more of it. But when machinery has done its work, when all our common and primitive needs are satisfied by quantitative production, when everything that is really mechanical in conduct is mechanicalized, then we escape into a transcendental sphere where the will is free, where conduct is vital every moment. Turn back to the last quotation from Morris. Read till you come to the words: "leaving us free." There is, then, a region where the machine is not calculated to operate. Yes! and the larger the mechanicalized world, the larger in circumference must be the purely human sphere outside of it. In the mechanical sphere all estimates are quantitative; in the human sphere they are all qualitative. It is true: all social progress comes by way of increase of character. Character in the man requires character in the things we use. In so far as industry is personalized, its field of endeavor will be that which I have described as the new industrialism. The quality of our spiritual resources is, in truth, as Hobson implies, "the guarantee of social progress."

One final thought I approach with a certain quiet joy, for I perceive that in the new industrialism none of the evils of the old order inhere. The substitution of character for materials changes the whole aspect of life. The severity of competition, the reason of competition indeed, is due to the limitation of material things. In the lower order of industries there are more workers than places, more consumers than objects. There is a limit to quantities. And what one gets another must lose. Quantitative consumption is always selfish. But no limitation applies to qualities. See the painter's few crude materials; then consider the value of the completed painting. I was reading recently in Thoreau's "Walden" the story of the farmer and the poet. The farmer supposed the poet had taken a few wild apples; in reality he had got the most valuable part of the farm. He had "fairly impounded it, milked it, skimmed it, and got all the cream, and left the farmer only the skimmed milk." Yet the poet had

taken nothing measurable away. Thus variable are judgments in respect to material and spiritual properties. In a cultural society, generous emulation takes the place of fierce competition. The gain of one is the wealth of all. It is inevitable that those who enter the field of the higher industrialism develop the more sympathetic social motives. A worker who exercises his own individuality in work learns to respect the individuality of other workers. If he enjoys his work, at once his desire rises to bring others under the same conditions of enjoyment. This is the real explanation of the "socialism" of Ruskin, Morris, and Walter Crane. I am inclined to believe that the development of a fraternal commonwealth is dependent upon the dissemination of the principles of industrial art.

I will not now pursue the quest of maxims of political economy. This much is learned: the political economy of the future will be concerned not merely with questions of mercantile production and exchange, but also with problems of essential justice and of the common wealth.

Our own duty under the conditions is clear. When all is said, the control of industry is in the hands of consumers. At the present time, consumption is absolutely universal, while production is partial and confined to classes. By the exercise of choice in purchasing, by discrimination and compelling respect for one's own individuality and humor, it is possible for buyers ultimately to condition production. When culture and taste are observed among buyers, they will appear among workers. The people are responsible for the machine and the department store. Let us see about the making of a better system.

*The Art of Things** *R. de Maulde La Clavière*

THE simplicity of the house inspires the visitor with a feeling of restfulness, and, if I may venture to say so, of simplicity of heart, exceedingly pleasant and profitable. The perfection of art is to escape notice. A room which does not smack of the upholsterer, which is redolent of life, exhales a peculiar charm. We feel grateful to it for its partial response to our secret needs, our constant yearning towards an unattainable ideal, our longing for a real grasp of the blessed life. No hard and fast rule obtains here, except that, while a woman may impress us by the magnificence of her dwelling, she can only touch our spirits by the discreet art of making us partakers of her own spiritual life.

Nothing is so distressing as furniture with pretentious and labored outlines, draperies with ill-matched colors, diffuse hangings that are poor substitutes for the shade of tree or cloud. It behooves us to give the whole a convincing character of simple, natural development, and by an artistic sense of arrangement to secure that what is meant to attract the visitor shall attract him instantly.

The whole atmosphere should be one of "noble pleasure," as John Stuart Mill said, of serenity and permanence, all things suggesting the presence of a strong and fervent soul, which imparts something of its glow to surrounding objects, and invites other kindred souls to itself.

The general scheme of color has vital importance in a room. What is color? We do not know. Has it a real existence? We can not tell. But these questions are of no importance; color exists for us, and that is enough. Sensations of color are produced, it appears, by light waves of various rapidity; they affect and influence us in the same manner as sensations of sound, and almost as imperceptibly as our food.

It has been proven that the mere proximity of a vivid color is sufficient to produce a certain muscular excitement, analogous to

*From "The Art of Life," R. de Maulde la Clavière. Putnam, 1892.

the irritation resulting from a piercing sound. The fancy, so popular during the Renascence, that the several colors favored the development of particular feelings has become, through the labors of Féré, Wundt, and others, a scientific fact.

Thus the choice of colors for our rooms demands the greatest care. Red, without affecting men as it affects certain animals, stimulates them to energetic action, or at least to movement, to such an extent that in Germany red has been employed in certain factories as a spur to activity.

If you wish to create an idealistic atmosphere in your home, make your ceilings a principal feature. Dispense with whitewash or cloudy tints, and construct your ceiling of stout beams, heavily molded, inscribed with maxims of high inspiration and solace, and colored in strong tints of red, or blue, or green. Sacrifice the walls; make them bright with mirrors, so that their disappearance may add to the size and the cheerfulness of the room. Window-frames stained in dark tones will form a substantial setting for the landscape, and bring you into direct communication with it. But if misfortune has placed you in a street where you have a disagreeable outlook, to which attention is better not attracted, have the windows lightly frosted, so that they too may cease to be.

There is a certain lack of distinction in filling one's rooms with furniture solely for ease and comfort—sofas, long chairs, ottomans, settees. The big arm-chair of a bygone age, standing firm and capacious, was a thing of quite different stamp, dignified, even in the graceful Louis Quinze style. And as to certain articles neither useful nor ornamental, incapable of responding even to the modest desire for something to sit upon—they, happily, have had their day.

The whole effect should be one of dignity combined with homeliness.

Rich or poor, do not crowd your walls; set on them merely a living and friendly note, something that is a final revelation of yourself, an element of life—a delicate water-color, a fine engraving. Is not this a thousand times better than a vulgar glitter, or even than tapestries? It is you, your thought, that you stamp on these walls!

Thereby you extend and strengthen your personal influence. What matters it whether I find this or that object in your drawing room? Am I entering a photographer's studio or a museum?

It is you that I want to see. And, to tell the truth, I do not think it very delightful to see above your head your own portrait, the portraits of your husband and children. The end of portraiture is to replace the absent; beside, the painter or engraver strikes me too forcibly as interposing between you and me, and, as indicating, almost brutally, how I am to understand you. What would happen, I wonder, if I should admire the imitation more than the original?

I would rather divine you, come to know you, in my own fashion, as the secret unity among your belongings grows upon me. If the visitor on entering perceives no discordant element; if his eye, wandering presently toward the chimney-piece or some other salient point, rests on a beautiful head enhaloed, as it were, with Christian sentiment and ideals, or on a beautiful Greek statue, calm, dignified, in no wise labored or strained, natural in pose and expression; at once he is at his ease, his confidence is already gained.

Presently his glance will range afield; he will perceive some fine early Italian master, admirable in its artlessness, crowded with ardent ideas, and fragrant with noble aspirations; or, if you are touched with the unrest of life, if needs you must plumb the mysterious and the unknown, you will have found room for some Vincian vision; or perhaps for the clever and superficial gaieties of the French school, or the admirable warmth and spirit of our landscape painters.

Many people indulge a taste for small canvases, because these will hang anywhere, go with anything, form part of the furniture, and suggest no manner of problem—cowsheds scoured miraculously clean, interiors all spick and span, kettles athrob, alive; or watery meadow-lands, with grey trees and grey water, and clouds fretted, or far stretched out, or close-packed, or flocculent. These do not tire the brain; they offend no one, except that from the house-decorator's point of view they are often of too superior workmanship. Rembrandt is the divinity of shade, the antipodes of the Italian

sunny expansiveness. In an impenetrable cloud he dints a spot of gold, which proves to be a drunkard, a beggar, a melancholy wight, a rotund Boniface, a needy soul, a Jew from Amsterdam or Batignolles, or possibly himself.

There are also the Gargantuesque old Flemish masters, with their phenomenal processions, their carousals, free to all, reeking with jollity and life.

It seems to me that in matters of art one should say raca *to nothing; every aesthetic impression has some use. And I really do not see the utility of a discussion, like that which has been wrangled over for ages about the relative importance of form and substance. Certainly there are features that are accidental, and others that are essential; you will choose according to your taste. The arts of design have no title to govern your soul; it is your part to govern and make use of them. Do you wish to surround yourself with the brutalities of so-called Truth, or with suggestions, forms which efface themselves in the interests of impressions or ideas? Do you love beauty of form, exact outlines, well-defined contours, or a broad effect, a surface whose lines are lost in the ambient shade? These are questions for yourself to answer. Good tools are those which suit you best. It is not the mission of painter or sculptor to reproduce a scene with mathematical precision; a photographer would do this better; the artist's part is to be of service to you, to furnish you with the elements of the art of life. Indeed, it is the distinguishing mark of the artist that he singles out and segregates, in a crowd, in a landscape, the one choice object; upon this he fastens, he is alive to all its manifold romance, and the charm is so great that around this object he sees naught but gloom.*

The aesthetic object does you the delightful service of supplementing your own visions, and of compassing you about with ideas. You do not ask what it is; but what it expresses: the cleverest of Italian houses would give you but a very superficial pleasure. You need support, not illusions; this marble, as no one knows better than yourself, is marble, but it speaks to you.

Only, the message of art needs to be properly directed. To catch its accents or to make them heard, one must impart to it something

of one's own. How wonderfully the meaning of things, even their most precise intellectual meaning, varies for us, day by day, through distraction or a change of mood. If our mind wanders as we read a book, the loveliest thoughts slip past as if of marble. A lady who had been stirred to enthusiasm by a somewhat mediocre book, wrote me, asking to recommend another which would produce the same effect. I told her first of all to fill herself with the same enthusiasm, and then to take down from her shelves any book she pleased. One day, subdued to our mechanism, we pass on like blind men; the next, if our hearts are touched and our spirits satisfied, we put suggestions to the full, or go so far as to see, in a phrase or a picture, ideas which the author never dreamed of putting there.

Let us not, then, be anxious to crowd our rooms with beautiful things; far better display things few in number but high in worth, adapted to their surroundings and performing in some sort the office of the conductor of the orchestra.

In a room of great simplicity, a single work adapted to its surroundings, and excellently interpreting a woman's tastes, renders us a wholly different service. This is no corpse to anatomise. You contemplate an object of love, and all things glow with a new lustre. You forget, if only for a moment, the offences of life. And I maintain that the poorest woman in the world, if she has faith in beauty, will always be able thus to fill her home with light; she can always place there some flowers or a photograph.

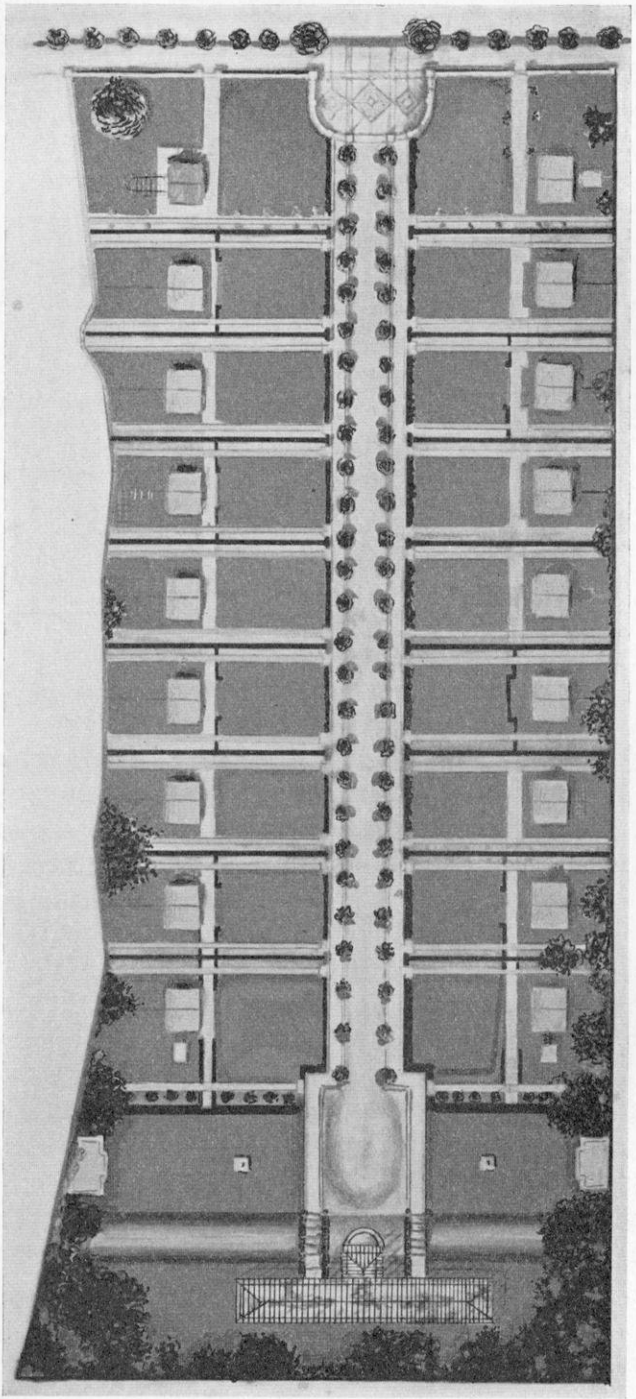
Suburban Homes — *Samuel Howe*

THE interest attaching to house-building is inexhaustible. People will go on discussing the problems of formal gardens and informal houses—and, let us hope, enjoying the argument—until the end of time. There are so many ways in which the subject may be treated; some of them fallacious, fanciful, idealistic and, as the French say, "impossible!" But one aspect, from its newness, still deserves close study: that is, the practical.

First of all, I would deny the practicality of attempts to reproduce in America the famous houses and gardens of the Old World; as for instance, Hampton Court and Haddon Hall, Le Petit Trianon, or the Boboli Gardens in Florence. It were better otherwise to employ the time, energy and money necessary for such imitations, which are, furthermore, doomed to failure. But I do mean that the building problems in themselves should be approached in the same liberal, great-hearted spirit as that which produced the happy results in the famous cases quoted. There should be boldness, freedom, *bravura* in treatment; at the same time, an economy of skill, and of effect. In a word, the architect and the landscape gardener should plan and construct with one eye on the present, and two on the future.

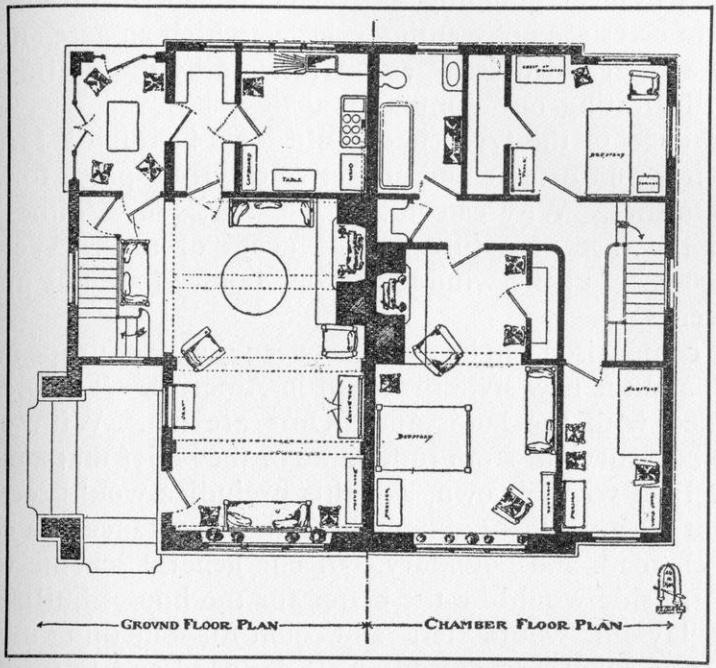
For whatever good reason the landscape gardener has of late passed to a new and somewhat grave mood, his innate love of nature, tender and true, does not rob him to-day of the willingness to assist the architect in his endeavor to make the house fit the landscape and the landscape the house. He is willing to terrace, trench, build up, hollow out, wall in, or hedge round, so that the house may seem at home, and the walls will not have to wait for the mellowing hand of time to soften their rude outline; so that the human habitation may be at once a welcome tenant and comrade of the soil, an agreeable and integral portion of the landscape; so that the sun may smile alike on the house and on the tree, without prompting the question: "Who built that house on the hill-side, with so little sense of beauty?"

The most admirable quality of Old-world country seats is breadth of treatment and repose; not detail, of which there is little in many



Block plan of Suburban Homes

Gateway and road
Detail of the "Suburban Homes" problem



of the hedge-bound tracts of land, and still less in the houses themselves. There is space, simplicity, symmetry. Therein lies the difference between the old and the new. In our own country, we find abundance of detail, a bustling activity, if I may be permitted the expression,—an action such as is necessary upon the stage, where fineness of proportion is obscured and incident accented and emphasized. The perfection of form found in the old country houses of England and the continent came from skilled artists who were not led astray by pretty, insignificant *motifs,* bearing slight or no relation to the principal theme. These architects had the same sense of proportion as the old masters of painting, who, even when working upon a miniature scale, subtly delineated character and gave the impression of life: a characteristic also possessed by some of the modern Frenchmen, such as Meissonier and Carolus-Duran.

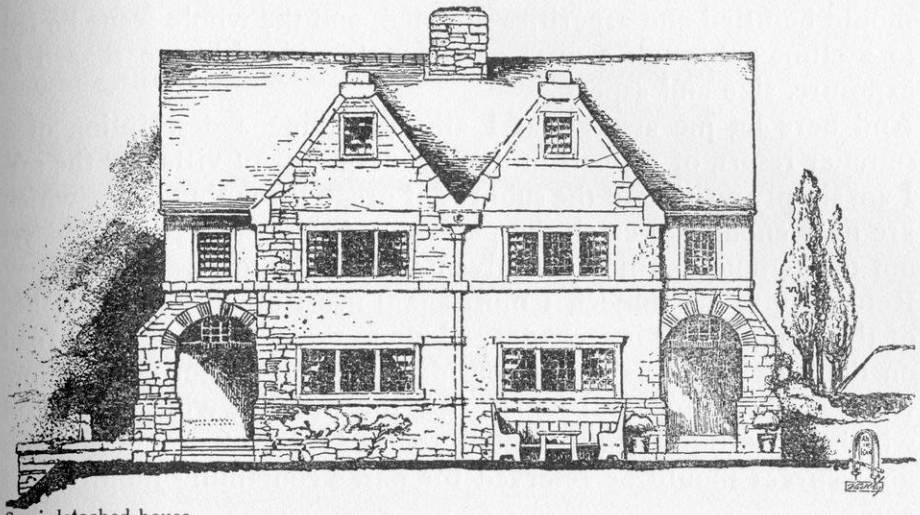
Thus we find in various European examples, ten-acre areas which are types of clever planning, skilful contrivance and wise use of detail, and cases are not wanting even, in which an acre and a half becomes a palace of dreams, as is witnessed by the smiling photographs illustrating our popular magazines.

The architects of the type cited could have handled a farm so as to make it a comfortable and attractive dwelling-place for a number of families. Why can not we do the same? Time has not changed the face of nature, or the needs of men. We live in similar rooms, but the windows of our houses look out upon different scenes.

Another comparison can be made between the old European house-building and the new style practised in America. The old houses are unified with the landscape. Ours are not. With us there seems to be a survival from rude times of the belief that a man may do as he likes with his own, and this prejudice would seem often to prevent the agreement of neighbors, the acceptance of a common line, level, road, and boundary,—of one general scheme whereby the country-side would be the better for the houses built, and the plan, or "lay-out" would "tell" and count for something more than a number of dwellings, possibly well-designed and faithfully constructed, but having nothing in common with one another and no sympathy with the soil. We are perforce the children of our time, and can scarcely wait for trees to grow, roads to harden and fences to form solid, even boundary lines in harmony alike with nature and with the social law of the division of property. Still, much can be accomplished by the passage of a few years, by the growth of two or three seasons,—always provided that the plan be correct. That is the chief essential.

In this crude form the problem of house-building in the suburbs of our great cities—which should be the best possible places in which to live our common every-day lives—descends to an age on which culture, refinement and the light of newer, higher ideals are beginning to shine, as the resultants of national prosperity, power and progress.

The best architects and landscape gardeners are transferring their



Semi-detached house
Front in field stones

attention from moldings of wood and stone to moldings of country hill-side and hedge-rows. It is a sign full of meaning that these gentlemen are willing to look up from their drawing-board, to glance at the landscape which is to form the background of their work, and this sign we welcome with delight.

The situation which I have outlined is one that deeply interests me, and in the hope to be of practical service, I present a suggestion for the treatment of fifteen acres as a site for thirty-five houses.

People of moderate means can not, let me repeat, reproduce Haddon Hall, or "build stately;" stateliness being impossible of attainment in the few acres at our disposal. But practical study of the problem indicates as the first step in solution that a roadway of ample width be cut through the property; space for turning being left at the end, and, if possible, more than one entrance being provided. Then follows the sub-division of the tract into lots of perhaps fifty feet frontage and two hundred feet in depth.

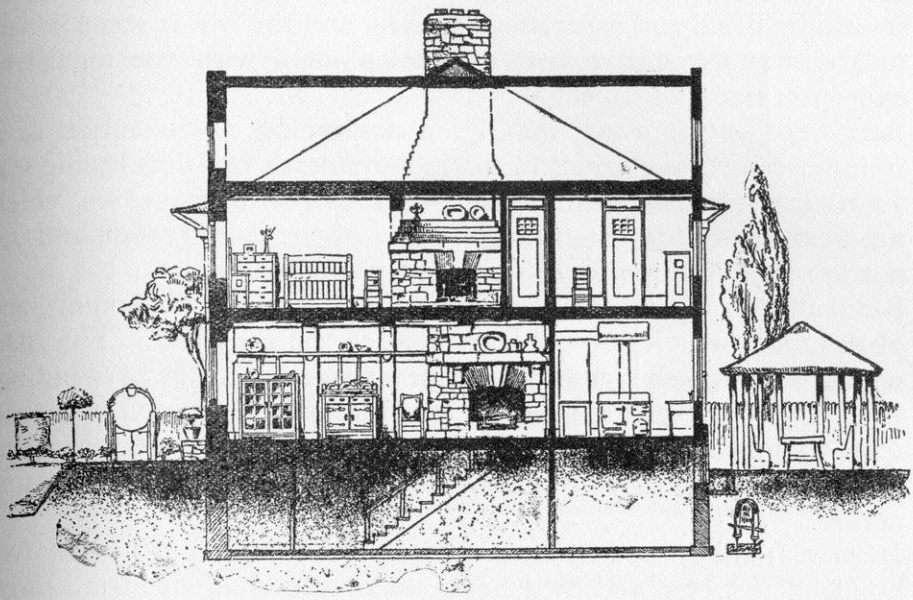
Again, recognition should be made of the variation of levels, and

care taken to profit by natural undulations of the soil; hollows should be filled and asperities softened, and the whole scene be led to a climax through a vista of trees planted with due regard to exposure, size and aspect.

And here let me assert that I am not giving a description of a summer resort, of retreats in the mountains, or of villas by the sea. I am simply writing of the suburbs of great, thronging cities, which are near enough to catch the perfume of the country-side and yet not too remote to enjoy the advantages of the town.

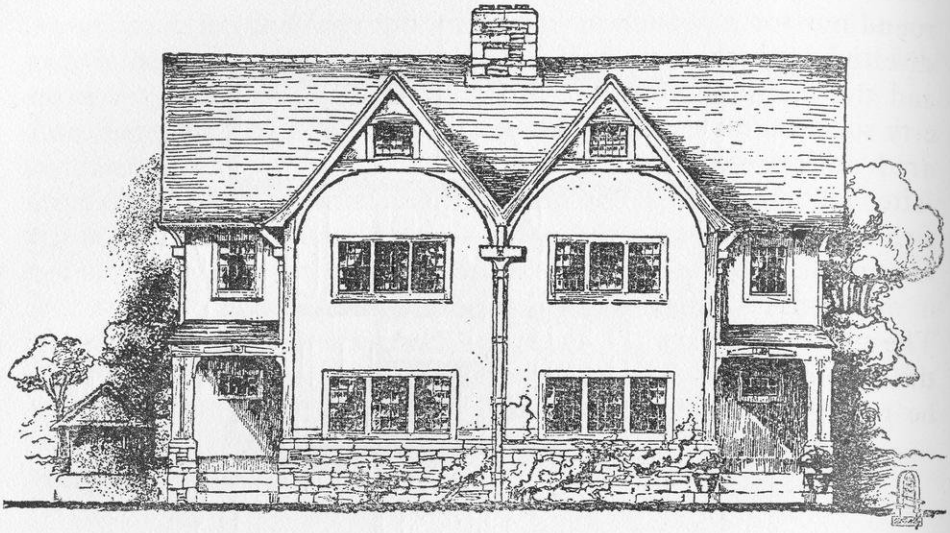
Returning to my subject, I must again insist upon the importance of the road, which is secondary alone to the site itself. The road on the area which is under consideration should not be winding. Contrary to the general belief, it is the straight, wide, long road which lends dignity to the small area. Graceful sweeps and sinuous curves should be reserved for parks containing hundreds of acres.

In these homes,—and by homes I mean, not an area of fifty by two hundred feet enclosed by a hedge of privet, rhododendron, roses, or hemlock, but the friendly settlement of small houses on a green lawn—do we desire the reproduction of a Norman château, an Italian villa, or an English cottage? Certainly not. We desire a small building which shall be suited to our climate, our economics, our habits of life; which shall be distinctively American; based upon the good and practical portions of Old World country architecture, and showing well-known characteristics, but responding also to American inventiveness and sympathies, and the needs of daily life; finally, constructed of American materials treated in full American manner. Verandas and piazzas we must have. They need not be made a part of the house, to exclude the sun and create gloom. They may be placed at the end, the side, or away from the house, with a few feet of attachment. The treatment of the veranda is a strong point of difference between the small houses of the Old and those of the New Country. This one point has done more to win favor for American architecture than any feature of the Colonial houses of the Eastern and Middle States.



But to return to the small houses to be built within the fifteen acre area, on the slope of a beautiful American hill-side, such as may be found in any State of the Union!

Our modern type house is a modification of an English cottage and is shown in two treatments. The first treatment has a stone gable of simple outline, with stone stringers and corbel table, and not high enough to spoil the long, low proportions which this double house presents when viewed in perspective. The little structure is not without character and distinction, if built of good, rough stone, undressed, and laid to show rubble side out, and with well-tooled joints; the joints being for the most part one inch thick and of soft white mortar. The second treatment offered is in timber and concrete instead of stone, all architectural features being preserved. The three mullioned window frames of chestnut, ash, or other hard wood, are of timber six inches square, solid, pinned, and finished in boiled oil; the casement windows being of iron, painted light green, and to open out.



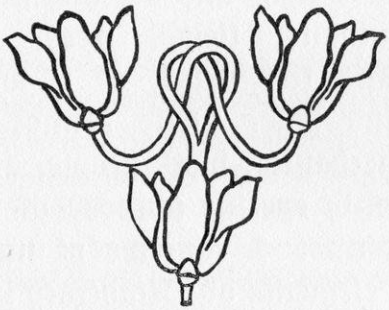
Semi-detached house
Alternate treatment in wood and concrete

The plan is American: a solution of the one room problem. The entrance door opens from a porch into a room spacious, airy and delightfully cool in summer; cosy and warm in winter. The fireplace is of stone, lined with brick and designed to burn "sticks" four feet long. The walls are lined two-thirds of their height with wood; while big beams showing adze marks cross the ceiling and rest upon stout posts springing from the floor. This last is of hard wood, not cut into narrow boards, but into those of varying widths, laid with wide joints of black cement or asphalt. A heavy iron lantern hangs in the middle of this room, and the pewter dishes on a broad buffet compete with a few Nankin plates, in a contest as to which shall best reflect the sunlight.
The remainder of the scheme needs no comment; as plans show rooms better than words can do. I may, perhaps, speak of the rear porch which can be converted into an *al fresco* dining room, and of a den in the second story, whose hearth bids welcome to the invalid or the student.

Our house is small and unpretentious, dependent upon its surroundings for a portion of its charm, but challenging many larger dwellings which are deprived of a congenial landscape setting, and the soothing presence of a well-planted roadway. A property such as this can be secured at a cost not exceeding two hundred dollars the lot.

After all, the great point of difference between the house of the rich man and that of the poor—in this country at least—is environment. Let us therefore unite to rouse our friends to action, in order that we may do away with aloofness!

The sun shines for all. Trees and hedges will grow fir cones for the millionaires. The plan is the thing. Let us provide that it be right. All else will follow.



Nature and Democracy — Morality

Democracy most of all affiliates with the open air, is sunny and hardy and sane only with Nature—just as much as Art is. Something is required to temper both—to check them, restrain them, from excess, morbidity. I have wanted, before departure, to bear special testimony to a very old lesson and requisite. American Democracy, in its myriad personalities, in factories, workshops, stores, offices—through the dense streets and houses of cities, and all the manifold sophisticated life—must either be fibred, vitalized, by regular contact with out-door light and air and growths, farm scenes, animals, fields, trees, birds, sun-warmth, and free skies, or it will morbidly dwindle and pale. We cannot have grand races of mechanics, work people, and commonalty, (the only specific purpose of America) on any less terms. I conceive of no flourishing and heroic elements of Democracy in the United States, or of Democracy maintaining itself at all, without the Nature-element forming a main part—to be its health-element and beauty-element—really to underlie the whole politics, sanity, religion and art of the New World.

Walt Whitman, Autobiographia

Notes from the Conference of The Industrial Art League

HE conference of the Industrial Art League, held in Chicago in the early days of October, was an occasion of great interest and importance to all friends of social progress.

The purpose of the Conference and of the organization itself was defined in clear and eloquent terms by Dr. Oscar L. Triggs, who spoke at the evening session of October 4. Many portions of his address were of such deep significance that they passed from the category of words fitted to the needs of a special occasion into that of general truths worthy of wide dissemination; as will be found by reference to the passages which are here quoted:

"The Industrial Art League labors for the democratization of art. Now, democracy, as we understand it, is not merely a form of government. It is a new set of ideas, affecting all modes of human endeavor, resulting in new institutions. Democracy comes into being through the participation by all people in the affairs of the social order. Democracy applied to politics resulted in universal self-government, with institutions of a federal nature, worked by a principle of representation. For this we gave up the throne and the feudal relations.

"Now, in democratizing art, we must undertake a series of changes that correspond exactly to those attending the universalizing of politics.

"Democracy applied to art means the radiation among all the people of that instinct for free creation which has had play hitherto only with a special artist class. For several centuries this class has upheld the doctrine of art for art's sake, which is the statement in artistic terms of that principle known in politics as the divine right of kings. Wherever this doctrine has been accepted, a form of the Fine Arts has arisen which can only be called feudal. Under such a belief the practice of art is confined to a few privileged artists, and its interpretation, as was the case formerly with theology, is given over to a special class of critics, who assumed to tell the uninitiated what is the right and wrong in matters of art.

"When, however, the people claim a right to participation in the pleasures and rewards of art, we necessarily change the character of the exercise, and attach the art principle to what is universal in our lives.

"The democratization of art does not mean that we are all to become painters and sculptors and musicians, although I hope that we may all learn to draw, and model in clay, and sing as naturally and necessarily as we now speak. But it means that we are all to become creative, and creative in that field where energy is universal: namely, in our work. Work is the one universal element in living which permits the application of the artistic instinct.

"Democratic art, therefore, from very necessity, is industrial art, in which terms the association of art and labor is clearly implied. Industrial art, or art industrialism, is therefore that form of art or work which combines the practical and the ideal. But it is not enough to define and understand our cause. We must consider the institutional forms in which it may be embodied.

"To continue the parallel which I have used, it is clear that when politics were democratized, the people created in place of a single throne a number of institutions for the embodiment of the new ideas of government, such as the town meeting, the county court, the city hall, and the state.

"For the embodiment of the ideas involved in this, our cause, we do now require a new institution, which shall have the same validity and meaning in the social system as this we call the state and church. Let this be called the workshop. The suggestion for the workshop is given by the three words we have adopted as our seal and trade-mark: Labor, Art, Education. The workshop will be a factory, inasmuch as it will be made the thing we use. It will be a studio, since it will approximate as to its methods the principles of the Fine Arts. And it will be a school, in that it will give opportunity for the free exercise of faculty, and be a natural home for the expanding life.

"I can not now explain in detail all that the workshop implies. But I think that I have said enough to indicate that the Industrial Art League represents a serious social movement: one involving the

entire people, one requiring for its success the emancipation of labor, and having as its sequence a society devoted to art: which means, as William Morris rightly said, the pleasure of life. We seek, in fine, to initiate a genuine social movement."

Following Dr. Triggs, Professor Robert Koehler, of the School of Art, Minneapolis, gave a short address of practical value derived from his experiences as an instructor. He advocated the deflection of many students of the Fine Arts to the art industries, as offering a field more suited to the exercise of the average capability and more productive of popular well-being and pleasure. The essence of his discourse is condensed into the paragraph which we here directly quote:

"It is my belief that all art schools should broaden their field of labor. Artistic education should not be confined to a few who consider themselves chosen. It should reach over a much wider circle, and its extension can only be accomplished by enlisting the aid of all persons who believe in the practical side of the question. And I believe that if we can make plain to the people that many of the objects used in their houses would be improved by giving them an artistic value, then we shall easily make a success of the workshops which it is the intention of the Industrial Art League to establish throughout the country: a success, artistically and financially, and the union of the two interests is a consideration that we must keep constantly before us."

Another speaker was Professor G. F. Ansley, of the University of Iowa, whose closing words deserve to be quoted and remembered: "The opportunity of the craftsman is at hand. It is the competent craftsman that is needed, educated for and by his work, and expressing in it ideals of simplicity, strength and sincerity; building himself and the nation with every blow of his hammer. We do not fear the future. We do confidently look forward to the time when men, women and children will say with Robert Louis Stevenson: 'I know what pleasure is, for I have done good work.' "

Following Professor Ansley, Archbishop Ireland of St. Paul, gave the last address of the evening. This was an eloquent and scholarly plea for the union of the beautiful with the useful, for the propaga-

tion of art among the people, to the end of making a happier, stronger and more moral nation. He first defined the spirit of the Arts and Crafts movement as responding to the verse of the Roman poet who said:

"He obtains and merits the full meed of praise who marries to the useful the beautiful."

The speaker then noted the presence of this union in the objects of daily use fashioned by certain ancient or savage peoples; citing especially the Pompeians and the North American Indians, whose skill he described in the following graphic words:

"In the Museum of Naples, for instance, you move from room to room, seeing the old tools, the old household furniture, such as has been preserved in iron and bronze from Pompeii; and in every little thing—the oven in which the food was cooked, the smallest tools, the arms of the soldiers,—there is art. You can see that the useful was never presented without being at the same time the expression of thought, of imagination, of soul.

"Take our own American Indian. He has very little of the useful, but what he has of it is an expression of the beautiful. Take the pipe of peace, which he would have presented you, had you gone into his tepee in the forest, years ago,—and how much art there was in that pipe! Take the tomahawk with which he marched into battle! It is pleasing. It is something that we ourselves would put to-day in our apartments as an object of art."

The archbishop next pictured the evils of our own times occasioned by the divorce of the beautiful from the useful; proposing also a remedy for these evils by the dissemination of art among the working classes:

"The workman, to-day, is, to a great degree, a piece of the machinery. There it is! It moves and he moves with it. He sets it going, and it drags him along. And there is the danger—however great our nation may be in other matters, that our workman will be dragged down and made matter; that the soul within him will be dwarfed—for the soul dies through non-use of the sweeter and better faculties.

"For the sake of our workmen, that is, for the sake of the multi-

tudes of the people, we must bring in an era of art; for, whatever elements of grandeur there are in a nation, the real nation is the people, and the real culture of the nation must not be among the few that rise on the summit of the mountain. It must be in the legions that live alongside the mountain, and even among those that throng at its very base."

Continuing his plea, the speaker insisted that the beautiful, whether in nature or in art, be placed within reach of the people; since the supreme transforming power for good resides in the art-spirit. In proof of this assertion he instanced an experience of the Salvation Army in the slums of New York; telling the story simply and with great pathos:

"The religionists met a young girl of some sixteen years, comely in a way, yet with the mark of the demon upon her features. They spoke to her. No response. A woman of the party took from her own breast a rose and pinned it on the breast of the girl. The company bade her good-bye. The next morning she went to the Army quarters to say: 'That rose, it spoke to me all night. It told me what my soul should have been. I am here to do better.' "

Pursuing his point still farther, the churchman quoted from Plato, who declared that Ideal Beauty is God himself. Then once again urging that the coming of a new era of art be hastened, he made a fitting close to a session of great inspiration, from which it is hoped that practical results may speedily follow.

AN ordinary design for an ordinary house is the work of the ordinary man. It reflects the character of the designer. It is commonplace. Such work fills our streets and meets the eye of every passer-by. The giant competition of our day, while it affords species and varieties of comedy and tragedy unknown to our forefathers, has thus far produced no really original design, no one masterful conception. Truly, of making designs there is no end. For the most part they are weak, imitative, ill-adapted to the places and uses for which they are intended. But there are two influences active at present which may, in the near future, invigorate the relaxed fibre of the body professional. One of these influences has already revived the love of our people for simple surroundings. The second force is a new and higher standard of criticism, which is the influence most to be desired, in any country, for the health and growth of art.

Until recently, criticism has largely come from cliques and coteries, which, while hostile to one another, are in themselves bodies for the furtherance of mutual admiration. We have had also paid comments from the columns of our newspapers, which being reduced to their lowest terms, we have found to be advertising schemes, vulgar though adroit.

But now a new order of things is beginning. National competitions are frequently instituted. The public demands the beautifying of our cities and rural places. Lay sympathy everywhere follows professional effort. Art is becoming a necessity of our daily lives, secondary alone to bread and shelter.

It therefore becomes the first duty of our architects and men of the Fine Arts to serve the public with schemes fitting to the new order of things: schemes in which simplicity shall be the visible sign of an inward and living condition. Then, the building art, which is always an exponent of the morality and culture of a people, will record and symbolize things in which we may take a just and worthy pride.

To promote the new tendencies, design, which has too long run riot, must be controlled and chastened. Hysteria, in architecture as well as in life, must not be temporarily soothed. Rather, its irritating cause must be first discovered, and then removed. The building art in America must be rendered sane and vigorous, self-reliant, conscious of its possibilities and of its significance as a national force. And this result is to be attained by the measuring rod of the infant darling Simplicity.

L. F. H.

VIOLLET LE DUC, THE FIRST CONTINENTAL AUTHORITY OF THE NINETEENTH CENTURY UPON GOTHIC ARCHITECTURE, AND THE LEARNED RESTORER OF NOTRE DAME, LA SAINTE CHAPELLE, AND THE ABBEY OF SAINT DENIS, GAVE ALSO MUCH ATTENTION TO DECORATIVE ART AS APPLIED TO THE HOUSE AND HOME. HIS PROFOUND KNOWLEDGE AND TECHNICAL SKILL AS AN ARCHITECT WAS SUPPLEMENTED BY HIS TALENT AS A WRITER. WITH THAT QUALITY PECULIAR TO THE FRENCH WHICH GIVES SO PRACTICAL A VALUE TO THEIR WORK, HE INTERESTED HIMSELF IN THE MOST FAMILIAR AND INTIMATE PHASES OF HIS SUBJECT AS FERVENTLY AS IN THE CONSTRUCTION AND THE CRITICISM OF GREAT MONUMENTS. HE WAS THE AUTHOR OF SEVERAL HIGHLY PRIZED BOOKS UPON ARCHITECTURE: AMONG THEM "THE HISTORY OF A CATHEDRAL AND A TOWN-HALL;" "THE HISTORY OF THE HUMAN HABITATION;" AND "THE DICTIONARY OF FURNITURE." FROM THE LAST NAMED WORK IS QUOTED THE SUBJOINED INGENIOUS BIT OF REASONING, WHICH TREATS AN EVERY-DAY QUESTION WITH AN UNUSUAL APPRECIATION OF FACT, CAUSE AND EFFECT:

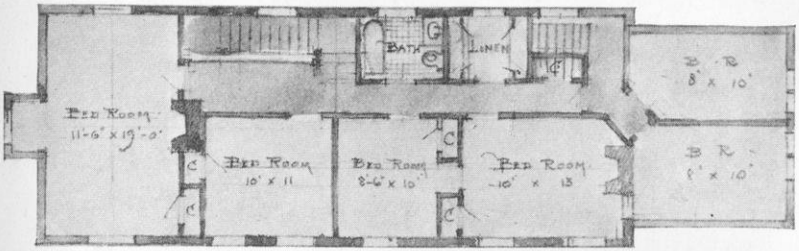
"IN HOMES AND APARTMENTS, THE FURNISHINGS PROVIDED AS SEATS SHOULD BE GREATLY VARIED IN FORM, HEIGHT, AND DIMENSIONS. SUCH DIFFERENCES CONTRIBUTE IN NO SLIGHT DEGREE TOWARD MAKING CONVERSATION EASY, LIGHT AND SPONTANEOUS; FOR IF ONE TAKES CARE TO OBSERVE, NOTHING IS LESS PICTURESQUE THAN A COMPANY OF PERSONS, MEN AND WOMEN, SEATED IN CHAIRS OF SIMILAR FORM AND OF EQUAL HEIGHT. IT WOULD SEEM THAT THEN THE CONVERSATION DERIVES STIFFNESS FROM THE UNIFORMITY OF ATTITUDE RESULTING FROM THE SIMILARITY OF THE SEATS. I DO NOT KNOW IF DECORUM GAINS BY SUCH CONDITIONS; BUT CERTAINLY THE MIND LOSES ITS LIBERTY."

Two Solutions of the Cottage Problem

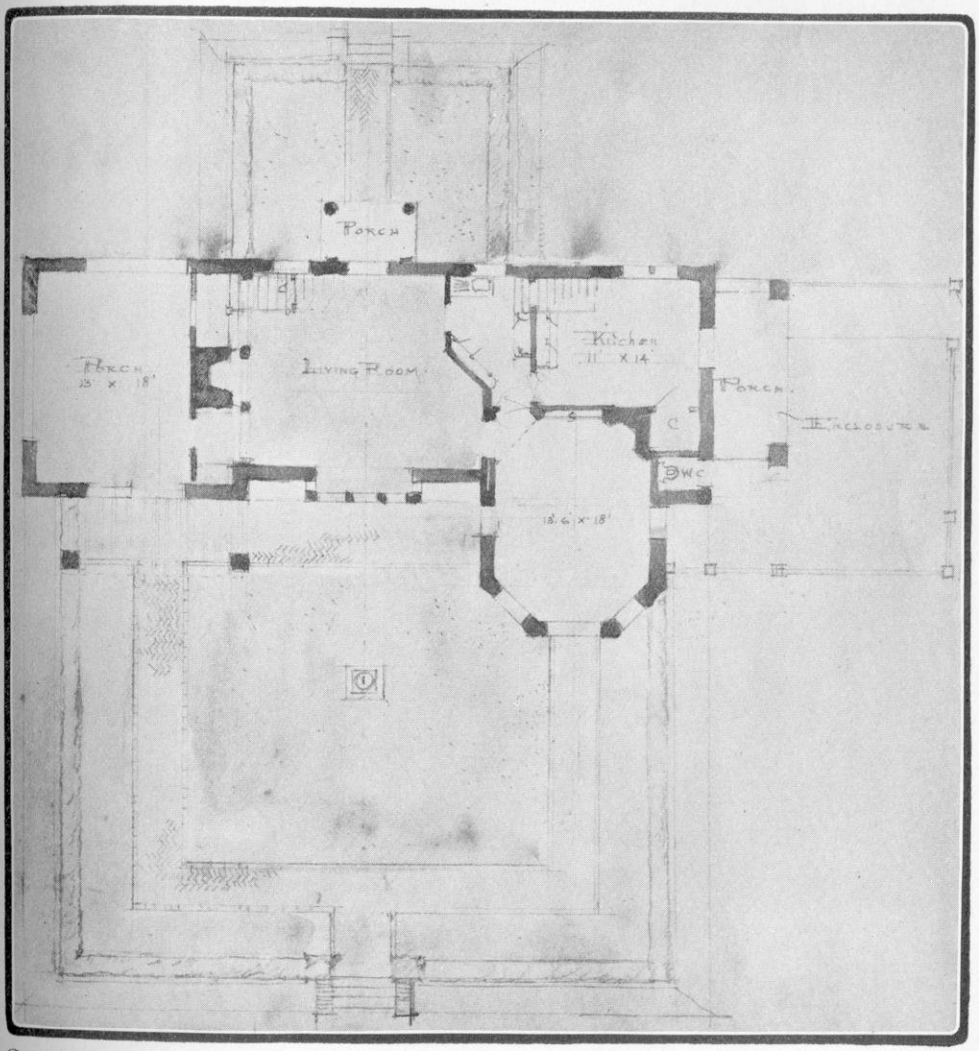
FEW people have any idea of the remarkable number and diversity of plans that are designed for country houses. Of these few are more practical than the custom of so arranging the house as to enclose a wide, open court. This feature, however, entails great expenditure of both money and space, and is, on this account, rarely practicable in any but the largest establishments.

Mr. Wilson Eyre has solved the problem in an agreeable manner, by uniting two small houses, each separate and distinct in itself. Together they afford protection from the weather, do much to secure comfort and privacy, and do it in a very simple, yet strong manner.

The scheme of the two houses at Roland Park, Baltimore, embody many of the qualities of the versatile and original designer's manner and are singularly pleasing in effect. Note the following illustrations.

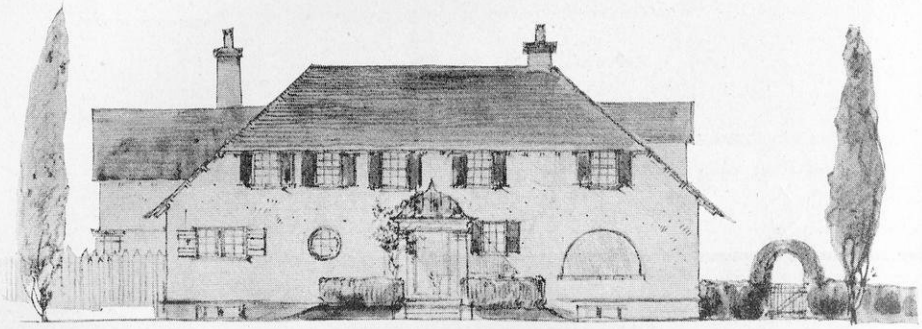


Second story plan



Ground plan
Cottage, Great Neck, Long Island, N. Y.

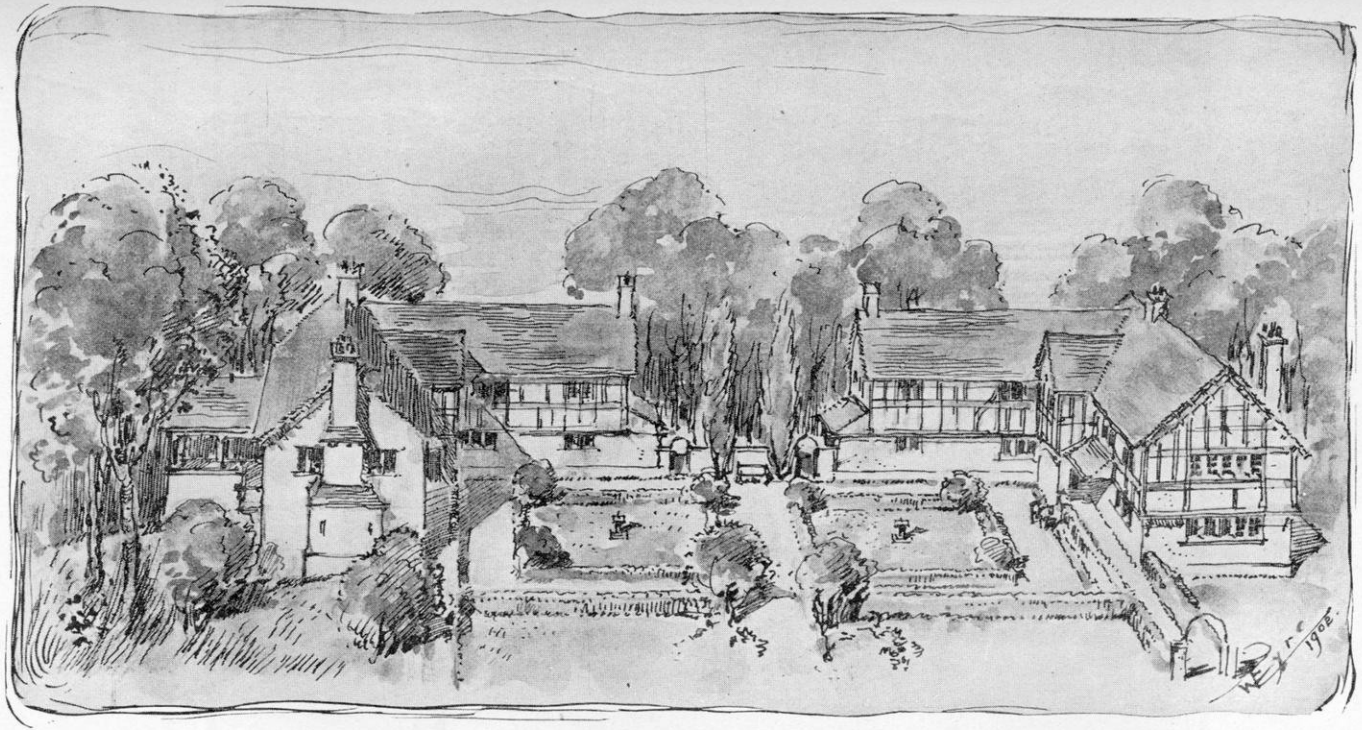
Wilson Eyre, Architect



Front elevation
Cottage, Great Neck, Long Island, N. Y.

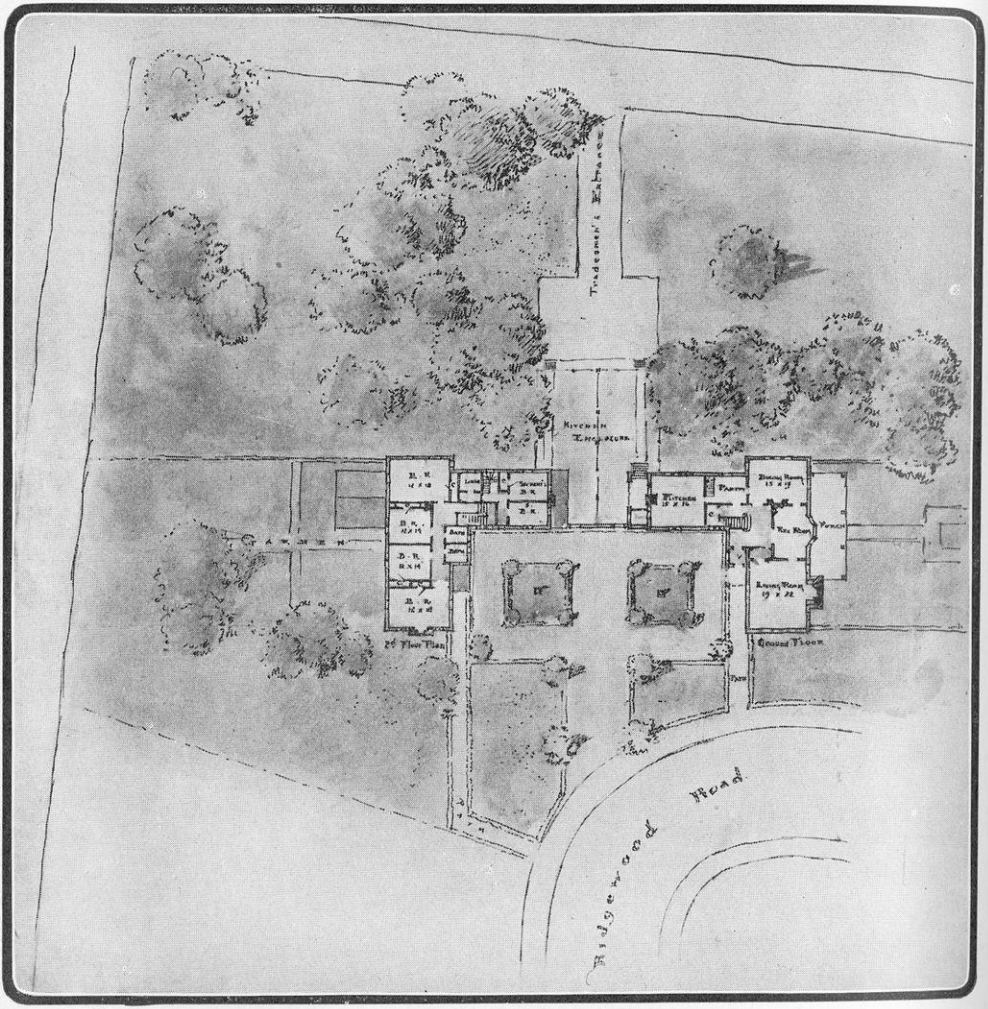
Perspective sketch. Rear view

Wilson Eyre, Architect



Perspective sketch
Two houses Roland Park, Baltimore, Md.

Wilson Eyre, Architect



Ground Plan
Two houses, Roland Park, Baltimore, Md.