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"COMMERCIAL SEA POWER": A PAINTING BY HENRY REUTERDAHL FOR A PANEL IN THE CABIN OF THE SCHOONER YACHT *Vagrant*, OWNED BY HAROLD S. VANDERBILT.

# THE CRAFTSMAN

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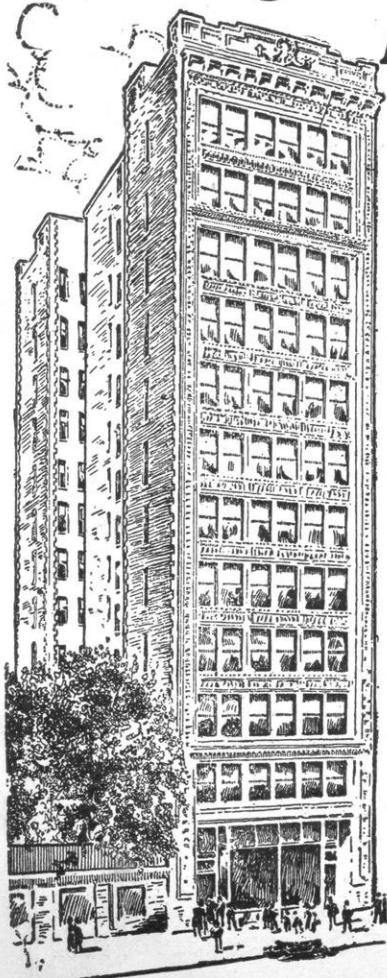
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# A Message to Manufacturers of Building and Decorating Materials and Home Equipment

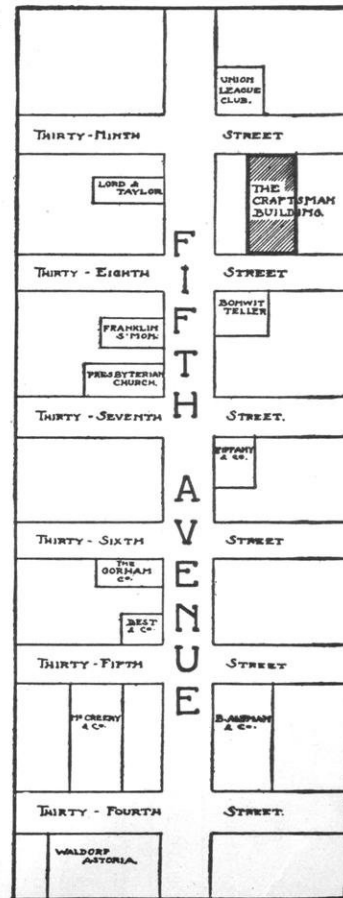


The New Craftsman Building

**T**HOUSANDS of homebuilders are anxious to pick the best materials in building and equipping their homes. They want to see "just how it works" and "how it will look" before they choose. No one has really tried—in a big, helpful way—to gratify this human wish. THE CRAFTSMAN is the first to try, and it has every prospect of succeeding.

After September of this year, such homebuilders and homelovers can come to the new Craftsman Building—just a step from Fifth Avenue, in the most accessible part of New York—and find there a complete Exposition, on a big scale, of "the stuff that homes are made of"—ideal homes, homes that are safe, sound, and true. How to build a good stucco wall will be shown—not by pictures, but *by a stucco wall*—cut through at one end to reveal the secret. What color to paint your house will be decided from miniature model houses—no more "taking chances." What to use on the walls of your living room will be "easy picking" after you see a series of model rooms and model panels. Vacuum cleaners will be shown in operation. Heating systems of every approved type will be displayed together, with impartial guides to advise which is best in any given case. Pergolas and rustic nooks will tempt you to secure duplicates for your own garden. And so throughout the whole range of building materials, interior finish, and home equipment—the thing itself will be there, to see, feel, examine, not merely by itself, but placed or "built-in" in its home setting, enabling the homebuilder to choose with no fear of regrets.

The exhibits will be grouped in logical, systematic order, an entire floor being devoted to each class of products. As indicated on the floor plan below, each floor runs through the entire block, 38th to 39th Street, with light on all sides. THE CRAFTSMAN will employ its own experts to guide visitors through the exhibits and to give advice on building and furnishing problems. There will be no admission fees or charges for this Service.



Map Showing Location of the New Craftsman Building in the Heart of the Fifth Avenue Shopping District



# THE CRAFTSMAN



PUBLISHED BY THE CRAFTSMAN PUBLISHING CO.  
VOLUME XXIV      SEPTEMBER, 1913      NUMBER 6

## THE NEW CHICAGO: BY HAMLIN GARLAND



ONE summer afternoon some ten years ago, at the artists' camp near Oregon, Ill., Lorado Taft, Ralph Clarkson, Charles Francis Brown and several others of us lay out on the grass under the trees and listened in silence while Daniel Burnham, the great builder, detailed for us his plan for a new and beautiful Chicago.

As he talked on quietly, easily, describing with introspective glance his vision of a great front park, harbors and lagoons, indicating here and there on a roughly drawn map, the civic centers and the great architectural plazas which were component parts of his design, I, for one, came to think of him with surprise as a poet, a dreamer, one who was dwelling in the far future, and I am quite sure the other men shared to some degree this feeling. "It is all too fine, too splendid to come in our day," was my own thought.

Without being able to recall Burnham's reply to our expressed doubts, I am quite sure he uttered himself with serene confidence and voiced a relentless determination, for within five years from that drowsy afternoon confession, he had secured the full endorsement of two of the most powerful commercial organizations of the city, and his plan, in essence at least, was advocated by several of the largest clubs, and illustrations of its details were on permanent exhibition at the Art Institute. The newspapers were nearly all his supporters in nineteen hundred and five, and the park boards were fully awake to the splendor of his Dream City.

Last year he died, but he is reported to have said to his family, after sentence of death was pronounced upon him by his doctor: "I can go now in perfect faith that our great plan is about to be carried out. The beginning is made, the rest will follow."

If I were asked to typify the change which has come, or is coming to Chicago, I should select two pictures of Michigan Avenue, one as it appeared in nineteen hundred, the other as it appears today. The first would show a row of livery-barns and shabby four-story buildings, a rough pavement, a row of antiquated gas-lamps and arc lights; the other would display a widened and very dignified avenue, handsomely lighted with clustered globes, over which tower the New University Club (and its companion, the Monroe building), the

## THE NEW CHICAGO

Illinois Athletic Club, the new gas building and other examples of up-to-date commercial architecture. In a word, Michigan Avenue, up to nineteen hundred, was a back street. Today it is the beginning of one of the broadest and stateliest thoroughfares in America.

This 'bout face is typical. Chicago is no longer a merely big town. It is a metropolitan center for six millions of people and its rulers are alive to some part of their civic duties and civic privileges.

The widening of this avenue and the filling of the new lake front (Grant Park) are indeed the first steps in the work which Burnham planned. Michigan Boulevard, completed from Twelfth Street to Randolph, is to be widened and extended over the river to the north, connecting with the Lake Shore Drive, Lincoln Park and the Sheridan Road. This "Boulevard Link" has been authorized and will cost seven millions of dollars. Twelfth Street, which opens out of it to the west, is about to be converted into a broad connecting avenue between Grant Park and the West Side, and vast terminal union depots are to be erected along its southern walks.

The Chicago River, which at an expense of over sixty millions of dollars, has already been reversed so that fresh water *from* the lake flows through it into the Illinois River, is to be straightened and widened and treated as a part of the plan. At present all the buildings upon its banks present their ugly backs to the stream, the bridges are flimsy and the warehouses without architectural significance. However, a building, about to be erected by Reid, Murdoch & Company (designed by George C. Nimmons) takes full account of the river as a waterway, rather than a sewer, and is an adaptation, more or less complete, to the Burnham idea. This building will *present a front to the stream* and a hanging sidewalk will run the full length of the second story as if in recognition that the view may some time be worth while. In construction it signifies that another 'bout face is beginning and a reconstruction of the entire river is about to begin.

**G**RANT PARK, already filled in, is accepted as the starting point, the key of the Burnham plan, of which the most interesting feature is an outer drive over a continuous embankment which is to extend from the river's mouth to the entrance of the lagoon at Jackson Park, a distance of eight or nine miles. The inner shore is also to be parked almost continuously from Twelfth Street to Sixtieth Street.

The quiet harbor within this breakwater will be used by launches carrying passengers to and from the parks somewhat as boats ply on the Seine. Furthermore, it is planned to connect this waterway with the Midway lagoon so that launches may pass freely from Washing-

## THE NEW CHICAGO

ton Park into Jackson Park and so to the outer water and to the Randolph Street piers. The effect of this improvement upon the life of the city will be great. The use of power boats for transportation and for sport will at once make the lagoon gay with life, and Chicago will come to an understanding and adequate use of the Lake.

The Field Columbian Museum, an enormous and splendid institution, housed at present in the old Art Palace of the World's Fair time, is to be brought down to Twelfth Street. It will occupy an island, to be formed for its special use at the south end of Grant Park, just east of the present Illinois Central Station. Work is to begin at once. The building will cost more than five millions of dollars and is the gift of the late Marshall Field. It is at once a museum and an institute of biological research, and its location, so near the heart of the city, will add to its utility and its influence.

The Art Institute, which is at present the only building in Grant Park, has always been a power for the upbuilding of an artistic Chicago and is growing so rapidly that new galleries and studios are being added almost year by year. Its influence is probably greater than that of any other one agency, for it not only educates thousands of young people each year to a finer appreciation of art, but by its lectures, its exhibitions of painting, sculpture and architectural design, has directly advanced a higher type of architecture throughout the city. Its founder and president, Charles L. Hutchinson, one of the noblest citizens of Chicago, is a most indefatigable member of the South Park Board, as well as of other committees directly concerned with the improvement of the physical side of the city's life.

Just south of The Institute Lorado Taft's great group called "The Great Lakes Fountain," is now being instaled, and a formal garden, designed by Charles Coolidge of Boston, will give artistic approach and setting to this really beautiful piece of sculpture. To the east a bridge is being built to span the railway tracks, and this novel utilization of what would otherwise be waste space will result in additional galleries two hundred and fifty feet long, and make the connection for another (and almost equally great) series of galleries on the east side of the tracks. A formal garden to the east is included in the general scheme.

**I**N their several ways all the clubs in the city share in the spirit of uplift, but the City Club and the Cliff Dwellers may be taken to represent opposite sides of the same movement, the one the civic, the ethic, the reformative, the other, the æsthetic, the literary, the creative. Both are young. The City Club has been in its handsome new home less than two years, and the Cliff Dwellers was or-



## THE NEW CHICAGO

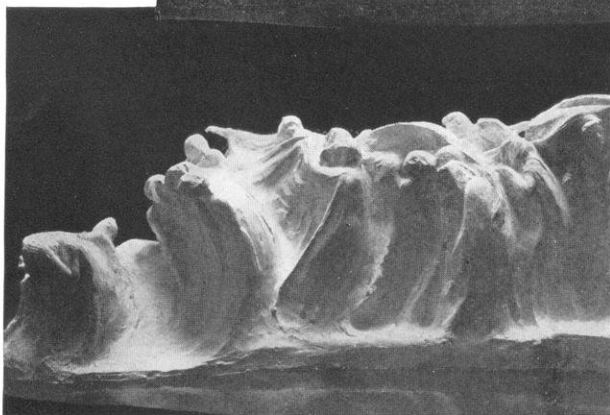
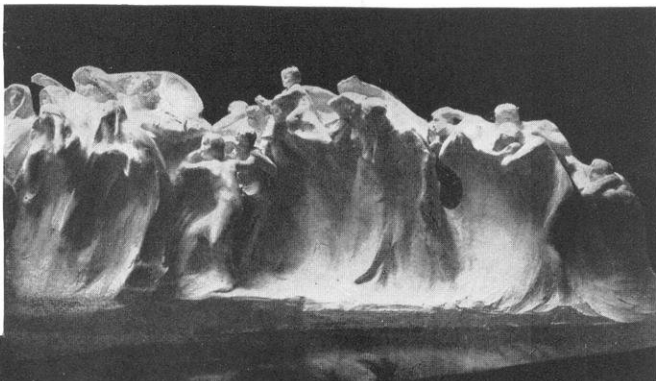
ganized five years ago. So far as I know, the City Club has no definite program. It is for the good thing, no matter by whom advocated. In the same way the Cliff Dwellers (which includes most of the leading painters, sculptors, architects, musicians and literary men of the middle West) has no set plan of action. It is indeed purely social, and yet in spite of itself, it is already an influence in favor of every movement for the building of the new and finer Chicago. In truth, the organization must be taken as a part of the new spirit which pervades the city. In its membership may be found the governing officers of the Art Institute, the Friends of American Art, the Chicago Symphony Orchestra, the Chicago Opera Company, the Chicago Theater Society, the Municipal Art League, the Illinois Chapter of the American Institute of Architecture, the Western Society of Artists, the Chicago Society of Artists, and several other organizations, directly or indirectly concerned with civic art and civic beauty. In a word, this club has within it the skill, the taste and some part of the money for making Chicago the most beautiful and progressive city in the West.

The establishment of the Chicago Opera Company is a marked sign of the coming in of the metropolitan spirit. For three years this company has produced on the grandest scale, not only most of the well known operas, but also a number of the most recent and revolutionary music dramas of Paris, Vienna and Berlin. And, what is more remarkable, has produced them at a small profit, so that there is no longer any question about the permanence of the enterprise. Whatever one may think individually of the extravagant cost of this aristocratic amusement, its purchase indicates the growth of wealth and taste in a very large part of our community.

Associated with this movement and with the Symphony Orchestra is the Chicago Theater Society, which has this year brought to the city more than thirty plays which Chicago might not otherwise have seen. Under its auspices the Coburn players produced "Electra," "Iphigenia" and "Macbeth," the Hull House players presented "The Tragedy of Nan," "Justice," and "The Pigeon." The Ames Little Theater of New York gave "Anatol," the Irish players for four weeks delighted their audiences with more than a score of quaint and original plays, and the Horniman players from Manchester, England, closed the season with four weeks of modern and classic English comedy. It is the hope of the Society that next year it can be of more direct service to the local playwright; at present its work is confined to the bringing out of unusual plays from overseas.

The educational value of such productions cannot be overestimated, being, whenever sought, of immense help to home-workers.

"THE FOUNTAIN OF TIME": A SEGMENT OF THE CIRCLING FORM IS ONE HUNDRED FEET IN LENGTH AND CONTAINS NEARLY ONE HUNDRED FIGURES: WILL STAND AT THE WESTERN END OF THE MIDWAY LAGOON AGAINST THE COTTAGE GROVE AVENUE BORDER.



IN ORDER TO PRESENT ANY ADEQUATE IDEA OF THIS PICTURE OF MR. TAFT'S FOUNTAIN IT WAS NECESSARY TO DIVIDE IT INTO THREE SECTIONS: THE SECTION AT THE TOP BELONGS AT THE RIGHT HAND SIDE OF THE MIDDLE AND THE LOWER SECTION JOINING AT THE LEFT.

THE COMPANIONPIECE OF THIS FOUNTAIN, ALSO BY MR. LORADO TAFT, IS CALLED THE FOUNTAIN OF CREATION AND IS INTENDED TO CLOSE THE EASTERN VISTA OF THE LAGOON WITH ITS BACK TO THE ILLINOIS CENTRAL RAILWAY.

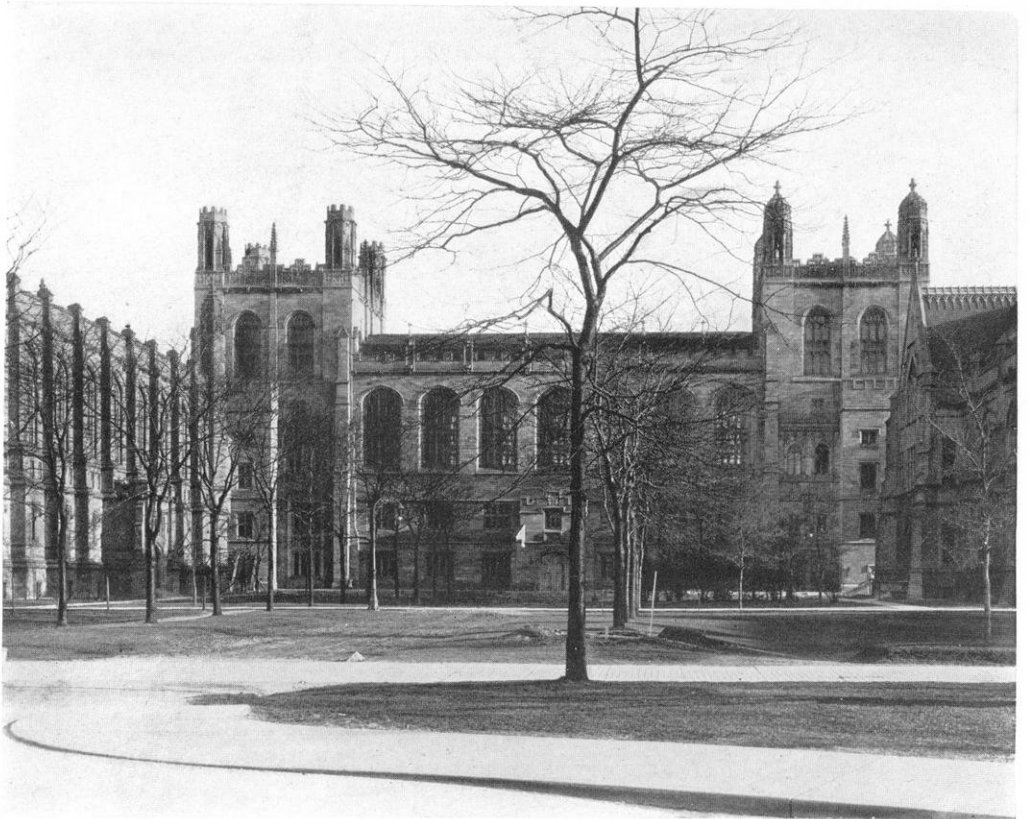
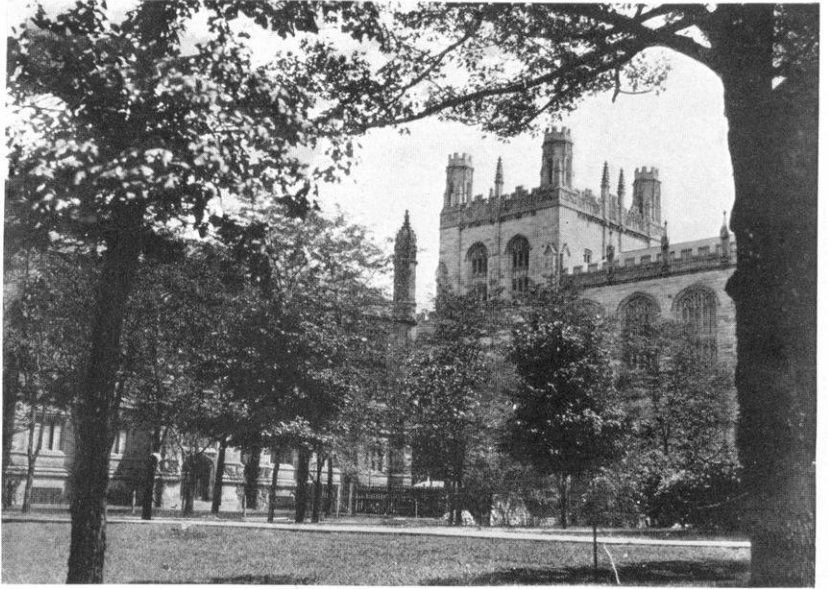


*Designed by George C. Nimmons.*

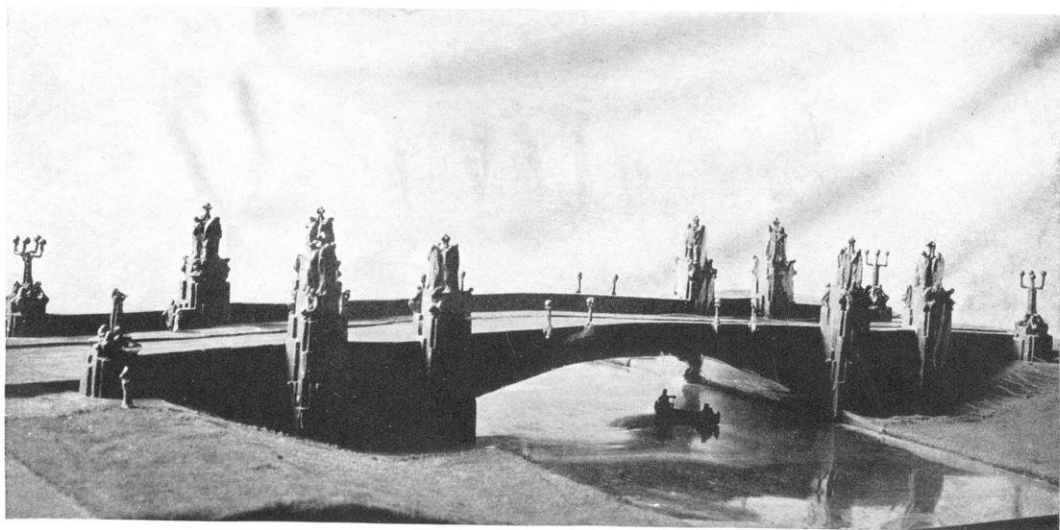
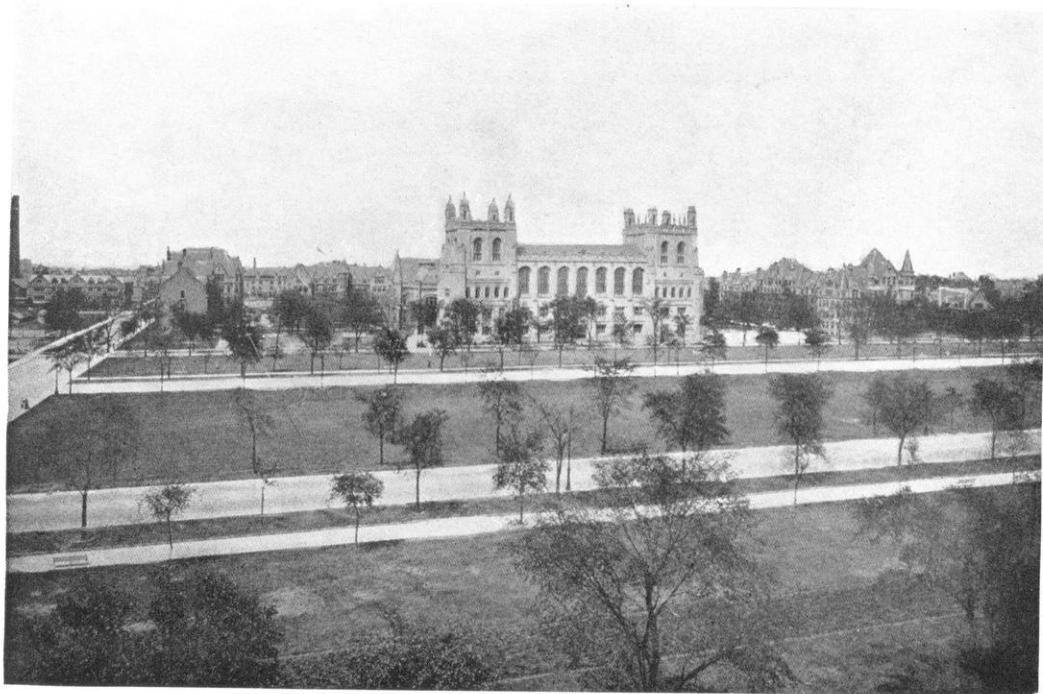
CHICAGO'S NEW TWENTY-MILLION DOLLAR NORTHWESTERN TERMINAL: ITS SUBSTANTIAL AND ELEGANT DESIGN IS AN INTERESTING CONTRAST TO THE SEVERER SIMPLICITY OF THE BUILDING SHOWN BELOW.

THIS BIG MODERN FACTORY IS ONE EXAMPLE OF CHICAGO'S CHANGED ATTITUDE TOWARD ITS WATERWAY: IT WILL BE BUILT *facing*, NOT BACK TO, THE RIVER, AND THE HANGING SIDEWALK THAT WILL RUN ACROSS THE SECOND STORY IMPLIES THAT SOME DAY THE OWNER EXPECTS THE VIEW TO BE WORTH WHILE.

THE EAST  
TOWER OF HAR-  
PER MEMORIAL  
LIBRARY, CHI-  
CAGO UNI-  
VERSITY, SEEN  
THROUGH THE  
TREES: ONE OF  
THE CITY'S  
POINTS OF  
ARCHITECTURAL  
BEAUTY.



HARPER MEMORIAL LIBRARY, ONE OF THE BUILDINGS OF THE UNIVERSITY OF CHICAGO, WHICH RISES FROM THE NORTH OF THE MIDWAY AND ADDS TO CHICAGO'S GROWING ARCHITECTURAL LOVELINESS.



CHICAGO'S MIDWAY PLAISANCE: A LEVEL STRETCH OF PARKWAY PECULIARLY ADAPTED FOR FORMAL GARDENING AS WELL AS FOR ARCHITECTURAL AND SCULPTURAL EFFECTS: LORADO TAFT, THE SCULPTOR, OUTLINED WITH DANIEL BURNHAM, THE GREAT BUILDER, A PLAN FOR THE DEVELOPMENT OF THIS SECTION.

"THE BRIDGE OF FINE ARTS," ONE OF THE THREE BRIDGES THAT WILL SPAN THE WATER WHICH IS TO FILL THE PRESENT DEPRESSION IN THE CHICAGO MIDWAY: THIS BRIDGE, THE DESIGN OF LORADO TAFT, IS AN UNUSUALLY IMPRESSIVE ALLIANCE OF SCULPTURE AND ARCHITECTURAL ENGINEERING.

## THE NEW CHICAGO

**I**N no one phase of public work is the spirit of the New City more marked than in the development and care of its parks. In this it is conceded Chicago has no superior. It has seven large parks on the north side, eighteen on the west and twenty-four on the south side—not counting the many “squares” and bathing beaches, nearly four thousand acres for breathing places and recreation grounds. Broad boulevards connect all the larger parks and many of the smaller ones. All are playgrounds and many of them are located in the very heart of the west and south sides, where the pressure of human life is greatest. No extortionate charges are permitted and there are no signs to keep people from the grass. The boats on the lagoons are rented at reasonable rates, the golf links are free and so are all the thousands of tennis courts. In several of the smaller parks free dancing pavilions, free bathhouses and free swings and slides for children afford recreation for those who live in crowded tenements.

During the winter, ponds for skating are maintained and kept clear of snow, and “warming houses” for the children provide against frozen feet and frosted ears. Each locality has its own pond or lagoon, and the police are instructed to do everything in their power to make the skaters comfortable. All the new buildings in these parks are attractive in design and some of them are very beautiful. The growth in architectural taste, as well as in civic spirit, is admirably illustrated by the contrast between the old and new buildings.

It is safe to say that the New Chicago, the Chicago of the future, whether or not it follows the Burnham plan precisely, will make larger and more intimate use of the Lake. As some one has said, “Chicago has not yet discovered the Lake. Some time it will pull the water into its streets and its parks, thereby adding to the utility, as well as the beauty, of its boulevards and playgrounds.”

Once the breakwater is completed, it will be easy to bring the Lake to the people, especially on the south side, so that even the small west side parks can be connected by lagoons with the river and the outer harbor. So much of advantage lies in a perfectly level site.

**T**HE Burnham design for outer docks and piers is magnificent, both with regard to their size and arrangement, and their construction will restore to Chicago its supremacy as a lake port. A good deal of opposition has been exerted against this part of Mr. Burnham’s plan, and there are many who stand against the widening of the river, but all such efforts will not avail to check the city’s advance. The idea of improvement is in every builder’s mind and every change is certain to be for the better.

## THE NEW CHICAGO

The subway system of transportation for which the city is arranging is almost a necessary part of the filling-in park project and it is of the greatest value to have them carried forward together, for the rock excavated in the tunnels can be used, and is intended to be used, in building a site for the museum, in raising the outer embankment, and in constructing the island. The subway company is of course quite as anxious to get rid of its dirt as the park commissioners are to receive it, and within the coming year both enterprises will be under way. The island for the museum will be constructed first.

One of the most distinctive signs of civic improvement is the contemplated adornment of the Midway which links Jackson Park on the Lake with Washington Park to the west. It is at present a smooth and perfectly level stretch of parkway with a depression in the center. The University of Chicago occupies the north boundary and owns all of the land along the south boundary, so that the Midway is in effect its campus and is peculiarly adapted for formal gardening, for architecture and for sculpture. Lorado Taft, working with Mr. Burnham, has outlined a scheme which includes two massive fountains and three architectural bridges which, when completed, will make this park a most notable union of sculpture and architecture. It will be second only to Grant Park in its general interest.

The park board has already assigned the ground, and the trustees of the Ferguson Fund have commissioned the modeling of one of these vast groups called "The Fountain of Time." This piece, a segment of a circle in form, is one hundred feet in length and contains nearly one hundred figures. It will stand at the western end of the Midway lagoon against the Cottage Grove Avenue border. "The Fountain of Creation," its companion piece, also by Mr. Taft, is intended to close the eastern vista of the lagoon with its back to the Illinois Central Railway.

To span the water which will fill the present depression in this park, three bridges will be necessary and Mr. Taft has designs for these. They are to be ornamented with groups of sculpture, called respectively, "The Bridge of Science," "The Bridge of Arts," and "The Bridge of Faiths."

"The Fountain of Time" and these ornamental bridges I am quite sure will ultimately be built and they will make the Midway one of the noblest formal gardens in the world.

The University of Chicago is doing some part of its duty in the case, for the Harper Memorial Library now rises from the north side of the Midway and other and still more splendid buildings are about to be erected—notably a great chapel, which is to dominate all the other buildings and overlook the lagoon from the corner of Wood-

## THE NEW CHICAGO

lawn Avenue and Fifty-ninth Street. It is the hope of Mr. Taft that the founder of the University will aid in building the bridges and in establishing the lagoon.

**T**HE business men of Chicago are coming to understand that beauty is a never failing asset, and that in a city where nature has done little, man must do much. Here and there landlords are finding out that it is easier to rent a beautiful building than an ugly one, and that from the standpoint of pure advertising a splendid tower is of enormous value expressed in dollars and cents.

A very interesting proof of this lies in the rapid increase of attractive low-priced apartment buildings. Within the last three or four years individual balconies, or loggias, have been constructed on the front of these apartment buildings so that the tenants, who have to spend their summers in the city, have outside breathing places. These have added greatly to the desirability of the apartments and have made it difficult for landlords to rent their bleak, old-fashioned flats which are relatively undesirable. As I walk these new streets of a spring day and observe the flower-boxes and trailing vines which soften the brick walls and angular window casings, I have a feeling that something very sweet and entirely civilized is coming to our city streets—something which is characteristic of the new city which is to be a place in which to live as well as a place in which to do business.

I think I must name one other curious and interesting example of the change which is coming over the city. Mr. Nimmons, having been occasioned to build a big factory building on the south side, persuaded his client to permit him to house the water-tank on the roof in an inexpensive tower, this tower to be carried out in harmony with the building, which is an attractive one. A further reform was suggested and carried out by Mr. Nimmons and a little chime of bells instead of a hideous whistle calls the workman to the shop and releases him from his task at night.

It will thus be seen that great as Daniel Burnham's plans were, powerful as his personality became, he and his laborers were after all only a part of the story of Chicago's civic awakening. Along with the development of his great lake front park, his boulevards and civic centers, has gone on a campaign against unnecessary smoke, a war on billboards, ugly lampposts and cluttering signs, improvement of the parks, and, above all, an advancement in architecture and civic taste. All of these must be counted a part of the changes which have been going on during the past ten years and which are continuing with accelerating momentum today.



# CREATING ATMOSPHERE IN THE GARDENS: ILLUSTRATED BY A JAPANESE HALF-ACRE IN CALIFORNIA: BY ELOISE ROORBACH

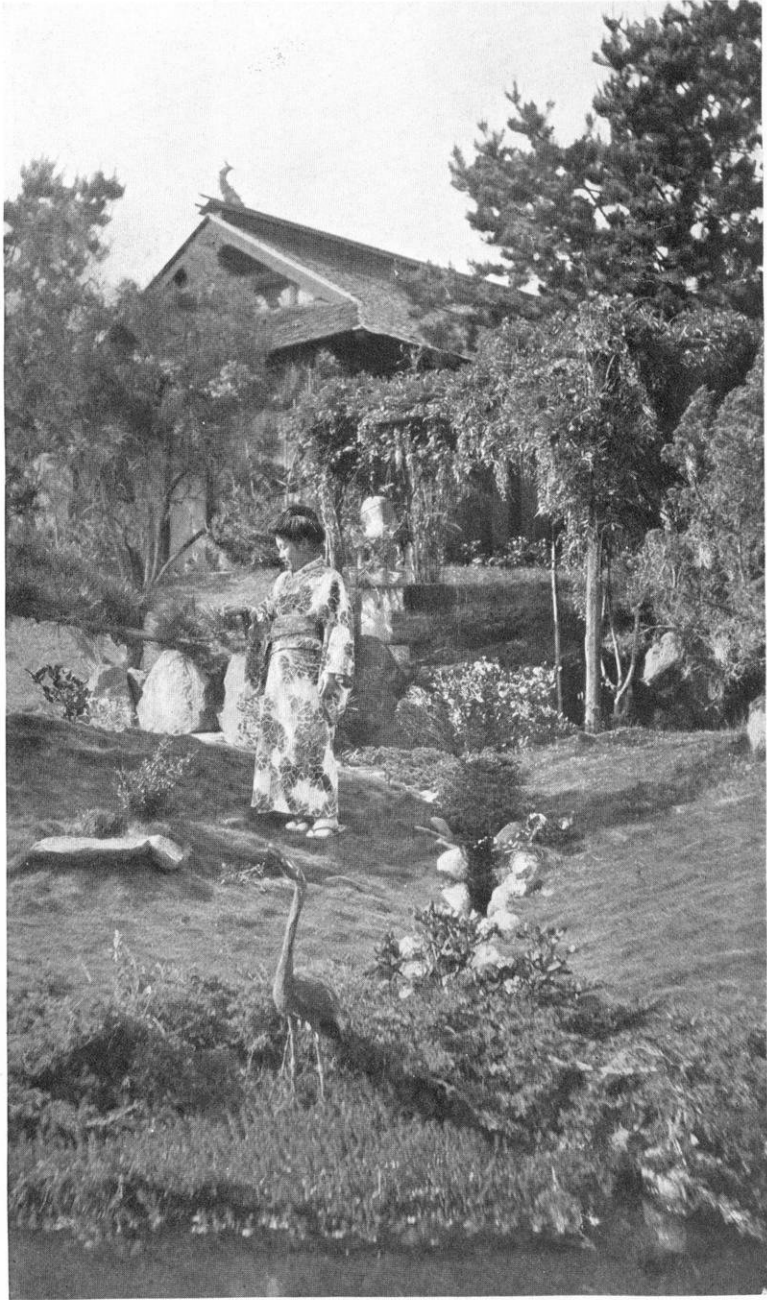


WITHOUT the subtle quality known as atmosphere, gardens as well as pictures fail utterly of their purpose, which is to charm, to uplift the imagination, to satisfy the æsthetic need, to add to the beauty of the natural world. If we were allowed individually to choose one picture from a room, whose walls were hung with canvases depicting every sort of a subject, we should be apt to take the one that was restful rather than striking, charming rather than bold in treatment. We should prefer the one that was so serene in tranquil beauty that it would never fail to disarm us of moods of despondency. It is atmosphere that we desire in pictures and in gardens. We need to step out occasionally, from our work-a-day frame of mind into the realm of dreams, or rather into delightful realities. This vital need is better supplied by gardens than by pictures: in pictures we are led mystically by the path of imagination; in gardens we walk in realized dreams.

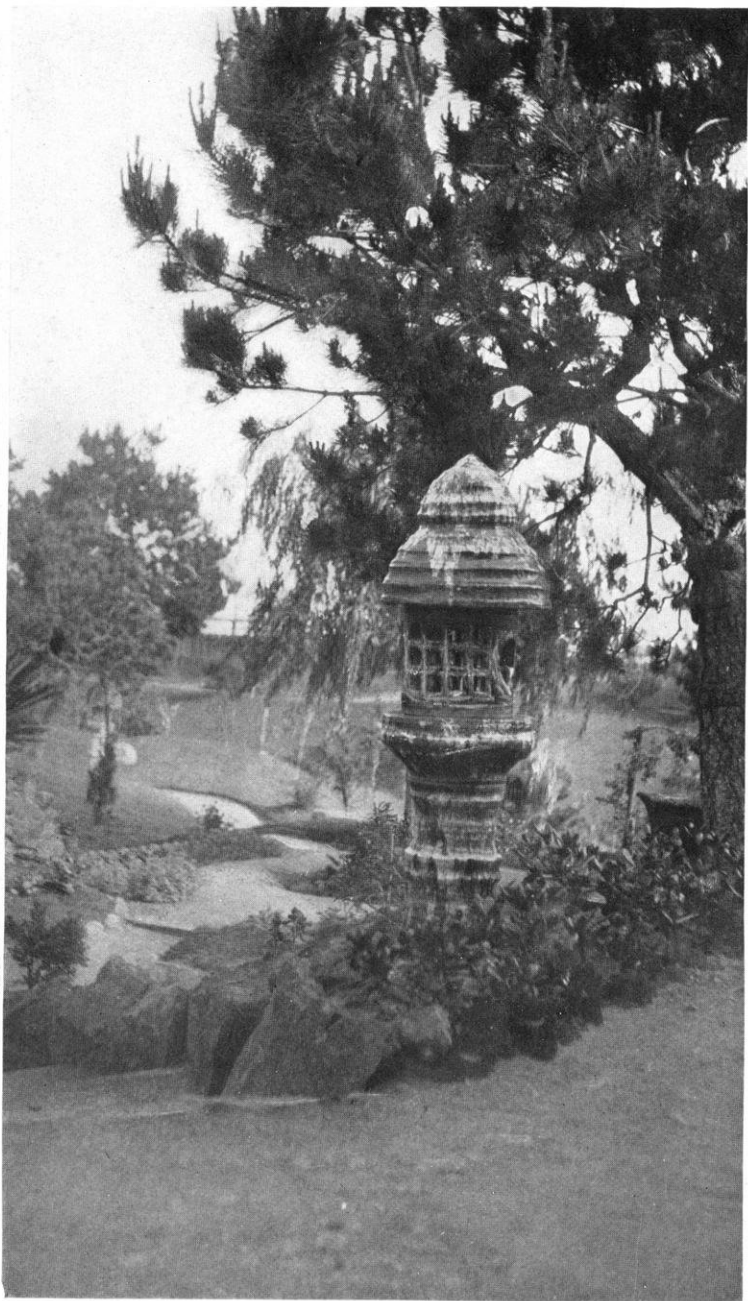
Like all subtle things, atmosphere eludes the definition of the cleverest, while hovering like a sentient personality wherever it is gently coaxed. Rigid laws of composition cannot ensnare it. Yet a sympathetic placing of one object with another, a flower with a tree, stone or fountain, will lure it into the garden as truly as into a picture. The handling of details in relation to masses, the proportioning of small and large spaces, the placing of a few conspicuous objects, compose the technique of gardens as surely as the bold or light strokes of a brush laden with pigment, form it in pictures.

One of the most perfect examples of garden atmosphere is to be found in San Diego, or rather on the Silver Strand at Coronado just across the bay. The garden lies so near to the sea that the restless breathing of the surf is continually heard, even though the place is the embodiment of peace. The huge Coronado caravansary is but a stone's throw away—yet not a suggestion of its pomp and show has crept into this happy planting ground. A fashionable Italian villa touches its simple wall, not having influenced its modest individuality. While this Japanese garden covers less than half an acre of American soil, the place is as thoroughly Japanese as if one had sailed to it across the sea, instead of mounting a long, low flight of steps and entering it through carved gates.

In response to the clang of a brazen gong struck with a wooden mallet, a maid from Japan shuffles along on sandaled feet. A Buddha sits in rapt meditation, hushing the incoming American chatterer.



THE JAPANESE GRASS RIPPLES OVER THE GROUND LIKE WAVELETS ON AN INLAND LAKE, GIVING A CHARMING IMPRESSION OF "ALIVENESS" TO THE GARDEN: THE PORCELAIN GOOSE APPEARS TO BE WADDLING TO THE LITTLE POND: THE RETAINING WALL AT THE LEFT OF THE PATH HAS BEEN CLEVERLY MADE INTO A SEAT SIMPLY BY TURNING ONE OF THE STONES IN A HORIZONTAL POSITION.



UNDER A PROTECTING PINE, AT THE HEAD OF A FLIGHT OF STAIRS THAT LEADS PAST THE CHERRY TREES TO THE IRIS BEDS, STANDS THE BLUE AND GRAY PORCELAIN LANTERN, ONE OF THE MANY PICTURESQUE FEATURES OF THIS HALF-ACRE GARDEN.



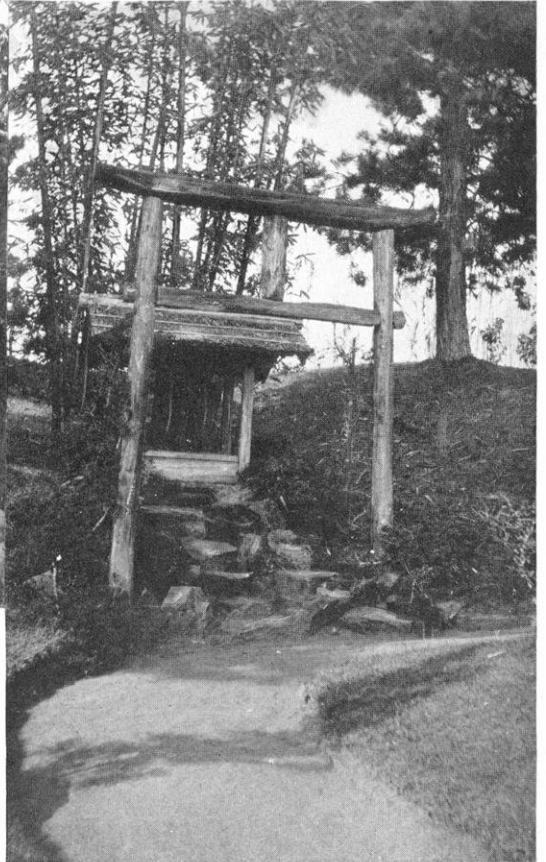
CARVED STONE LANTERN AT THE HEAD OF A LONG FLIGHT OF BAMBOO STRENGTHENED EARTH STEPS: THE GARDENER'S PANELED LODGE, AN INTERESTING FEATURE OF THE GARDEN, IS DECORATIVE AS WELL AS USEFUL.

CRESCENT SHAPED BRIDGES SPAN THE WATER AND LEAD TO THE THATCHED TEA-HOUSE ON A SMALL ISLAND: THE PINE TREE AT THE RIGHT IS BEING TRAINED BY TRUSSES OF BAMBOO TO EXTEND ONE LONG ARM HORIZONTALLY OVER THE WATER, ITS NEW SHOOTS BEING PINCHED BACK TO GIVE IT GREATER STRENGTH.



WELL OF THE SQUARE BUCKET AND  
HAND-TWISTED ROPE; SHOWING THE  
DECORATIVE POSSIBILITIES OF OLD TREE  
TRUNKS WHEN SUITABLY USED.

BENEATH THE THATCHED ROOF OF THIS  
GARDEN SHRINE A STONE BUDDHA SITS  
IN ETERNAL MEDITATION, QUITE AT  
HOME IN THE JAPANESE ATMOS-  
PHERE THAT PERVADES THIS MINIA-  
TURE CALIFORNIA GARDEN.



## VARIED CHARM OF A JAPANESE HALF-ACRE

Mulberry trees arch the walk leading to a little pond. Dripping sprays of wistaria cover a rustic seat near the bank. A bamboo tea-house thatched with reeds calls the weary to rest on a little island. Crescent bridges span the water through which gold fish flash, playing beneath lotus pads. Japan itself seems somehow to have crept within the half-roofed fence that surrounds this lovely place.

**I**T is the arrangement of the details, the choice of flowers, shrubs and trees, the placing of the stone lanterns, the fountain, well and shrines that has brought about this remarkable illusion or atmosphere of Japan. The paths of this garden are all narrow, bordered by stones of uneven size or else by trimly-cut turf. Here the grass is a rich bright green resembling blue grass lawns; but instead of growing so high as to require constant cutting, it never exceeds a uniform height of an inch and a half. It pushes up from its roots until it forms little waves, wrinkling all over the ground like a soft suède glove, or like shirred panne velvet, or the gentle ripples of a lake. It springs soft and thick beneath the feet, requires but little water, no cutting, and is equally rich in color, both summer and winter. It gives a peculiarly "alive" sense to the garden, forming one of its most interesting features.

This garden has been especially planned for vistas or pictures. Each thing has been considered in relation to everything else. From the pool which is the central point of interest, though not of its area, paths radiate that sweep gracefully, following the contours of the land. Not a hill has been leveled or a hollow filled. In the hollows are irises or lotus beds: on the crests of the hills are arbors, a shrine, a carved lantern, rest-seat or an especially fine tree. Small pine trees have been bridged, trussed and tied until they have been forced to parallel the paths or grass slopes, helping most decoratively to convey the foreign atmosphere. Bamboo thickets have been planted where they form screens from the street. White and lavender wistaria vines have been grown where a dark pine serves as their foil.

Nothing is so ridiculously unsuitable to American gardens as the marble Venuses, plaster of Paris Bacchantes, cast-iron dancing bears and wooden pigmies which are occasionally seen braving the winter winds and scorching suns of certain gardens. A tree clipped to resemble a full rigged ship, weird and abnormal, is a little better. But in this garden the images of Japan's choice are delightfully pleasing. There is something so naïve about them that they charm instead of offend the onlooker. Here a bronze crane feeds among the grasses at the edge of the pool. White porcelain geese waddle to its shores or preen their brittle feathers near its mirrored rim. Yellow china birds

## VARIED CHARM OF A JAPANESE HALF-ACRE

perch and nest among the branches of weeping birch or willow trees trailing branches in the placid water. Live canaries, orioles and linnets have here taken the pretty hint and flutter, sing and nest-build. Real blackbirds alight on lily pads to drink or else on the many-branched dead trees placed on the bank, that they may have an unobstructed vantage ground for observation.

The treatment of details accounts for much of this atmospheric charm. The steps alone are worth an especial mention. One illustration shows part of a long flight of earth steps faced by bamboo logs and held in place by short pieces of the same wood driven firmly into the ground. Here also is seen the effective use of a delicate bamboo curtain screening off the street, the position of the stone lantern, the rough stone retaining wall and a twisted dwarf pine against the gardener's paneled cottage. Another photograph shows a short flight of rough stone steps leading, beneath a beloved *torii*, to a shrine where a Buddha, absorbed in meditation, sits under a thatched roof. A white-frosted baby came toddling by and saw the tonsured god sitting with mind firmly fixed upon the Eternal. She sat on the lowest step calling gleefully to the world at large, "See the 'ittle baby." Then after the second puzzled stare she exclaimed: "No, a Teddy Bear!" The Merciful Buddha, who remembered five hundred births, was undisturbed by the conclusion of the child.

The well, illustrated, represents another point regarding the effectiveness of garden detail. Instead of making the sweep of smoothly sawed beams braced with other smoothly sawed beams, naturally twisted branches of old trees have been used. The wheel is of wood held in place by wooden pins. Infinitely more suitable than if made of cast iron! The rope is of hand-platted rags. The bucket is square instead of round and rudely carved with the sacred emblem of the sun. The curb is also square, the well of cobbles, a bamboo thicket casting over all its latticed shade. Every point speaks harmoniously of Japanese treatment.

Another photograph shows skill in composition. From the pool where the crane stands amongst grass and blossoming rhus, the vision leads along a stone waterway under a wistaria arbor, to the Guardian Dragon of the Roof. Here each detail merits attention. The waterway is curved instead of being straight and is partly covered with creeping cypress. It conducts the overflow from a fountain, through the stone flagged arbor, to the central pool—a charming way of holding the whole garden together. A carved stone lantern lights the entrance of the arbor and a shallow pool. Cherry trees scatter their pink and white petals upon the silky turf just beyond the range of the camera. The gardener's daughter, faithful to the kimono of her

## VARIED CHARM OF A JAPANESE HALF-ACRE

land, glides about helping with the pruning of the pine buds. The whole creates the atmosphere of a garden in the land of the Rising Sun.

**T**HE tree planting in this garden is unusually fine. Pines of different species, giving variety of foliage, texture and color, are massed together in a little swale. One that is especially beautiful stands alone. Dwarf pines nestle in small depressions of the hill. An illustration calls attention to the placing of the light gray granite lantern beside a slender, gracefully contorted, long-needed pine. A shrub moreover is being trained to stand stiffly erect, repeating the vertical line of the lantern. On the right is a pine in training for a horizontal position, that it may reach over the surface of the lake, repeating its flowing line. The narrow path dips gently to a bridge, and an antique, hammered iron lantern rests on a boulder near an approach to the tea-house.

The banks of the pool are charmingly planted. At one place the lawn falls to the edge of the water; at another, rocks raise it slightly. Vines trail from lawn to water, dripping over a tiny wall. An evergreen shrub is in one place, a flower in another. One plant, squat and round, its neighbor tall and slender. Papyrus fills in by a bridge support, so that it makes an attractive reflection. An artificial island of diminutive size holds water plants which soon will drift with the current. Irregularity of growth, object, height and size, mark the art of the marginal planting.

Other photographs show the beauty of irregular planting. Stones have been left at the foot of a cypress—or placed there, who can tell which? A stick has been pushed into the water from the bank. Is it there to support shrubbery or merely to make a woody reflection? One stone of the wall by the path has been turned horizontally. Is it an accident or intended for a little resting-place such as one finds in a woodland walk? A tall small-trunked tree shoots into the air. Its branches sweep to the ground, delicately, like the spray of a fountain. Nodding papyrus marks the presence of a pool, a mite of a pool just the right size for a mirror!

Still another illustration is of a blue and gray porcelain lantern at the head of a rough flight of stairs leading down to paths which appear to flow like water, with lines of least resistance, to iris beds around the corner. Color was needed under the dark pine, so the rich blue lantern was placed there—the light ones found their place in the open.

All the gates of this garden are interesting. There is the carved *torii* gate of the entrance, besides a narrow latticed one at the side entrance, one woven of finely split bamboo, like a basket. The gardener's lodge is of matting, paneled and roofed with tile. The kitchen



## MEN SAY

garden is laid in neat little rows and fenced decoratively. Even the chickens that emerge from their tiny house and yard fit properly into the picture for their feathers are all curled and ruffled the wrong way. Every bush suggests a poster design. Every hanging or standing lantern is the center of a picture. At every turn of the path is a fresh surprise. The gardener keeps mainly to his native costume, his wife carries the baby in a sling on her back.

This beautiful garden, as perfectly designed and proportioned as one of Japan's incomparable vases, is an inspiring lesson in landscape art. Not that it is desirable in general to make poster designs of our trees, or to buy a few porcelain geese, or stand carved lanterns here and there in our gardens, but that an appreciation may be gained of the wisdom of doing things in a way that is true to individuality. Formal gardens should not have riotous vines; cozy gardens should beware of clipped trees; informal gardens should scorn smart little plants in square tubs. Atmosphere, charm, good taste or whatever name is preferred, is but loyalty to individuality. To merely think the thoughts that come spontaneously and to make them visible, is to produce the witching places, constant in their allurements.

## MEN SAY

**M**EN say, "You may not pray with us who have new prayers to pray!"

Then am I brave to speak my word, and make my prayer, today?

Men say, "You shall not do the work which is not our work too!"  
Have I the strength in spite of this, my own dear work to do?

Men say, "You shall not love the thing we have not learned to love!"  
Have I the will to set that thing all other things above?

Men say, "You may not be the Soul, that you have longed to be!"  
But, if I could be, God, my God, *then would they worship thee!*

MARGUERITE O. B. WILKINSON.

# THE HUMBLE ANNALS OF A BACKYARD: GOOD BEANS: BY WALTER A DYER



It was the Fourth of July and we were eating our first stringless beans for the season.

“My!” exclaimed the Lady of the House, “these beans are good!”

I was inexpressibly shocked. It was as though Eve had glanced appreciatively about Eden and said, “This is a nice little garden, Adam. Try one of these early apples.” But I perceive that my state of mind needs explanation.

It was this way. I had been spending my holiday in the backyard in preference to the crowded excursion train or the vulgar bathing beach. In the forenoon the sun poured down such an insistent heat that the lettuce leaves curled up limply and the grapevine tendrils drooped. The silk was beginning to show on the corn where the ears were forming. The corn evidently liked the hot, dry weather, but I didn't. As I straightened up after working between the rows I fancied I felt a slight dizziness and I hastily sought a shady spot.

As I stood there hatless, leaning on my hoe, and enviously watching a sparrow disporting himself near my lawn sprinkler, it suddenly came over me what an extraordinary bit of creation this backyard of mine is.

There are lots of things I don't know about it, but I know enough to marvel at. In the beginning it was Chaos and black Night, like everything else. Then came the cooling and wrinkling of the earth's crust, and volcanic upheavals; and when this ages-long tumult had subsided, and the dry land and the sea were set in their proper places, my backyard was some fathoms below the surface of the deep.

One would have thought that its fate was sealed, and that it could never hope for a higher destiny than that of an oyster bed. But the great Craftsman had a nobler mission for it. Perhaps he had a divine vision of my lawn and garden and locust tree.

Anyhow, one geologic day a great ice river, miles and miles wide, came creeping down from the frozen North. Over hill and valley it came in its ponderous, irresistible flow, across Green Mountains and Berkshires, shearing off mountain tops as it came, and grinding them into pebbles and sand.

But the weather turned warm again, and the huge glacier met a torrid wave from the south. The battle with wind and sun was fought at the edge of the sea, and gradually the ice army was forced to retreat, leaving behind it the wreckage of war, huge granite boulders from Vermont, pieces of flint from Canada. And at the scene of the first great battle it left a heap of sand and gravel so great that when

## HUMBLE ANNALS OF BACKYARD: GOOD BEANS

it melted it spread out into the sea. Little water courses formed and the sand pile was flattened and drained. Then the tides cut a channel through behind the last bulwark of low hills, and left Long Island and my backyard a dry desert of sand.

Meanwhile, all over the world, trees and flowers and all manner of plants had been learning how to grow and be beautiful, and birds and winds and hairy animals scattered their seed far and wide. Sand-favoring grasses took root, and in due time Long Island became a waving prairie. Then came the various soil-making processes of growth and decay, and in a jiffy followed red man and white, and our village, and the little white house wherein I dwell.

How complete it all seems to me now, as though the final consummation had been wrought for me and the Lady of the House, that we might have a small spot of green for our souls to grow in. Soil, seed and sunshine, all for us! Doubtless it seems the same to the lowly and beneficent toad that spends his days beneath the tomato vines. But I could not help wondering, as I stood there in the pleasant shade, if this were not also a mere transition stage on the way to something far more beautiful ages hence.

And so, as I say, I was shocked when the Lady of the House lightly remarked, "These beans are good!"

"Madam," said I, after an impressive pause, "the Lord made these beans."

But Madam had been canning peas and was not in my frame of mind.

"If it hadn't been for the man who perfected this strain of seed," she retorted, "and if you hadn't fertilized that garden for three years, and if you hadn't planted the seed at the right time and the right depth, and if you hadn't kept out the weeds and cultivated during the drought, I guess they would be a sorry mess."

Madam was right. It is inspiring to realize that we have some part in creation, after all. To this extent, at least, the Doctrine of Free Will holds. I can leave my backyard to the ragweed and burdocks, or I can make it to blossom as the rose. So I trust I am not irreverent or unduly prideful if I declare, "The Lord and I, we grew these beans."

# THE ACCIDENTAL BEAUTY OF NEW YORK CITY, BORN OUT OF ITS CIVIC NEEDS



NEW YORK CITY is on the way to win for itself a crown of magical beauty. From being perhaps the most inartistic and dreary city in the world, it has become, almost in the twinkling of an eye, one of unusual attraction, compelling the admiration of the beholder and stirring his imagination. Interesting, too, is the fact that its beauty has been evolved as it were by accident; not because its inhabitants held high ideals of beauty which they have materialized. Rather its beauty has developed through a response to civic needs; through demands made by its people for better and more rational means of living, aided and abetted by the enthusiasm and understanding of certain distinguished American architects, men who in addition to responding promptly to the great human cry of the hour have been swift to project into their work beauty of design and excellence of craftsmanship.

The architects of this generation found New York City a field of bad dreams, expressing ideas of "comfort and utility" that were hard and uncompromising. It was crossed and recrossed by long canyon-like streets, flanked on either side by houses with brownstone fronts. The rigidity and lack of variety in these houses were painful; the monotone of their color was only relieved by plentiful sunshine. Nor was living in them a soul-satisfying existence. Their perpendicular flights of stairs were hard to climb; the arrangement of their rooms, their narrow halls and the height of their ceilings gave them unnatural proportions, inefficient light and obvious ways of passing from one room into another that cramped all expectancy.

The melancholy thing is that America should have accepted this style of architecture and the inartistic influences of the Victorian period after having had, earlier in its history, the fine, attractive mansions of Colonial and Federal days. And not until comparatively recently has a revulsion from the real horrors of the Victorian period been felt by the people as a whole. This change of sentiment was first noted in the architecture of homes, then in buildings devoted to the public welfare.

The color of the dwelling portion of the city has already changed from a gloomy tone of brown to one light and varied, and the most modern houses are not only more comfortable and more sanitary, but more beautiful than the old ones. Indeed, since the work of reconstruction has been carried on in accordance with recognized ideals of beauty, in harmony with utilitarian requirements, the residential part of the city has begun to appear as a daring and wonderful whole, unique in an atmosphere which is that of strong individualism.

## THE ACCIDENTAL BEAUTY OF NEW YORK

THE power of beauty is impelling and subtly contagious. As soon as the individuals of a city show a determination to surround themselves with attractive homes, giving the comforts and accommodations they desire, their ideas expand and they begin to contrive that various improvements shall spread not only throughout their own neighborhood, but to various other parts of the city.

This has proved to be the case in New York, although on account of its physical limitations it has been a difficult city to handle, intensely difficult to render beautiful. In every instance there has had to be an adaptation of plans for improvements to restricted areas, long and narrow, while the scarcity of land in desirable sections and its immense value has also had to be taken into account. Still, the very difficulties presented to the architects have tended to develop civic individuality, until today, when the era of its beauty is just dawning, there is not another city to compare with it in vivacious and original charm. All idea of close harmony has been cast to the wind in the growth of New York. The city will, in all probability, ever remain heterogeneous in its expression, adapting whenever suitable to its purpose the best in art of any nation or time, and combining it with all that modern science has to give.

No more convincing instance of this disregard for similitude has of late been presented to the public than the plans of Guy Lowell for a new court-house to form the nucleus of a projected civic center. The reversion to classic type of architecture in this plan and its suggested adaptation to the rapid, present-day life of the American are sufficient to make it distinctive; while an attempt to blend it into a scene dominated by skyscrapers denotes strength of conviction and even a deep insight into the architectural possibilities of the future.

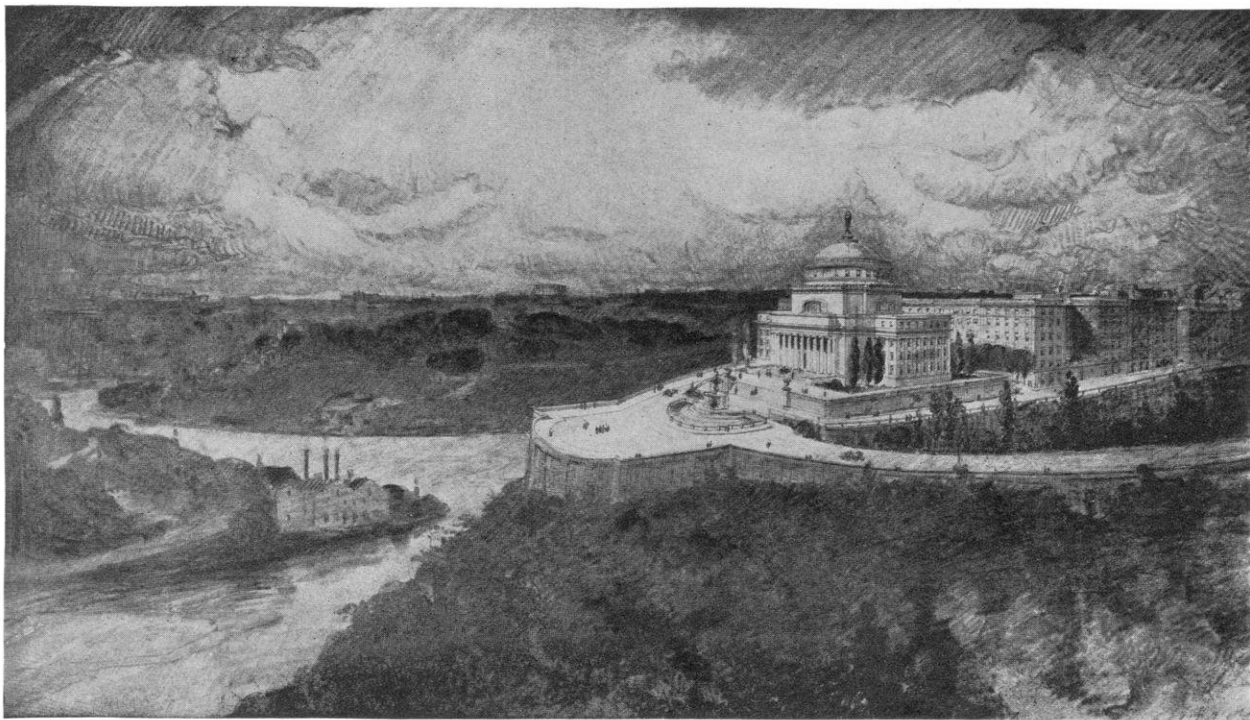
The court-house would probably be surrounded by other civic buildings, such as a new Federal court building, a new criminal court building, also a new Tombs prison, a State office building and a new post office. Indeed, this civic center which might begin where Broadway and Park Row come together would eventually extend its ramifications far beyond the present plan; its conception being one of unusual magnitude. Probably it would wipe out Chinatown, transforming Doyers Street, where its life now centers, into a straightened thoroughfare outlined by tall useful buildings. It might even penetrate the Bowery, its purpose in every instance relating to and giving impetus to civic improvement.

The development architecturally of this civic center would prove moreover of far reaching interest to art lovers. The proposed circular shape of the court-house, its amphitheater-like outline and the fact that it would appear the same from whichever direction it was ap-



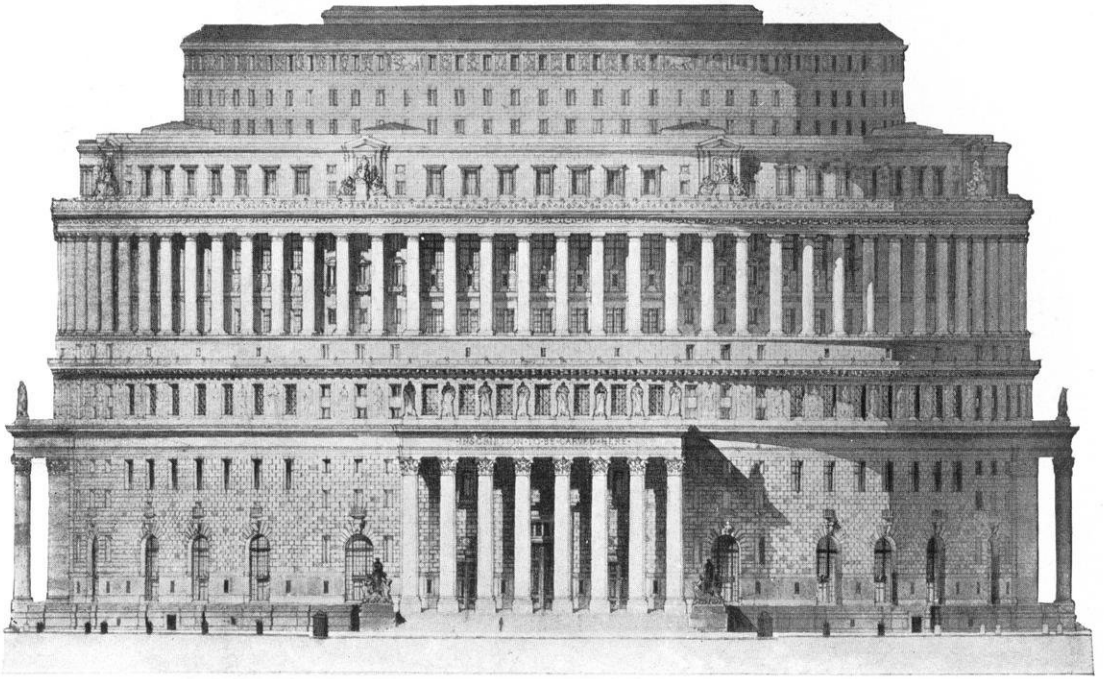
*Arnold W. Brunner, Architect.  
Frederick Law Olmsted, Landscape Architect.*

INSPIRATION POINT: A SKETCH OF THE PROPOSED RIVERSIDE DRIVE EXTENSION, SHOWING HOW NEW YORK MAY TRANSFORM THE RAGGED RIVER EDGES OF HER CITY INTO PLACES OF BEAUTY AND RECREATION FOR THE PEOPLE.



*Arnold W. Brunner, Architect.  
Frederick Law Olmsted, Landscape Architect.*

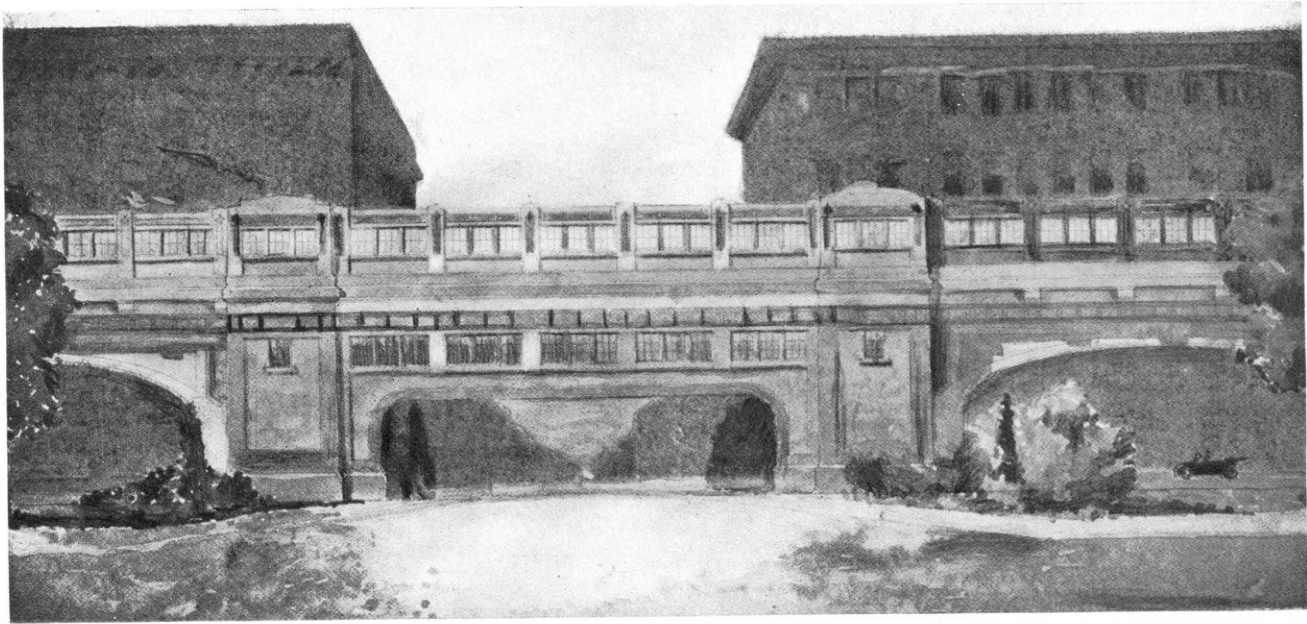
A PICTURESQUE POINT IN THE PROPOSED RIVERSIDE DRIVE EXTENSION, AT THE NORTH END OF INWOOD HILL: AN EXAMPLE OF THE WAY IN WHICH THE BANKS OF THE HUDSON COULD BE KEPT BEAUTIFUL.



*Guy Lowell, Architect.*

THIS CLASSIC, MANY-COLUMNED BUILDING, WHICH REMINDS ONE OF THE COLISEUM OF ROME, IS THE CIRCULAR COURT-HOUSE, THE PROPOSED CENTER OF NEW YORK'S CIVIC GROUP: SO GIGANTIC ARE ITS PROPORTIONS THAT EVEN IN A NEIGHBORHOOD OF SKYSCRAPERS THERE WILL BE NO DANGER OF ITS APPEARING DWARFED.





PROPOSED STRUCTURE OF THE NEW SUBWAY AS IT BECOMES ELEVATED AT  
QUEEN'S BOULEVARD: ONE SHOWING GREAT IMPROVEMENT OVER THOSE  
BUILT IN THE PAST AND DAMAGING TO EVERY CONCEPTION OF BEAUTY.

## THE ACCIDENTAL BEAUTY OF NEW YORK

proached should tend to make it a typical center, a point from which the longitude and latitude of the civic movement might be reckoned. Time must naturally be consumed before this work is completed or even fairly well begun, the entire plan being still in a state of flux. And since nothing is so sure as change, it is impossible to prophecy the extent of the revolution that acceptance of Mr. Lowell's design for this court-house, appearing on a casual glance like the Coliseum of Rome, might have on the architecture of the city a few decades hence. New York may then be undergoing another period of rebuilding.

Already the influence of the new court-house design is being felt in the city. Looking at the plans of this building it is impossible not to believe that it would, if ever a reality, be impressive, impregnating its surroundings with an air of solemnity not untinged with the romance that should cling to the court-house of a great city. Its dimensions as proposed would make it two hundred and seventy-five feet high, its diameter about four hundred feet. The front view of it would be equal to the distance of three blocks. Such mammoth proportions therefore would prevent it from appearing dwarfed even in a neighborhood of skyscrapers.

**A** PLAN for an art center on the site of the lower receiving reservoir in Central Park has attracted attention. The necessity of extending the Metropolitan Museum of Art has come about by the imperativeness of housing the almost invaluable collection of the late Mr. Morgan. If Mr. Gutzon Borglum's plan had been accepted, the old Croton reservoir back of the Museum would have been drained off and a nest of buildings erected thereon, surrounding, as it were, a garden court.

The use of the site of the old reservoir for a mighty and enduring Museum building would have provided a natural setting not possessed by even the Tuileries of Paris or any other museum known to the writer. The lower part of the old reservoir which could have been used commands at once about fifteen acres. In fact, had this reservoir plan been carried into execution the Museum would have had an opportunity to expand naturally and to fulfil in the hearts and minds of the people its real purpose.

Just as we are going to press we understand from reliable authority that the plans for enlarging the Metropolitan Museum have been settled; that it is to be extended south down Fifth Avenue to correspond with the wing at present on the right extending north. The architects, McKim, Mead and White, are undoubtedly especially adapted to this work, as much of the planning and developing of the Museum has been the result of their effort. The plans made by this

## THE ACCIDENTAL BEAUTY OF NEW YORK

firm have passed the board of estimate of the Metropolitan Museum, and designs and working drawings are already in process of execution. Just when the building will be begun is not yet known, nor is it possible to find out when it will be completed. But the fact that it will contain the priceless Morgan collection has been verified and that it will add beauty as well as space to the present structure there can be no doubt, realizing the architectural hands in which it has been placed.

That on the whole it will be as picturesque a structure as the one Mr. Borglum has worked out and suggested to the Museum is not probable. It will add a certain formal beauty to Fifth Avenue, but its placing will not afford the opportunity for intimate relation to the Park which Mr. Borglum desired in his designs. Also it has the disadvantage of using up Park territory already beautified, instead of capping the old reservoir and in a way crowning the center of a very beautiful section of Central Park. However, the fact that it is to be built as it is must be the result of careful investigation and the wisdom born of long experience in the development of this section, and the Museum building as it stands today will certainly be vastly improved by a balancing wing such as this firm of architects proposes to erect.

**A**NOTHER plan of conspicuous import to the city is the extension of Riverside Drive, a plan embodying such an extension as part of the city map. No longer is it a matter of question that the Drive will in time be extended at least as far as the northernmost point of Manhattan. It is merely a matter at present of accepting the best plan for the work, which, as it will be permanent, should be artistic in character as well as adding to the convenience of travel. Until a map regulating the extension of Riverside Drive is adopted, the lines of the cross streets which intersect it cannot be settled, nor can the owners of property contiguous to the Drive be permitted either to sell or to develop it according to their fancy. Promptness in adopting a plan as part of the city map should therefore be of the utmost value both to the city and to its property owners. The prompt adoption of a plan would in no way commit the city to its immediate execution, or to the expenditure of large sums of money before warranted to do so by its financial condition. The actual execution of the plan might extend over a prolonged period.

But as the city is never in a position to make a large outlay all at once this fact is of no particular disadvantage, especially if the work proceeds in such a way that the city reaps the benefits of increased values as it progresses. In the pursuance of such a plan as that proposed for Riverside Drive, the assessments would pay the cost of the

## THE ACCIDENTAL BEAUTY OF NEW YORK

improvement. Large values would be created extending also to the surrounding lands. Already Riverside Drive and the adjoining properties have increased millions of dollars in value.

The plans for the extension of Riverside Drive now under consideration have been prepared by Arnold W. Brunner and Frederick Law Olmsted, men well known for their rare taste and ability in work of this kind. At the request of the Borough President they have submitted a new map founded on simplicity and beauty with the backbone of permanent value combined in a fairly economical scheme. The plan is ambitious; it provides that the Drive shall become a boulevard having no rival, one treated from an architectural standpoint wherein the landscape will be encouraged to make favorable impression warranted by its natural advantages.

One feature of the plan is that throughout its length the railroad tracks and yards will be so screened with trees and shrubbery as to make them as unobjectionable to sight as possible. At One Hundred and Sixty-fifth Street, however, the railway tracks go into a tunnel so that the river front along Washington Heights is left entirely free for park purposes. It was the activity of apartment-house builders along Washington Heights and the Fort Washington section of the city that first pointed the necessity of adopting a permanent plan for the development of this valuable strip of country. For as things stand at present there is great danger that the outlook will be completely spoiled by apartment houses which if once erected are difficult and costly to remove.

From a scrutiny of the drawings shown in connection with the plans for the proposed Drive, it would appear that they have been prepared with the greatest care and consideration for the landscape and its permanent embellishment. Therefore it is to be hoped that the city will find itself justified financially in hastening along this work.

**T**HE new subways for Greater New York are perhaps the most eagerly awaited of her civic improvements, as they are in some ways the most interesting. The relief that they will give to the now overcrowded conditions of traffic, especially during the hours of the day that travel is mainly in one direction, can hardly be grasped at the moment. Not only, however, will they relieve the pressure of travel, but by their means it can be accomplished comfortably. Through the building of New York's first subway much has been learned; mistakes then made will not be duplicated.

The respective directions and extent of these new subways are too well known to need repetition. Multitudes await with eagerness the

## THE HUMAN SPIRIT

time when they will be generally opened; their contract calling for completion not later than nineteen hundred and seventeen. Individual sections of the great systems, however, will be opened by degrees, as soon as completed.

The new subways will be larger than the present one and the high temperature that has made riding disagreeable to many people will not be repeated in the newer roads. Less waterproofing will be used, which will permit the escape of hot air, and an effort will be made to minimize friction such as that of wheels and brake-shoes on tracks. Where the roads become elevated the construction will be very different from that at present seen in New York. It will be less ungainly and in many places like Queens Boulevard, a real effect of beauty will be courted to prevent the structure from marring the landscape. It is likely also that the operation of trains when they reach the open will be comparatively noiseless.

In building these new roads the Public Service Commission has shown that it has profited by experience, both citizens and property owners benefiting greatly thereby. No great open cuts in busy streets mark their way; the work progresses almost entirely under the surface of the ground. Traffic is not obstructed and inconvenience to the general public is guarded against as much as possible.

The completion of these subways will mark a new era in the civic advancement of the city, bringing the prophecy of the old man, that "New York would be a fine place when completed," nearer than ever to fulfilment.

## THE HUMAN SPIRIT: BY CHARLES GRANT MILLER



HE potter's wheel is still made of ash and the thrower works upon it now in the same way as did the thrower thousands of years ago in Egypt. As it whirls and whirrs he fashions the wet, soft clay upon it into what forms he will. The shapeless, dead mass grows into beautiful, spinning shapes under the deft touch and press of his hands. Now he makes the wheel go slowly; now he makes it go fast and faster. It spins and sings and sighs in unison with his spirit. He must have a sure eye and a sense of weight and form and size to guide him; and he must have a still further sense in the love for the beautiful. As you watch him working you may feel that vast lapses of time make but little difference in essential things.

## THE HUMAN SPIRIT

The hand of the man of now is no more than was the hand of the man of ancient Egypt. The beginning and the end of making good ware from the earth is the simple potter's wheel of cheap ash. The texture of the ware and the beauty of its form depend on the spirit and senses of the potter.

Great pictures are painted today in the same way they were in the time of Michaelangelo. Each pigment is separately put on with minutest care. The great design, seemingly so simple, is a combination of infinite detail. Every deft touch is the result of long years of earnest striving and deep feeling. He who conceives and paints a great picture has first felt and yearned deeply. The spirit of the picture can be no nobler than the spirit that conceives and paints it. The artist's own soul, awakened, broadened and mellowed by yearning and striving, is the soul that shines out from the canvas.

Great thoughts come today, just as they came in the day of Socrates, from minds developed in humble thinking and hearts inured to noble feeling. Inspiration is no chance thing. It comes only to minds prepared; there must first be the perfected soil of knowledge, suffering, sympathy.

Until the ear has been held close to the heart of humanity the lips can utter no word worth while. Genius can no more flash from a barren mind than a rose in full bloom can spring from desert sand. And the great thoughts, springing from the depths of the soul and fashioned into speech by feeling minds—how homely they ever are!

Advancing civilization has made great progress in many things. The man of today in the midst of his myriads of mechanical devices, is enabled to do in a day work for which his grandfather would have required weeks and months. But how much of this work is really worth while?

When we contemplate life in its larger and lasting issues, and look upon it as a matter of souls and sublimities, not of days and of fleeting joys, we must be irresistibly moved by the fact that the success of this existence is dependent not upon the splendid things and the magnificent events, for what it holds of joys worth having, and noble happenings, but upon the unseen, unheard quality, the human spirit.

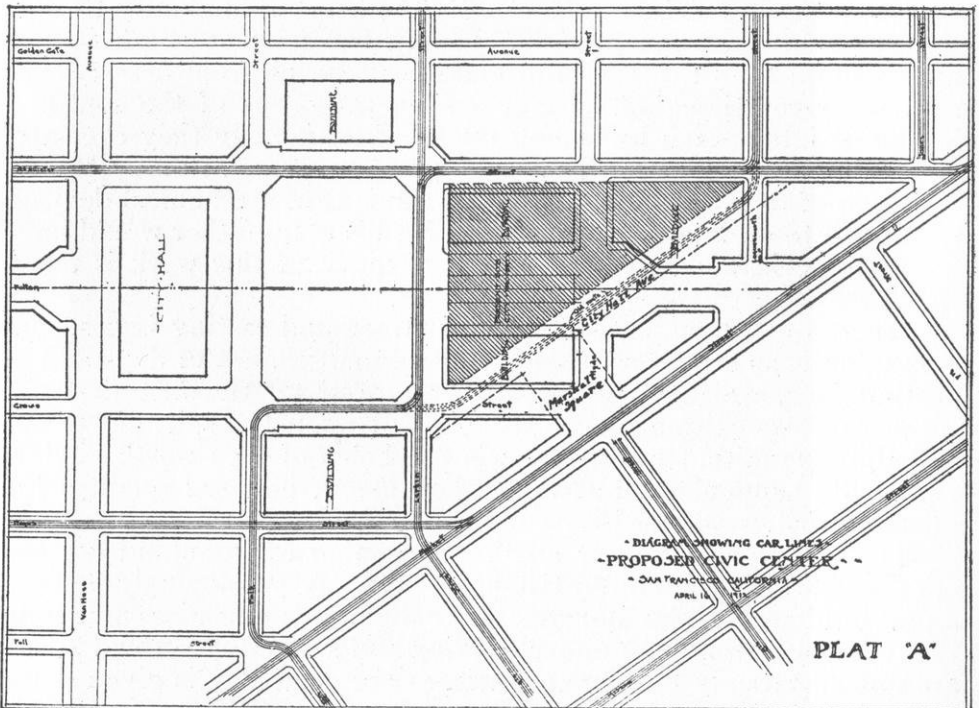
The pictures that have any real meaning for mankind are the ones into which the true artist has toilsomely yet lovingly worked a part of himself. The thoughts that enlighten and inspire come from the deep wells of human understanding and sympathy. Dead senses are quickened only by human spirit, as the dead clay is given shape and temperament only by the senseful touch of the potter.

# SAN FRANCISCO'S GREAT CIVIC CENTER BY ADOLPHUS E. GRAUPNER

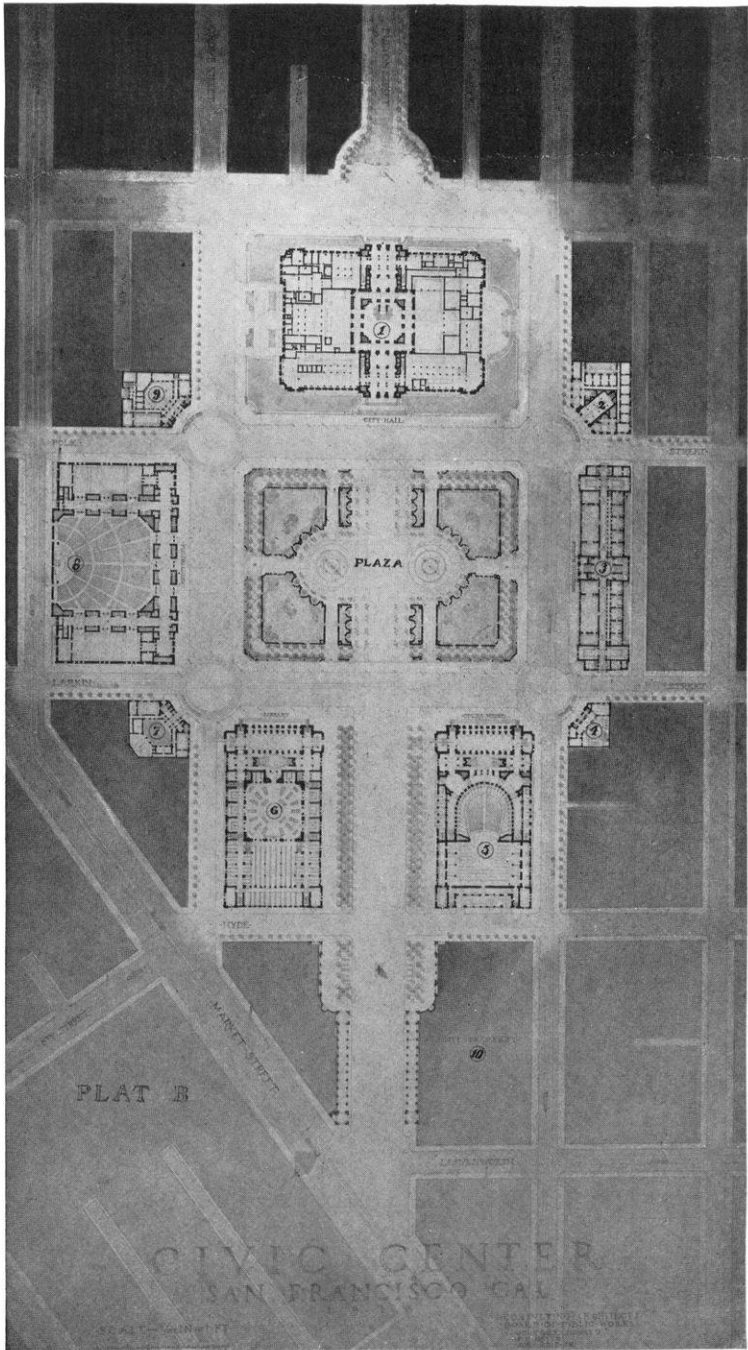


CIVIC Center for San Francisco is now an assured fact. Bonds have been voted and sold and the necessary lands have been purchased. The planning and construction of four monumental buildings are now under way. Early in nineteen hundred and four, a number of public spirited citizens formed the Association for the Improvement and Adornment of San Francisco. The organizers of this Association were mostly men of wealth, who had traveled extensively and noted the works of beautification in cities abroad. To them had come the realization that their city was fortunate in her situation, surroundings, topography and scenery, and that, with something done for her adornment, San Francisco could easily be made the most attractive city of the world. The Association concluded, however, that before anything material could be realized, it would be necessary to educate the populace to the opportunities and advantages of their city—to create a spirit of municipal pride and ambition.

D. H. Burnham, the eminent Chicago architect and city planning



THIS DIAGRAM, PLAT "A," SHOWS THE DIRECTION OF CAR LINES WITH RELATION TO THE BUILDINGS FOR SAN FRANCISCO'S NEW CIVIC CENTER.



PLAT "B": THE PLAZA AND GROUPING OF BUILDINGS IN SAN FRANCISCO'S NEW CIVIC CENTER, GIVING SOME IDEA OF THE VISTAS THAT HAVE BEEN PLANNED.





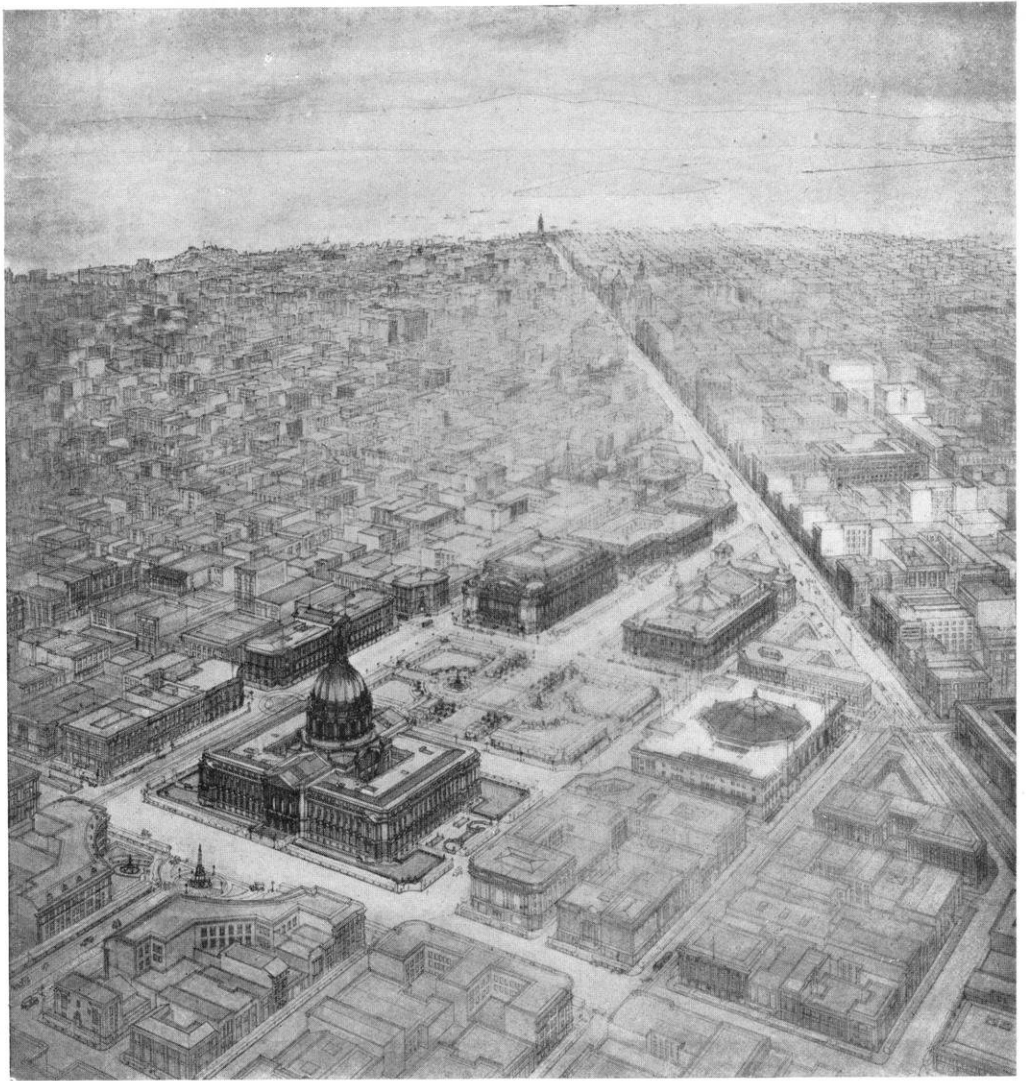
SAN FRANCISCO'S OLD CITY HALL WHICH WAS DESTROYED BY FIRE IN NINETEEN HUNDRED AND SIX: THIS PICTURE WAS MADE LOOKING NORTH FROM MARKET STREET THROUGH MARSHALL SQUARE.

EAST FAÇADE OF SAN FRANCISCO'S NEW CITY HALL, WHICH IS ALREADY UNDER CONSTRUCTION: WHEN FINISHED, ITS DOME WILL CROWN THE GROUP OF BUILDINGS THAT ARE TO FORM THE GREAT CIVIC CENTER.



*Designed by Advisory Board of Architects, San Francisco.*

THIS DIGNIFIED AND ATTRACTIVE BUILDING IS THE NEW AUDITORIUM FOR SAN FRANCISCO'S CIVIC CENTER: IT WILL BE COMPLETED BEFORE THE EXPOSITION OPENS, AND WILL BE READY TO ACCOMMODATE THE MANY CONVENTIONS THAT WILL MEET THERE DURING NINETEEN HUNDRED AND FIFTEEN.



BIRD'S EYE VIEW OF SAN FRANCISCO'S CIVIC CENTER, LOOKING EAST TOWARD THE BAY: THIS VIEW SHOWS THE ARRANGEMENT OF BUILDINGS AROUND THE PLAZA, THE COMPLETION OF WHICH WILL BE ONE OF THE MOST IMPORTANT STEPS IN THE PEOPLE'S PROGRESS TOWARD CIVIC BEAUTY.

## SAN FRANCISCO'S CIVIC CENTER

expert, was employed by the Association to make a thorough survey of San Francisco and to prepare a comprehensive plan for the improvement of the entire city and county. The work was begun in September, nineteen hundred and four, and completed within a year from that date. Mr. Burnham's plans called for extensive improvements—new traffic arteries, boulevards, parks and playgrounds; but particular emphasis was put on the need of a grand *Place*, or civic center, which would be adequate for the grouping of public buildings.

The campaign of public education was interrupted by the conflagration of April eighteenth, nineteen hundred and six, and it was not until the city was restored to a somewhat normal condition that anything more was done. The City Hall was destroyed by the fire and public offices were housed in scattered rented buildings. Municipal business was transacted under great difficulties, as a result of the separation of the different departments, and that fact called the attention of the public to the need for a new city hall.

In nineteen hundred and eight the agitation for a new city hall developed the first demand for a civic center. In harmony with the recommendations of Mr. Burnham, a plan for such a center was prepared and steps were taken by the municipality for the submission of a bond issue for the purchase of lands and the erection of the most important of the required public buildings. This plan called for the abandonment of the old city hall site and the purchase of lands at the junction of Market Street and Van Ness Avenue. This plan met with the opposition of those who owned property on Market Street west of the proposed site. Their opposition was based on the theory that the taking of such a large area from the street frontage would create a gap that would halt the progress of business on Market Street and divert it to some other street, thereby decreasing the value of their property. Their campaign of objection was made on the utilitarian issue that it was a waste of money to buy so much new land and to abandon the large tract where the city hall had previously stood, when a civic center could more easily and economically be created by purchasing a smaller amount of land adjacent to the old building site. The bond issue was held in June, nineteen hundred and nine, and the proposition was defeated.

**T**HE need for a city hall still kept alive the feeling that San Francisco should also have the space around which to group other public buildings, and from time to time there arose some demand for a civic center. By the latter part of nineteen hundred and eleven the demand had become popular, and during the mayoralty campaign of that year it was made an issue by the candidate who

## SAN FRANCISCO'S CIVIC CENTER

was successful at the election. On the induction to office of James Rolph, Jr., as mayor, the actual work of resubmitting the matter to a vote was immediately taken up. A bond issue for eight million eight hundred thousand dollars for the purpose of erecting a city hall and acquiring lands adjacent thereto for the purposes of a civic center was held in the latter part of March, nineteen hundred and twelve. The bonds were voted by a majority of eleven to one.

The campaign for the carrying of this bond proposition was made on the promise that the old city hall site would be utilized. Almost immediately after his installation in office, Mayor Rolph appointed an advisory board of architects, consisting of John Galen Howard, Frederick H. Meyer and John Reid, Jr., three of the most eminent architects in San Francisco. To these men fell the duty of preparing a plan for a civic center that would meet the demands for utilitarianism and yet produce a grand *Place*, as recommended by Mr. Burnham. They set to their task with enthusiasm and evolved a scheme that is one of great beauty and yet affords every convenience for public business.

The tract that contained the old city hall site had been reserved to the city for cemetery purposes shortly after the occupation of California by the forces of the United States. Originally it was of triangular shape, the hypotenuse being along Market Street, and McAllister and Larkin Streets forming the other two sides. In eighteen hundred and fifty-four burials in this tract were stopped and the land was set aside for park purposes, although nothing was ever done to formally improve it. In eighteen hundred and seventy, under an act of the legislature for the erection of a city hall in the city and county of San Francisco, this park was set aside for city hall purposes. A new street was laid out parallel to Market Street and two hundred feet distant from it, and the land lying between the line of this new street, City Hall Avenue, and Market Street was divided into lots and sold at public auction. This sale was made for the purpose of raising a fund wherewith to begin the erection of a city hall, but it has always been designated as San Francisco's great mistake. After this sale there remained a triangular shaped lot of inadequate size for the necessary public buildings. The city hall that was built on this site was placed in such a position that it had no adequate approaches, and the structure was veiled and hidden from the view of those traveling on Market Street—the main traffic artery of the city.

The first task of the appointed architects was to adapt the old city hall reservation to use and to open up vistas from the main streets—to do away with the objection that it was on a back street. The difficulties of this problem were increased by the demand that

## SAN FRANCISCO'S CIVIC CENTER

no large gaps be cut into Market Street to destroy the continuity of business growth. A glance at "Plat A" will show much of the problem that confronted the architects. The hatched triangle represents the old site, which obstructed Fulton, Grove, Hyde and Leavenworth Streets from entering Market Street. Of the building formerly standing on this property, only one view could be had from Market Street, and that a very limited one through Marshall Square. The old arrangement was entirely out of harmony with the city's street system, and the first decision reached by the advisory board was to cut Grove, Hyde and Leavenworth Streets through to Market Street, to do away with the triangular shaped tract, and to eliminate City Hall Avenue. The old condition had been a detriment to property and a trade barrier, and the decision of the Board of Architects met with popular approval.

The next step was the determination of the general boundaries of the civic center. It was early decided that a cruciformed area should be taken; the head of the cross to be on Van Ness Avenue, a broad lateral thoroughfare, while the foot was to rest on Market Street, the main street of the city. Two schemes of development were then studied; one providing for the placing of the city hall, the main structure, on the old city hall site, and the other for the erection of that building at the head of the cross, on Van Ness Avenue. This second scheme was adopted and developed to the final stage shown in "Plat B." For the development of this plan an area equal to more than that of ten square blocks of land was necessary, a part of which (the old city hall site) was owned by the city. Proceedings in eminent domain were immediately brought to condemn the balance of the land required, which included an area slightly greater than that of seven square blocks.

**T**HE final study of the second scheme developed a great open square to the west of the old site. The axis of Fulton Street was continued through to Market Street, thus presenting a grand vista of the whole group of structures, with the city hall crowning the assemblage. The city hall is to be, therefore, the key building, with two main frontages; one on the Plaza, which it shelters from the prevailing west winds, and one on Van Ness Avenue. (See number one, Plat B.) To the south of the square, a block was set aside for the auditorium, while the half block to the north was reserved for a State building. (See numbers three and eight, Plat B.) To the east of the Plaza, on either side of the developed axis of Fulton Street, are to be the library building and opera house. (See numbers five and six, Plat B.) Since the plat of the civic center was

## SAN FRANCISCO'S CIVIC CENTER

made, the locations of the opera house and library have been transposed, the opera house being given the site nearest Market Street in order to facilitate the handling of audiences. The corners jutting into the square were developed for architectural control, but will be utilized for fire and police, power plant, health department and emergency hospital, and public works buildings. (See numbers two, four, seven and nine, Plat B.) The block (number ten) left without marked improvement was reserved for future uses, and will in all probability be utilized for a court-house, when the city's growth forces the courts out of the city hall.

The great Plaza is so designed that it will be a concourse, rather than a park. The city maintains a municipal band, and provisions will be made for the holding of band concerts there. One of the unique customs of San Francisco is the holding of open air concerts on Christmas eve. Heretofore these concerts have been held at the junction of Third and Market Streets, and all evening traffic has been stopped while some vested choir or famous opera singer, such as Tetrizzini or Nordica, has sung to the gathered throng. With the completion of the civic center these concerts will be held in the Plaza, which will accommodate thousands of people without discomfort, and traffic interruption will not then occur. From the Plaza can be seen the façades of all the monumental buildings which are to be erected.

Of the buildings to be erected, four are an immediate certainty—the city hall, auditorium, library and opera house. The sum of three and one half million dollars has been set aside from the funds of the bond issue for the city hall. The directors of the Panama-Pacific International Exposition have donated from the Exposition funds one million dollars for the auditorium, so that San Francisco will have adequate means for handling conventions during the Exposition in nineteen hundred and fifteen. This auditorium is to be the absolute property of the city. The free public library is to be erected from the funds of a bond issue authorized for that purpose in nineteen hundred and four, to which fund Andrew Carnegie has added three hundred and twenty-five thousand dollars, making a sum in excess of one and a quarter million dollars for the erection of the library. The opera house is the gift of well-to-do music lovers. A sum approximating eight hundred thousand dollars was raised by the sale of options on boxes, loges and seats for the purpose of providing a municipal home for opera and musical productions. The subscribers to the fund have the first opportunity of purchasing that box, loge or seat for which they have subscribed, but, if their option is not exercised within twenty-four hours of the production of any opera

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or concert, their seats will be sold to the public. To the State of California has been given the half block lying north of the Plaza, and it has been asked by the city to appropriate one million dollars for the erection of a State building to house the State courts and officers located in San Francisco. This fund will be raised by the issuance of bonds and, as the rents now paid by the State amount to more than interest on the sum required to construct the building, it will prove an economy. The structures to be erected on the four control corners will be paid for from funds obtained by special tax levies.

**T**HE city hall is already under construction. The main building is four stories in height above the ground, from the center of which arises the dome, which is to be the dominating monumental feature of the civic center. The ground floor is devoted to the financial offices, treasurer, tax collector, auditor and assessor, and to the recorder and department of elections. On the second floor will be the administrative, legislative and executive officers—mayor, board of supervisors, city attorney, board of education, superintendent of schools, board of public works, playground commission, and civil service commission. A portion of the third floor will be devoted to the overflow from the administrative department, while the remainder of that floor and all of the fourth will house the judiciary group—sheriff, county clerk, law library, justices' courts and the civil departments of the superior courts. In the dome will be placed the overnight jury rooms.

Light gray limestone will be the material used in the exterior finish of the city hall, while the interior will be severely simple and designed for utility. The only ornamental rooms in the building will be the chambers of the board of supervisors and the reception office of the mayor. The space occupied by two entire blocks and the intervening street has been set aside for the building, which makes an area of the dimensions of four hundred and twelve feet deep by six hundred and eighteen feet wide for the structure and its immediate approaches. The plans were the result of an architectural competition in which all of the architects of the city were invited to join. As the winner of the competition was to be engaged for full architectural services in planning and erecting the building, and the twenty competitors whose designs were next in order of merit were each to receive a prize of one thousand dollars, many architects were attracted to compete. Seventy-three designs were submitted, and the jury awarded the prize to Messrs. Bakewell and Brown.

The auditorium, at the request of the directors of the Exposition,



## SAN FRANCISCO'S CIVIC CENTER

is to be designed by the advisory board of architects of the city. It will be a four-story building and its exterior will harmonize in architecture and material with the city hall. This building will contain a main auditorium and two smaller halls, exhibition rooms, committee rooms and retiring rooms. The main hall will occupy the center of the structure and will have three galleries, giving it a seating capacity of ten thousand. Flanking the main hall, on either side, will be the two smaller ones, each seating two thousand people. The auditorium will be completed before the Exposition opens, and will be ready to accommodate the many conventions that will meet in San Francisco during nineteen hundred and fifteen.

Study is being made of the various continental opera houses and theaters, and it is intended to make the San Francisco opera house the last word in structures of its class. The theater will have a seating capacity of five thousand, and it is the idea of the promoters of the opera house that at least three thousand of the seats will be sold at popular prices. No attempts will be made to decorate at once the interior. Ornamentation will be left to the future, and it is hoped to gradually fill up the panels that will be provided with the works of famous mural painters. In addition to the theater proper, there will be concert rooms and music rooms, for it is intended to establish an academy for instrumental and vocal instruction of such high standard that San Francisco will become a musical center. No plan has yet been prepared for the library building, but it will, of course, be in harmony with the other structures of the civic center.

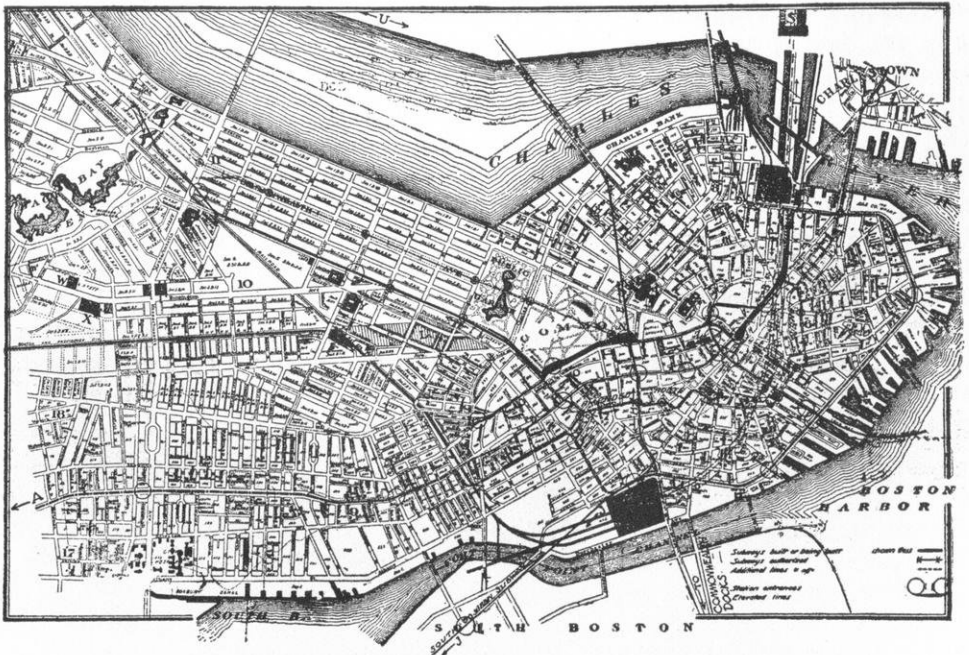
San Francisco has accomplished much toward the creation of the great Place—more in fact than any other American city. The beginning has, however, aroused so much civic pride that it is impossible to foretell what the immediate future will bring. Already there is considerable agitation over the raising of funds for an art museum and it is possible that a scientific museum will be located in proximity to the civic center within a short time. As this feeling of pride will be greatly increased when the main group of buildings is completed, and the now intangible center is given form and substance that will appeal to the eye, it is probable that the citizens will do much to increase its dimensions and impressiveness.

# PROGRESS IN CIVIC IMPROVEMENTS IN BOSTON: BY FRANK CHOUTEAU BROWN



IMPORTANT and noticeable in the bettering of Boston, and encouraging to record at this time, is not merely definite acts of civic improvements, but the change in public opinion that has taken place since the time, about ten years ago, when the Boston Society of Architects issued their "Report on Civic Improvements." That pamphlet, issued without any public authority whatsoever, so appealed to the imaginations of the public that its effects have been more far reaching than even its most earnest advocates presumed possible. The "Boston Nineteen Hundred and Fifteen" Campaign was probably awakened by this very report. The newspapers—which ordinarily lag so far behind, rather than prelude, any change of public opinion—have since come to register in Boston the rising tide of public interest in topics of physical betterment. The *Boston Sunday Post* for nearly a year gave space to special illustrated weekly features presenting plans for civic improvements.

As a matter of fact, many improvements suggested in the pamphlet either have since actually been accomplished or are now under way. One of the schemes contained in that report was the extension



KEY PLAN OF BOSTON'S BUSINESS CENTER: THE LETTERS ON THE MAP INDICATE THE POINTS OF IMPORTANCE REFERRED TO IN THE ARTICLE.

## BOSTON'S NEW CIVIC GARMENTS

of Arlington Street to Castle Square. As this article will show, one section of this improvement, the most difficult, has been made.

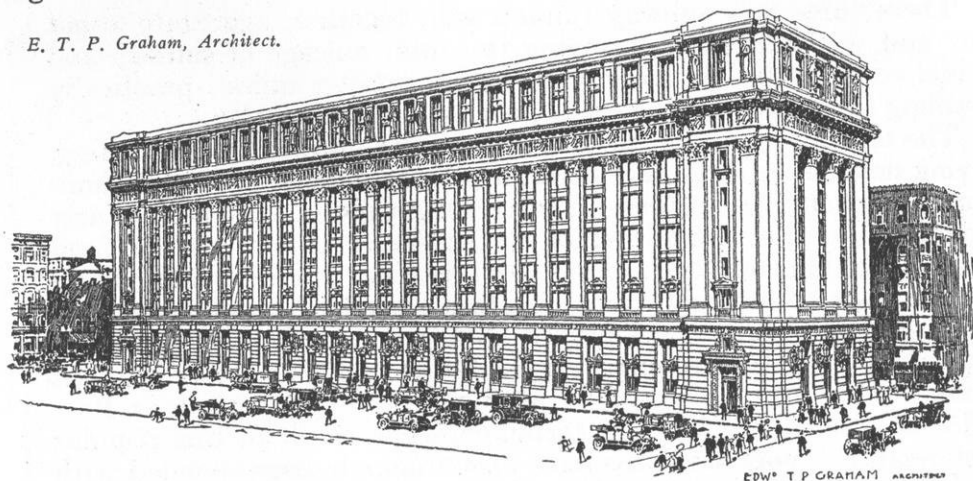
The large dockage scheme, forming so important a part in the Boston Society of Architects Report has widened out at the present time in the Port of Boston Commission which has nearly completed the construction of two docks. It has in contemplation the construction of one of the largest dry-docks along the coast, all this in South Boston; while it is also contemplating important dockage improvements in East Boston. And finally, it is compiling important data in regard to the necessary "Belt Line" railroad connecting up all of the freight lines entering Boston through the suburbs, in such a way as to make the trans-shipment of freight easy and to deliver freight from all the lines entering Boston directly upon the docks alongside the holds of waiting ships.

The last improvements achieved in intramural transportation in Boston were the extension of the elevated structure south from Dudley Street Terminal to Forest Hills, in one direction (A on plan), and the completion of the Washington Street tunnel (B) which permits running the elevated trains underground directly through the center of the city connecting Dudley Street with the Charlestown Terminal.

A new elevated bridge structure (C) or viaduct in concrete has been completed along the dam enclosing the Charles River basin at the Harbor end.

A recent improvement in actual operation, is the subway extending from Park Street to Harvard Square; at which point connections

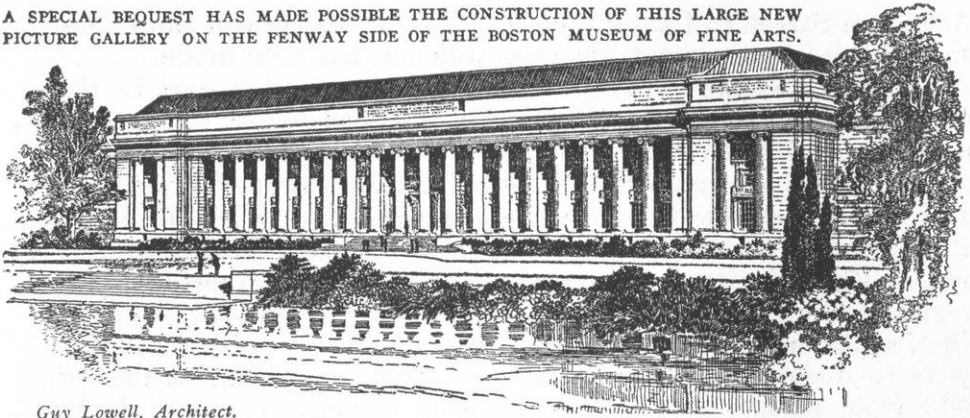
*E. T. P. Graham, Architect.*



SKETCH OF THE NEW "OFFICE-BUILDING ADDITION" TO BOSTON'S OLD CITY HALL: WHILE SIMPLE ALMOST TO THE POINT OF SEVERITY, THE SURFACES ARE PLEASANTLY BROKEN BY THE EFFECTIVE GROUPING OF THE WINDOWS AND THE WELL USED DECORATION.

## BOSTON'S NEW CIVIC GARMENTS

A SPECIAL BEQUEST HAS MADE POSSIBLE THE CONSTRUCTION OF THIS LARGE NEW PICTURE GALLERY ON THE FENWAY SIDE OF THE BOSTON MUSEUM OF FINE ARTS.



*Guy Lowell, Architect.*

are made with a number of surface cars transferring passenger traffic to the northeast and northwest. The opening of the East Boston tunnel (G) extending under the harbor to East Boston is of almost equal importance.

The tunnel constructions now under way include an extension of the recently opened tunnel under Beacon Hill from Cambridge and one from Park Street under Summer and Winter Streets to the South Station (H).

The old surface-car "subway" is also being extended (I) and the construction is well along, the contract on the final portion having been recently let—although no attempt has yet been made to undertake the station work.

These three new subway tunnels will, together, aggregate about four and one half miles, bringing the total mileage of subway and tunnel construction to about nine and a quarter miles—practically doubling the present resources of the city in this direction.

The terminal point of the Boylston Street Subway, now building, having never been definitely determined, the Boston Elevated Company this month undertook an interesting experiment—particularly significant for its recognition of the existence of a traveling (and thinking) public, and the necessity of creating favorable public opinion and even of attempting to ascertain "what that public wants." Since the first of May the Elevated Company has offered to travelers upon the cars that will approach Boston through the new Boylston Street tunnel, the chance of voting for either Park Street or Post Office Square as its final city terminus. The result of this popular "referendum" vote seems to have encouragingly corresponded with the opinions of the experts interested in advocating the Post Office Square route, on account of its greater public convenience and greater benefits in tying together the present far too unrelated lines of trans-

## BOSTON'S NEW CIVIC GARMENTS

portation; for out of sixty-nine thousand three hundred and twenty-nine votes cast, thirty-seven thousand eight hundred and forty-eight voted for Post Office Square against thirty-one thousand four hundred and eighty-one in favor of Park Street—a good working majority.

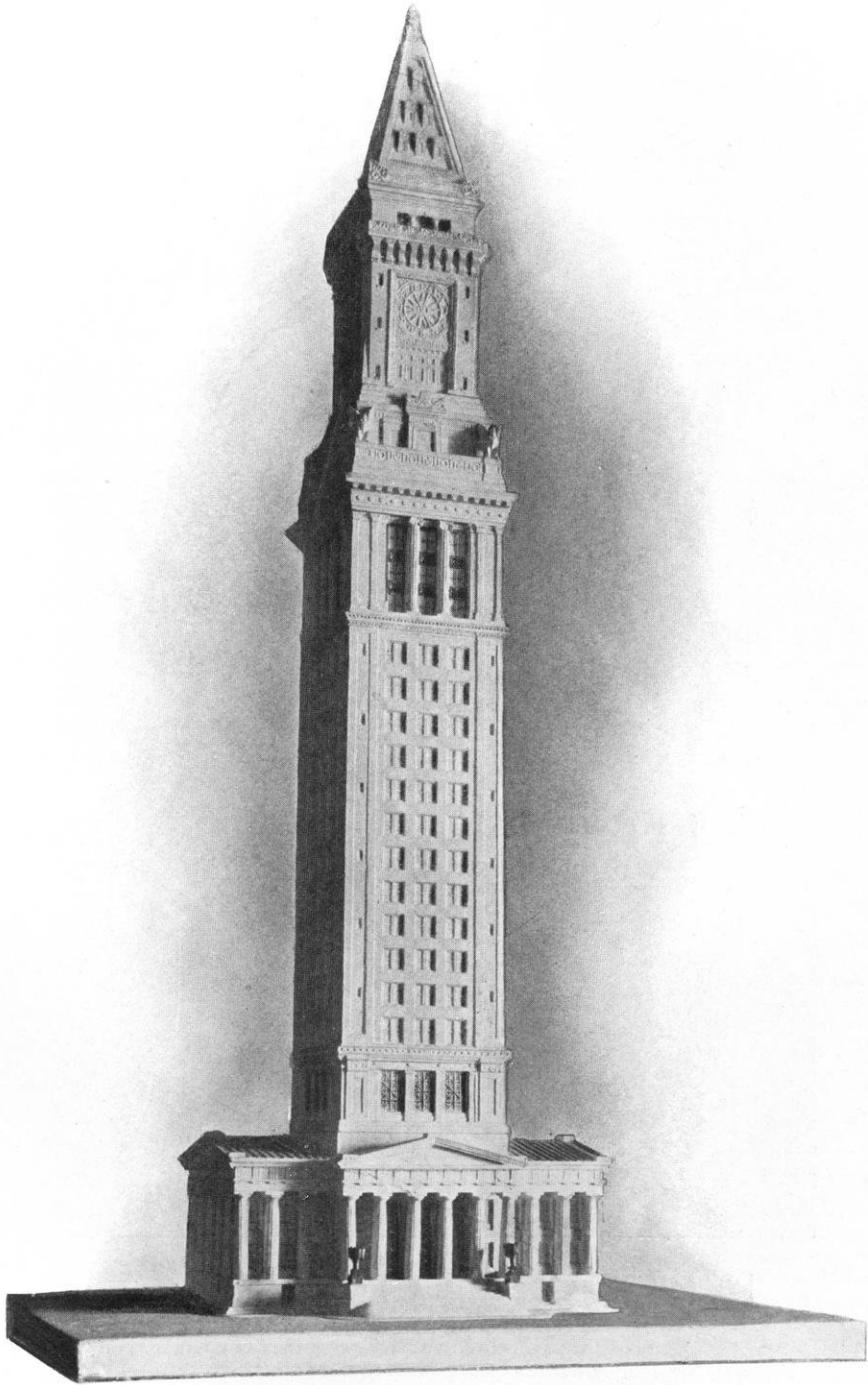
In this connection should be recorded the agitation for the removal of overhead elevated structures—a means of rapid transit that is admittedly behind the times, and was so even at the date when this construction was first undertaken in Boston.

**I**N street improvements there is less general progress, except a few particular improvements that have long been fought for by those realizing the necessities of developing important business sections. The section known as “old Park Square property” (L) has finally been laid out and streets constructed; and there is in progress work upon a new theater near the apex of the property on Park Square.

Practically as a part of this improvement, comes the extension of Arlington Street (M) across a part of this property, to connect with Ferdinand Street, running in a direct line to Castle Square from Columbus Avenue; which latter street, though at present narrow, it is proposed eventually to widen to agree with the new thoroughfare and thus connect the Back Bay and Beacon Hill districts with the important teaming traffic that enters Boston around Dover Street. Another street to be widened connects Broadway Extension (a natural teaming thoroughfare that runs to the South Boston district a little farther downtown than Dover Street) with Cambridge, Somerville and East Boston, through Charles Street at Park Square.

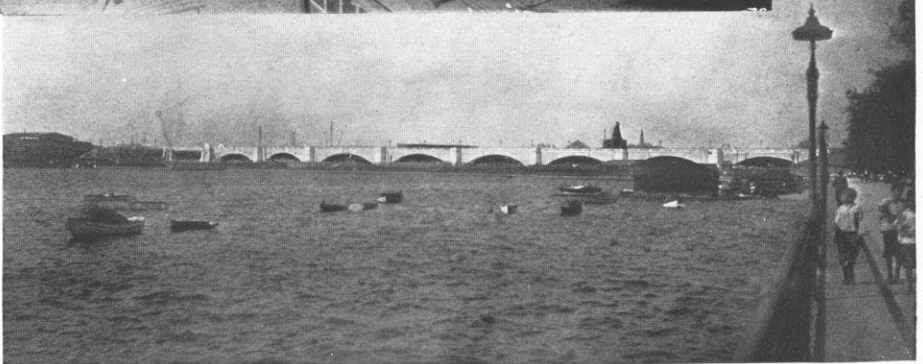
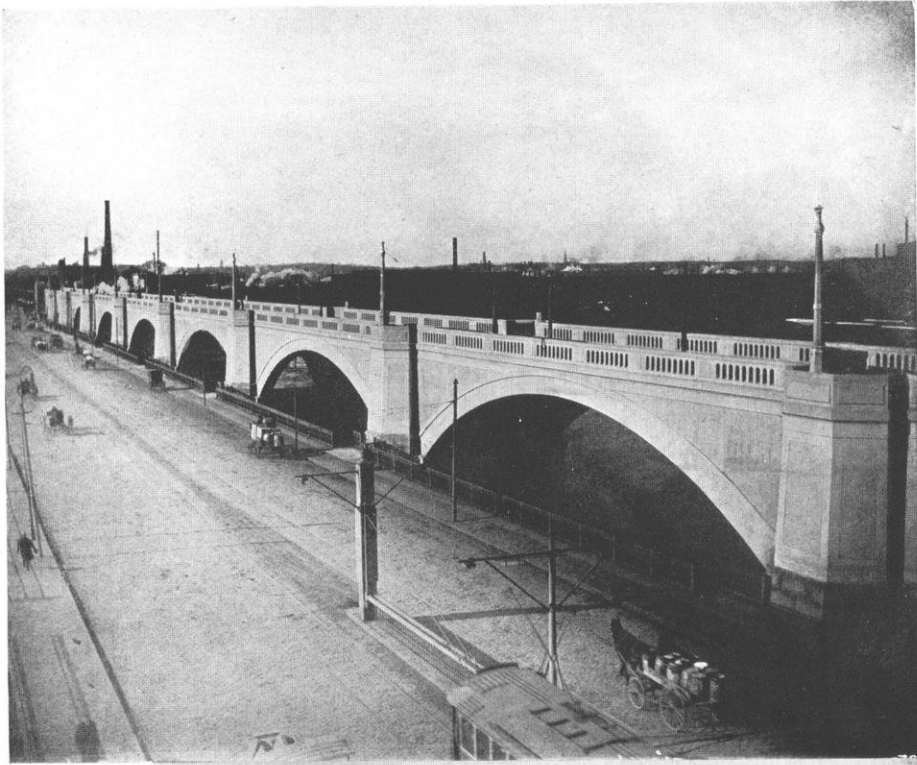
The widening of Avery Street (O) and cutting through of Dix Place (O) between Tremont and Washington Street will also give two new cross connections between two important downtown thoroughfares. Work on Dix Place connection is finished, and the act authorizing the Avery Street improvement has been passed this spring. All these streets are concerned with relieving conditions in the center of the city.

The long considered project of uniting the North and South Stations by a direct route through the business, wholesale and market sections and crossing State and Summer Streets (P) has not yet been authorized; although active study of several possible routes is being made. It is the intention to combine the construction of this street across the city with a tunnel trackage construction to connect the two railroad stations (Q-R) so that passenger traffic can be sent directly through Boston. The use of this tunnel is of course largely dependent upon the electrification of the roads entering Boston, and



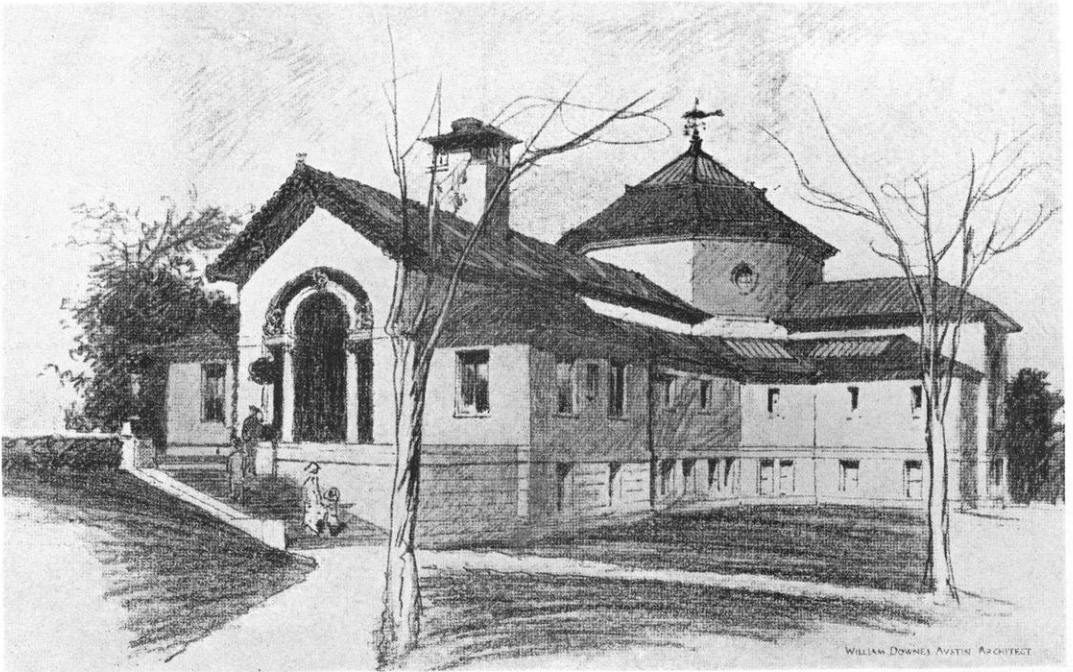
*Peabody & Stearns, Architects.*

MODEL OF THE NEW BOSTON CUSTOM HOUSE IN WHICH PART OF THE OLD DORIC BUILDING IS INCORPORATED, AS SEEN IN THE SMALL ENTRANCE PORTICOS AT THE BASE OF THE STRUCTURE.



*Peabody & Stearns, Architects.*

TWO VIEWS OF BOSTON'S NEW ELEVATED VIADUCT ALONG THE NEW CHARLES RIVER DAM: THE LONG SPAN OF CONCRETE ARCHES SHOWS HOW EFFECTIVE A SIMPLE USE OF THIS MATERIAL MAY BE.



*William Downes Austin, Architect.*

THE LARGE AQUARIUM BUILDING AT SOUTH BOSTON, WHICH IS ALMOST COMPLETED AND WHICH WILL ADD CONSIDERABLE ARCHITECTURAL INTEREST TO MARINE PARK, IN WHICH IT STANDS.





*Robert D. Andrews, R. Clipston Sturgis and  
William Chapman, Associate Architects.*

BOSTON STATE HOUSE, THE ALTERATION AND ENLARGING OF WHICH WILL BE ONE OF THE SIGNIFICANT FEATURES IN THE BEAUTIFYING OF THE CITY'S ARCHITECTURE: THE WORK IS TO BE UNDERTAKEN IN A WAY THAT WILL BEFIT THE DIGNITY OF THE STATE AND WILL AT THE SAME TIME RETAIN THE INTEREST OF THE HISTORIC "BULFINCH FRONT."

## BOSTON'S NEW CIVIC GARMENTS

there yet seems to be determined opposition to this improvement. The use of such a cross-town tunnel would necessitate a new station (S) on the opposite bank of the river, which may easily be built without inconvenience to the traveling public on account of existing facilities. This would eventually mean the release of the present station property (Q) and permit the space to be utilized as some sort of a public square upon the water-front, making a watergate possible that would be of considerable æsthetic and practical value to the port, if only because it would remove existing unsightly structures and give the city an adequate "public landing"—which at present does not exist.

**T**HIS brings us naturally to the matter of the improvement of the port, where actual progress is also at last to be recorded. An expenditure of over a million dollars on the structure for the Commonwealth pier at South Boston, will give Boston publicly owned and controlled dockage facilities at a point as central to the city as can be found, and with an arrangement with the transportation interests that should be of exceptional benefit to those using the dock.

This dock, one of the largest in the country, twelve hundred feet long, has already been opened for use, the Hamburg-American Line having sent from Hamburg on May twenty-fourth the first vessel to land there. Already three steamship lines new to Boston are planning to make use of the added convenience of this new landing, while it is anticipated that certain new large steamers, building abroad—too large to find a dock in New York City capable of accommodating them—will find this dock to be their only available Eastern landing place. During the past spring, Government engineers have also gone over the question of the ocean channel in Boston Harbor with the port directors—and it has been decided to increase the depth uniformly to forty feet over the entire course, so as to make the port and docks available for the largest vessels likely to be constructed for many years.

Still more recently the port directors have set aside three million dollars for the construction of a dry dock on a ledge which lies between the two large piers that are to be run out into the harbor in a direction diagonal to the Commonwealth and the new Fish pier adjoining—the latter having been recently built to take the place of old "T wharf" on Atlantic Avenue, long used to house the fishermen, and long out-grown by this local industry, Boston being the second largest fishing port in the country. The directors expect to begin the two big new piers contemplated on each side of the dry dock, and work upon the latter will probably start as soon as plans can be prepared. It is the

## BOSTON'S NEW CIVIC GARMENTS

purpose of the board of port directors, by the construction of this dock, to announce to the world that Boston is at last equipped to take care of first class shipping business.

As a matter of fact, this dock will be the largest in North America, and the only one capable of taking in the large new steamships which are coming to be operated in the transatlantic service. Already there are running to New York thirty-seven steamers which cannot be dry-docked there, even in a naval dock, and eighty-nine vessels which cannot be housed in any of the commercial dry docks in New York—nineteen of these vessels being too large to be docked in any port of the United States. This does not include the six extremely large ships now under construction for New York trade, which also, of course, far exceed any present available dockage facilities.

Then, aside from the business of building vessels in Boston—many of which are too large to enter any dry dock in Boston and vicinity—and the trial course for naval vessels off Rockland, Maine, there are the shipping interests at Quincy and Fore River, now forced to send their battleships to Norfolk, Virginia, prior to a run over the Maine course.

**T**HE last few years have seen an unusual development in the buildings and other improvements in the Boston Park system, the immediate cause being the large Parkman bequest, to be expended upon certain Boston parks. Boston Common has been entirely re-surfaced and a new band stand erected. At South Boston a large aquarium building is completed and in use; but the most elaborate scheme has been the construction begun through a section of ground on the southerly side of Franklin Park, of a large "Zoo," a portion of which is now completed. This entire property is nearly a mile long, concealed in the thickly wooded margin of a rocky strip of land.

The land upon one side of the Charles River basin (U), for almost its entire available length up to the Massachusetts Avenue Bridge, has been taken by the Institute of Technology. The money for a considerable portion of the required building is already on hand or promised, and it is expected that within a year the actual development will be commenced. The entire stretch of property from Mrs. Jack Gardner's estate to the Brookline line is now taken up with Institution Buildings, the largest remaining strip having been recently purchased by a Catholic College. The land back of this Fenway frontage, up to the Harvard Medical Schools, is developing as the center of hospital and medical groups of large area and scope. The section immediately back of the medical schools is now covered with

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the buildings of the Peter Bent Brigham Hospital foundation, and at the present time they are finally ready for public use. Other schools, the Harvard Dental on one side of the Medical, and another hospital institution upon the opposite side, are either nearly completed or will open during this summer. One of the largest building developments in this section is at the back of the Art Museum (V) where it fronts upon the Fens; here a special bequest has made possible the construction of a large gallery for paintings, which will front out upon the Fens and will eventually be connected by other proposed galleries with the main body of the Museum back of it. Adjoining the Museum are the Boston Opera House (W), recently enlarged by new rehearsal rooms and scenic lofts, and nearly across the street from that building and next door to the Conservatory of Music is the large new Y. M. C. A. structure (X).

In the business center of the city, back of the present old-fashioned City Hall, is rapidly rising the new "office-building addition" (Z) which is intended to be extended over the site of the old building soon after the completion of the present structure. Indeed, a proposed development of the entire surrounding, as shown on the plan, is already imagined by those having the improvement in charge.

Another hard fought discussion has centered about the new Custom House near the Harbor (E), and this discussion has at last resulted in the towering building shown by the model illustrated, devised to enable the city to retain the old site, and even to incorporate a part of the old historic Doric Custom House into the new building, upon the surface of which it now appears as the small entrance porticos to be seen at the bottom of the structure.

Years given to discussion of the problem of enlarging the State House have resulted within the last two months in legislation that seems to assure the handling of that question in a way that will befit the dignity of the State and at the same time retain the architectural interest of the historic "Bulfinch front." Two wings (A-A) extending from either side of the Bulfinch building are now proposed, which will hide the unfortunate addition made some years ago at the rear of the old building, and will eventually mean the taking of additional property fronting on the Common on Beacon Street, alongside the present State House, and properly establishing the building in the center of a sightly park crowning Beacon Hill.

**T**HESSE are tangible evidences of the effect of "public opinion." Tangible enough also is the altered point of view of every Boston newspaper. Hardly a single issue that does not contain, among some part of its featured news, items registering proposed

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or actual improvements—as an example, one of the recent May issues of the *Boston Transcript* had two out of five headings on its front page devoted to topics of this kind. Or the paper records some action taken toward inaugurating such improvements as will benefit the entire community physically or—equally important—morally. This entire matter of physical civic betterment is so closely interwoven with political and social betterment that it is hard to locate any line dividing it from other modern movements, such as the “Progressive Party” in national and local politics; the active interest taken in matters of control of the liquor interests, and problems of public morals; even the wide universal interest for bettering conditions in the theater—all matters so widely and thoroughly spread throughout America that it becomes evident that local interest awakening in any particular direction is merely a small manifestation of this universal spirit of unrest. And Boston—a conservative, old-fashioned, “stand-pat” community—would naturally be one of the slowest to respond to such an awakening. The fact that it has mentally already “reacted” as freely as it has, is undoubtedly the most encouraging proof of the dominating insistence and widespread power of this awakening. That no greater realization of these improvements has resulted than is shown in this article, is to be attributed merely to the inertia of the political machine controlling the destinies of American communities, and is not to be taken as a true measure of the awakening that the community itself has actually experienced. The slower that machine is in responding to these demands of the awakening public, the shorter will be its control of our American communities. The forward movement is actually started—even in Boston—and it will *not* be denied.

## CAKE AND WINE

**S**HE took a pinch of pollen-dust,  
A drop of moonlit dew,  
And made the elf a magic cake  
To help his vigil through:

And when the dawn crept up the sky,  
With wine of clover pink  
Spiced with heartsease, she brimmed a cup,  
And gave it him to drink.

GRACE HAZARD CONKLING.

# SHADE TREES FOR CITY STREETS: WHAT THEY FURNISH IN THE WAY OF BEAUTY, HEALTH AND COMFORT: BY ADA RAINEY



THE connection between public well-being, and the planting of shade trees on the streets of our towns and cities is yearly becoming more apparent. The connection is close and important. As we come to realize and act upon it so will our civic well-being develop, which is at the foundation of all our progress. During the past twenty-five years the increase in urban population has been enormous—out of all proportion to the total population. However much this may be deplored, the fact remains and the best way to face it is to meet the conditions in the most optimistic spirit—which is really the most scientific and progressive spirit. We must strive to make our cities more desirable places in which to live, we must promote interest in the trees as a means of beautifying and making more healthful the conditions of city life.

It has been proved that trees have a marked beneficial effect on the atmosphere. From the foliage, a large quantity of moisture is evaporated which on hot days helps cool the air to an appreciable extent. Not only do trees keep the glare from the streets and houses, but they purify the air by the taking up of carbon di-oxygen and the giving off of oxygen which vivifies the atmosphere and makes it far more healthful for human beings. The part of trees in the life cycle is an important one. This is becoming generally recognized, for by a recent recommendation of the Commissioner to the Board of Health in the city of New York it was advised to empower the Park Commissioner to plant trees in all parks and streets wherever possible for the benefit of the general health, especially of young children during the summer months. We have been so busy attending to the upbuilding of the commercial consideration that we have not until recently had time to think of our cities as places in which we live, but the living is quite as important as the business side. Indeed the two interact—the life of the one is directly dependent upon that of the other. For what is the use of extending our vast commercial activities if it narrows our lives, makes them barren and insensitive to the feeling of nature and its uplifting influence.

It is fortunate that æsthetic considerations are becoming recognized, even in our law courts. The Appellate Division of the New York Supreme Court recently sustained the judgment of a lower court which fixed the value of shade trees on a city street at five hundred dollars each. A construction company had been doing some work on a street and thought it was necessary to cut the roots of several large trees, thereby causing their death. The court fixed the value,

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stating it was not only the timber or commercial, but the æsthetic value that was important, for the tree could not be replaced for many years and in the meantime the community was deprived of its beauty and shade. An extra fine of one thousand dollars was imposed for wilful destruction.

Our forefathers unfortunately showed lack of foresight in planning and in the laying out of our cities. They neglected to provide ample space for proper parks or for broad avenues where trees could be planted. But perhaps they can scarcely be blamed for this. The forest was their great enemy to be dreaded; they could not foresee the time when these vast forests should be shorn of their power, when it would become necessary to conserve instead of destroying them.

There are signs of an awakening of the commercial consciousness to the value of beauty as an important factor in business. It is finding that beautiful streets are a good investment, a lot with trees on it brings more than one without, a beautiful city will bring in greater monetary returns than an ugly one. So the real-estate and other business men have taken to planting trees in front of their property and are becoming interested in shade trees in cities.

A city that is not beautiful lags behind the times nowadays, so we must see to it that as much as possible is being done in our own home town. If a city has not a Shade-Tree Commission or a department which attends to parks or trees, much can be accomplished by a committee of citizens if they are sufficiently public spirited to take an interest in proper tree planting, to inform themselves of the best trees to set out, the most scientific way to plant them, and their proper care afterward. Trees have been successfully set out in many cities in some of the Eastern States, chiefly in New York, New Jersey, Massachusetts and Pennsylvania. Washington is perhaps the most beautiful of all our American cities, due largely to the artistic plan for the streets laid out by Le Notre in the eighteenth century, and the handsome shade trees carefully planted and cared for by the Government. It is an excellent object lesson for other cities to follow. It shows what can be done if a plan is adhered to and scientifically followed out.

In Berlin and Paris the trees add an important element to the beauty, healthfulness and charm of the respective cities. Paris in May, when the horse chestnuts are in bloom, is a delight to all who are sensitive to the beauty of trees and flowers. The Prefect of the Department of the Seine, who has charge of the trees, says that the soil of Paris is poor and the success met with in the growth and beauty of the trees is almost entirely due to the care that is bestowed on them. There are eighty-six thousand trees in the city. Of these about eighteen hundred are renewed each year. A municipal forest nursery is

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maintained by the government, where large trees are grown and kept ready for successful transplanting in the autumn. The annual cost of maintaining the street trees is eighty thousand dollars; about half that amount is expended in Washington for the care of a greater number of trees.

Boston has been most successful in the care and planting of trees in her parks and streets. Much excellent work has been done in East Orange, New Jersey, and in Newark, New Jersey. The Newark Shade-Tree Commission has been in existence about eight years. The report of this Commission is printed annually and contains valuable information about trees and their care.

But much more remains to be done than has yet been accomplished. Of the great number of our towns and cities, relatively few have taken adequate interest in tree planting. Indeed, the shade-tree movement is barely in its infancy.

There are really comparatively few varieties of trees that are suited to street planting. It is difficult to find trees that are hardy enough to stand the strain of the hard conditions that are not subject to insect pests. Strange to say the European varieties are better adapted to street use than the American. There are many conditions that should be taken into consideration for city planting, such as poor soil, lack of moisture, escaping gas underground, trolley wires, etc. We have in America in all about five hundred native trees, yet not more than a dozen of them are adapted for street use.

The selection of the best variety involves considerable study of local conditions such as the composition of the soil, amount of moisture and width of streets. To obtain the best results in street planting, one should look years ahead and plan for effective spacing when the tree will be fully grown. The neglect of this foresight is the cause of frequent overcrowding. The trees selected should all be of one variety, symmetrical in form and planted at equal distances, about forty feet apart.

Great care should also be taken to observe the correct proportions between width of roadway and sidewalk and to leave a strip of parking sufficiently wide for water and air for the trees. Residence streets are usually fifty feet wide. Of this ten feet on each side should be left for sidewalk and parking strip. The ideal width for a street is sixty feet, divided as follows: thirty for roadway, six feet for parkway, four feet for sidewalk, and five feet between fence lines and sidewalk. Trees should not be planted too near the curb, not more than two feet, otherwise they are liable to be interfered with by grocer carts, and to be gnawed by horses, even the guards put around them are apt to be broken frequently. It is also a fact that they should not be planted



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nearer the houses than fifteen feet, for they shut out the light and their roots run against the foundation walls. On the curb side if too near, the roots meet the unfavorable condition under the street paving, which often retains too much moisture in the soil. Proper drainage should be provided for underground as well as the means of obtaining sufficient water above.

In general the best variety of trees for street planting is the Norway maple, which is a native of Europe. Local conditions vary much and it is impossible to state absolutely the best varieties for each section which should be decided upon by careful study of conditions. But the Norway maple withstands city conditions better than the native hard maple. It grows symmetrically with a tall straight stem and does not branch too low. These two conditions are important, for it is essential that the branches do not extend lower than seven feet from the ground, otherwise they interfere with pedestrians. The Norway maple is very hardy, flowers profusely in April and May and does not grow too quickly, which contrary to general opinion is not an asset for street trees. A quick growing tree always has soft, brittle wood likely to break easily in wind or under ice pressure and is not long lived. So a more slowly growing tree is always preferable, for it has better staying qualities.

The pin oak is another excellent variety. The oaks are usually thought to be very slow growers, but on careful consideration this will be found to be only relative. They grow only a little slower than hard maples and are indeed ideal trees. Both the pin and red oaks are very free from insect pests which is an important matter to consider. Twelfth Street in Washington City between North and South B Streets is planted with red oaks, is one of the most beautiful in that city of fine streets. The white oak is superior in vigor and longevity to all other trees, yet has fewer points to recommend it for street planting than the other varieties of oak, for it is more difficult to transplant and retains its leaves nearly all the winter. This makes litter in a city, which is disagreeable.

The lindens, both American and European, make good street trees. The latter is the better tree and withstands city conditions well. It grows perfectly straight in pyramidal form, has heart-shaped leaves and fragrant flowers, but is somewhat subject to insects.

The white or American elm is perhaps the most beautiful of all native trees, but it is subject to insects, to the elm-leaf beetle, the tussock moth, leopard moth and to borers. It is best adapted to parks and lawns or very wide streets. It has been successfully used in Hartford, Connecticut, where the wide streets shaded by old elms are beautiful.

Some of the other best trees for street use are the Oriental plane,



ROWS OF AMERICAN LINDENS ON MASSACHUSETTS AVENUE, WASHINGTON: BOTH AMERICAN AND EUROPEAN LINDEN ARE GOOD STREET TREES ESPECIALLY DESIRABLE BECAUSE OF THEIR FRAGRANCE: UNFORTUNATELY THEY ARE SOMEWHAT SUBJECT TO INSECTS.

THE GINGKO, A REMARKABLE TREE FROM JAPAN, IS VALUABLE FOR STREET USE: IT IS HARDY AND ENTIRELY FREE FROM INSECTS: THIS GROUP IS TO BE SEEN IN THE AGRICULTURAL GROUNDS OF WASHINGTON, D. C.

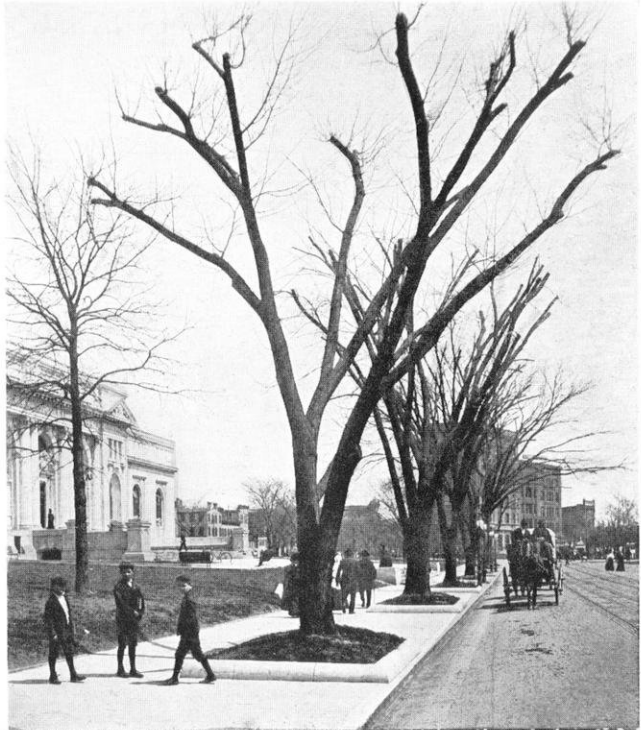


PIN OAKS ARE PLANTED ALONG ONE SIDE OF PENNSYLVANIA AVENUE IN WASHINGTON: THEY ARE MODERATELY SLOW GROWERS BUT ARE FREE FROM INSECTS AND IN THE COURSE OF A FEW YEARS MAKE SHADE OF A PLEASING QUALITY, SINCE THEIR FOLIAGE IS NOT SUFFICIENTLY DENSE TO PREVENT THE FREE PASSAGE OF AIR: IN THE AUTUMN THE LEAVES OF PIN OAKS TURN TO A RICH SHADE OF RED, GIVING TO THE SURROUNDING COUNTRY MUCH BRILLIANCY.



TWELFTH STREET IN WASHINGTON BETWEEN NORTH AND B STREETS IS PLANTED WITH RED OAKS AND IS ONE OF THE MOST BEAUTIFULLY SHADED AVENUES IN THE WORLD.

ELMS IN FRONT OF THE PUBLIC LIBRARY, WASHINGTON: THERE IS NO MORE BEAUTIFUL SHADE TREE, WHEN PROPERLY PLANTED AND PRUNED, THAN THE ELM: JUST AT PRESENT IT IS SOMEWHAT UNDER A CLOUD, AS IT SEEMS MORE SUBJECT TO INSECTS THAN THE HARDY OAK: IN SHAPE IT IS THE MOST READILY RECOGNIZED OF ALL AMERICAN TREES, ITS STEM GROWING TO A GOOD HEIGHT AND THEN BRANCHING OUT LIKE THE SPRAY OF A FOUNTAIN: IN THIS RESPECT IT IS DIFFERENT FROM THE EUROPEAN ELM, WHICH IT FAR OUTSHINES IN ABILITY TO MARK A LANDSCAPE DISTINCTIVELY.



AN AVENUE IN WASHINGTON WITH ELMS, WHICH SO FAR SEEM TO HAVE ESCAPED THE BLIGHT THAT HAS OVERWHELMED SO MANY BEAUTIFUL ELM AVENUES IN AMERICA.



AN AVENUE OF HORSE CHESTNUTS IN WASHINGTON: THERE IS NO MORE BEAUTIFUL STREET TREE THAN THE HORSE CHESTNUT: IT IS GREEN ALMOST BEFORE THE SWALLOWS COME, BUT HERE IN AMERICA, WHERE IT IS NOT A NATIVE, OBJECTION IS MADE TO THE EARLY FALLING OF ITS LEAVES.

SHOWING AN AVENUE WITH DOUBLE PLANTING OF TREES: THIS IS ESPECIALLY BEAUTIFUL WHERE THE AVENUES ARE WIDE ENOUGH TO PERMIT SUCH AN ARRANGEMENT.

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called the American button-ball, or sycamore, the white ash, the ginkgo—a remarkable tree from Japan, hardy and entirely free from insects, it has a beautiful fanlike leaf. The tulip-tree, of the magnolia family has a lovely tuliplike flower, difficult to transplant, which must be done in the spring, but is a symmetrical tree and adapted for very wide streets. The horse chestnut an Asiatic tree so beautiful in Paris, is difficult to suit to street conditions, for the pavement interferes with best conditions for growth. It is also subject to insects. The silver maple and Carolina poplar should not be planted on streets, for their wood breaks easily and they are subject to borers.

It is important to secure proper trees from a reliable nursery, for the nurseryman keeps the young trees in the best condition for transplanting. The roots are cut back so as to prevent undue spreading and form a compact root system. The young trees are moved two or three times so they will better adjust themselves to the final transplanting. Trees from eight to twelve years old are best and should not be more than three inches caliper. The tops should be trimmed before planting.

The proper method of setting is of great importance. The best way is first to ascertain whether the underlying soil is good. It should not contain either too much clay or sand, the correct proportion is seventy percent. sand, twenty percent. clay and ten percent. humus. If this obtains along the length of the street, it is not necessary to remove so much soil. A hole about three feet long, three feet deep, three feet wide should be dug, the soil removed and new good soil substituted. This will secure a good growing condition for five or six years. If the parking strip is left as before suggested, the tree should do well, as the necessary amount of air and water will thus be insured. An abundant supply of water is necessary to the young tree for the first and second summers and should be given in the evening about every ten days during the first summer, or until the young tree is able to shift for itself. It must be remembered that air and moisture are the essential conditions of growth for trees. If these are provided with an abundance of good soil, excellent results will be obtained.

The most serious enemies to trees are the tree moths and borers. Of these the most formidable are the tussock moth, the gypsy moth, brown-tailed moth—the borers and elm-leaf beetle are the most deadly. The best treatment for the tussock moth is to go over the infested trees in midsummer and wet the eggs with creosote to which cold tar is added. The second method is to spray the leaves, which if done early enough is efficacious. The borers are difficult to manage. They work under the bark of the tree, girdle it and so cause its death. They can be detected by sawdust coming out of holes in the trunk, and

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work from April to November. The best way to treat them is to go over the trees killing the borers with a sharp pointed wire or by injecting bisulphide of carbon in the cavities where they are feeding and by closing the holes later with putty.

The importance of protection against insect pests can scarcely be overestimated, and proper legislation should be enforced. There is at present a law in New York State long disused, which compels each citizen to have the trees properly treated to keep moths and borers from spreading and so protect the neighboring trees. Mr. Hermann W. Merkel, chief forester of the New York Zoological Park is working to interest the proper authorities to enforce this law so important to the health of trees. It is difficult for the City Commission to expend time and money on treating trees if those belonging to private individuals are infected. If public opinion is aroused to the importance of thus protecting the trees, proper legislation can be secured. Gas escaping from underground pipes is also a great danger to the trees. Special precaution should be taken to see that the pipes are tight, otherwise the soil will become impregnated, and even if the tree dies and is removed and good soil substituted, the surrounding soil will be affected by the remaining gas and cause its injury. It is not a simple undertaking to plant and care for a large number of trees in a city. But the outlay of expense is amply repaid by the returns made by the trees. In Newark the cost for planting per tree is three dollars and seventeen cents. This includes all cost of transplanting, grading of street, etc.

The celebration of Arbor Day is an excellent means for arousing the interest of schoolchildren in trees. When children plant a tree in their own school grounds they have a feeling of proprietorship in that particular tree, and if this interest is stimulated will extend to trees in the town. To interest children in trees has become the aim in the movement which presses the children into a service brigade to help care for the trees on the street. When children have been interested in the life of trees, in their growth and development and shown how man is dependent upon trees for many of the important elements, they begin to know and love them. This knowledge and love will later on produce a nation of tree-loving and tree-protecting people. The excellent results obtained from the "Shade-Tree Protectors" is encouraging. This league was organized in nineteen hundred and nine in Newark by Mr. Carl Bannerwart, Secretary of the Newark Shade-Tree Commission. The children were first interested in a talk about trees—on what they do for us and what we can do for them. Leaflets were distributed on "what to do next," explaining the needs of street trees, how to plant them, how to know them and how to recognize the injurious insects. Excellent work was done by the children. A

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thousand of them worked with varying degrees of intensity, their ages ranging from seven to fourteen years. Nearly two thousand street trees were watered and cultivated by the children in one summer. One "gang" of boys cultivated two hundred and eighty trees in two hours, working under a Shade-Tree representative. This enthusiasm overflows into cultivating and taking care of their own trees in school lots. The watchfulness of the children was rather trying for the violation of city ordinance, such as tying horses to trees, pouring salt water from ice-cream freezers at the roots of trees, etc. They were active in causing the arrests of a number of delinquents.

The scientific care and protection of street trees should of course be under municipal control. Individual landowners who care for the trees are never thorough or concerted enough in their action. There must be efficient service at the proper time to obtain the best results. In the past decade New York, Chicago, St. Louis, Cleveland, Buffalo, Hartford, New Orleans and Pittsburgh have all assumed control of their own street trees with most satisfying results.





## TRAINING FOR APPRECIATION AND TRAINING FOR SKILL: BY ARTHUR D. DEAN



One time the teachers of drawing and the teachers of handwork were hardly on speaking terms. Their respective teachers' associations met in annual conventions at different periods of the year in different sections of the country. Later the two bodies met in the same convention city, in separate halls. They did get together enough to quarrel. The art teacher spelled his work with a capital. The teacher of shopwork didn't propose to have any one tell him what constituted a good curve on a piece of furniture. I suspect that he had his pupils make Mission furniture so as to avoid any criticism of curves; not realizing that shape, proportion, color, and spacing of parts constituted in themselves applications of art principles.

The writer was no better than the majority. How well he remembers how he showed a most wonderful wooden candlestick to Henry Turner Bailey, the prince of art supervisors, with a "guess I know art" air, and "now I have got you" look. My! but it was a wonderful venture. Its base brought out a face plate exercise on the lathes; the standard required turning between centers; the handle was a chucking problem; the whole a dream of highly polished mahogany. It was a venture into the field of curves.

"But, my good friend," said Bailey, "that's not good art."

"Oh! you jealous man," thought I as I replied, "but what's the matter?"

"Now see here, Dean," spoke Bailey, "don't you know that the material should be adapted to use, and think of a *wooden candlestick*. You are breaking a fundamental law of good design."

Stevensonian like, I read in bed. One night at the summer camp I had the candlestick in use at the head of the bed-post. I fell asleep and behold! I awoke with a great light—a light from without from burning wood—a light from within where I saw before me the words, "Think of a wooden candlestick!"

Yes, art and manual training have come together and now the two bodies of teachers meet in the same convention hall. The Eastern Art and Manual Training teachers met in New York City this past spring. They are on more than speaking terms. They not only work together in the schoolroom, but they have gone out into the world of action—out of the school with its set exercises into the field of home decoration, costume designing, commercial advertising—out into a unity of purpose where the furniture made in the school shops harmonizes with a decorative scheme; where wallpaper and rugs are designed and made; where dresses are made in

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accordance with color schemes; where the school printing press furnishes the mechanical part of attractively printed matter; where the illustrative work serves the pageants, festivals, and games of the modern school curriculum.

This is the way things are moving, but not every school has yet arrived. The signs in the road are pointing hopefully to progress, but mere picture making is still held up in many places as the chief aim and purpose of drawing. Dinky bread-boards and towel-rollers still reflect the Mediæval days of early manual training. The school world moves slowly, and the crowd lags far behind those who would lead them toward the rising sun.

Drawing, especially in the high schools, should eventually become either purely cultural or purely vocational—both where the schools can accommodate the two lines of work. It should train for the average pupil in appreciation, and for the few it should train in skill. All people are consumers. Not all are producers. Nevertheless, without production there can be no consumption, and it lies with us as a nation not only to train intelligent buyers, but also to educate skilled workers.

It would seem, from a rather close examination of the exhibition which was shown at the convention, that the schools were as a whole failing to train adequately in appreciation, and they are most certainly failing to produce artistic workers in those industries which require good design and good taste. Training consumers of artistic products will not result from giving instruction to those who are by nature gifted with ability to draw if the course of study in this subject is limited to rendering drawing from models or from memory, sketching from nature, and similar topics involving technical skill. Neither will dilettante work done by the great mass of our children without teaching them the principles of design and methods of good workmanship result in a body of industrial workers who are able to manufacture anything beyond cheap furniture, gaudy jewelry and other mediocre articles of consumption.

The shop or industrial side of drawing must be constantly kept in mind. While it is well for the many to reproduce various styles of lettering for covers, posters, announcements, and bookplates, it is necessary to industrial advancement that at least a few develop sufficient skill to earn a living through the designing of posters, and making up of advertising matter, the art of printing textile design and the hundred and one other occupations involving the use of art instruction. At the international congress for the promotion of art instruction held in Dresden during the summer of nineteen hundred and twelve, the major part of the exhibit of foreign schools

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showed that art instruction had a close connection with lace-making, with copper and brass work, with furniture construction and with stone and iron work.

The art courses in our public schools should develop appreciation of the real value of art itself on the part of all pupils of both sexes in order that they may be intelligent consumers; vocational art or industrial art courses in our larger schools which would have the educational, disciplinary and practical value of other vocational courses; stronger work in drawing in the vocational and trade schools with the shopwork related to courses in design in order that the products of the school may not only be sound in workmanship, but in thorough accord with the principles of good design.

As a child I could draw. It was crude work but it expressed a thought and told a story. No one ever laughed at my picture-making. But as a youth in the high school and as an adult I would be a subject of ridicule, for I cannot draw pictures. Yet I ought to be capable of appreciating fine things in the way of pictures, of jewelry, of furniture, of textiles, or wall-papers. But at present few are the teachers that would think of giving me this training in appreciation except through picture-making—and I cannot draw.

On the other hand if I could draw, or design, or model, or carve, or arrange type, or weave, the school would only let me do one of these things for about one hour a week, and during the rest of the time it would try and whittle a round-pegged youth into a squared sort of hole. I want to be trained for appreciation, or trained for skill. I want to be trained as a producer of beautiful things, or trained as a consumer of beautiful things. Drawing pictures alone would make me neither one nor the other.



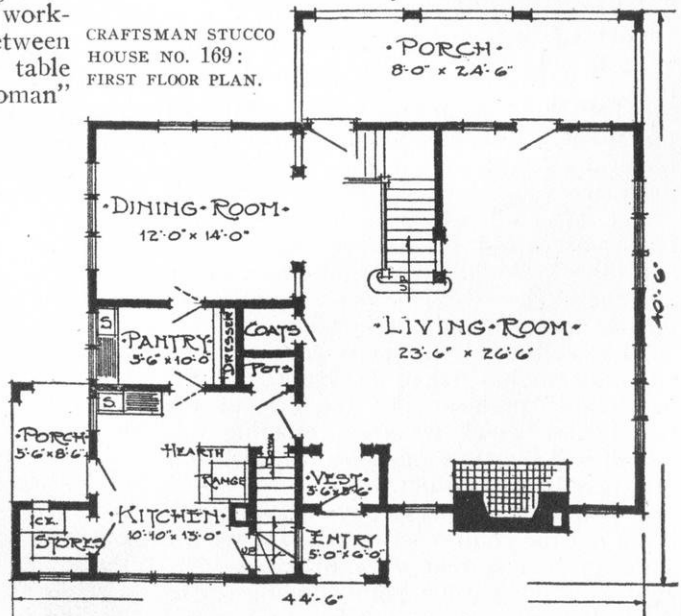
## CRAFTSMAN STUCCO HOUSES PLANNED FOR ALL-ROUND COMFORT AND BEAUTY, AND ADAPTABLE TO MANY DIF- FERENT LOTS

**A**RCHITECTURE, like every other form of artistic or religious expression, has always included a certain number of superstitions in its creed, and among those which the last few generations have so unaccountably and fondly hugged was the popular feeling about the "back" and "front" of the house, the "front garden" and the "backyard." It was the same kind of feeling that made people differentiate between "working" and "Sunday" clothes; between "everyday" and "company" table linen, or between the terms "woman" and "lady." It implied a subtle but keenly felt distinction between the necessary and the ornamental, apologizing, as it were, for the existence of anything so menial and commonplace as a kitchen, a vegetable garden, or a clothes line. As an English writer once remarked, such folks, if roses were suddenly discovered to be good to eat, would simply relegate them to the vegetable plot and the salad dish, no longer considering them fit for the more aristocratic purpose of decoration!

Happily we are fast outgrowing this state of mind,

both as a nation and as individuals. Our architects and the people for whom they design and build are coming to realize that the back of the house and the back of the garden are just as important as the front—if not more so, for without the vital and comforting products of the vegetable garden and the kitchen, how long would our social life in the living room and front porch survive? And so they are planning houses that are convenient and attractive not only at the front where they face the street, and at the sides where they overlook the neighboring dwellings, but also at the back where the kitchen, laundry, cellar entrance, rear porch and other necessary features are.

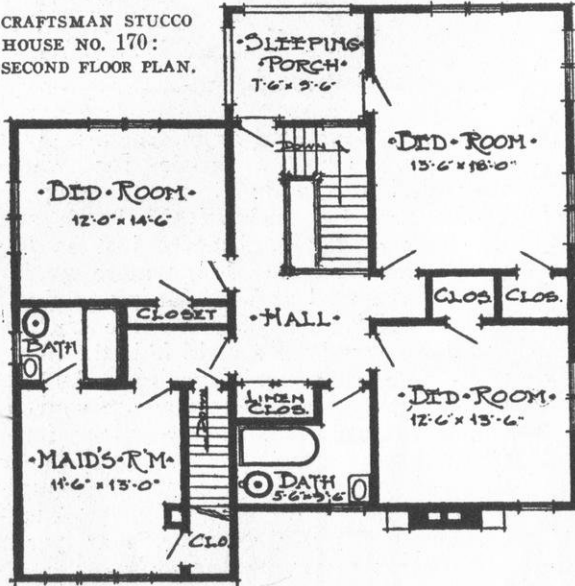
CRAFTSMAN STUCCO  
HOUSE NO. 169:  
FIRST FLOOR PLAN.



# CRAFTSMAN HOUSES PLANNED FOR BEAUTY AND COMFORT

In some cases the more progressive architectural freethinkers have even gone so far as to discard that ancient axiom that the kitchen and servants' quarters must be tucked away at the back of the house, out of sight and out of mind, and they have built them instead at the side or perhaps even with one window facing the front—

CRAFTSMAN STUCCO  
HOUSE NO. 170:  
SECOND FLOOR PLAN.



whatever arrangement would ensure fresh air, sunlight and a cheerful outlook for that part of the home where the real work of the household is accomplished. And all this without in any way marring the architectural effect from the street or spoiling the privacy or loveliness of the garden.

For, after all, why is not a kitchen entrance as capable of artistic treatment as any other? And cannot the kitchen porch and the kitchen itself be made beautiful as well as sanitary and comfortable places?

This, at least, is the point of view THE CRAFTSMAN has taken in regard to the "backyard" problem, and the first of the two houses which we are presenting this month will illustrate one way in which this idea may be carried out.

A glance at the perspective drawing will bring out the point most clearly, for we are showing here a rear view of House No. 169, with the garden path winding up to the little back entrance porch. An inviting seat is placed against the outside chimney which breaks up the plain surfaces of wall and roof and reminds one of the open hearth within; while the groups of small-

paned casements and the sheltering angles of the roof give the place a simple homelike atmosphere. In fact, there is nothing about it to suggest that this corner of the building is in any way inferior to the front.

A little study of the floor plans will likewise show how practical an arrangement has been worked out, and to how many varied sites this house could be adapted. It could be built upon an inside lot, either with the living porch facing the street or with the longest wall of the living room along the street and the living porch and entrance on the side. The latter position might be preferable, as it would give more privacy to the living porch and would bring the smaller porch and vestibule (near the kitchen) on the opposite side, where they would be readily accessible from the street. Or, better still, the house might be built on a corner lot, in which case it might be placed at almost any angle, according to the view, the neighboring houses and the points of the compass. This last factor should of course be carefully considered, and it should be remembered that the plans can always be reversed if their present arrangement will not permit the exposure desired. It is pleasant to begin the day

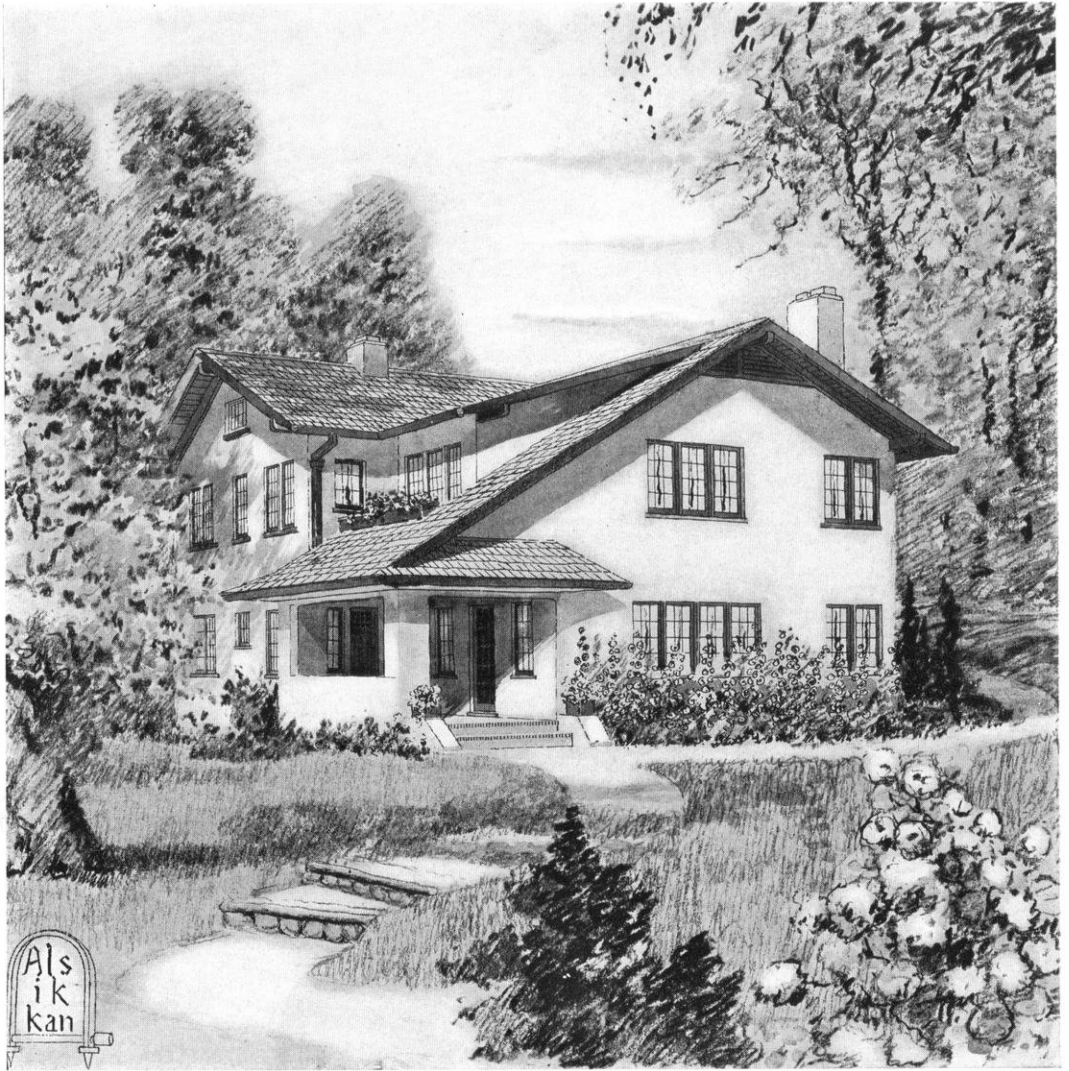
with the morning sun shining into the kitchen and dining room, and in this instance such an exposure would result in a southern aspect for the living porch and a western one for the long window groups of the living room.

The details of the floor plans as well as the general layout will be found worth noting; for while fairly large and well equipped, the house has been designed with thought for economy as well as comfort. It has been planned for a family of about four people and a maid, the family and servant's quarters having been kept as separate as possible for the convenience of both.

From the living porch the front door opens into a sort of hall, which is separated from the dining room by post-and-panel construction, and from the living room on the other hand by the staircase, which ascends from that room to a small square landing from which four steps go up to the second floor hall. This arrangement permits an interesting use of the necessary woodwork, while the archway formed by the upper flight over the front door will

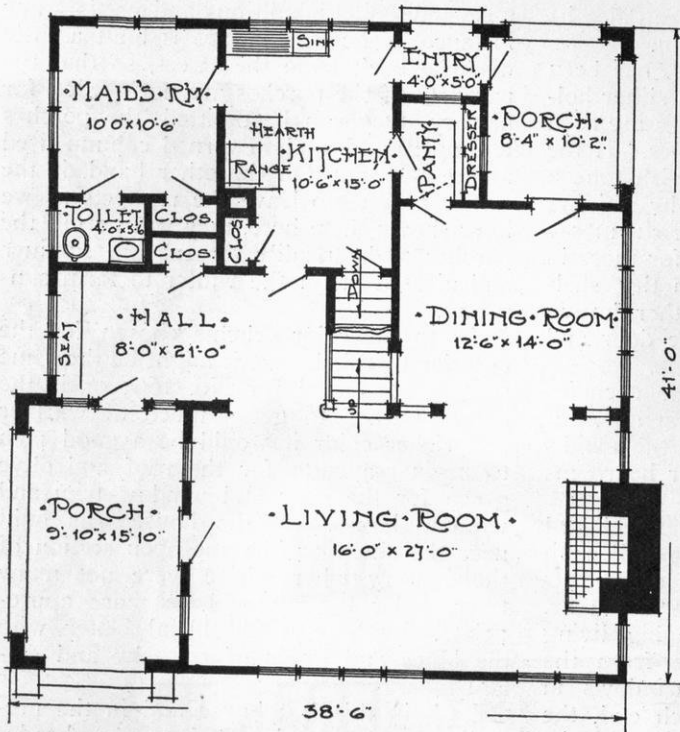


THIS SEVEN-ROOM CRAFTSMAN STUCCO HOUSE, NO. 169, HAS BEEN SO PLANNED AS TO BE INTERESTING FROM WHICHEVER ANGLE IT IS SEEN, AS EVIDENCED BY THE REAR VIEW SHOWN ABOVE: MOREOVER, THE ENTRANCES ARE SO ARRANGED THAT THE HOUSE MAY BE BUILT IN PRACTICALLY ANY POSITION ON EITHER AN INSIDE OR A CORNER LOT.



THE RECESSED ENTRANCE PORCH, SLOPING ROOFS AND CASEMENT WINDOWS OF THIS CRAFTSMAN HOUSE, NO. 170, GIVE IT A VERY HOMELIKE AIR: THERE ARE EIGHT ROOMS, AND IN ADDITION TO THE PORCH SHOWN IN THE ABOVE SKETCH THERE IS A DINING PORCH AT THE REAR AND A SLEEPING PORCH OVERHEAD.

# CRAFTSMAN HOUSES PLANNED FOR BEAUTY AND COMFORT



CRAFTSMAN STUCCO HOUSE NO. 170: FIRST FLOOR PLAN.

give a certain cosy emphasis to the entrance. Between the newel post at the foot of the stairs and the partition that separates the staircase from the living room, we have indicated a half-height partition capped by a shelf, which will add a decorative touch to the construction and will serve to hold a fern or bowl of flowers. A coat closet is provided nearby, and another can be built under the landing of the stairs.

Another entrance, of course, is the one shown in the perspective view, through the entry porch and vestibule between the living-room fireplace and the back stairs. And in addition to this there is the porch on the left of the kitchen, so that altogether the interior is in close touch with the garden.

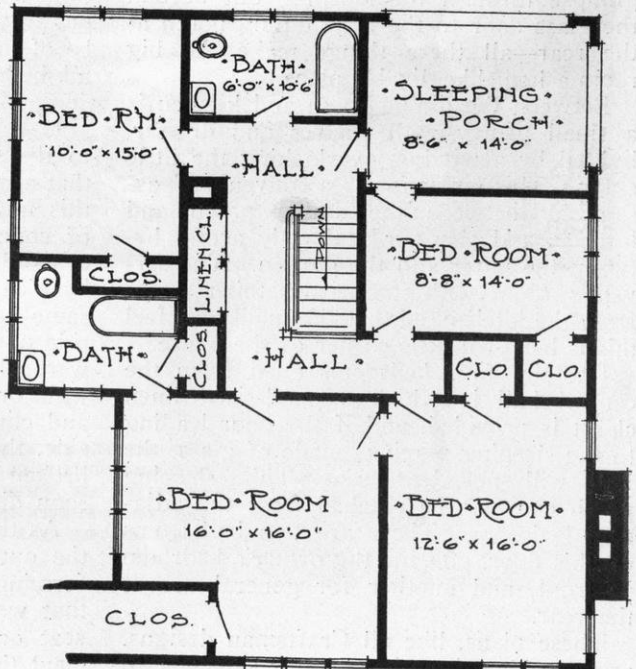
The living room, which is a little unusual in shape, should prove especially pleasant, being so large and light and full of opportunities for decorative effect both in the woodwork and wall spaces and in the placing of the furniture and draperies. The nooks on each side

of the fireplace might be filled by built-in seats beneath the windows, and a settle and armchairs grouped about the hearth; while at the opposite end of the room in a kind of alcove formed by the staircase, there is plenty of wall space for bookshelves and desk. A glass door opens upon the living porch, and the left-hand end of the porch is also readily accessible from the dining room and pantry, so that meals can be served out there whenever the weather permits.

The kitchen with its pantry and large storage closet is light and conveniently arranged. The cellar stairs descend beneath the back staircase, the latter leading up to a small passageway opening from the second floor hall and giving access to the maid's room and bath.

The maid's closet is above the back stairs, and in addition to the closet in each bedroom there is also one for linen in the hall.

Out of this hall open three good-sized bedrooms and family bathroom, and at one



CRAFTSMAN STUCCO HOUSE NO. 170: SECOND FLOOR PLAN.



## CRAFTSMAN HOUSES PLANNED FOR BEAUTY AND COMFORT

end is the sleeping porch which can also be reached from the largest bedroom.

This house, like the next one, has been designed to be built of stucco on either hollow tile or metal lath, and shingles are used for the roof and across the gables. If the stucco is left in its natural grayish tone a touch of warmth may be added by staining the shingles for the roof a rich mossy green, and using golden brown for those in the gables and in the extension that shelters the kitchen windows. Either brown or green might be used for the door and window trim, with white sash.

The second house, No. 170, occupies about the same space as the first one, but in this case we have provided the maid's room on the first floor and four bedrooms for the family on the second.

The main entrance is from the sheltered living porch, through the wide hall with its pleasant window-seat on the left and its convenient closet for coats at the rear. From this hall one enters the big living room, which is also accessible from the porch. Groups of casement windows in the long front wall and at each end, the big open fireplace, the staircase with its simple woodwork which can always be made such a feature of interest, the post-and-panel construction on each side of the wide opening into the dining room and the glimpse through this opening out beyond the glass door to the little dining porch at the rear—all these things make the big room a homelike, livable place.

Between the dining room and kitchen is a small pantry with shelves and dresser, lighted by a window overlooking the little entry. This entry forms a convenient passageway between the dining porch and kitchen, and also permits ready access between the latter and the garden. The servant's room with its private toilet opens from the kitchen, so that the maid will feel this is her own little corner of the house.

Upstairs four bedrooms open from the central hall in which a good-sized linen closet is provided, and if the door leading to the sleeping porch is made of glass, the hall will not be dark. This sleeping porch can also be reached from the adjacent bedroom. There are two bathrooms on this floor, one for the owner's bedroom in front, and another for general use at the rear.

These plans, like all Craftsman designs, are capable of various minor changes to

meet individual conditions and needs. For instance, if house No. 170 is built a little distance back from the street, so that the parapets of the porches are not needed for privacy, they can be omitted, the porches left open, and a plain turned column used at the corners. On the other hand, if the owner prefers to leave the parapets as we have shown them here, they will permit the porches to be readily screened in summer and glassed in for the winter to form sun-rooms.

As to the color scheme chosen for the exterior of this house, it might be the same as that suggested for No. 169; or if the owner wished to get a touch of warmer and richer color it would be a good plan to use terra cotta for the roof and olive green for the door and window trim and window boxes. If the house was built near the shore or in some open section of the country where there were not many trees, paler tones would be more appropriate, for they would blend better with the blues and grays of sea, sky and distant hills.

Both in this last house and in the preceding one, we have shown a header course of brick in the steps of the porches, for this always adds an interesting note of color and texture. The brick will look especially decorative if laid with wide mortar joints. The same effect might be carried out in the garden paths if they happen to be of uneven grade; or concrete and stone might be used as suggested in the illustration of house No. 170.

If the house stood comparatively close to the street or to the nearby houses, so that a garden wall was needed for privacy, this might also be of stone with a coping of concrete. Or if there was no stone available, it might be of concrete capped by a layer of brick. Square posts of the same construction might be used at each side of the garden entrance, and if shrubs were planted at the base of the posts and wall, or vines trained to hang their leaves and clinging tendrils down over the other side, the straight lines would be agreeably broken and the look of newness would soon disappear.

As the floor plans of these houses show, the outside walls are somewhat irregular, forming little sheltered nooks and angles that would be just the place for a garden seat or for a bed of some tall, delicate plant that needs protection from the wind.

## A MOUNTAIN GARDEN IN A CITY

### MAKING A "MOUNTAIN GARDEN" IN A CITY: BY J. M. MILLER

(Photographs by the author.)

**A** HOUSE located in a large city, but surrounded by grounds as precipitous and rugged as an Alpine cliff or a Virginia mountainside is the unique home of Mr. and Mrs. William Hamnett, at Forbes Street and Briar Cliff Road, Pittsburgh. Although in the built up and exclusive residence district of the city, the grounds rise, a perpendicular, rock-bound precipice, 100 feet high from Forbes Street. Trolley cars whirr along the base of the cliff to prosaic asphalt streets on either side, where stand long rows of ordinary homes.

Although moderate in size, the Hamnetts' house is finished inside with polished hardwood and tile, strictly modern and luxuri-



BRIDLE PATH AND RUSTIC FENCE LEADING FROM FORBES STREET ALONG THE EDGE OF THE CLIFF TO ITS SUMMIT.

ous. The walls outside, however, are of rough stone, and the grounds surrounding it are as rugged and wild as any verdure-crowned Alpine mountain cliff or Virginia precipice. The sylvan loveliness of the place with the house nestling, low-eaved among the trees, offers an ideal retreat from the bustle of downtown business only twenty minutes' ride away.

And Rockledge, this charmingly quiet and beautiful garden-homestead, was evolved by the Hamnetts at comparatively small cost on a piece of ground, so rocky, steep and barren that even in Pittsburgh, the city of hills, no one else regarded it as a practical



THE PERGOLA IN MIDSUMMER.

building site at all. It is a wonderful example of what home-builders who love nature and growing things may make from the waste places of a city.

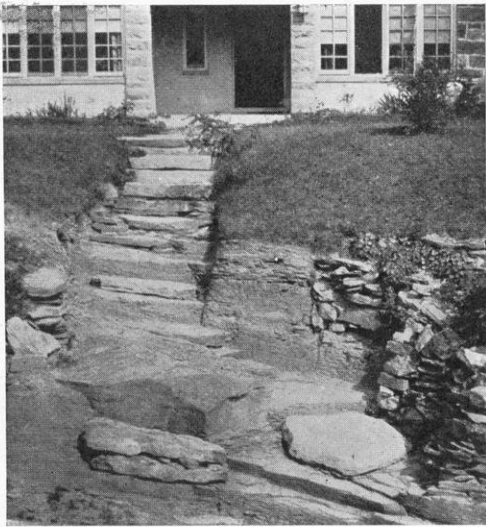
It was with Mrs. Hamnett that the idea of a "mountain garden" originated, for she was born on a mountainside and her childhood home was a mountain plantation in Virginia.

It was about the most desolate, dreary-looking spot when the Hamnetts first saw it—nothing but a big bare cliff, with a few scrubby trees on the top. There didn't seem to be any soil on it at all. It was hard



ROUGH STONE STEPS LIKE THE APPROACH TO AN ALPINE CHALET LEAD TO THE EAST WING OF THE HOUSE.

## A MOUNTAIN GARDEN IN A CITY



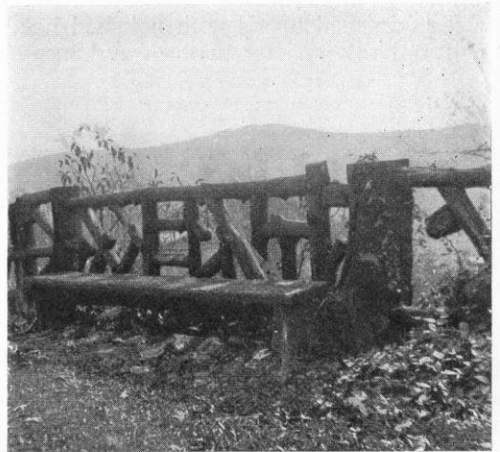
MAIN ENTRANCE TO THE HOUSE: A BIT OF HISTORIC TRAIL ON THE SIDE OF CLARKE MOUNTAIN, VIRGINIA, RECONSTRUCTED IN THE NATIVE SHALY ROCK.

to see what kept the stunted trees from being blown off. It was so steep that even the agent and Mr. Hamnett couldn't get to the top when it was looked at first.

Mr. and Mrs. Hamnett had been looking for a home, or rather a place in which to build one, for two or three years. The difficulty was, it had to be near enough to the downtown business district so that Mr. Hamnett could get to the office without much trouble. Well, in Pittsburgh, it takes all the money you have to buy a plat of ground big enough for a house and garden; then you don't have anything left with

which to pay the men for building the house and making the garden.

What the Hamnetts secured was an apparently worthless cliff, 100 feet above Forbes Street. According to the surveyor, whose measure shows what the area would be if the hill were dug away, the plat contains about two acres. However, if the precipitous surface had been measured like a carpenter measures a house for weatherboarding and roof, there would be approximately four acres, instead of two. The property fronts towards the south on Forbes Street, one of the most important thoroughfares in the city. On the northeast there is comparatively level land occupied by residences, with some ground around them. On the west Briar Cliff Road skirts the plot. Across this road there is a



SEATS BUILT INTO THE RUSTIC FENCES ARE LESS CONSPICUOUS THAN BENCHES IN THE OPEN, AND JUST AS COMFORTABLE.



THE SOUTHEAST CORNER OF THE HOUSE IS SHADED BY A BEAUTIFUL OAK TREE: A PATHWAY OF ROUGH STONES LEADS TO THE ARCH IN THE EAST WING: THE PERGOLA IS SHELTERED FROM STRONG WINDS BLOWING FROM THE WEST.

deep and very narrow ravine, over which Forbes Street is carried by a bridge. Beyond the ravine, street after street, paved with asphalt and lined with rows of conventional homes, extend for miles, until the business section of the city is reached.

To make a home on a bare knob was the problem confronting the Hamnetts. Although it was almost spring before they had secured the property, several weeks were spent in preparing definite plans for its improvement. At length, the plans were complete even to the seemingly minor details, and not until then, was actual physical work commenced.

Near the rear of the plat, where it comes to a point and where the elevation above Briar Cliff Road is least, a passageway was

## A MOUNTAIN GARDEN IN A CITY

cut to the top. The summit was then leveled until there was half an acre of flat surface, special care being taken not to injure any of the hardy trees which were growing in crevices of the slaty rock.

The house, its exterior of rough stone, with great stone chimneys clinging to the ends, was built just back of the center of the summit. Access to the side and rear of the house is obtained from Briar Cliff Road, which climbs to within a few feet of the leveled summit, although it is 60 feet below at the Forbes Street end. A pergola and sun parlor on the south, and an arched wing on the east, provide open air lounging places protected from the strong winds, which blow usually from the west. Although the exterior of the house harmonizes with the "mountain garden" which surrounds it, the interior is richly finished and furnished with every comfort and convenience of the modern city home.

The surface of slaty rock left after the grading had been completed was practically destitute of vegetation except for a few stunted and almost leafless trees—oaks, maples and chestnuts. The summit of the plat and the less precipitous eastern side, where the debris from the cellar and the summit had been thrown, were covered with several inches of rich soil hauled to the city in a freight car, and with manure procured from city livery stables. As much of the slaty rock as could be dug away from the roots of the trees without injuring them was carted off and replaced by rich loam and manure. Particular pains were taken in caring for the largest tree, a white oak which stands about 10 feet from the southern side of the house.

A car load of sod skinned from the edge of a mountain woods was laid on the summit about the house, and on the sloping eastern side. No effort, however, was made to change the appearance of the weather-stained rocks on the Forbes Street front and along Briar Cliff Road. Next to the trees, which started to leaf out and to show amazing vitality after being supplied with a little plant food, nothing helped more to make Rockledge real woods than the rough, untrimmed sods with roots of all sorts of wild perennials buried in the black loamy earth, along with seeds of many wild annual flowers—all ready to burst into life in the warm spring sunshine. No effort has ever been made to trim the

grass in any part of the grounds, except roughly with a scythe or sickle.

But no "mountain garden" would be complete without steep bridle paths and rocky trails. In fact, entrances of any other kind—cement, dressed stone or even wooden steps—would be striking incongruities in such a garden. The perpendicular rocks on the Forbes Street side, and part of the way along Briar Cliff Road, are, of course, inaccessible to almost anything, except a bird or an aeroplane. But aside from the service entrance in the extreme rear of the plat and screened from the house by shrubbery, there are three approaches. Starting in a half circle from Forbes Street at the foot of the eastern slope, a grass-grown bridle path climbs the steep grade along the southern edge of the grounds until it reaches the summit. From near the foot of the bridle path rough stone steps like the approach to an Alpine chalet lead to the entrance on the east side of the house. The stones are weather-stained and overgrown with lichens and moss. On each side of the steps the ground is rough and steep.

On the western side of the plat, well back along Briar Cliff Road, where the height is less than at Forbes Street, the main entrance to the house, a most realistic mountain trail, was split out of the native shaly rock. It climbs over the steep stones to the doorway which is 40 feet higher than the road.

Rustic fences were built at Rockledge, not to enclose the grounds, but to prevent visitors from falling over the rocks. At the edge of the cliff overlooking Forbes Street, and along the bridle path, a strong fence was built from crooked branches of oak trees cut into lengths and with the bark still clinging to them. A similar fence was also built along the top of the steepest part of the hill on the eastern side. Too many fences, however, would have destroyed the open mountain effect desired by the Hamnetts, so on the western side several feet were cut away from the upper edge of the summit, leaving a slight slope. A few strands of wire, invisible among the bushes, prevent unwary strangers from wandering over the edge.

Rustic seats built at intervals into the fence afford resting places among the trees without marring the wilderness effect. Hidden almost by the trees and bushes these rustic seats are delightful places in

## FOR THE FARMERS' WIVES

which to spend a summer afternoon; from some of them, beautiful vistas open through the trees; others are more secluded.

One of the most attractive of these resting places is built into a curve of the fence near the bridle path, and on the edge of the cliff above Forbes Street. Vines clinging to a crook in the fence screen occupants of the nook from the view of persons coming up the bridle path, and a clump of bushes growing among rocks in front almost conceals it from the rest of the grounds and from the house. A hundred feet below the bench and behind it, street cars rumble past, while to the east, city streets with seemingly unending rows of houses stretch away until they melt into the hazy distance.

Extending from the shade of the eastern wing of the house into the open light, there is a wild, tangled flower garden of old-fashioned plants. At one end are hollyhocks, sumac, gladioli, geraniums, asters and other sunshine-loving plants. Nearer the house are larkspurs, flags, mock oranges and petunias, while in the coolest part grow ferns, begonias and other plants that thrive best in the shade. The entire flower garden was carefully planned to present a wildly riotous and uncared for appearance, such as would be expected in a mountain garden many miles from civilization. Just north of the flower garden a never-failing spring flows from beneath the rocks. Native shrubs and hardy grasses grow in crannies everywhere among the stones, and after a sudden shower water drips from the slaty ledges and sparkles among the leaves. The distinctive charm of Rockledge lies in the spirit of the mountain wilderness and primeval forest which pervades this "mountain garden."

### AN ORGANIZATION DESIGNED TO HELP FARMERS' WIVES

**P**EOPLE who have not been oppressed by actual farm conditions or had opportunity to observe the disastrous effect of living in inconvenient, unsanitary and usually unbeautiful houses, have nevertheless doubtless heard the murmur of protest against the deadliness of farm life for women. But until lately, except as an isolated woman evolved her own salvation, comparatively nothing has been done to make the life of the average farmer's wife tolerable.

In the West, however, a concerted movement has now been started, an International Congress of Farm Women, which was organized at the International Dry Farm Congress in Colorado Springs in 1911. According to the president of the organization, the reasons for starting the movement and the purpose for which it was founded are, in part, as follows:

"Unless something is done to help the farm woman to make the home more convenient, more beautiful, and furnish more enjoyment, the girls being educated in the schools today will not take the places of their mothers on the farms. The farm homes are being deserted in the East and it is largely because the work is too hard for the women, and no one, seemingly, has solved the problem of bringing science into the home. Every kind of labor-saving machine is being invented for the farmer, but few farm homes have been made 'modern' and convenient.

"We are trying to organize the women in the rural districts into clubs for the purpose of studying home economics, and a practical demonstrator and lecturer should be furnished by the State or nation to council with the home-makers and give them the education that will fit them for their work.

"If the farm woman has not been educated for her duty it is the fault of the Government and the State, not hers. If she cannot go to school she can demand that a school or teacher be sent to her. She ought to know how to guard the health of her husband and children. She ought to know that to her ignorance of the laws of sanitation and food supply the lives of thousands of children every year are sacrificed."

Evidently much of the work of the International Congress of Farm Women is still to be formulated, but that is a good sign rather than a bad one, for an organization of this sort must develop in strength and purpose as it grows older. But the outlook is hopeful, and the sun is surely beginning to rise upon the day of the farmer's wife.

The publishers of *THE CRAFTSMAN* want to obtain a few copies of the July, 1913, issue. Possibly some of our subscribers would like to return their July number and take credit for an additional month at the end of their present subscription.

## THE RAGGED EDGES OF THE CITY

### THE RAGGED EDGES OF THE CITY

**T**HAT the edges of our large cities, as they blend with the open country, should be ragged, unkempt, unsanitary and often repellent in appearance, seems to be an established precedent. In cities of older countries, however, it is very noticeable that there is scarcely any waste land tolerated about their edges, no untidiness, no exposed portions of earth that are not in some way giving their service to the populace.

The cultivated patches of ground bordering railways in England are observed by every traveler, especially by an American accustomed to see such places used as dump heaps or as the chosen haunts of the rankest weeds that grow. The American thinks perhaps for the first time in his life of the frightful waste of land in his own country, his thoughts turning as well to the poor that might reap many benefits from the chance to use the large areas of tillable land about every American city.

In England wherever a row of tenements or humble cottages are built, the rear facing the railway, the ground on which they stand being perhaps sloping and poor, the inhabitants at once grasp the opportunity to employ for their own good the ground between their backdoors and the railway. Here, in spite of adverse conditions, they know that they can provide themselves with a certain amount of food,—lettuces, crisp and tender, cabbages such as they believe grow nowhere else, onions giving the zest of flavor to much that they eat, carrots, beets, spinnach, peas, beans, parsley and turnips, all adding to their daily nourishment. Nor are small fruits forgotten in these backyard gardens. The English housewife would be miserable indeed without her gooseberries, her currants and blackberries, with which she makes her famous boiled puddings. Sometimes a dozen different kinds of vegetables are grown in these small gardens of England. Neighbors plan together, besides, to plant their gardens so as to have as much diversity as possible; to put themselves in a position to be able to exchange compliments, or rather vegetables, with each other. Not only do these poor people increase in this way their own bodily comfort and satisfaction; but they give pleasure to many weary railway

travelers, who feel a sense of refreshment as they glide swiftly by these little green gardens teeming with vigorous growth. Indeed in such spots the earth is made to appear at her best, giving her legitimate service to mankind.

Very different in treatment are the lands directly back of the flats and tenement-houses flanking the edges of American cities. Their purpose, after a close scanning of them, seems to be twofold, drying clothes and dumping refuse. The dump heaps near buildings that extend to the edges of these cities give to the surrounding landscape an appearance of disorder and filth that cannot be too seriously deplored. Occasionally Nature comes to the rescue and many unsightly places are covered with her mantle of green.

Along the northern edge of New York City there exists a dump heap formed by degrees with the refuse from every house within its vicinity. It was added to until piled so high that the children of the neighborhood dubbed it "the mountain." This, however, was not until various seeds borne on the four winds of the earth had settled into its soil and had raised themselves as plants covering it completely with verdure. Here grow buttercups and daisies, thistles and wild asters; here children romp in gleeful fashion. Indeed this strange formation stands as an example of Nature's ability to transform an unsightly dumping ground into a miniature mountain. There is a plant of the wild called Jamestown weed or "Jimson" weed that Nature invariably uses to cover piles of refuse. It bears a flower resembling a morning-glory, although less delicate in formation, while its seed pods are particularly decorative after the bloom has passed. A knowledge of this plant, even though slight, would enable hundreds of people to plant out from their neighborhoods, piles of garbage and objectionable things and to turn them into something well worth looking upon. Such a transformation as suggested can be made moreover with scarcely any expense. The plant is found aplenty in the open country and lends itself readily to transplantation.

The obliteration of ugly spots of earth however is to be considered only when they cannot be put to any beneficial use. The important idea from every point of view is naturally to turn the useless ragged edges of a city into small gardens adding

## THE RAGGED EDGES OF THE CITY

either materially or artistically to the benefit of humanity.

Another reason that the outlines of a large American city are often unattractive to look upon is that they catch the eye of the immigrant merchant eager to grasp the pennies from the pockets of those passing from the city into the open country. This leads to the erection of various stalls, merry-go-rounds, lemonade and peanut stands in every place bordering New York City, where it is undeniably to the interest of the community to have the landscape show both dignity and native beauty. On leaving the northbound subway train from New York City, one which extends from the Battery to Van Cortland Park, emerging from the ground and becoming an elevated railway as it approaches its terminal, the visitor crosses an edge of the city and enters a landscape richly endowed. But, as one descends the elevated steps, instead of the eye resting on this broad and exquisite expanse of country it is met by a great Ferris wheel, several saloons, ice-cream booths and other evidences of traffic giving to this edge of the city an air utterly vagrant and ordinary. Yet just across the road, surrounded by a fine sweeping lawn and old trees majestic in bearing, stands the manor house, a mansion of which every American should be proud. People living in the homes scattered over this one of the city's edges have complained bitterly of the way in which the surroundings have been ruined by these penny-trapping enterprises. As yet, however, neither persuasion nor the arm of the law has accomplished anything toward restoring this part of the country to its rightful appearance of repose and neatness.

An Englishman going to see the manor house on his first visit to this country exclaimed to his friend, as his eyes lighted on this exhibit of American commercialism: "Oh, but you will be having wheels in the White House next."

"We do not treat all our edges of the city in just this way," replied the American friend. "When we return I will show you a bit of the elevated road that has been charmingly treated. By its side a little garden has been made to extend along the tracks. The work is well done and reminds me of similar places in England. I am in hopes that it will inspire others living in the quarter to do the same thing."

When these friends returned from the

visit to the manor house, however, the American found to his amazement that the pretty little garden he sought had been swept into oblivion, the place of its former occupancy being scarcely recognizable.

Why was this so, he wondered. Was it because the small boy living on the city's edge had a taste for potatoes as keen as its owner and a like skill in digging them out on dark nights that was unrivaled? Was it because this young vandal of the city's edge was a firm disbeliever in the sacredness of boundaries that the little garden had vanished? Undoubtedly this was so. In the past, it is now realized, his education had not been adequate to the test of his appetite.

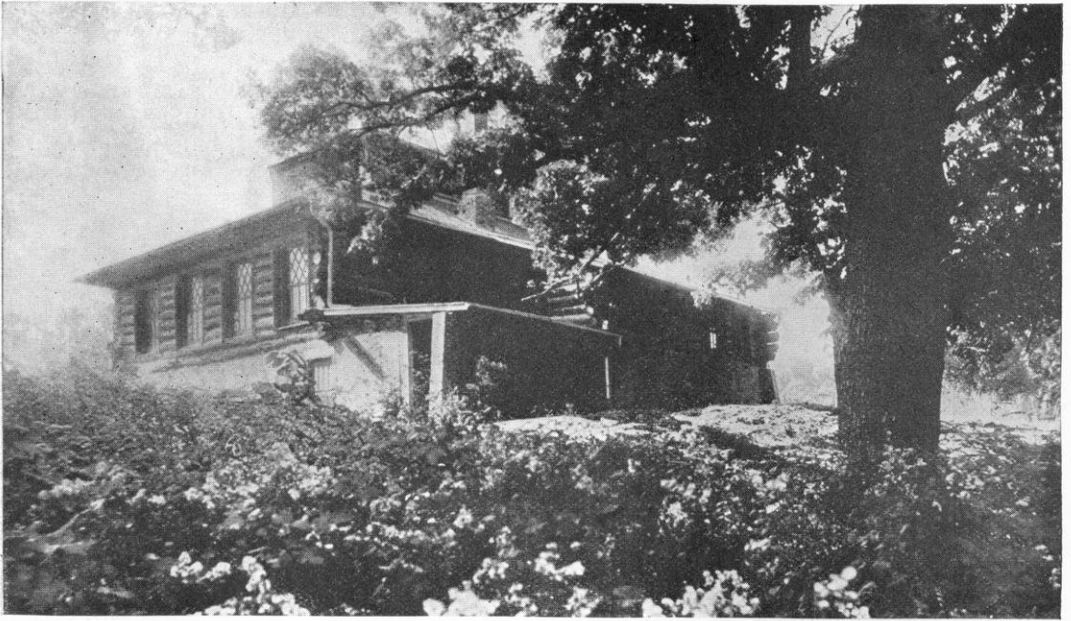
In the heart of so representative a city as New York as well as along its ragged edges the desire is on the increase for more neatness and order. The parks of the city have found it necessary not only to pass laws limiting the powers of boys and other marauders, but to establish courts in different sections where those making themselves objectionable by throwing away papers or fostering untidiness in any way can be at once tried for their offense and either condemned or acquitted. It seems unfortunate that it should be necessary to resort to the law in such a matter, although the occasion is undoubtedly one requiring drastic reform measures.

The instant that some systematized treatment of defined purpose is applied to any strip of land, no matter how limited in area or rough in character, it loses its uncouth, useless look and becomes an adjunct of desirability. And as soon as form is gained for a bit of land it should be embellished with some specialized planting.

The importance to which the school garden has everywhere attained may in fact prove a benefit to the edges of large cities, since children will wish to continue about their own doorsteps the work that they have become interested in at school.

A long narrow alley way, wedged in between and bounded by buildings, unromantic and gloomy in exterior, was recently noticed to be the gleamingly bright spot of a whole neighborhood, simply because a whole neighborhood, simply because a neat-looking path had been arranged through its middle and large tubs set along its length at regular intervals. These tubs were aglow with gay geraniums, daisies and other flowers bearing a message of cheer.

## A NEW IDEA ABOUT VACATIONS



### A NEW IDEA ABOUT VACATIONS: BY RAYMOND RIORDON

**T**HERE is more harm done body and soul of the youth in this land during the so-called "vacation" months than the nine months of the school year can ever hope to offset. It is too warm for concentrated mental work in a schoolroom during the summer, but the fact that school today means, largely, book-learning, is confessed when we idle during a third of the year. If school going meant education, each day, each minute of the twelve month would have its lesson and its result. The summer months are long and dreary ones. The industrious lads—and there are many—seek employment, generally to their great moral disadvantage. Driving grocery wagons, serving soda and like occupations throw children into contact with an environment that is not desirable. The sons of the well-to-do go to summer camps where idleness is accentuated or useless sports are given first place in the boys' minds. Some camps add to the novelty of the sport by giving prizes or letters or whatnot—the whole basis of such effort but bringing the individual into a stand of self-aggrandizement.

Why not utilize the boy's summer in the application of his schoolroom instruction? Why not treat these months as a term devoted to the improvement of the com-

A LOG HOUSE BUILT BY THE BOYS AT INTERLAKEN.

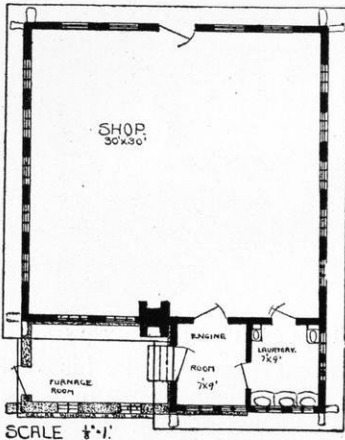
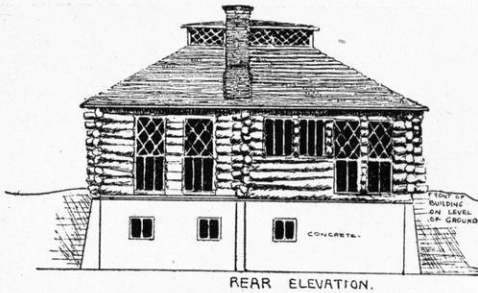
munity? Why not make his vacation one where self-effacement can be brought about through honest delving into that unknown sphere—the land of effort for others' good?

Down in Berea, Kentucky, is Berea College. It doesn't happen to be a college, however, it is just a school with a fine purpose guided by an unselfish band of men and women. At Berea the mountain slopes from five States, toboggans, figuratively, to the school. Down the slopes pour nearly two thousand boys and girls—almost men and women. These people—of whom Daniel Boone was one—get "schoolin'" for various parts of each year, just such time as they can spare. Fifty miles many come on horseback, fording streams and undergoing danger, to go to school. Berea wants to make citizens of these Americans—the stragglers population so few in numbers in this flooded land, who really are Americans. Her field is broad for in these regions dwell 3,000,000 not "blue bloods" but "red bloods."

Up in the mountains these souls live in log huts, the women weave and dye and farm, which is good; they also smoke and drink, which is bad. The men hunt and fish and kill big game, which is good; they also drink, distil bad whisky and kill each other once in a while, which is bad. Berea intends that all that is best and right in their lives that bespeaks the habits and customs, the crafts and traditions of the people of



# A NEW IDEA ABOUT VACATIONS



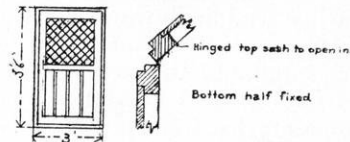
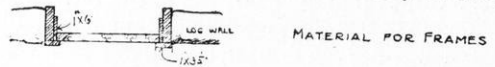
REAR ELEVATION OF LOG HOUSE.

the mountains, shall be retained, developed and explained in their relationship to a better civilization. All else, Berea hopes to remove. And the one way to bring things into right relationship is through education. Book-learning is not education. The pupils at Berea are taught to associate with each other; they are taught to read and write and so appreciate the thoughts of a standardized people. That men and women—those who teach them—will devote themselves to bringing in a better plane of happiness and usefulness, in itself opens up a great vista of understanding to these wary, suspicious, but always brave Americans. Through the schoolroom agencies, through constructive activity, through a careful teaching that each as an individual is as good as his neighbor, *provided he is as useful*; through showing the giant that his strength has the glory of the knight because he defends the woman of his race, rather than exploiting his physical power in putting the shot; through teaching that the swish of the axe and the fallen tree tell the tale of manhood far better than the punt of the pigskin—through every honest agency that scientific education in the real has

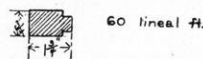
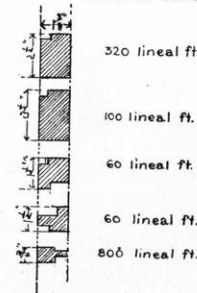
shown us, these boys and girls are being brought to the joy of living, to usefulness, independence, greatness.

At Interlaken School we make great effort to do exactly what Berea is doing—to develop an American citizenship. But at Interlaken we must begin at the other end. Here we are already the product of a poorly standardized civilization. So we make our endeavor through going backward to the days of the pioneer—we do our own chores, we build our own houses, we attend to our own needs. We clear the land, use the logs for our shelter and our heat, we plow, we sow, we reap. The axe is our weapon of our own construction. The red blood of the mountain our model for reconstruction. Berea's people must be book-read; the rest of us must become learned in the lore of activity for defense, muscles must obey the demand for shelter, for food, for woman's protection. In the mountains we must find the extremes—and extremes lead to dissipation. In the cities we must find the other extremes, and likewise do such extremes lead to dissipation.

And so in the midst of summer—boys of the city, or of the village, or even boys on the farms. Let us consider the boys, say of a town of 50,000 or 60,000—such a town is generally the one where boys are at their worst. Such towns are likely factory

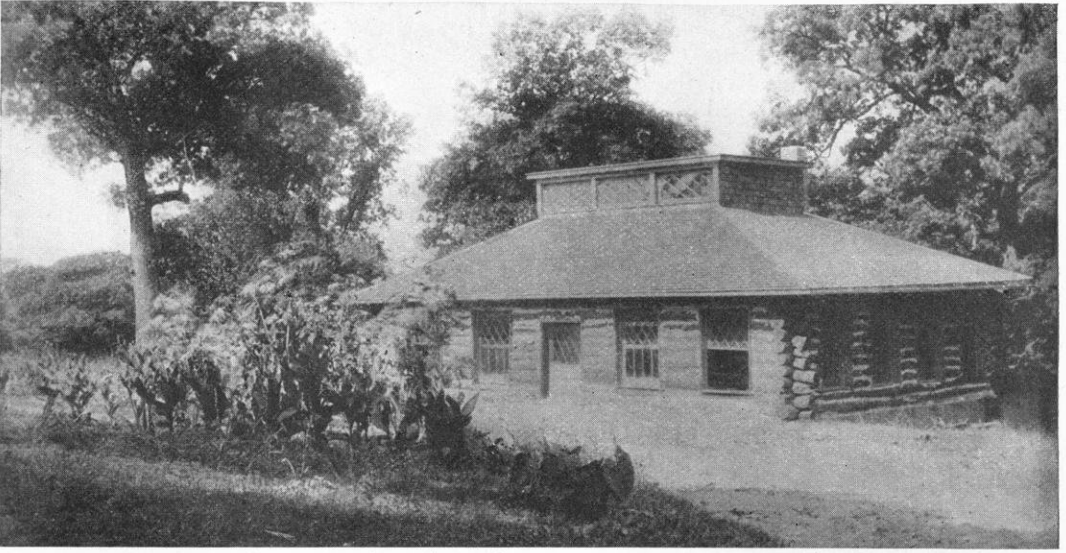


Material could be ordered for windows thus:



A CHART FOR ESTIMATING MATERIALS FOR LOG HOUSE.

## A NEW IDEA ABOUT VACATIONS



REAR VIEW OF THE HOUSE AT INTERLAKEN WHICH IS THE RESULT OF VACATION WORK.

towns, where one industry has brought about a boom and a very mixed population has rushed "to squat." Some succeed; many fail, but stay; others hope for the day when they can leave—and all have children. All such towns have each corner lot and pool room crowded with half-grown lads and girls without a serious thought; with only idleness and incipient vice in their minds and on their tongues. As these children grow up, so shall their children be. Cigarettes, liquor, dice, cards—even worse—and then the future with its ever-increasing census of delinquents and its ever-decreasing number of people capable and daring enough to prevent or to amend. This needs attention.

Dan Beard spends his summer at one school in the middle West, and boys pay large sums—comparatively speaking—to study woodcraft. The boy—the average boy—can't go to such a school. Another group of boys go to the country for the summer or part of it. They are thrown often with people too tired to be careful of the little decencies; they mix suddenly with animals and sex knowledge becomes gross because they have no previous instruction on the subject; they are alone too much; they pay board and so usefulness is not to be thought of. Another group of fellows go to expensive camps where they idle the entire day—boating, swimming, fishing, having athletic meets—and smoking. What all boys should do is to mix under guidance, and surprise the town by becoming useful members of the very com-

munity that does all it can to make them future flotsam.

Get a land owner to give a small plot of land—properly located—and find others willing to provide a sum of money sufficient for the undertaking at hand. Indeed a wise schoolboard should grasp the opportunity. One man—a builder—your manual-training teacher if he is exceptional and can really put up a building or mill a frame, is all that is necessary for the supervision of the job. Interest the dealers to sell materials at wholesale—and they will, gladly. It would be far better if in some way much or even a little of the material could be earned through return in labor, in one way or the other to the dealers.

The High School department of the school system, should be able to draught the plans, develop the stress and pressure the roof would stand, estimate the cost and do the usual architect's work in connection with the building. What building? Why a log building to be the property of the community and to be used by the boys in their extra hours and the parents at any time. The best and most practical plan would be to have the building used as a schoolhouse or manual-training department regularly every day in the year, actually saving the cost of another building. Such a building would be an interesting experiment, aiming eventually toward the erecting of all school buildings by the people who use them.

## A NEW IDEA ABOUT VACATIONS

We know there are social centers, we know all the devices to bring children to school and to get people to use the schools; we also realize what modern thought has done in the way of specialized architectural whims in making buildings beautiful, attractive, complete. But this one log building erected through the efforts of the children of the community, used by them or other children or persons in the community afterward, improved and maintained by them, will mean more to every living soul in its vicinity than a half million dollar structure possibly could.

The plan given in this article is of a building built by boys—even to the hauling of the gravel after stripping the top off the pit and digging it out. The structure was completed in thirty working days, but the boys worked in three shifts—eight hours each. Oak logs were used and these were not stripped but bark was left intact. For the building you build, though, strip the logs and creosote them, using the creosote as the finishing color. The building was used as complete bench and machine shop and was equipped with power machinery run with a twelve-horse power gasoline engine. It contained sanitary plumbing and a large cellar took care of the heating apparatus. No interior scheme is shown, for such a building would be built to meet the demands of the particular community in which it was erected. It might be finished for an assembly hall, it might be a library, it might be a schoolhouse. In any event Craftsman interior plans occurring all the time in the magazine could be followed in fitting the interior to its uses.

Skill is not the first essential in building such a structure. The fellow in command needs the skill—the rest will imbibe it if there is unity of purpose and a central desire. If such a craft achievement could become the schoolhouse of a section of the city—though built through the efforts of boys from all over the city, the school spirit—that indefinite, ever-necessary thing, would manifest itself throughout the school world. To erect and equip a building of this character, many boys could be kept busy and happily busy, educationally busy during the entire vacation time.

The plans would have to be made, the business details attended to, the materials selected, the excavating done—the son of the man with teams should run this job—the logging done, the logs hauled or

shipped, the timber stripped and stained, the foundation put in after the gravel had been hauled and the forms built—get busy, you sons of cement men, you offspring of carpenters, get the mill work—windows, doors, sashes, made. Then follow the furniture or interior woodwork, the decorating, the landscaping. What a big man in the community, what a genuine citizen the Superintendent, the Principal, the Mayor, or the Police Chief would be, if he organized, guided, completed a real building—beautiful, useful, “our own,” during the months of wasted energy, wasted soul, accumulated viciousness? Mr. Police Chief, here is your chance to make your department constructive; Mr. Fire Chief, here is the plan to make you a greater hero than carrying the child from the burning building; Mr. Mayor, here is an opportunity to put you in the governor’s chair because we need governors like this. And Mr. School Superintendent, here is the chance to prove yourself a teacher, not a hireling, not a pedagogue, but a teacher. Do this thing and make every angle prominent—for this outline is but a brief of a most comprehensive idea—and you will deserve the name—teacher. You won’t reach the capitol, you won’t accumulate riches, you will have to stay where you are, the children need you, the parents need you and they won’t let you go—but see what a great reward you will have won.

If you are in a village, build right in the town; if in a town, get near the center of things; if in the country get a view and set your building high, if possible, or in full sweep of the eye; if in the city, and there isn’t a place, go near the outskirts, in which event what a meeting place this temple of logs would make on Saturdays, especially if it sat on a piece of farm land where things could be raised and given to—not charity, but the fellow who hasn’t a place to raise anything.

The traditions of this country stand firmly on daring, enterprise, constructive activity. Shall we cast tradition to the winds and wait the rise of a more virile race from elsewhere to come and drive us into the sea of oblivion, or shall we remember the men of the mountains and struggle for the needed thing? And that needed thing for you and me—we almost hybrid twentieth century product—that needed thing is usefulness to the State. Education of the child is the only rock everlasting.

## BACKYARD AND VACANT-LOT GARDENS

### BACKYARDS AND VACANT-LOT GARDENS: WHAT THE GARDEN CLUB OF MINNEAPOLIS HAS DONE

**D**OMINATING the interest that now hovers about the word garden, stands the city of Minneapolis with a story of its own to tell that can scarcely be duplicated since its Garden Club has had a more pronounced success than any other that has come to our notice. Barely two years ago the Garden Club of Minneapolis was founded, its object being to beautify and to render useful to the people the backyards and vacant lots of the city. The year of its birth, however, one garden alone was maintained, that of the Minneapolis *Tribune* for the Boys' Club of the city. The second year members of the Garden Club planted 325 vacant lots, the larger proportion of square feet being cultivated with vegetables, the rest with flowers. More than 3 miles of gardens, besides, were hung along business streets; 22,000 packages of nasturtium seeds were distributed to children, the nasturtium being the emblem of the Garden Club; 600 acres of rubbish were cleared or screened, while other work equally important in character was accomplished. The next, and present, year of its existence this club influenced the planting of 1002 vacant lots with either vegetables or flowers, while 279 home gardens were cultivated in which members of the club made a noble showing, especially in their planting of rosebushes and apple trees. During this year everyone of the charity gardeners of the year before became of his own accord a paying member, a fact that bespeaks the continuance of his interest.

At present the vegetable and flower gardens of the club cover exactly one-quarter of the city, 7 acres of which are planted with flowers, the rest with vegetables. The value of last year's crop was \$50,000—the cost of production \$6,154.55.

With these figures in mind, seeming as if from the books of fairyland, it is no wonder that other cities stand agasp and ask Minneapolis the name of the magic wand which she has waved to cause in so short a time so beneficial a change in the appearance of her city. Yet the growth of this movement is in truth merely the result of a natural impulse swayed properly and at the right

moment. Minneapolis about to prepare for a jubilee lasting a week in celebration of its civic work, decided to gladden the hearts of its many visitors with gardens strewn over the city. It was then that the nasturtium was chosen the official flower, acting thereby as a focus for the garden-making impulse, and gaining the importance of a campaign button.

To make a garden is a natural heritage of man; to dig in the soil the most primeval and enduring of passions. Into the hands of this Garden Club, Minneapolis not only placed tools, but ground also was provided for their exercise. The imagination, besides, of its citizens was stirred with tales of transforming vacant lots into green swards and homes for flowers and vegetables, food for the mind as well as the body. Every child not fairly a dullard, his parents as well, wished to seize spade and hoe and to take part in the fun.

In its beginning the Garden Club of Minneapolis very properly made an appeal to the civic pride of the people. Its first practical step was to gain the influence of the real-estate board of the city that it might lend assistance in obtaining permission to use the vacant lots for garden purposes. No lots were applied for that were already used as local playgrounds or which were marked by well kept lawns. Naturally the owners of unkempt lots were not only willing but eager to place them at the disposal of the Garden Club, since it would result in a great improvement in their general condition. No structures were erected on them without the owners' consent, while on 5 days' notice they were pledged to be released. Many vacant lots were given a prominence through the efforts of the Garden Club that they might otherwise have waited long to receive. Minneapolis took the stand that her gardens should not be under the ban of charity as is true of them in various other cities. She proclaimed that they should be civic. Moreover, out of her experience she would not advise that they should be made a children's undertaking. The province of children's gardens is in the school.

As with all other enterprises Minneapolis found the first year of its Garden Club the most difficult. Impetus had not only to be given to the movement, but it had to be most wisely directed and encouraged. Everything during the first year had to be done at a nominal price and in return for a

## BACKYARD AND VACANT-LOT GARDENS

membership fee of \$1.00, a lot 40 by 120 feet was plowed and harrowed; seeds were provided for its planting and instruction and supervision extended throughout the season. Prizes also were offered, proving in the test to have some slight value in securing members for the club, but none at all in holding them. With an abundance of vacant lot material on hand the next thought of the Garden Club was to arrange for seeds. Application was made early in the year to the State Congressman whose influence was used to obtain many valuable seeds from the Government costing literally nothing. Members of the club often added to the supply allotted to them once their interest in their garden was gained; in the beginning they were chary of putting forth any of their own money, often incredulous to a degree. Proofs are their demand. The Garden Club estimates its outlay at \$1.00 a lot. Gardens are not likely to be self-supporting during the first year.

A rule of the club is that each lot must contain no less than 8 different kinds of ordinary vegetables, sufficient in quantity for a family of 5; also that 10 feet of flowers shall be planted across the front of each lot, a rule which many avoided since the worth of vegetables made a much more direct appeal. Those that planted the flowers, however, found that they had as ready a sale for them as they had for their vegetables.

To manage its 325 gardens the Garden Club of Minneapolis employed a superintendent and 6 assistants. Each assistant had 50 gardens under his wing and was required to go from one to another offering advice and indicating the ways in which their conditions could be bettered. Sometimes the moral influence of the assistant was used rather than his technical knowledge for after all it was realized that the individual experience of the owner would grip and hold his interest longer than a statement of facts evolved from another's brain.

Minneapolis found in getting its garden work started that application for club members made through schools gave slight response. The club made therefore personal appeals before various organizations and improvement associations, before lodges and unions and the like—a method which brought forth excellent results. The newspapers were of the greatest value in sustaining enthusiasm and in giving impetus to the move, and now not to be in the Garden

Club of Minneapolis is to be a veritable nobody.

One of the results that Minneapolis has reaped since the getting under way of its Garden Club is that the price of vegetables has been forced downward. The market price of tomatoes, one of the vegetables grown most generally in the vacant-lot gardens, dropped last year from \$1.50 to \$.75 a bushel. Local grocers were led to complain of the difficulty they had in getting rid of their green stuffs.

But better than all else this wonderful Garden Club movement has given to the people of the city a chance to get back to the soil and to dig in it for pleasure and profit. They have been able to find out with scarcely any expense whether or no the soil gave them direct happiness. And out of this knowledge several families have decided to move into the suburbs where they will have no fear of not being able to till the soil successfully, charged as they are with the knowledge gained during their sponsorship of vacant city lots.

This year the Garden City plans to be self-sustaining. Concerning its vacant-lot members it states: "Vacant-lot members include those who, as in the last two years, have made use of the idle land lying at their door. For the fee, \$2.50, these members receive the following service: Use of a vacant lot, up to 40 by 120 feet, for the season; seeds, thoroughly tested, and plants for a family of five; plowing and harrowing to the satisfaction of the gardener; the Garden Club's Book of Instructions, based on Minneapolis climate and experience.

"Its home members include those who prefer to garden their own backyards and have no need of plowing. For the fee, \$1.50, these members will receive the following service: Seeds, thoroughly tested, and plants for a family of five; the use of a man to spade their gardens, for which they are to pay the cost price; the Garden Club's Book of Instructions, based on Minneapolis climate and experience; three hardy apple trees, one crab-apple tree, one cherry tree, and two currant bushes.

"Junior members include all children under 16 years of age. For the fee, 50 cents, they receive the following service: A good-sized package of tested vegetable and flower seeds; two hardy apple trees, one a Wealthy and one a Duchess; the Garden Club's Book of Instructions, based on Minneapolis climate and experience."

## A REVIVAL OF STONE WARE

### STONE WARE THAT COMBINES UTILITY WITH LOVELINESS: A RECENTLY REVIVED CRAFT

**T**HE term "stone ware" suggests a rather primitive form of pottery, evolved from the crude products of our early ancestors back in the prehistoric Age of Stone. But the craft that is being revived today, both in this country and abroad, is not an antique one, although the examples illustrated here are reminiscent of the old enamels in a certain hardness of surface and the peculiar lustre they possess.

A glance at the photographs—which convey some idea of the beauty of outline and decoration, but none of the mellow coloring of the ware—will suggest at once to the lover of the potter's craft the possibilities for use and beauty that exist in this modern adaptation.

Some of us remember, with a little feeling of æsthetic joy almost akin to tenderness, those old-fashioned bits of stone ware in the kitchen of our childhood—sturdy butter pots, fat pickle and preserve jars that seemed to date back to our great-grandmother's time and were evidently made to last forever—the sort of things that were regarded as strictly utilitarian, the "serv-

ants" of the pottery world, but which to our young, impressionable eyes had somehow an atmosphere of fine old beauty which no amount of menial usage could destroy. Perhaps the flavor of their contents had something to do with our fondness for those jugs of stone; but at any rate, remembering the associations of our youth, we naturally



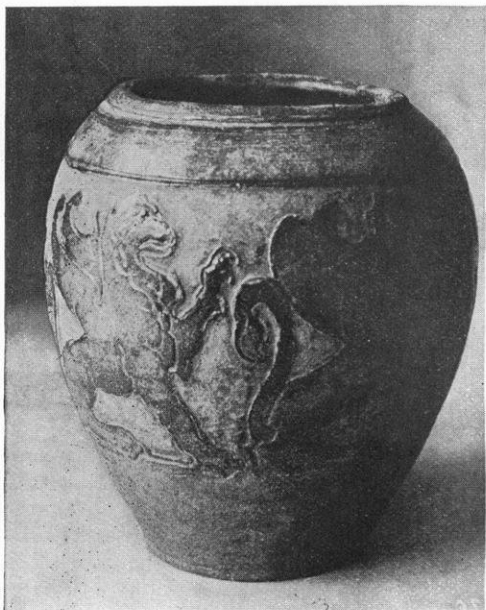
A GOTHIC BOWL OF STONE WARE SHOWING AN INTERESTING DESIGN IN PERFORATED EFFECT.

are glad to welcome a revival of this interesting work.

Especially are we glad to find a larger scope for its utility and loveliness. No longer is it to be confined to the domain of pots and pans; it is to take its place in the more aristocratic regions of everyday living, with a dignity that will make it the "social equal" of vases which heretofore it has looked up to with wistful stolidity.

Not that one would want to use these pieces of stone ware among the super-refined surroundings of the average metropolitan drawing room; their naïve simplicity would no doubt look out of place. Their natural setting is in some simple bungalow living room, on the shelf of a big chimney-piece, beside the hearth or in the open-air freedom of some wide, homelike porch. Moreover, a bunch of hardy wild flowers, a branch of dogwood or a spray of autumn leaves would be more suited to their primitive form and texture than the exotic orchid or delicate hot-house fern. For their ruggedness demands instinctively a certain simplicity of environment and purpose, if real harmony is to be achieved.

It is particularly interesting to find that jars and vases such as are illustrated here are not merely expensive ornaments which only the few can afford to purchase; they can be obtained for reasonable prices, prov-



A STONE WARE JUG WITH A GRIFFIN DESIGN: THE BACKGROUND OF BLUE AND THE FIGURES IN SOFT GRAY TONES.

## A REVIVAL OF STONE WARE

ing that the artistic well-made article is not necessarily an extravagance. And the more our artists and craftsmen as well as our shopkeepers and consumers can be brought to realize the truth, the closer we shall approach to the real democracy of art.

Perhaps to call this work "stone ware" is to be somewhat misleading, for while the finished product looks practically like solid stone, it is actually made of hardened clay. This clay is rather "short" and dries very rapidly compared with most clays, but it is not brittle to work provided it is kept well moistened. Its peculiar character makes it especially adapted to rich, deep grooving, although when treated at the right stage of plasticity the finest needle point drawings are exquisitely legible.

Before firing, the object is colored with smaltz, a cheapened form of cobalt, which is the only color that will resist the intense and prolonged heat of the kiln. It is important to apply the smaltz coloring after the clay has become dry, as any scumbling together of the pigment with the wet clay will produce a hazy tone and be apt to prevent the surface from "taking" the glaze.

The use of a dull earth called Albany clay with which the inside of household stone ware is usually coated, adds a brown note

A STONE WARE JAR WITH A ROMAN-ESQUE DESIGN INVOLVING THE USE OF BIRD FORM IN BLUE AND GRAY TONES.



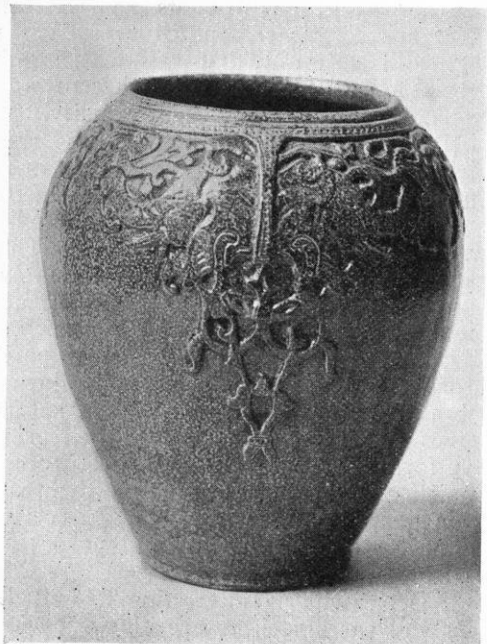
A STONE-WARE JUG WITH A CONVENTIONALIZED ROOSTER: SLIGHTLY HUMOROUS IN TREATMENT.

to the surface, and it is also possible to use a white earth. But the smaltz and these two pigments are the only colors it is possible to use on the clay. Naturally, therefore, any decorative scheme which depends on varied color effects cannot be considered for this class of pottery.

At times some irregularities of temperature or interference of fumes or perhaps iron in the composition, give a more yellowish, bronze hue, condemned by the regulation potter as degrading the products to "seconds"; while at the Doulton works in England, and in one of the Italian establishments a kind of olive green has been obtained.

But success in art does not depend upon color alone. Did not Ruskin say that if he could get the true values, he could paint just as well with mud from the London streets as with the most varied pigments? And this very limitation of color gives the worker all the more incentive to express his feeling for beauty in form and line. The fine texture of the clay and the incorporation of the glaze with the body, allow the most minute lines to be used, so that the result partakes almost of the nature of an etching. For this reason the work lends itself best to more or less conventionalized designs.

The glaze is obtained by a simple but surprising process. The discovery was



A PURELY CONVENTIONAL DESIGN IN STONE WARE WHICH IS MADE INTERESTING THROUGH THE COMBINATION OF COLORS AND CLEAR GLAZE.

once made—just when is not known—that the fumes arising from salt thrown into the flame would give pottery a glaze that not even acids could destroy. This glaze is the deposit from the fumes of the salt which is poured into the kiln—usually after a forty-eight hour fire. It seems to require a uniform surface to produce its best effects, for granulated parts are generally bare of lustre. Under this glaze the uncolored clay, which burns to a very hard and close texture, comes out normally a clear and pure gray.

The enduring character of the ware—which is practically unbreakable—its dense surface and imperviousness to all external impression short of heavy blows, render it particularly suitable for use in conservatories, on chimneypieces, out of doors—anywhere, in fact, where there is great change of temperature or where the pieces are likely to receive somewhat rough handling.

One great inducement to experimentation with this class of stone ware is that it can be fired in any local kiln without special risk to the safety of the object. And being of such massive and simple form, slight irregularities in the texture, coloring or decoration do not necessarily mar the beauty of the piece.

Of the examples from the work done at the School of Industrial Art of the Pennsylvania Museum, the vase with the griffin motive is especially interesting. The blue background contrasts with the soft tones of the gray figure. As in most of the other pieces, the design was traced clearly upon the clay, and the background removed to the depth of one-sixteenth of an inch, the most important lines of the design deepened, and the background coated with smaltz, which was also rubbed into the lines—this, of course, after the vase was well dried.

The vase with the East India motive of elephants' heads is more brown than blue, the latter color appearing chiefly in the interstices of the design. This motive was derived from studies of the animal made at the Zoological Gardens.

The bowl with the band of Romanesque ornament (the chief feature of which is the bird form) is blue and gray—clear cut, clear colored and clear glazed.

Some of the little vases with Byzantine suggestions are effective in two colors; while a touch of white adds a note of variety.

Stencil motives are appropriate for this class of decoration. The highly conventionalized dragon-fly design is particularly pleasing, and may be readily executed either by stenciling or by the depression of the pattern in the surface as in the example given here. This form of decoration is especially suitable for tiles.

Perforation produces very interesting effects, as suggested by the Gothic bowl. The skilful modeler can execute such a design as this in a very few hours. The sparsely used shields hint the richness to be obtained from heraldic devices, which are not only extremely ornamental in themselves but seem peculiarly adapted for this enduring ware.

One must not get the idea, however, that only severe or crude types of form and decoration are appropriate in this clay. The delicate handles of the cuplike vase and the clear lip border of leaves demonstrate the possibilities for finer grades of both contour and modeling. And as the line can be made as delicate as a needle scratch, the relief also admits of very subtle treatment.

It is possible to make in tiny molds rosettes, wreaths and festoons and attach them to the body of the vase, as is done in some of the German and Flemish ware. This is being done in England, but the revival of the work in Italy has carefully avoided such repetition, each example having its own individuality, however closely it may follow historic style.

It is too early as yet to prophecy how this art will be developed here in America; but there is every reason to believe that with our increasing love of simple form and decoration, and free, spontaneous technique, whatever our craftsmen do along these lines will be full of interest and personality.

### FOREST NOTES

**A**N organization of scientists who are engaged in the study of forest insects has recently been formed in Washington.

**P**ENCIL manufacturers are buying up old red cedar fence rails, in Tennessee and southward, to be made into lead pencils.

**A** CONSERVATION movement has been started in China, said to be richer in natural resources than any other nation. The Chinese use the word "conservancy" instead of conservation. One of their plans for the Hwai River contemplates dredging and tillage together to control floods.



## WHAT A NATIONAL HEALTH BOARD COULD DO

### THE NEED OF A NATIONAL HEALTH BOARD, THE CREATING OF WHICH HAS TOO LONG BEEN DELAYED

**I**N a country as cosmopolitan as America it is a matter for wonder that the need of a National Health Board has not yet become universally acknowledged. Instead its pros and cons are periodically debated entirely as if it were a thing apart from the vital need of the nation. It cannot, however, be denied that the importance of such an institution is more strongly urged each year by those whose motives are, for the most part, altruistic. Upwards of 100,000 legitimate practitioners of medicine advocate the multitudinous advantages of a National Health Board; the proposition being opposed with equal energy by many faddists and so-called quacks, dreading undoubtedly an interference with their individual efforts.

Venders of patent medicines; owners of private sanitariums run purely for monetary interests; besides those taking care of the sick without proper training for such work, have all had a voice in upbuilding the obstacles encountered by those trying to have Congress pass a bill in favor of a National Board of Health.

At the present time the Federal Government supports the Public Health Bureau, under the supervision of a surgeon general; and the Bureau of Chemistry, a branch of the Department of Agriculture. To both of these credit is due for important work carried on continuously. Nevertheless they are not enough. There should be in the United States an organization with powers to act in unison with State Health Commissioners and with City Health Boards, one that would have a general knowledge concerning the people of the whole land.

Dr. J. Wallace Beveridge of New York City made the pertinent comment that the Department of Agriculture had accurate knowledge concerning how many hogs die each year of cholera and how many cattle succumb to glanders; but that the nation as a whole knew nothing concerning its birth rate or how many people die yearly of tuberculosis, cancer, typhoid fever and other ills. In order to gain anything approaching accurate knowledge of these facts application must be made to the insurance companies.

If there were in operation a National

Health Board each city board would be compelled to render, at stated intervals, an account concerning the number and nature of all diseases treated by physicians of standing. In this way statistics would be obtained of inestimable value in locating and controlling various forms of physical ills. In times of stress and disaster, such as the San Francisco earthquake, the floods of the Mississippi and others that have occurred with more or less regularity, the need of such an institution has been keenly felt. There is no doubt that at times of disaster the nation has greatly suffered for lack of such efficient service as it might have rendered. A National Health Board moreover, could enforce uniform quarantine regulations, including those of foreign nations, with an expeditiousness which is now impossible.

Another field in which it could render public service is in connection with the great agencies for carrying disease—railroads traversing the continent, steamships and conveyances of every description, well known as carriers of infection, especially typhoid and tuberculosis. Invalids, no matter how hopeless their condition, are under the present régime allowed to occupy any part or section of a train that they desire—the one requisite being that they have enough money to pay for the accommodation. It would be within the power of a National Health Board to enforce a rule whereby a train, or public conveyance, quarantine should be observed, on providing special staterooms for special individuals. Road-beds moreover should be oiled to prevent their leaving behind them a wake of dust laden with the typhoid bacilli and millions of germs of tuberculosis.

And while much has been written about the inadequacy of our transportation systems in regard to the conservation of health, the matter seems in truth to come home with stinging force only to those who have come in contact with some of its doleful possibilities. One woman in years, related of her son, her only source of support, that he used to be the strongest man in the whole neighborhood until he took a business trip across the continent: "He had a slight cough when he returned home," she pursued, "and a curious feeling in his throat; but since he was so strong we thought it would pass over. Then the cough grew worse and one day a doctor came and said he had tuberculosis and that he must leave his home and go to Colorado.

## WHAT A NATIONAL HEALTH BOARD COULD DO

Meantime he had found out that the stateroom he had had on his first trip to the West had been occupied the night before by a consumptive. During the night the weather had turned cold and as my son lay in his berth he called a porter, asking him to bring him heavier coverings. The same blankets were brought to him that had so recently covered a sick man. Probably they had not since been well aired. In any case, a strong useful man, through the workings of cause and effect, passed out of existence long before his time." Thus the lamentation of his old mother accentuated the story. Undoubtedly it was one of many, the exact circumstances of which, however, are not as accurately known.

The service of a National Health Board is indeed necessary, if for no other reason than to make laws effective concerning the transportation of sick people through different States in such a way that they may not leave a malevolent influence on the community.

The sale of noxious patent medicines is another one of the crying evils now possible through the non-existence of a National Health Board. State legislation cannot control widespread advertising and the placing on the market of drugs declared to cure oftentimes fifteen serious diseases, simply because such campaigns are usually waged outside of particular States. The terms of such advertisements are misleading in the extreme; their sponsors being naturally prepared in many ways to override and evade lax legislation.

The Bureau of Chemistry, Department of Agriculture, has already given inestimable service in its supervision of the drugs sold by reputable houses and by passing certain laws controlling their output. Still the proper standardization of drugs has not yet been achieved. In many instances it is not only probable, but likely, that a patient believing he is taking perhaps a two-grain tablet of a certain drug, is, in truth, swallowing one which contains no more than a quarter grain. Not only adulteration in quantities, but deterioration of the qualities of drugs is a matter to pass under most close and expert scrutiny. For while it may not harm an individual to take two grains of quinine when he should have five, the same adulteration in weight, in connection with a heart stimulant, might result, as has been known frequently, in death. The health boards of all cities should exact a standard of just weights for all medi-

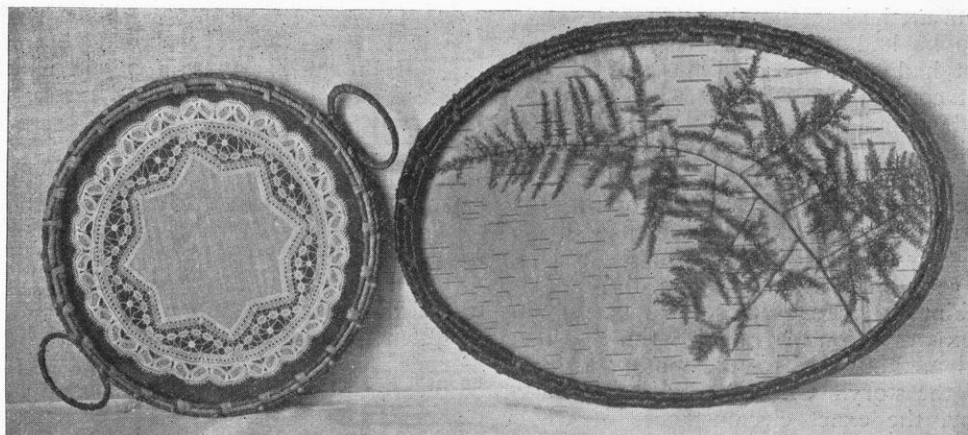
cines; also that the date at which the drug is no longer efficacious should be printed plainly on the package or vial in which it is sold. Such a regulation as the latter is required by all professional and amateur photographers before they will regard the films for their cameras as worth buying; yet drugs deteriorate often more quickly than films and they are bought without guarantee of any kind.

Happily, through the work of the Bureau of Chemistry, the public is becoming enlightened as to the seriousness of buying drugs uncertified in character. As yet, however, there is small evidence that the general public has digested the fact that a patent medicine cannot cure the individual ills of a whole neighborhood.

Had there been in the country a National Health Board it is not likely that the various cities of the Union would have had such fearful slums to face as at present, or the problem of doing away with some fearful examples of tenement-house building. A desire for changed slum conditions now prevails throughout the land, some cities even making the boast that they will eventually wipe the slum out of existence. One of the greatest horrors in the way of housing accommodations ever penetrated on unfortunate humanity was the so-called "double-decker dumb-bell." In New York it has been forbidden since 1901, although many examples of it still exist in smaller and neighboring places. The double-decker dumb-bell represents several tenements crowded together in one building; its only source of light and ventilation being an airshaft destitute of outlet at the bottom and on which the middle rooms all open. This shaft was in truth so filled with stagnant air and obnoxious odors that during the greater part of the year the occupants of the building were forced to close the windows.

In the cities stretching from coast to coast of this country various forms of bad tenement houses have been built, all deficient in providing three essentials of life—light, air and proper sanitary appliances. Besides, among these major evils, there is the scarcity of good water. It is no wonder that such places breed both physical and moral diseases. No National Health Board alive to its responsibility would have countenanced such outrages as these buildings in the beginning, since they struck directly at the conditions desirable to protect.

# BIRCH BARK IN THE HANDS OF A CRAFTSMAN



## A PRACTICAL LESSON IN MAKING TRAYS OF BIRCH BARK, REED AND RAFFIA: BY C. B. WHITEHOUSE

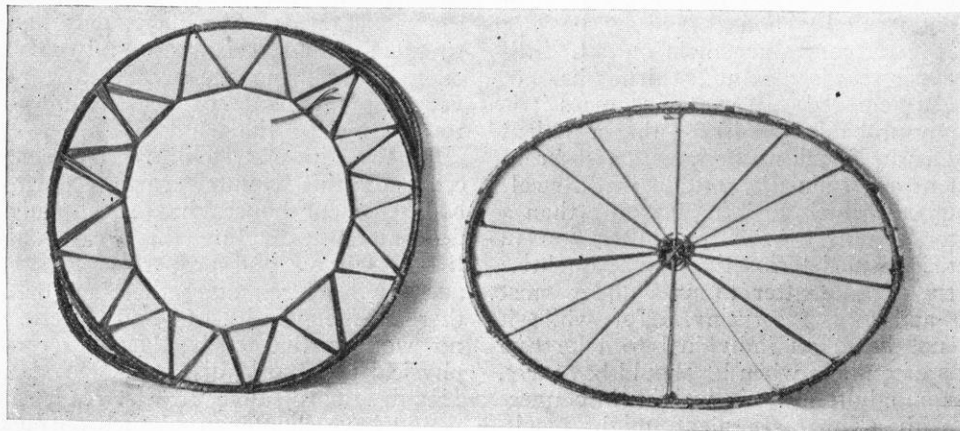
**A**MONG the gifts that Nature so generously holds in store for us, there are few more intrinsically beautiful than white birch bark, tightly curled rolls of which may be found on almost any woodpile where trees of this species are plentiful. From primitive times, when the Indians first discovered the adaptability of birch bark for making their graceful canoes, it has served in many ways the needs of man. Its possibilities have not been exhausted, however, and many interesting suggestions for its use are constantly being evolved by people who wish to preserve for indoor enjoyment the beauty of Nature's craftsmanship. One

LACE DOILY ON A GOLDEN BROWN PONGEE SILK MAT: FRAME OF GOLDEN BROWN AND NATURAL RAFFIA THE "PINK" SIDE OF THE BIRCH BARK WITH A FEATHERY ASPARAGUS FERN AND DELICATE SHADE OF GREEN RAFFIA FRAME.

attractive combination of natural materials is shown in the making of trays of birch bark, raffia and reed. The work is not difficult, requiring only a little practice, and the trays, besides effectively framing some pattern of Nature's weaving, render practical service in the home.

Although these birch-bark trays are well enough finished to harmonize with even the more formal city houses, they are perhaps happiest when used in summer homes in the mountains and woods. The furnishings of a bungalow or cabin always seem more appropriate if they capture some glimpse of the outdoor world and hold a suggestion of the growing things in the woods and meadows about the house.

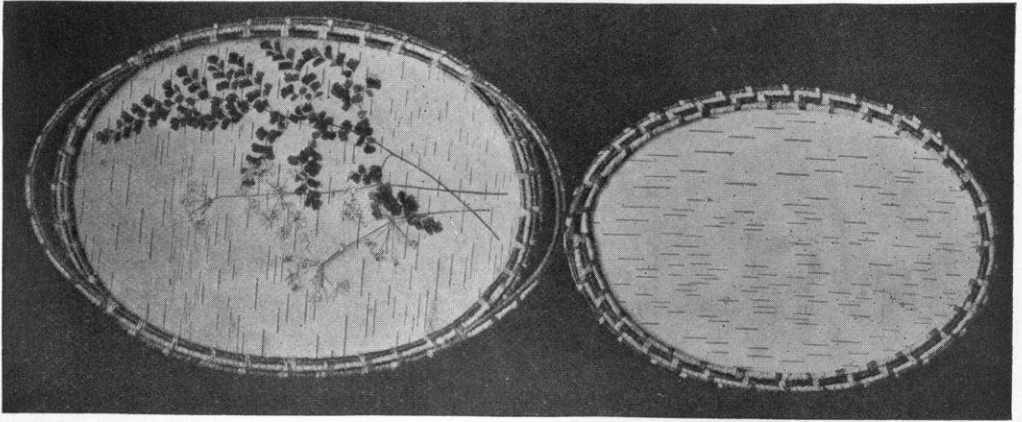
Before starting to work with the bark,



RAFFIA FASTENED IN LOOPS ABOUT THE EDGE OF TRAY AND DRAWN TOWARD THE CENTER BY MEANS OF A DRAW-STRING OF THE RAFFIA.

STRANDS OF RAFFIA CROSSING THE BACK FIRMLY TIED OR SEWED TO THE REEDS ON EACH SIDE: WORK WHICH MUST BE DONE CAREFULLY.

## BIRCH BARK IN THE HANDS OF A CRAFTSMAN



SPRAYS OF PRIMROSES AND MAIDENHAIR FERN ON BIRCH BARK: FRAME OF GREEN AND NATURAL RAFFIA.

PLAIN WHITE BIRCH BARK: FRAME OF ALTERNATE ROWS OF BROWN AND NATURAL RAFFIA.

it should be immersed in water for several hours to make it flexible, so that it may be straightened out and the outside bark parted successfully from the inner layers. When this has been done the inside bark may be separated, if some care is used, into several different sheets daintily flecked with brown; many of the layers contain knot markings which add greatly to their beauty. The outer bark is lovely at any time, but particularly at its peeling season.

A most interesting tray can be made from a large oval of the outside bark, covered with glass and framed with natural-colored raffia and reed. The varying shades of cream and silvery gray of the bark, with its dark markings, make a most harmonious combination with the uncolored raffia.

Sprays of primroses and maidenhair fern, carefully pressed and laid upon a mat of white birch, are effective on a tray, the frame of which is made of alternate rows of green and uncolored raffia; the green being the shade of the fern and the natural color of the raffia blending with the bark. All of the ferns, the brown and more highly colored grasses, autumn leaves and seeds, such as the fluffy ones of the milkweed, may be beautifully mounted and enjoyed all the year through.

Many lovely reminders of summer vacations and days of travel may be preserved in this way, and there is always plenty of material at hand for the use of the observing worker. One tray, herein illustrated, contains the wings of two of the beautifully marked brown cecropia moths, the largest of the silkworm family. The frame is a warm shade of brown raffia. The "lily of

the field" so common and so beloved in Palestine, was carefully pressed and transferred to the mat of a small round tray. Scarlet raffia almost the color of the flower made an effective frame.

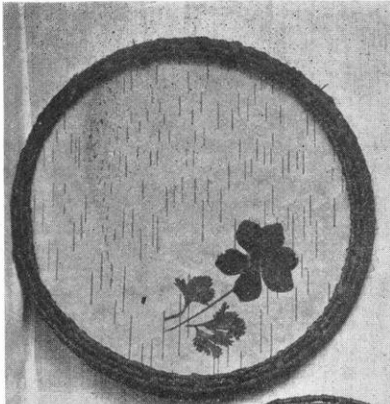
One side of the inner layers of birch bark is a pinkish tan in color, with softer brown flakes, just as pretty in its way as the more delicately colored side of the bark. This can be fashioned into an attractive tray, framed in soft green raffia and ornamented with a feathery fern or the leaves of the cut-leaf birch carefully pressed.

These trays are not restricted to the use of birch bark for backgrounds, however, and one illustration shows an unusual bit of decoration for a raffia-framed tray. A delicate lace doily, which it was desired to preserve carefully because of its association, was mounted upon a circle of cardboard that had been smoothly covered with golden-brown pongee. This was backed with another piece of cardboard, covered with glass and framed with golden-brown and uncolored raffia. The result is a serviceable little tray that protects the keepsake and at the same time holds it in view.

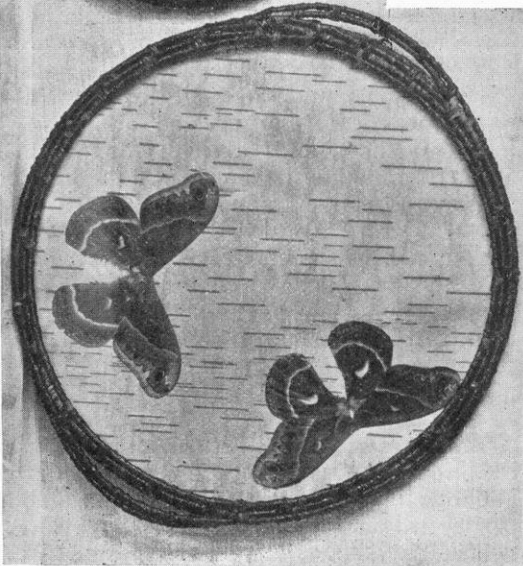
The reed and raffia frames are easily made and are inexpensive, the glass being by far the most costly part of the work. In making small frames a very fine reed should be used, and it should be soaked in water for several hours to render it pliable. Raffia of the desired color, long-eyed needles and a little time and patience are the only additional requisites.

In beginning the work, taper the end of the reed and bend it into a circle about half an inch smaller than the glass to be used. Cover this first row with the raffia, winding

# BIRCH BARK IN THE HANDS OF A CRAFTSMAN



THE "LILY OF THE FIELD" FROM PALESTINE, THE FRAME IS OF A SHADE OF SCARLET RAFFIA TO BLEND. WINGS OF THE CECROPIA MOTH, BEAUTIFULLY MARKED WITH BUFF, RED AND BROWN.



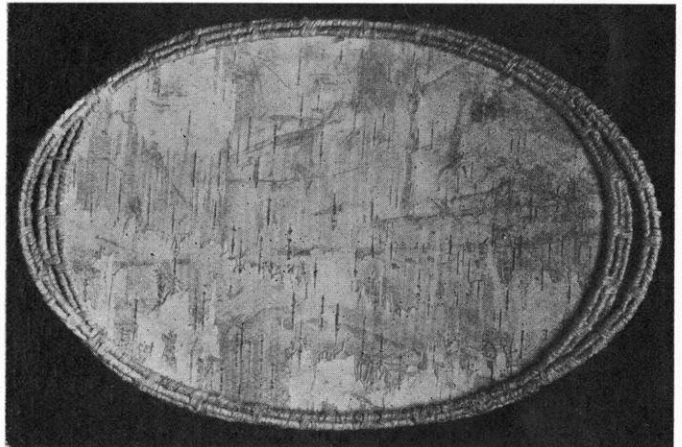
it smoothly around the reed. For the second row wind the raffia four times around the second reed and then carry it over the first row, thus binding the two reeds firmly together. Repeat this process all the way around the second row. In making other rows of the frame it is necessary to use a needle to carry the long stitch over the preceding row, and care should be taken each time to place it close to the long stitch on the row before. This is known to basket-workers as the "lazy-squaw" stitch, and the long stitches appearing at regular intervals make decorative radiating lines.

If the second row makes the frame as large as the circle of

glass, the third will extend beyond the edge of the glass, so the fourth and fifth rows must be of the same size as the third and directly beneath it, to form the edge of the frame. When the last row is finished cut off the left-over reed on a long slant and bind the tapering end and the reed close by firmly to the reed below, finishing the work directly above the place where it began. This will make a plain round or oval frame.

Two methods of fastening the trays together are shown here. If the mat is pressed down into the frame and strands of raffia are fastened over the reed just at the edge of the mat, then carried directly across the tray and fastened in a similar manner to the frame on the other side, the strands crossing each other in the center of the tray will hold the glass and mat firmly in place. This is the best plan for rather large trays. The other method shown, that of sewing a long strand of raffia in loops around the back of the tray and then gathering them toward the center with a draw string of raffia, has a distinct advantage in one respect. By cutting the draw string the mat may easily be removed at any time, and it is only necessary to run in a new draw string to put the tray together again.

Handles for the trays may be made of raffia during the construction of the frame, or they may be made separately and fastened to the finished frame. If the handles are to be a part of the frame, the reed for the first row should be measured and wound with raffia as described. In starting the second row wind the raffia four times around the reed, then take the first



THE OUTER PART OF WHITE BIRCH: FRAME OF NATURAL RAFFIA.

## ATTACKING FOREST INSECTS

long stitch over the first row and fasten it securely. The reed may then be curved out to form the handle and wound with raffia its entire length until it is bent back and fastened firmly to the first row of the frame. The second strand forming the handle is best made of a separate piece of the reed. This should be well sharpened at both ends, and the points inserted under the windings of raffia which hold the first and second reeds together at each end of the handle. This addition to the handle should then be covered with raffia, every fifth winding to go over the first reed that comprises the handle.

Another short piece of reed, sharpened at both ends, should be inserted below the handle to take the place of the second strand of the reed which has been bent out for the first row of the handle. When this has been wound with raffia and fastened by means of the overstitch to the first strand of the frame, the second strand may be continued along the side of the tray in the same manner until the space which is to be occupied by the other handle is reached, a little care being taken to make sure that the tray measures exactly the same along each side between the handles. The third and following rows may be added without any piecing, to complete the frame.

A tray measuring  $10\frac{1}{2}$  inches wide and  $14\frac{1}{2}$  inches long is a practical size. The handles should be composed of 10 inches of the second strand, bent out, and a 10-inch separate piece, sharpened at both ends. The extra piece of reed inserted in the frame to take the place of the reed bent out to form the handle should be 9 inches long. The sides of the frame, between the ends of the handles, should measure 11 inches.

Small round or oval handles may be easily made by winding the reed twice in a circle of the size desired, the ends of the reed being well tapered and overlapping an inch or more, so that they may be securely held in position when wound with the raffia. Pressed into an oval in the hand and held firmly against the edge of the tray, they can be easily sewed to one of the lower reeds of the frame.

Work in birch bark, however, should only be encouraged when the material can be taken from the woodpile. To prevent people going into the northern woods and stripping the trees of their bark is the desire of all those interested in forestry.

## ATTACKING FOREST INSECTS

**B**Y a prompt campaign against a flourishing colony of bark beetles on the Ochoco national forest in central Oregon, the Government is eliminating a danger which threatened to destroy millions of feet of timber. Some authorities claim that the amount of timber killed each year by insects is equalled only by the annual loss from forest fires. Among the most destructive of these insect enemies are the bark beetles, one of which, the mountain pine beetle, is responsible for most of the damage on the Ochoco forest. This deadly little beetle is less than a quarter of an inch in length, but bears the ponderous scientific name of *Dendroctonus monticolæ* Hopk., which, being interpreted, signifies killer of the mountain pine tree, discovered by Hopkins.

Its methods of operation are interesting. The mature beetle bores through the bark of the tree and excavates a gallery in the inner living bark and in the outer surface of the wood, in which it lays its eggs. When hatched each young larva, or beetle-grub, channels into this growing portion of the trunk, feeding upon the inner bark. When full grown the larva, after passing through a dormant, or pupal stage, becomes a beetle. This beetle then drills out through the bark in July, and, emerging into the world, seeks a fresh tree and starts a new generation. With this "chain-letter" method, it soon infests a large area. The galleries or channels of the larvæ girdle the tree and kill it, and the beetle's presence is usually discovered, as it was in the Ochoco forest, by a patch of red-brown dead pine trees in the midst of a mountainside of green.

In fighting this forest scourge, the method recommended by the Bureau of Entomology is followed. The simple removal of the bark of infested trees between October and July, while the larvæ are still in the tree, is sufficient to kill them. The lumber may then be sold while it is yet sound. On the Ochoco forest, however, there was no market, and the forest officers found that the cheaper and more effective method of control was to cut the trees and burn them before the new broods of beetles could emerge. In 1912 the infestation was given a decided check by the cutting of 3,500 trees. This summer the attack on the insects was resumed

## GROUP INSURANCE

with renewed vigor, and 42 laborers, in charge of a forest officer, cut more than 40,000 trees. As a result of these vigorous measures, the Government apparently has the beetles under control.

(From the Forest Service, U. S. Dept. of Agriculture,)

### GROUP INSURANCE: A NEW FORM OF LIFE INSURANCE THAT HELPS CEMENT THE INTERESTS OF EMPLOYER AND EMPLOYEE

**A** NEW and progressive form of life insurance has recently been developed, which is of interest to every employer of labor and every employee. "Group insurance" it is called, and by its means an employer is able to insure the lives of those who work for him at a much less cost than would be possible if each employee were to become individually insured.

The heads of large firms are realizing how beneficial is this new "group plan," both to themselves and to the people in their service. It is a practical application of that principle of coöperation which is getting to be recognized as one of the most important and necessary factors in our modern industrial world. For, aside from the feeling of financial security which such insurance gives the family of the insured, and the actual help that the insurance money brings to the survivors in the event of death, there is also the added value of a link between the employer and the men and women who work for him. The interest of the firm becomes cemented with that of the workers. They feel that in return for their loyalty and service the firm is willing to give a certain amount of definite financial protection to those who are dependent upon them for support. And this feeling of friendliness and coöperation exists not only between each employee and the company or individual he works for, but also among the employees themselves, who share in the common benefit.

Nor is the matter one of pure philanthropy. Rather it is a recognition on the part of the employer that he has a certain moral responsibility toward the people upon his payroll, the people who make possible his success. In other words, he realizes that it is from the product of their labor that his profits are derived, and it is

only fair that they should have some share in those profits, either in cash or its equivalent.

One of the firms that has just taken advantage of this new plan is the Standard Oilcloth Company. By a contract negotiated with the Equitable Life it has insured each employee for the amount of one year's wages, "not to exceed, however, \$3,000 insurance to any one person, all salaried employees receiving in excess of \$3,000 being covered only to the extent of \$3,000 insurance." The company, in paying the entire cost of this insurance, does so as a bonus to the employees, because it wants every man to feel that his loyal service is appreciated. The insurance covers everyone in the company, from the president to the office boy. Not only is it operative at the manufacturing plants in several States, but also upon the office and sales forces distributed throughout the country.

### TAKING YOUR OWN PICTURE

**I**N these days of miraculous inventions, why should not some one give us a device, an attachment to the ordinary camera, by means of which a person could take his own picture and see what he was taking?

It might not be easy to arrange such a device for a snapshot, out-of-doors kodak, but in a studio, where mirrors are available, it seems to me it would be a very simple matter indeed. There the photographer could study pose, fix himself or herself with all deliberation, and press the bulb just when his facial expression suited best.

I know I seldom see a photo save by fine artists that could not be improved upon, by fixing a stray lock of hair, smoothing out a wrinkle of the coat or waist, adjusting the tie better, or waiting for a better expression. For it is a really delicate matter to pose other people, and the one being pictured never knows just how he or she looks at the different angles.

Besides, the photographer is handicapped. His patrons come dressed according to their own taste, and they rigidly hold to positions and facial expressions which *they* think best. A full-length mirror back of the camera, reflecting them as the photographer sees them would doubtless be of some help, and I wonder we do not find it in every studio.

# THE MIRACLE OF HOME-MAKING

**ALS IK KAN**

## THE MIRACLE OF HOME-MAKING

**F**ROM the beginning of time Nature has had no use for the poor quality of anything. She has made it her business to destroy the makeshift. Poorly built houses, badly made furniture do not last. Nature sees to it that misused materials are rescued from their worthless job. She absorbs them back again into her vast storehouse and in the course of time restores them to life and a chance for a worthier destiny. She has various ways of destroying those things of which she does not approve. All the elements are her messengers of destruction. The wind and the sun and the rain, the heat and the cold she sends forth to destroy the impermanent. And unless a man plans his home with a knowledge of Nature, with a knowledge of those good materials that Nature will put the seal of her approval upon, he can no more hope for permanency than he could in any other transaction in life which Nature refuses to recognize. It is impossible to build satisfactorily unless one builds efficiently and efficiency is born of knowledge and knowledge of experience.

We hope to make our new Craftsman Building a clearing house for experience. We want questions to pour in through every channel of this new Craftsman movement, and these questions will be answered by men of experience with a wide knowledge of all lines which lead to the final satisfactory home. We are sure that the people who want information from us will be benefited by the knowledge we place at their disposal and we shall be benefited by the questions that are asked. That is why we feel that the new building will be a clearing house for information on all home-building problems that can face the man or woman planning a permanent home. We do not want people to ask us to face the responsibility of the success of their home. When clients come to me and ask me what kind of a home I can build them, I invariably ask what kind of a home they want. And when they say they do not know anything about home-building, I tell them immediately that it is their business to if they want a home. It is my business to give them information, but it is their business to seek it and to know everything that is possible to know about

the planning, the designing, the building, the fitting and the furnishing of a home before they permit one stone to be laid in the foundation. It is no use simply to go from one builder or architect to another getting a lot of estimates and then deciding upon the cheapest one. The cheapest one may be the poorest economy or the most expensive one may be the most unsatisfactory. You cannot decide about the building of a house by the price charged. You can only decide whether the price is right when you know the kind of house you want and what the materials that go into it are worth. It is going to be possible to find out all these things in the new Craftsman Building. Any one who wants to build a house can study house-building there from start to finish. He can make a comparative study of different kinds of brick and their varying prices, of different kinds of concrete and stucco construction and their different prices, also the relative expense of brick, wood and stone. He can get information about the most desirable building material for the climate and site which his house is to occupy. He can find out all the things he needs to know about roofing and wall covering and about every sanitary detail for his house. He can concentrate on the study of this question of house-building in a few days, or he can roam about the building for a week or two, and take as it were a course in house-building. He can so prepare himself for the building of a permanent home that on his return to his own country he can superintend the construction of his home in the most efficient possible way, putting into it the best materials at the most reasonable prices, knowing exactly what he wants and what he ought to pay for it. We feel that only in this way can a man build permanently and can the full leaven of efficiency go into his plans and into the final construction of his home.

We do not ask people to seek us to erect fine homes for them which express our point of view and our individuality. We ask them to come and study the art of home-building with us and prepare themselves to make their houses express their own point of view and bear witness to their own knowledge of the kind of home they have decided that they want for themselves and for their children.

The chance to build a home is really the great opportunity of a man's life, greater



## "THE FRIEND OF THE PEOPLE"

than going into business, greater than anything in fact that we know of except his marriage (which should be the great event of all lives), because it means the surrounding of his life with that which seems to him the most beautiful and comfortable environment he can select. How can any one else know what this man wants to surround his life with? How can any one offer him a home that is what he ought to have? And how can he know too much about the building and the furnishing of the place that is to encompass his own life and his family's life as long as they need a home?

To me home-building has always seemed the great miracle. I go out into the world to find somewhere in it the place that seems best for me to live. Then in that particular spot I put up the structure that seems best and the most beautiful and the most suitable for me to spend my life in.

I have always felt that a man's house should be his monument, the final thing in which he expresses to the world his sense of what is beautiful and fit for himself and for those that he loves. And so naturally I feel that there is nothing a man should take so seriously as the erecting of this monument. How can he be satisfied to take a few days or a few hours to prepare himself for the making of this beautiful place in which his life is to be spent. It would never surprise me if a man came into the new Craftsman Building and said to me, "I am going to stay in New York a year to study about building my home." I could understand that perfectly. He would seem to me a very wise man to give that length of time to find out what was the very best thing the world held for him in the way of home-making. I should like to meet such a man and talk with him and advise with him and I know that my life would be richer for such a talk. For a man would have great wisdom who intended to take a year to plan for his home. In fact, it seems to me he would be a very great man and I should miss his companionship very much when he went away to build this wonderful place for himself and his family. I am sure we should part very good friends and that some day I should find the time, of which I have very little, to go and visit his home and see the wonderful things that he had put into the walls and the furnishings and the garden. I should find there his own spirit, the spirit

that would survive his life and that would be an inheritance for his children.

## "THE FRIEND OF THE PEOPLE"

**E**VERY so often we are shouted at by some man who insists that he has found a remedy for all our political or financial or physical ills and we line up in front of him and listen to him and he talks fluently to us, and we find he has some plan for his own success. We help to make him a hero or a millionaire and then he vanishes away and lives happily ever after. In fact, so often lately has the people's confidence been used, so often have we been tricked that we are beginning to shut up our sentiment away from the so-called reformers. That wonderful thing which binds the whole human race together, the sentiment that responds to good and great deeds, to tenderness, to unselfishness, to courage has been wrung from us so often under false pretences that we are getting a little weary of handing it out in return for smooth words.

We have begun to doubt the "friend of the people." Why should any one want to save us from the consequences of our own acts? Why should any kind gentleman elect to stand between us and temptation, to face our struggles for us, to rob us of all the conflict which is ours by right of an immemorial inheritance and upon which we should strengthen our spiritual muscles? The very organization of the universe is based upon conflict, all growth is through conflict. The seed that we plant by our own muscular effort must force its way up through the soil to sunlight and air. Without effort it grows stale and rots. The bird that we cage, and feed and care for and keep from battles of the air and earth is without power of life once it is freed in the garden and the woods. It cannot win its chance for daily existence because we have weakened its strength and its will. All vegetable and animal growth is through conflict, conflict with the wind and the sun and the various enemies that are appointed to battle with it and strengthen it. The human race in no wise varies from all other natural physical expressions. Success comes to the nation or to the individual through conflict, and no more demoralizing entity has been known at any time through the history of the world than

## “THE FRIEND OF THE PEOPLE”

the so-called friend of the people,—the man who would stand between the race and its right to struggle. We do not mean, of course, that there have not been great and mighty friends of the people. But as a rule they are not known by name until after their death, and more often than not their death has been by the cross or by fire or by such tribulation of soul as the professional friend of the people does not know.

The man that the people have needed, through all time has come up from among them, worked with them, understood them, helped them, watched them fight their great battles, given them courage and never for a moment interfered with their own lawful necessity to struggle. He has opened their eyes but not closed their fists.

In Japan in the past generations the little boys of the Samurai class, that is the noble fighting class of Japan, the men who protected the nation, were never shielded in the nursery and petted and pampered and protected from the world. Whatever temptation manhood could hold for them their eyes were opened to as little lads. They were taken forth into the woods at night, they were left to face real horrors and imaginary horrors. They did not pray, lead me not into temptation. They were led straight to temptation; they knew what it was, they knew the strength that was required to face it, they knew just what courage was necessary when the nation one day demanded their help and purpose for any great enterprise. And as a matter of fact I do not believe, if we read the old Bible text with insight and imagination, that we were ever intended to take literally “lead us not into temptation.” We were rather intended to pray for courage to meet all the temptation that could come in life, to pray for victory when we had to face temptation and to use temptation for the spirit as we use physical exercise for the body in order that we may know just how strong and how useful we are in the world.

And so it is safe for us to believe that the man who brands himself the “friend of the people,” who will fight their battles, who will see that struggle is kept from them, is not a man who is seeing profoundly into life. He is not a man whose purpose is to help the people, rather he is going to use them for the justification of his own life.

We are just now watching a very un-

happy conflict among “friends of the people” in the State of New York. One man went triumphantly forth but recently to head the work of the State “to do what he could for the people all along the line,” and he seems to have climbed the steps to the Capitol through misrepresentation and dishonest connivance. The man who, on the other hand, is revealing the Governor’s unfitness has also come before the State of New York as a friend of the people, perhaps not posing as a reformer, but certainly as a man befriending those in need, taking care of those living in poverty and skilfully robbing Peter to pay Paul. It would seem today that what we need in our politics is not the man who is talking so much about the people, but who is quietly and unostentatiously doing something for them, helping them to see conditions as they are and inclining their hearts to change the wrong conditions which they have it in their power to do at the polls very regularly if they choose.

It is not a difficult matter, in spite of the corruption of our press, in the long run to see clearly what is right and what is wrong in our City and State politics, and plan individually to cast one vote for decency instead of immorality. We have it in our power to put decent men in office and stand by them, and so when our civic condition becomes unsufferably rotten we are to blame, we stand for it, we protect it. Safe and clean politics are in the hands of the voting people and there is no question in the world but what there is a majority of decent voters if they care to understand politics and to go to the polls and insist upon the right man going through. There could not be a preponderance of evil and vicious people either in New York City or in the State; if it were so the State and the City could not last. Rottenness is too demoralizing for the state to rest upon it and perpetuate itself. The very spectacle we have at Albany today is a proof that in the long run dishonesty is not the best policy, that a man cannot build his public career upon it any more than a house can be built upon sand. Neither can a man who discovers rottenness in a colleague only at the moment when he himself desires the coöperation of that colleague in various other schemes of rottenness expect to stand much higher in the estimation of the people than can the man he is trying to destroy.



BOOK REVIEWS

**OLD HOUSES IN HOLLAND: TEXT AND ILLUSTRATIONS BY SIDNEY R. JONES WITH SOME ADDITIONAL PLATES IN COLOR AFTER OTHER ARTISTS: EDITED BY CHARLES HOLME**

(Illustrations by Courtesy of John Lane Co.)

**T**HOUGH their days of commercial activity have passed and quietude reigns along streets and waterways, the old towns of Holland still hold the architectural expression of the Dutch people. And interesting glimpses of "Old Houses in Holland" are found in this charming book.

Like Venice, Holland's architecture is the result of her geographical and commercial conditions. As the greater part of the country was below sea level, a system of canals and dykes was made necessary to combat the ever-present enemy, the sea, and naturally the country's architectural growth was along very individual lines.

The Hollanders were at all times intensely concerned in the practical expression of a busy, industrious life. The development of their architecture was never through aristocratic or ecclesiastic impulse; rather it was democratic, seeking comfort about the fireside and prosperity in the marketplace. The farmhouses and cottages of the countryside were examples of honest construction and a response to the simple needs of the people. One tiled or thatched roof sheltered all a farmer's possessions requiring protection. At one

A SERIES OF HOUSES IN THE "BALANS" AT MIDDLEBURG, FURNISHING A GOOD EXAMPLE OF A GROUP WHICH ILLUSTRATES TYPES OF ARCHITECTURE BASED ON UTILITY AND CONVENIENCE.

end were his living apartments, at the other a large barn for cattle and a storage place for tools. Among buildings of this class no great diversity was exhibited.

In the building of their homes the people used sometimes stone and wood, but the most popular material was brick, in the employment of which great craftsmanship was attained. The work was characterized by great variety and originality, and the differences in size and color of the brick used early in Holland remind one of the effects sought by American architects.

The old houses of Holland were simple in design, one of the most distinctive features being the steeply pitched gable, of Gothic origin. As soon as superfluous ornamentation and purposeless details came strongly into evidence, the exquisite individuality and uniqueness of this architecture perished.

The second section of the book deals with exterior features—gables, doors, windows and ornaments, many of them very quaint and beautiful. The third section is confined to interiors and decorations, and here interesting pieces of furniture and other antiquities are illustrated and described. In fact, this publication can be recommended as setting forth an abundance of well-selected material on a subject that makes a wide appeal. (Published by John Lane Company, New York. Illustrated in color and in black and white. 152 pages. Price, \$3.00 net.)



AN OLD ABBEY AT MIDDLEBURG MADE WITH THE NARROW LONG BRICK THEN MUCH IN FAVOR.

**INTIMATIONS: BY JOHN D. BARRY**

A VERY readable book is Mr. Barry's "Intimations"—the kind of book that one takes pleasure in possessing because its interest is so human and companionable, its earnestness so convincing, its quiet humor so sympathetic and its comments upon life and people so keen. To call it a collection of essays would be to give it too dry a label; for while written in a terse yet graceful style, its philosophy is in the form of epigrams and anecdotes rather than sermons.

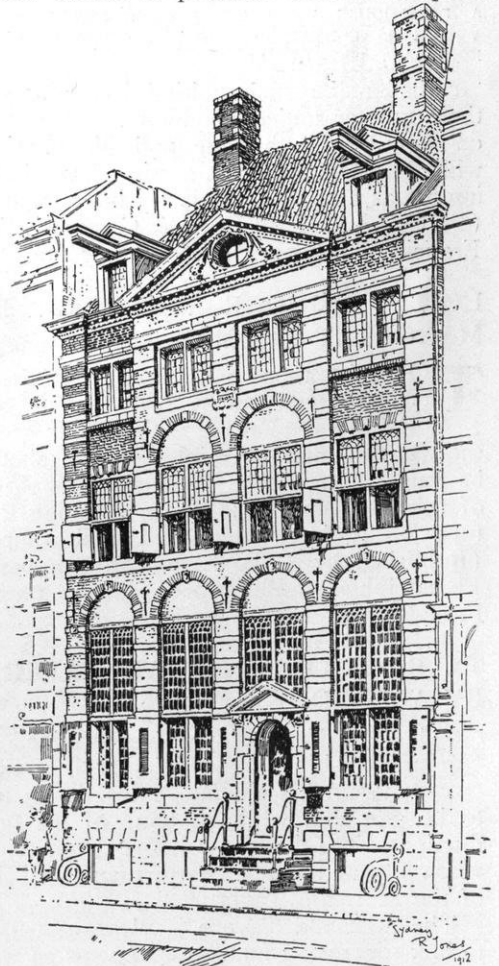
From his own contact with humanity and his own everyday experiences, this kindly author makes his observations. In them there is something of the new thought sentiment, a fine spiritual optimism. At the same time he looks the big facts of life in the face, points out frankly some of the defects in our modern ways of thought and action, and suggests possible remedies.

The pages are full of that spirit of fellowship with both the "common people" and uncommon, which always brings a man close to his readers. Perhaps one of the finest things in the book is the com-

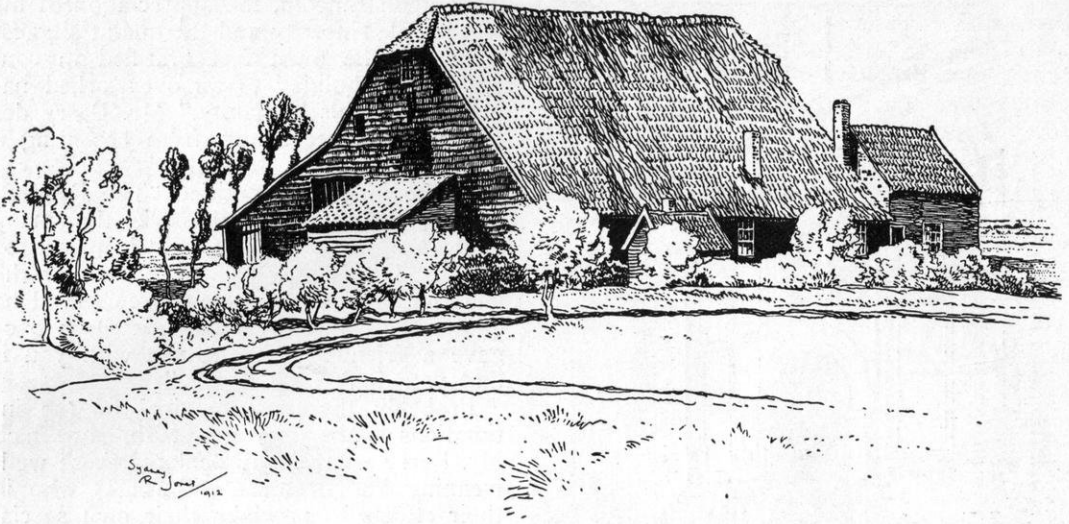
ment upon Lincoln, the appreciation of his big, simple sincerity and the quaint suggestions that he must feel gratified in contributing a holiday to an overworked nation. "It is his humanity," Mr. Barry declares, "that keeps him from becoming a figurehead."

In the intimation entitled "The Reading of Fiction," the author remarks that many of us are "shut up in the little prison of self" and it is only the cultivation of the imagination that can set us free. And he quotes the criticism Charles A. Dana once gave a friend: "The trouble with you is that you don't read novels."

Probably the most original of the intimations is the one on "Truth," in which Mr. Barry whimsically deplores those well-meaning but tiresome enthusiasts who in their efforts to proclaim their own special



THE HOUSE OF REMBRANDT AT AMSTERDAM, A RARE ARCHITECTURAL ACHIEVEMENT, SOBER AND DIGNIFIED.



A FARMHOUSE WITH GREAT THATCHED ROOF IN WHICH IS CONTAINED ALL THE ACCOMMODATION NECESSARY FOR THIS LIFE.

"truths" make such unkind havoc among their quieter-souled neighbors. The essay on "Sin" is both sane and illuminating, while "The Shadow" is as significant in its import as any that has lately been written. (Published by Paul Elder & Company, San Francisco, 196 pages. Price \$1.50 net.)

### HOW TO JUDGE PICTURES: BY MARGARET THOMAS

**T**O assist those who love pictures to comprehend their own liking for them and to place within their grasp the fundamental principles which should be found in art works of merit is the object of this book entitled: "How to Judge Pictures." It is written well and simply. (Published by J. B. Lippincott Company, Philadelphia. Illustrated. 190 pages. Price 60 cents net.)

### TALES OF THE MERMAID TAVERN: BY ALFRED NOYES

**T**HAT Alfred Noyes has attained to mastership in the field of literature wherein his special genius lies is not to be gainsaid, while in none of his productions does he show more inspiration, versatility and lyrical charm than in "Tales of the Mermaid Tavern."

The Mermaid Tavern is pleasantly used to link together a number of poems as well as to bind them to the Elizabethan age; since under its roof Shakespeare, Kit

Marlowe, Ben Jonson, Raleigh and other prominent figures of the day, a group of men the like of which does not live in every age, met without affectation to discuss sincerely their virtues and vices.

So impressive are these poems, so full of idealism and thought that it is not alone their music that clings to the mind of the reader. They possess dramatic power and a certain timbre of tragedy such as in "The Sign of the Golden Shoe" and "Raleigh," sets the blood astirring. "Black Bill's Honeymoon" on the contrary is replete with blustering, free humor and imagery. As examples of Mr. Noyes' work several of the poems of this book are among the best that have come from his pen.

In make-up "The Mermaid Tavern" is plain and attractive; the full-page reproductions of the men that frequented the inn adding to its value. (Published by Frederick A. Stokes Company, New York. Illustrated. 234 pages. Price \$1.35 net.)

**B**ULLETIN No. 121 by John B. Stewart of the Agricultural Experiment Station, The Pennsylvania State College, treats ably of the fertilization of the soil of apple orchards, giving information that is much craved at this time when interest in orcharding is on the increase. That various methods and degrees of soil fertilization have made a difference in production of from 40 to 460 bushels per acre annually is the result of the experiments herein stated. The growth and general vigor of the trees has also been observed in this connection. The bulletin moreover

## BOOK REVIEWS

takes into consideration the plant food requirements of an orchard producing satisfactorily, and places in review some of the effects that occur from the application of specific fertilizers. It is in the interest of practical orchardists rather than amateur planters that the bulletin has been prepared. It therefore loses no words in unnecessary details and explanations.

### **WORKINGMEN'S COMPENSATION AND INDUSTRIAL INSURANCE: BY JAMES HARRINGTON BOYD, A.M., Sc.D.**

**T**HE work of Mr. Boyd in preparing two large volumes on the subject of "Workingmen's Compensation and Industrial Insurance," treating the subject exhaustively from many points of view and over its whole period of history, has been a labor of love, one very near to his interests. For over twenty years Mr. Boyd has studied this vital subject and it is the result of his oftentimes arduous labors that, in the present volumes, he submits to the public.

The principle of compensation is of German origin. In Germany it has been in practical operation for over thirty years, nearly all of the nations of the world having followed her lead in the matter. Only recently in America, however, has the problem of workingmen's compensation and industrial insurance been given the just consideration that for nearly half a century in other nations has commanded the thought of statesmen, philosophers and economists. It is a subject on which the American public has scant legitimate information, nor is there one more important to employer and employee reacting each in his individual way on the general welfare.

Mr. Boyd's work is the first complete treatise on the subject to set forth causes and effects, methods and results and to make clear to the public the inadequacy of the existing laws in the United States. It is the first work having to do with legal compensation for the injuries of workmen and to deal with the insurance industries against injuries.

As a guide to business men, workmen, lawyers, legislators, teachers and students the work will appeal as one embodying many facts necessary to know which bear on modern conditions. (Published by Bobbs, Merrill Company, Indianapolis.

Two volumes, 1622 pages. Price \$9.00 net the set.)

### **THE CONCEPTION OF ART: BY HENRY R. POORE, A.N.A.**

**M**R. POORE in his volume, "The Conception of Art," reminds his readers that it was Sir Joshua Reynolds who said: "There is no expedient to which man will not resort to evade the real labor of thinking." Art more than any other of man's expressions, has felt the force of this statement. That art should be logical as well as an expression of quality created to give pleasure is a fact that has not always held sway except perhaps among the brotherhood of artists understanding each other as if by a special language.

Mr. Poore expresses throughout the pages of his book, as he himself states, "a painter's opinion of the meaning of art in its application to past and present purposes." This he does in a manner readily comprehensible alike to laymen and art students. The whole contention of the book, including the so-called new tendencies in art, is in line with present discussions, illuminating many points more often avoided by laymen than spoken about openly. (Published by Doubleday, Page & Company, New York. Illustrated. 222 pages. Price, \$2.00 net.)

### **A PLEA FOR THE YOUNGER GENERATION: BY COSMO HAMILTON**

**M**R. HAMILTON in his "Plea for the Younger Generation" begs that God should be put back into the lives of the children; begs it with sincerity of heart and mind. He begs moreover that parents should be more frank with their children, ceasing to hold as secrets the great facts of life which sooner or later must inevitably come to their knowledge. For in the comprehension of the rightful purpose of their own natures lies, Mr. Hamilton believes, the salvation of the young people of this age. Now that a prudish and hypocritical generation of parents and teachers is beginning to realize its criminal neglect along these lines, any book is to be welcomed which frankly and earnestly emphasizes the children's need of wholesome, truthful education regarding their physical and spiritual life. (Published by George H. Doran Company, New York. 73 pages. Price 75 cents net.)

**GROWING PAINS: A NOVEL: BY IVY LOW**

**E**VERYBODY has them—growing pains—pains of the body and pains of the soul, and those of us who have got beyond our “teens” realize with philosophy that growth of any sort implies more or less pain. But then, who would want to stop growing? It is with these sympathetic feelings that one begins the reading of *Gertrude's* young and absorbing career.

It is unusual to find a novel so thoroughly naïve and captivating. On the first page, which begins with *Gertrude* at the alluring age of six, you know you are going to like it, and you settle yourself down to several hours of solid delight. The author seems to have instinctively mixed into its pages most of the necessary ingredients for literary success. The characters, especially the chief ones, are intensely and frankly human. The things that happen to them are just the sort of things that happen to real people in real life, and the style is so simple and fluent that you have no consciousness of it, leaving the writer free to tell the story with practically none of that friction which usually exists, in greater or less degree, between the reader and the type.

Amused, surprised, always interested, you follow with genuine concern the ups and downs of this emotional nature in which you may find, incidentally, such reflections of your own. Perhaps it is these very revelations that make the book so readable and convincing. For *Gertrude*, while essentially a most individualistic person, is equally a type. Her faults and virtues—so hopelessly confused and intermingled as to be almost interchangeable terms—are very much like the faults and virtues of other girls of her age, inheritance and education. Her generous actions, with their selfish motives, are just like those of other “Gertrudes” you know. Her rebellious spirit and desire for affection are characteristic of every normal growing girl, and her passion for morbid introspection is likewise a familiar modern trait. The morbidness, however, is not very serious, for her sense of humor is too keen, and it is this sense that prevents her occasional spasms of religious devotion from ending in the nunnery, or at other times prevents her from carrying her unconventional theories to extremes.

Her alternately sentimental and cynical

attitude toward the men she meets is amusing to watch, and finally as her disillusioned yet still ardent being begins to find its spiritual and physical bearings, she meets the “right man”—a quiet, strong, somewhat elderly artist who seems likely to stand the test of her analytical soul. And at last she marries him.

The end of the book is a little disappointing, both as to subject matter and treatment. You feel that it lacks the sincerity and frankness for which the first part was so remarkable. However, this sense of incompleteness may perhaps merely prelude a sequel, for certainly marriage, with all its revelations and adjustments, would hold much valuable experience for a woman of *Gertrude's* temperament. We shall look with pleasant anticipation for another novel from this author's pen. (Published by George H. Doran Company, New York. 300 pages. Price \$1.20 net.)

**A GUIDE TO THE MONTESSORI METHOD: BY ELLEN YALE STEVENS**

**S**O universally recognized and discussed is the Montessori method as applied to child education that it seems fitting the general public should have provided some well-paved road leading directly toward its comprehension. Such is the book entitled “A Guide to the Montessori Method.” The value of this book is that it enables every mother who reads it to grasp with ease and interest the full import of this manner of teaching, its conceptions and ideals, as well as the basic principles on which it has been upbuilt. It reviews the movement from its inception as it developed under the master hand of this remarkable woman, Dr. Montessori, laying the various steps by which she moved forward plainly before the reader. Hints, suggestions and a word of caution are besides given that the method may be guarded from a too hasty interpretation and too liberal an adoption without testing it judiciously in connection with modern child psychology.

For all those interested in the subject of child education, and who should not be, the “Guide to the Montessori Method” offers undoubtedly a key to the most individual conception of the age. (Published by Frederick A. Stokes Company, New York. Illustrated. 240 pages. Price \$1.00 net.)

