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MAXIM GORKY

THE CRAFTSMAN

VOLUME VIII

APRIL · 1905

NUMBER I

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APR 29 1940

MAXIM GORKY, THE AUTHOR-EXILE. A REPRESENTATIVE OF NEW RUSSIA

I have come from below, from the nethermost ground of life, where is naught but sludge and murk. I am the truthful voice of life, the harsh cry of those who still abide down there and who have let me come up to witness their suffering. They also long to rise to self-respect, to light and freedom.

—MAXIM GORKY



T the present moment a great page of history is being written by the hand of Divine Justice in letters of blood and fire; while spectators from afar regard with interest all representative individuals of the belated European country now surely passing from servitude to liberty.

“Young Russia” is a conglomerate of personalities.

Its leaders taken all together resemble nothing so much as a stone-formation of volcanic origin, in which the various strata pierce the soil, each one at a different point, and each showing the traces of the fire which has scathed it.

Some ten or twelve of these leaders, through their writings or their action, have made themselves known to the reading public of America. Again, among this number several men, since the opening of the new year, have awakened keen interest and sympathy in the outside world: notably, the priest Gapon, who appears to be protected by some strange power, as he leads the insurgents, while the bullets fall harmlessly about him; Hessen, the editor of the “Journal Provno;” and Maxim Gorky, “the poet of tramps and thieves.” The last named, the subject of the present slight sketch, is a typical, inevitable product of the political and social conditions of the Empire: one also of a species most deeply to be deplored, as full of power which has been perverted by the stress of tyranny, poverty and cruelty.

Russian genius, which, a few years ago, was so strangely fascinating to the thinkers of Western Europe and of America, has become, through familiarity, somewhat repellent. That which, at first, seemed to be the expression of a free, vigorous, and generous spirit, appears now under the guise of untamed barbarism. It is uncertain to one who examines Russian literature, music, or art, whether the principle behind the work is one of progress or one of decay; whether the revolt against order and form there so aggressive is that of a creative force, or that of impotent violence. The pessimism there pervasive to the point of saturation, ends by overwhelming the foreigner, by so

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disturbing the needle of his mental compass that, in his confusion, he is ready to accept as truth the despairing words put into the mouth of one of Turgenieff's characters: "Each of us is guilty by the fact that he lives."

This sentence written by the author who is regarded as Russia's aspiration personified, working with instruments of wide cosmopolitan culture, is no more overcharged with the sense of personal helplessness than the words attributed to the social pariahs who people the romances and tales of Gorky: a strange world composed of Tartars, gypsies and degenerates, of beings abnormal or declassed. Such personages, serving as the mouthpieces of the young Russian's thought, are used by him with slight regard for the laws of the novel, or of the drama. He demands of them that they shall simply voice a plea "from the nethermost ground of life." He does not form them into a system of character-elements contrasting with, or supporting one another, like the colors in a scheme of decoration. Combinations arranged for effect he does not admit, or rather he ignores, since his attention—nay, rather his whole soul—is set upon expressing the bitterness of existence in the descriptive, specific terms which can be devised by those only who have suffered to the limits of the intolerable. He thus indicates the basis, the chief theme and intention of his work when he writes: "Every man who has fought with life, who has been vanquished by it, and who is suffering in the pitiless captivity of its mire, is more of a philosopher than even Schopenhauer himself, because an abstract thought never molds itself in such an accurate and picturesque form, as does the thought which is squeezed out of a man by suffering."

This purpose, pursued directly and without flinching, naturally leads the writer,—whose pen-name, Gorky, it may be said in passing, is the Russian for *bitterness*—into those moral morasses which are the birthplace, the culture-ground, or the refuge of creatures who were destined to be, or who have been, men. In this way he incurs the censure of those who accept fact for itself alone, without seeking for the cause producing the fact; of those who criticise action without regard for the underlying motive. Thus, it has been said of him in public prints not without authority, that

"The day has not yet come for us to crown the vivid reporter of the filthy lives of more or less professional tramps."

MAXIM GORKY

And again that

"He really grasps nothing in men and women except animalism, sensuality and materialism."

But "the poet of tramps and thieves" has also his apologists and defenders at the other extreme of judgment. One among this number writes of him:

"I must emphasize one of Gorky's most important characteristics: namely, his *aristocraticism*. Although he describes slums, dirty dens and evil-smelling dram shops, and often calls things by their real names, he never awakens in us that sense of disgust which is produced by the pages of some naturalistic novels. Smoke, dirt, vile odors—all that disappears in the beauty of spirituality, in the force and strangeness of the collision of life."

Between these judgments the truth probably lies. The critics of Gorky as a moralist, would "go safer in a middle course." He is, beyond denial, the poet of the outcast and the fallen, but he must be criticised within, not outside of his surroundings, and as the inevitable product of his experiences. If he is in revolt against social order; if, in all sincerity, he glorifies the vagabond, it is because the trials of his life as a man and a Russian, have disturbed his vision and impaired its trustworthiness. Therefore, if he scoffs at civilization, his grievance is not that of a philosopher like Jean Jacques Rousseau. If he repeats the statement that "man is born free; but we see him every where in chains," his words are not like those of a man who watches a shipwreck from a safe position on shore. Rather, he cries out from his place in the midst of peril and disaster. He sympathizes because he has suffered.

Such answer may be made to the detractors of Gorky. On the other hand, to his admirers, extravagant in their praise, it may be said that what they term his "aristocraticism," his distinction from exponents of naturalism, like Zola, is simply the impulse toward liberty which serges through his writings; absorbing the vitality of his other characteristics, and making it almost indifferent to the reader whether the tale be one of vice or of virtue: so compelling is this force which asserts itself in the places most hostile and threatening to its action. The distinction of Gorky from Zola is at once appreciated if comparison be made between a novel like the "Germinal" of the French author and any one of the Russian writer's romances; when the former

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will be found to be a kind of plea in action against a pestilential social evil: a continuous *j'accuse*, such as fittingly culminated in the championship of Dreyfus; while the latter is an epic of the vagabond, written with the sole aim of glorifying the hero as a type of the free man; asking no sympathy or privileges for him, and presenting him as devoid of humane sentiments: as a being too simple to be false, athirst, like an animal, for physical liberty, and, although gifted with reason, recognizing no law and no restraint. One such individual portrayed by Gorky exclaims:

"I always want something, but what it is I do not know. Sometimes I should like to sit in a boat on the sea far away. And I should like not to know any more people."

Upon this passage a critic thus comments: "This is not only vagabondage of the feet, but also of the thoughts, of the sentiments. It is a boundless flight to freedom." Liberty and lack of restraint would seem indeed to be the aspirations of this restless spirit, who shows nothing of the idle frivolity of Alfred de Musset's Fantasio: a kind of will-o'-the-wisp playing over the surface of a decadent civilization, formulating wishes which suddenly inflame his mind with passion, and just as suddenly pale and die. Fantasio cries out: "Oh, I wish I were in the moon! I wish I were that passer-by!" In his cry there is no pride of personality; nothing but a craving for new experiences, a longing to lose his own memories and to be absorbed into the life of another. The Russian vagabond, on the contrary, is proud of his personality and strongly entrenched within it. He pants for broad horizons, wherein to slake the desires of the elemental man. He longs for solitude in which to preserve his individuality from the contact and the tyranny of his fellow beings.

A half-century before Gorky, Turgenieff portrayed the beggar-child Katya as meditating flight from her grandmother's cottage, in order to enjoy "God's full freedom;" but no one prior to his time, or outside Russian literature, has made heroes of those who defy equally the criminal code of the State and the Tables of the Mosaic law; no one else has confined himself to studies of morbid human nature on a scale of such magnitude as to suggest the one who found it better to reign in hell than to serve in Heaven. Compared with Gorky's colossal types, the studies in vice of Balzac appear as carefully wrought *genre* pictures in miniature; while "Chelkash," perhaps the

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Russian author's masterpiece, is an arch-thief whose exuberant strength, fierce rebelliousness, and passion for liberty render him a creation comparable with none other in the whole range of literature, unless it be with the "Tamerlane" of Marlowe.

To examine the literary product of Gorky is to fall into a numerous company of men and women, all disquieting to the western mind, but as far as they themselves are concerned, divided into two classes: those whose corrupt nature holds them chained in the lowest depths of a pandemonium from which there is no redemption, and those who are rebels born, of superior mind, but swayed by impulse, stirred by hatred, spreading disaster and ruin about them.

It follows that the teachings of Gorky's writings must be negative; that he does not even aspire to an ideal state of society, such as is sometimes outlined by Tolstoy or Turgenieff, like a vision of the New Jerusalem. Accepting his characters as arguments, and following these arguments to their conclusion, we find that they lead to anarchy, barbarism and chaos. And if among the throng of personages entering into his work, we choose as an example the arch-thief Chelkash, previously mentioned, we can but acknowledge the proof to be complete. This social vulture defies the rudimentary laws of society in every act of his life. For him might makes right, as truly as with the Czar's government which he so abhors. He is no avenger of the wrongs of a class or a race. If perfectly successful, he would simply transfer a system of tyranny and license from those in whose hands it has matured, to those who, through inexperience and the madness of the first period of possession, would commit such excesses as to destroy society and sweep away its principles, until no landmarks should remain to tell of its previous existence. To illustrate this point we may recall that Chelkash, needing a companion in his immense robberies, terrorizes the peasant Gavrila, controlling him to the point of hypnotic influence; making the animal-like son of the soil his slave and tool, and finally meeting assassination, the common fate of tyrants, although after the commission of the robbery he displays toward the peasant that reckless, spasmodic generosity often characteristic of absolute natures.

To this example others might be added for analysis, which would always give the same results. It is plain that the heroes of Gorky are marauders and poachers upon the body social, counting mutual

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aid and human companionship as nothing; seizing and snatching where they may, relying upon their own violence to maintain life and position; spending their energy wantonly, with no definite purpose.

These epics of passion and untamed power appeal to the world as examples of romanticism carried to its extreme limit. They recall, as has been previously indicated, the genius of Christopher Marlowe, the tramp-poet of Elizabethan times, who with splendid, although ill-sustained force, produced his Jew of Malta, lusting after wealth; his Faustus, the would-be possessor of all knowledge; his Tamerlane, the would-be conqueror of the world; making abortions of them all, because he failed to give them the humane, social, fraternal instincts, which appear in the dramas of his contemporary Shakspeare. In the same way the heroes of Gorky appear monstrous and abnormal, when they are compared with the Jean Valjean of Victor Hugo. Not one of "the creatures who have been men" uses his sins against moral and political law in the guise of the ladder described by Saint Augustine, through the aid of which to ascend to virtue. They either offer in themselves a culture-ground for social disease-germs; or else, being exceptionally gifted individuals, they turn all their powers to the commission of crimes, to qualify which the word *brilliant* would be scarcely misapplied. It is depressing to study the careers of Gorky's criminals, which start from the same point as that of Hugo's hero; while nothing can be more inspiring morally, and, at the same time, more dramatic, than to follow the development of the germ of redemption, which, fertilized in Jean Valjean by the Christianity of the Bishop, expands and thrives, until the ex-convict, twice a thief—once through stress of poverty, and again through discouragement—becomes the type and model of citizenship. It is also most interesting to note his strong instinct of self-preservation, his versatility including the officers of justice at the same time that he is effecting his self-regeneration: characteristics which contrast sharply with those of Gorky's heroes, who waste their energies, risk their lives, and forfeit their honor, like the gamblers of Fortune that they truly are.

Such, judged impartially, would seem to be the essence of Gorky's work. As to its literary form, there are varying opinions expressed outside of Russia, in which country the popularity of the author blunts the critical sense. But one distinguished characteristic must be conceded to it by all persons who possess sensitiveness and an even

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indifferent knowledge of literature: that is, a transcendent poetic quality in descriptions, and in allegories like that of the "Falcon," which recalls and closely resembles the early Greek lyric and the improvisation of the modern Corsican. The wilderness of the vast steppes, the sea with its infinite space, the Volga rushing with the mad sweep of spring floods—all these are portrayed by Gorky with a power which makes us forget that words are used in description, and which places us confronting the things themselves. It is this quality which illuminates the sordid world chosen for portrayal, and often absorbs into its clarity the moral turpitude of the characters, as was witnessed unconsciously by that previously quoted critic, who wrote of Gorky: "He never awakens in us that sense of disgust which is produced by the pages of some naturalistic novels."

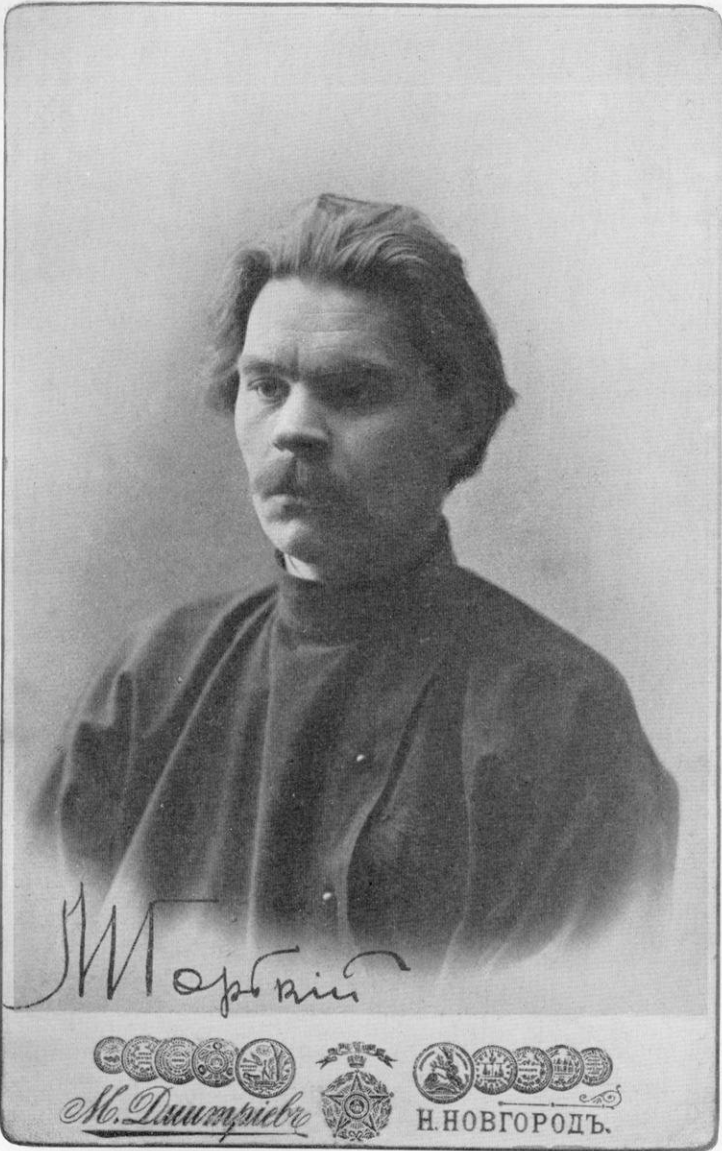
If we pass from the consideration of this special, dominating lyric quality to that of the general literary style of Gorky, we shall find that he has the warmest admirers among the best critics of the world. One of these, Prince Pierre Kropotkin, like Gorky, a Russian revolutionist, and for that reason less liable to calm, unimpassioned judgment, has very recently expressed himself publicly regarding the writings of his compatriot: a criticism, which, in common with all his utterances, commands attention and respect. It also contains an interesting comparison which would have suggested itself to but few thinkers, but which is none the less pertinent and valuable because of its rarity. Of the fiction produced by his colleague Prince Kropotkin says that "in the literature of all nations, including the short stories of Guy de Maupassant and Bret Harte, there are few things in which such a fine analysis of complicated and struggling human feelings is given; such interesting, original, and new characters are so well depicted, and human psychology is so admirably interwoven with a background of Nature."

This high critical appreciation, which is not confined to the learned exile just quoted, is supplemented by popular support throughout Russia. Obedient to the demands of an insatiable public, the works of Gorky pass from edition to edition; while Turgenieff, Tolstoy, Dostojewsky and Korolenko are forgotten for the young author without scholastic learning and literary degrees; whose first teacher was a cook and who received his first inspiration to write from a vagabond like himself.

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The facts of his lack of the ordinary education, of his origin, and of his rapid rise, contrasted with the slow, painful novitiate to public favor, endured for a half life-time by his literary predecessors, have caused Gorky to be regarded as a phenomenon. But this view is by no means a just one. His success, instead of being accidental, was a slowly prepared, inevitable result. His lack of opportunity acting upon a vigorous intellect, became a spur to the acquirement of facts, to the development of his reasoning powers. He worked out for himself and mastered the problems and lessons which are received with divided attention by the ordinary student who is confident of external aid. His originality, his exactitude of description came from his own experiences as a wanderer, as one who from his tender years onward had been forced to wage bitter war with cold and hunger, neglect and misery. Beside, since his talent was irrepressible, he was bound to have a literary sponsor. But he might have fallen upon one who would have ruined him by injudicious counsel and action. Instead, he found a safe guardian in the writer Korolenko, who has been surnamed "The Apostle of Pity," and is principally known in this country for his exquisite romance, "The Blind Musician." Through the influence of this authoritative yet gentle man, the sketches of Gorky came to be accepted by the most serious reviews, and in less than three years after making his initial public attempt in the writing of fiction, "the poet of thieves and tramps" found himself one of the most famous men in the annals of Russian literature.

The triumph from the outside appeared phenomenal, while in reality it was simply the production of effect from cause. Misunderstood largely by the public, it was robbed of its completeness by sensationalism. Emotional critics proclaimed the young Gorky as a literary Messiah. Various political parties—the Nationalists, the Marxists, and the Conservatives—read into his writings principles which marked him as their own. The aristocrats, seeking a new stimulant for their dull, fatiguing existence, were pricked in their curiosity by a revelation from the abyss, and grew enthusiastic, in some cases to the point of hysteria, over their interesting discovery. By this means injury was done to an immature talent which needed culture and care to ripen it; since the writer thus suddenly raised to prominence, was tempted to ambitious efforts for which he was not yet prepared, and omitted the necessary grades of progress between the sketch and the



Мартин

М. Дмитриев
Н. НОВГОРОДЪ.



TWO LEADERS OF "YOUNG RUSSIA": MAXIM GORKY
(PIESHKOV) AND LEONIDE ANDREYEV

These two men, with their colleagues Shalyapin, Bunin, Jelyeshev and Chirikov, and the priest George Gapon, are the thinkers and the writers who most insistently demand liberty, citizenship, and the means of progress for the masses of the Russian people. Andreyev, represented with his zither, offers a significant figure. We can imagine that he has just been playing upon this favorite instrument of the peasant some of the folk-melodies which the western world knows through the composers Balakirev and Runsky Kortchakoff: a music, melancholy, passionate, wild almost to savagery, in short, "a voice from the deep," crying out for the dawn of a new era.

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novel: presenting the latter literary form as a series of detached, realistic scenes, alternated with dissertations upon political and social affairs put into the mouth of some tiresome personage playing the rôle of the Greek chorus.

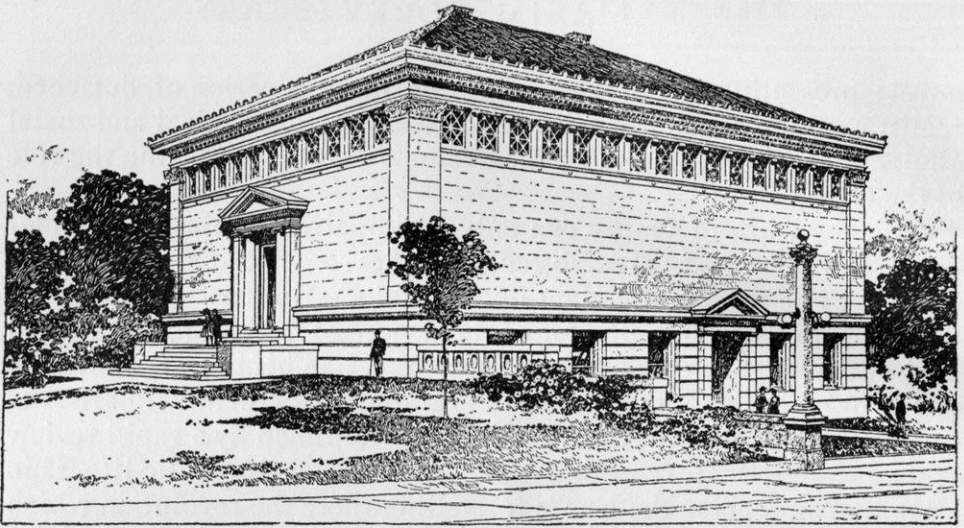
But the work of Gorky can only be impaired by the form under which it is presented. Its substance satisfies some need of the Russian public. The success attendant upon it has a serious social aspect, because it is in itself an indicator of the degree of development reached by the people who acknowledge it. Gorky, like his literary predecessors, Turgenieff and Tolstoy, is an example of the man who arises to meet the demands of his time, as may be determined by a rapid review of the last half-century. Turgenieff dealt with aristocratic life, as in his masterpiece, "On the Eve"; foretelling there the revolution which is now rife in his fatherland, but representing benign types of the ruling class and their active disposition to "go toward the people." Turgenieff was followed by Tolstoy, the apostle of moral perfection, who represented in himself the reaction of the people from materialism, from the *Kulturkampf*, toward pure and honest life. But this reaction was also toward an enslavement of thought, like that which characterized the Middle Ages.

This terror, a brooding, besetting nightmare, passed in its turn, and reason asserted itself. As the prophet of the new period Gorky appeared, bringing into Russian literature something akin to the cult of the devil set up in Bohemia centuries before by Jean Ziska.

Gorky also represents a period. It is one of fierce tempest, which shall pass away "leaving no wrack behind." Then, to quote the words of Count Savitch: "When the great cataclysm shall have occurred, the real master will arrive: the people, healthy, good and honest."

Between that time and the present lies an abyss of horror, which for the moment, no one may bridge even in thought. Meanwhile Gorky, the *déclassé*, the apprentice of many trades, the tramp, the insurrectionist, may be accepted as a prophet leading out of bondage his people, whom he typifies as a wounded falcon flying above a precipice, and encourages with the augury:

"But the time will come when the drops of thy scalding blood shall scintillate like sparks in the gloom of night, enkindling many venturesome hearts with the mad thirst for light and liberty."



THE RAY MEMORIAL LIBRARY, FRANKLIN, MASSACHUSETTS

Rand & Skinner, Architects, Boston

THE RAY MEMORIAL LIBRARY, AT FRANKLIN, MASSACHUSETTS. BY IRENE SARGENT



As a monument of civic art, the Ray Memorial Library, just completed in the manufacturing village of Franklin, Massachusetts, will lend great distinction to that community for a long period to come. Locally standing for something which the outsider can not fully realize, since it perpetuates the remembrance of a worthy, enlightened, public-spirited citizen, it possesses, beyond this sentimental quality, an æsthetic value which entitles it to national consideration.

The Library stands "somewhat back from the village street," facing the famous old Dean Academy, a large red brick structure of nondescript architecture, adjacent to a church built of white stone, and of which the principal exterior feature is an English Gothic painted window. Into these surroundings the chaste severity of Greek line and mass brings an element accordant with New England traditions. Set within sufficient free space to display its characteristics, the Library, like its ancient temple-prototypes, gives the impression of size by means of its perfect proportions, rather than by its actual measure-

THE RAY MEMORIAL LIBRARY

ments. It is built of granite, like the stone of the Boston Public Library; its façade gaining dignity by the unbroken wall which rises, devoid of windows, to a point just above the pediment of the slightly advanced Ionic portal. Then, monotony is prevented in the exterior, while, at the same time, the purpose of the building is suggested, and the interior provided with daylight in the most desirable manner by the system of fenestration which, carried completely around the building, is broken at short, regular intervals by pilasters rising from simple moldings: a device giving a rhythm and accent very pleasing to the eye. Above this, the plain band serving as a frieze, preserves the chasteness of the design, and does not prevent the eye from rapidly seizing the plan, as would be done by sculptured ornament. This plain frieze, capped by a cornice of sharp profile, is thus contrasted with the latter member, and by this simple means the façade is again saved from insignificance; since that which may be termed the projecting brow of the building lends dignity to the structure, just as the prominent forehead and sometimes an overhanging throw of drapery were given, with the same intention, to the human face by the late Attic school of sculptors. In this well-calculated exterior effect the portal is allowed due importance; constituting a type and model of its kind, while remaining chaste and restrained enough to comport with the prevailing style. In this feature, material and design concur in a whole to which the eye returns again and again, gratified by a harmony and a refinement of proportion which are truly Greek. Nor is any detail omitted which could add to the completeness of the scheme, such as the bronze door, having as its sole ornament the egg-and-dart molding, the bosses of which are slightly tinged with *vert-antique*. Another detail of the exterior especially worthy of mention exists in the low screen-wall seen at the right of the illustration. This wall, divided into three descending sections, by the very fact of these divisions, offers variety to the eye as it directs it to the column supporting electric lights placed on the boundary of the library lot; thus unifying a street fixture with the building proper. The column at first excites comment as presenting a composite capital, and being therefore at variance with the general scheme. But this detail is justified when the spectator pictures to himself the effect of an Ionic capital which should replace the actually existing one: substituting for graceful plant-like forms the flat cushion with its large volutes,

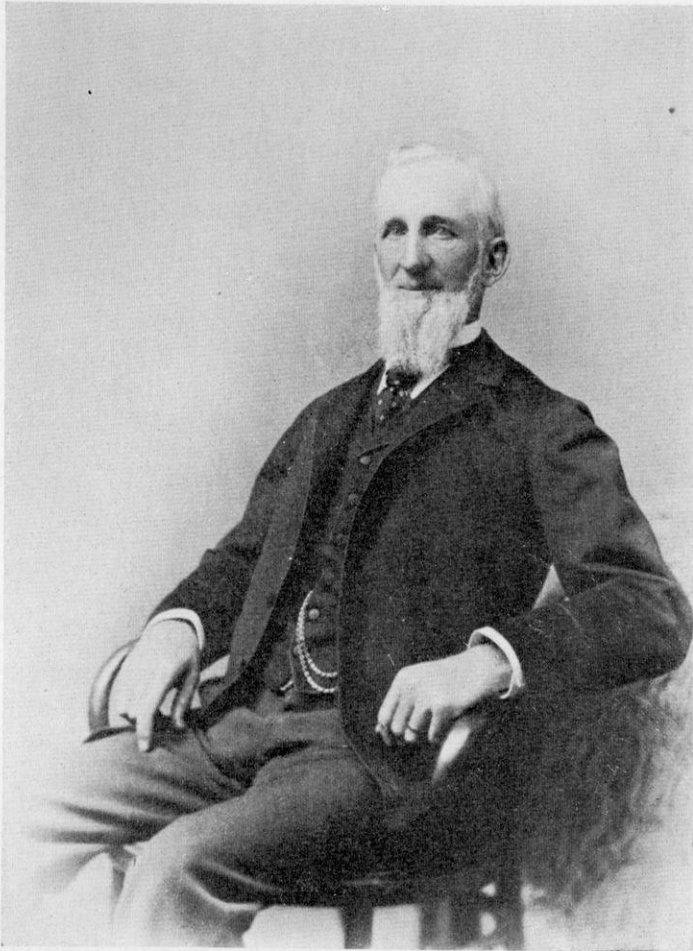
THE RAY MEMORIAL LIBRARY

designed always to be placed beneath an entablature. Again, the screen-wall breaks the square outline of the building which, in the absence of this device, would be too aggressive in its isolated position. The wall further and principally serves to modulate the difference in level between the façade and the side of the building, which latter by this arrangement affords sufficient height to be pierced by a series of basement windows, and by a second doorway treated simply, in order not to detract from the chief entrance.

As a whole, this exterior, apparently so lacking in complexity, is found to be the result of the most careful, intelligent and skilful architectural work. It prepares the spectator for the beauties of the interior, in the same way that the overture attunes the ear and mind of the listener to the musical scheme which is to follow, by presenting the principal *motifs* in their unadorned force.

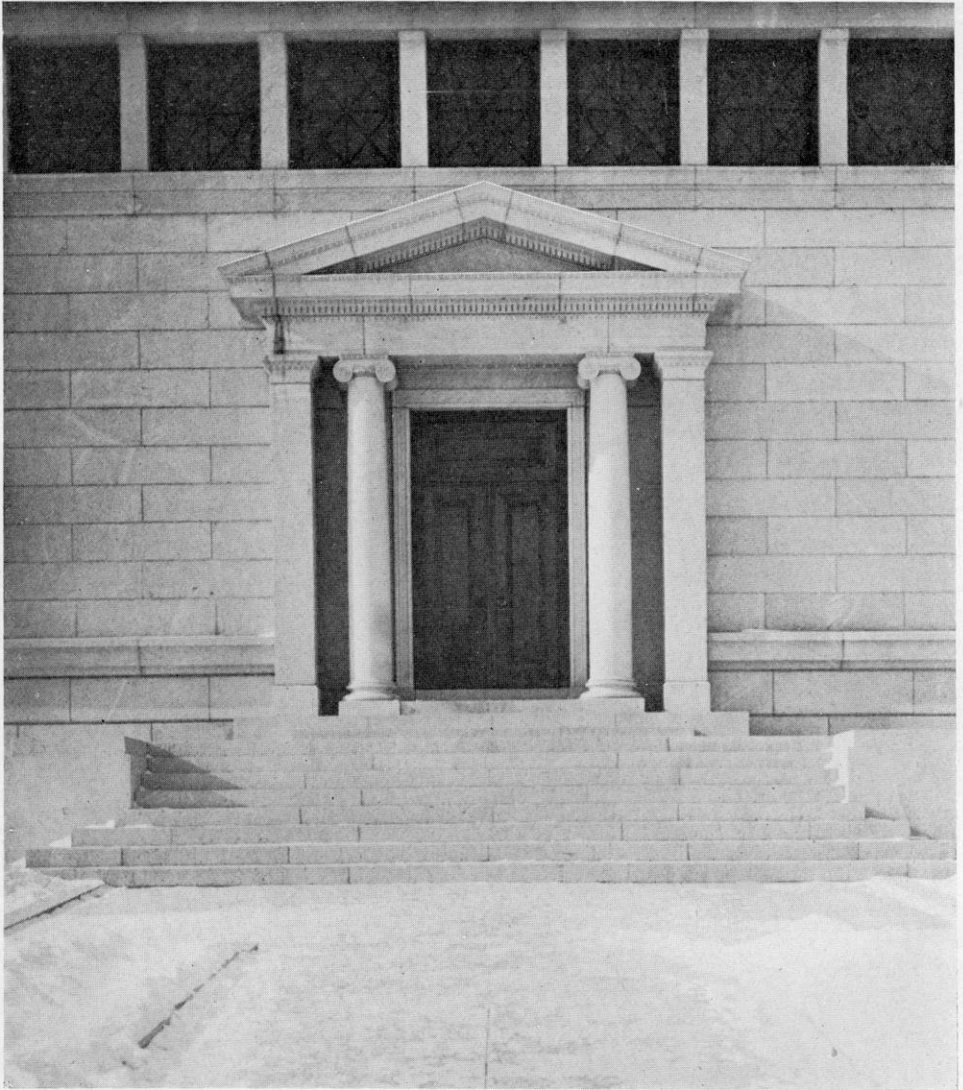
THROUGH the beautiful Ionic portal previously described, the visitor enters a spacious vestibule known as the Memorial Hall. This occupies the entire width of the building; having a floor-plan of twenty by sixty-two feet, and a height equivalent to two stories. Arrived here, one feels no diminution or flaw in the antique spirit announced by the exterior. Marble, bronze, mural paintings, and rich wood combine in a result recalling the descriptions of the classic authors when treating of civic structures. Here the strongest color-note is given by the red-brown of mahogany, which appears with a soft, dull surface. Red again occurs in the floor laid in brick, and this color is heightened by the dark green given to the walls, above the facing of black marble running like a wainscot about the hall, and itself topped by a band of Numidian marble, from which rise pilasters of the same stone, dividing the space into wide panels up to the bronze frames of the mural paintings, which form a frieze about three sides of the hall.

The color scheme here employed is one which might have easily become heavy and sombre, but it is saved from such a fault by the use in the ceiling of a bluish-green, which shows a fine appreciation of the nature of color; since one element of the combination, the green, acts as an opiate, or anodyne, to the eye; while the other, blue, gives the effect of space and distance. This color, which is shaded, is acted upon by the daylight transmitted through the prismatic glass,



JOSEPH GORDON RAY

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PRINCIPAL ENTRANCE, RAY MEMORIAL LIBRARY

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THE RAY MEMORIAL LIBRARY

and thus acquires a luminous golden quality most valuable in the decorative scheme.

The Memorial Hall derives its name from the large, effective bronze dedicatory panel set into the wall facing the entrance, and bearing the inscription:

"In memory of Joseph Gordon Ray and Emily Rockwood Ray, this building is dedicated by their daughters, A. D. MCMIV. Quam dulce est meminisse."

Spaces, already bounded by bronze frames, are also reserved for the portraits of the persons in whose memory the Library was erected, and at the left of the entrance, on the end wall, and over the black marble staircase descending to the Lecture Hall and the Children's Room, appears a landscape by Mr. Henry H. Gallison of whose qualities as an artist we shall have later ample occasion to speak. The subject of this picture, like the themes of the mural decorations here found, and in common with all similar work seen in recently erected American libraries, makes distant, rather than direct, allusion to books and to the scholar's life. "The Dream City" is a fitting title for this canvas representing domes and minarets illuminated by a morning sun-burst, and set high upon a cliff which overhangs the sea, whose gray waters stretch out to meet low-lying, leaden clouds.

As may be inferred, the Memorial Hall is, in all points, treated as a prelude to the rooms beyond. This is true especially of the frieze which, although strongly decorative, is here kept subordinate; while in the Reading Gallery the same feature becomes the most pronounced element of ornament. Both these schemes, the work of a single artist, although they are familiar as to their design, to all students of historic art, have yet a quality of extreme freshness; since our American school of mural decoration, following French traditions, has produced nothing susceptible of comparison with them. It is indeed interesting to study the design here employed; to select its various component elements—the antique, the Renaissance, and the modern—and to note the skill with which they are combined. The subjects, also of very frequent occurrence, are interpreted so decoratively as to absorb and nullify all commonplaces. Line, mass and color so gratify the eye that the mind forgets to question the meaning of this or that figure, although conventions and symbols may be discovered in great numbers by those who seek allegories rather than pictures. "Day"

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and "Night," the three divisions made of the twenty-four hours into periods of work, play and sleep—all these signify to one spectator a mosaic or bouquet of color, a structural scheme of lines, an equilibrium of masses, a study in *chiaroscuro*; while to another they may be simply beautiful illustrations of mythology in which it is a pleasurable task to identify each figure by its attributes; as for example: Prudence by her mirror; Vengeance by her dagger; and Fortune by her wheel.

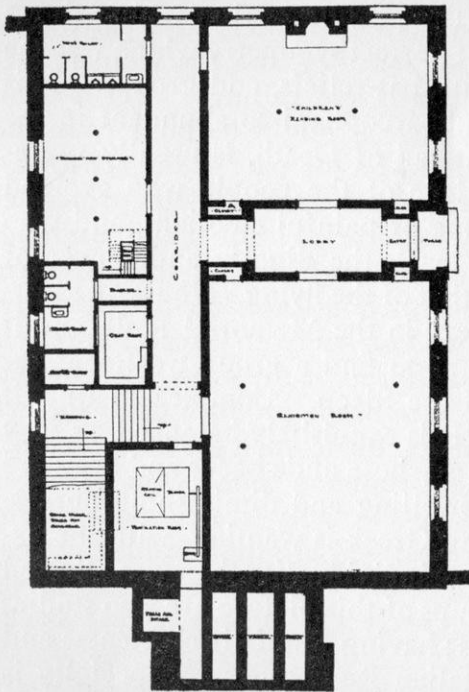
In examining this frieze, no one acquainted with the history of art could attribute it to any but an Italian painter, so vividly does it recall the Vatican with its antique marbles, and the Roman palaces and villas with their frescoed walls and ceilings. Yet it is no painstaking copy of historic work, such as might be built from the notebook of a student. It simply shows on the part of the artist who produced it, a continuity of development from classic principles which has been preserved in him by both racial instinct and teaching.

Occupying the central space of the wall facing the entrance, "Eight Hours of Pleasure" are represented in Raphaelesque drawing, but with a rhythm derived from the close study of Greek bas-reliefs and vase-paintings. The continuous sweep of the arms, the alternation of the nearer with the more distant heads produce upon the eye an impression equivalent to that which is made upon the ear by a well-accented musical theme composed in common time. The vision is further gratified by the draperies, whose broadly treated masses form the base of the composition, and are painted in sapphire-blue, green, violet, rose and yellow; the figures in this picture, as well as in all other portions of the frieze, being projected against a gold background.

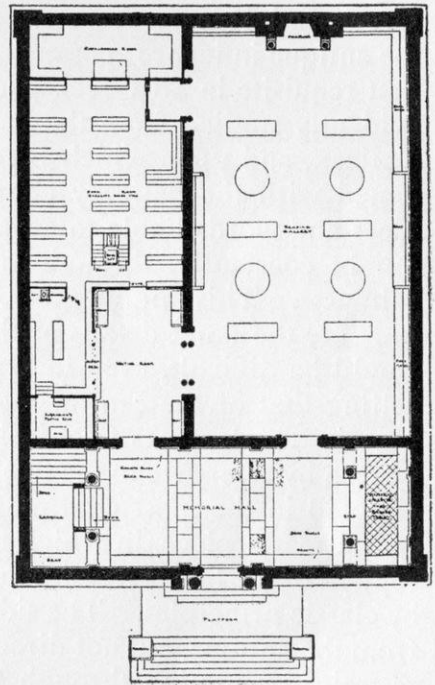
The colors mentioned and their ground naturally suggest an early Christian mosaic, although they have a tapestry-like softness: an effect due alike to the material upon which they are designed, and to the process employed in painting them. The former is a specially woven canvas; while the peculiar process, although well known in Europe, was here used by Mr. Juglaris for the first time in America. In order to secure the results desired, the pulverized mineral pigment is mixed into a preparation of cobalt, spirits of turpentine and beeswax, which have been boiled together. The completed mixture has the consistency of jelly, and is diluted by the artist according to his

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needs. It must be separately prepared for each color; it must be rapidly used, and being once applied, can not be modified without peril to the tapestry-like effect; since a thick coating will give a result not unlike an ordinary oil-painting. But the process properly accomplished, assures a canvas which improves with age and constantly acquires depth and tone. One can therefore imagine what the exquisite quality of the Juglaris frieze will be, when time shall have dulled the gold and veiled the first brilliancy of the colors.



BASEMENT PLAN.



FIRST FLOOR PLAN.

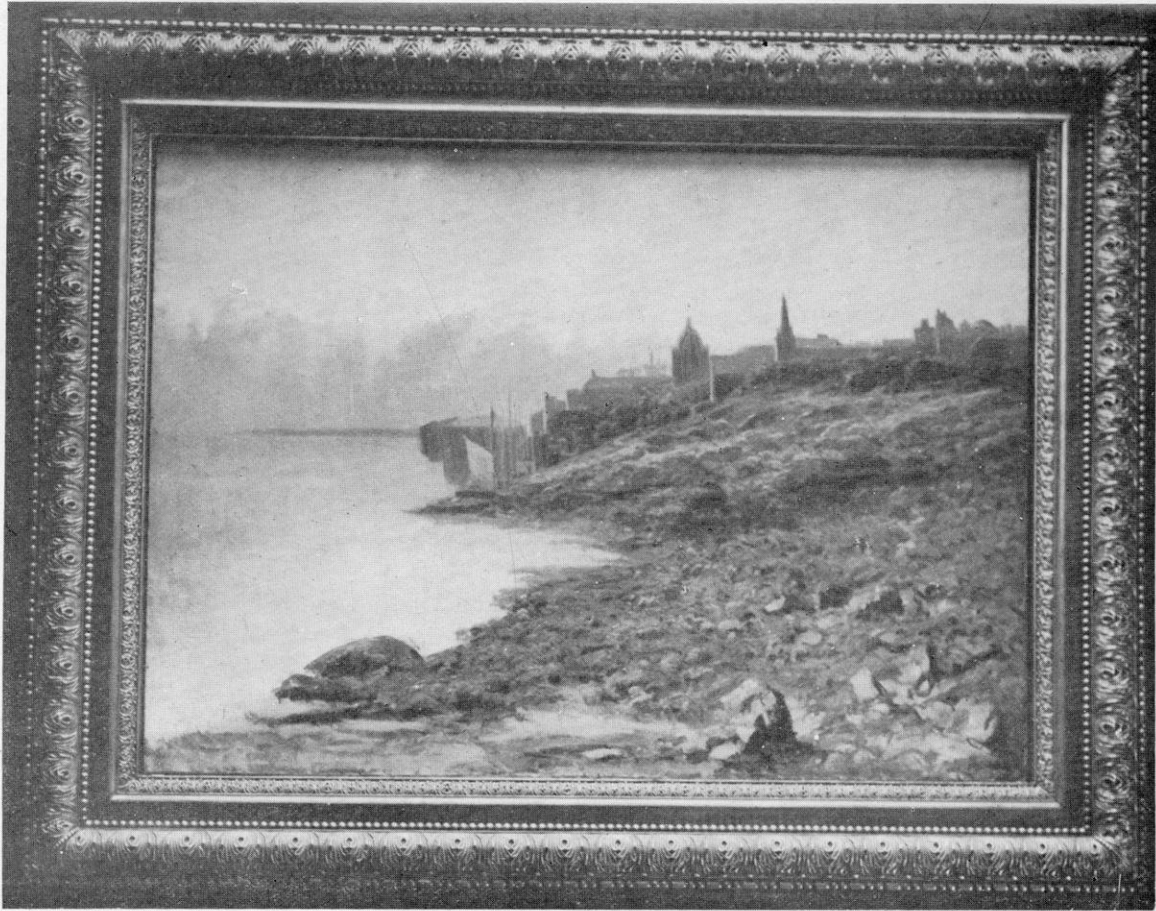
But it is necessary to return to the remainder of these pictures in the Memorial Hall, in order to note certain beauties which should not be passed over in silence. Such, for instance, are the beautiful lines found in the composition called "Morning," at the left of the "Hours of Pleasure." Here, the dark, sinister figure of "the cruel goddess" Fortune plays an important rôle; since it adds the weight to the compact mass at the right which is necessary to balance the

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freer, more diffuse group on the opposite side. Then, owing to the separation of the groups naturally effected by the chariot, two fine, irregular, sweeping lines are produced, curving downward, and leaving much open space; while the upper portion of the background is made sufficiently interesting by the outstretched arms and wings, and the attributes of the figures.

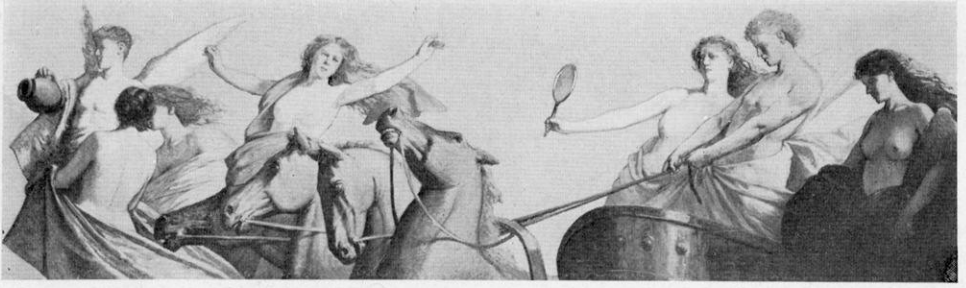
Another portion of the frieze worthy of comment is the picture entitled "Eight Hours of Sleep." This, divided into three sections, is a most interesting study, if considered simply as a happy union of Greek and Renaissance art. It is the middle section which shows the antique influence; possessing that perfect symmetry which was the first requisite in all Greek pediments, bas-reliefs, and groups. It is evidently studied from the beautiful sarcophagi so abundant in the Vatican, and upon which Sleep, instead of Death, is usually represented with the delicacy characteristic of the people who avoided ideas and words liable to cause strong or painful emotions, and who sought constantly, through art, to teach the dignity and power of calmness. This middle group and that of the flying "Hours of Pleasure" are the finest details of the frieze in the Memorial Hall, and it would be difficult, even in Greek art, to find a group-treatment excelling that of the central *motif* of the Sleep. Complex in line, it contains no element of confusion. It is exquisitely balanced, as may be seen by reference to the two figures whose nude backs and arms are opposed in the most charming of swelling and diminishing curves. It is a masterpiece, in which nothing Greek is wanting, with the exception of the heads which show more individuality than was allowed by classic principles. The side groups of this picture are also studies from the antique, but not direct ones; having lost their chasteness and restraint by passing through the Italian Renaissance. Especially is the violin player, who accompanies the lantern-bearing Dawn, a modern conception; but the idea is a pleasing one, suggesting, as it does, the companionship of music and vivid color.

Other details equally interesting and significant could be selected from this frieze which condenses into visible form and within a small space the study and experience of a life-time. But exigencies of time and space demand that they be left for the consideration of other features of the Library.

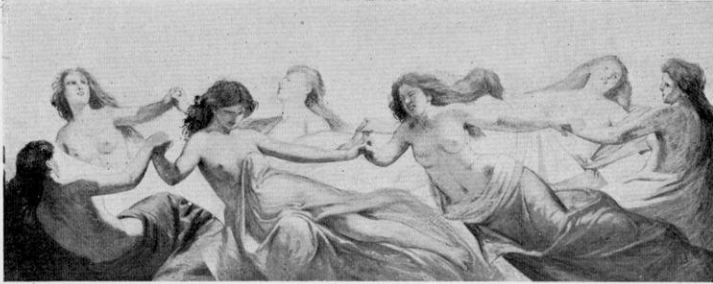


THE DREAM CITY: PAINTING IN THE MEMORIAL HALL, BY HENRY HAMMOND GALLISON

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MORNING, ACCOMPANIED BY PRUDENCE AND FORTUNE: MURAL PAINTING IN MEMORIAL HALL.
TOMMASO JUGLARIS

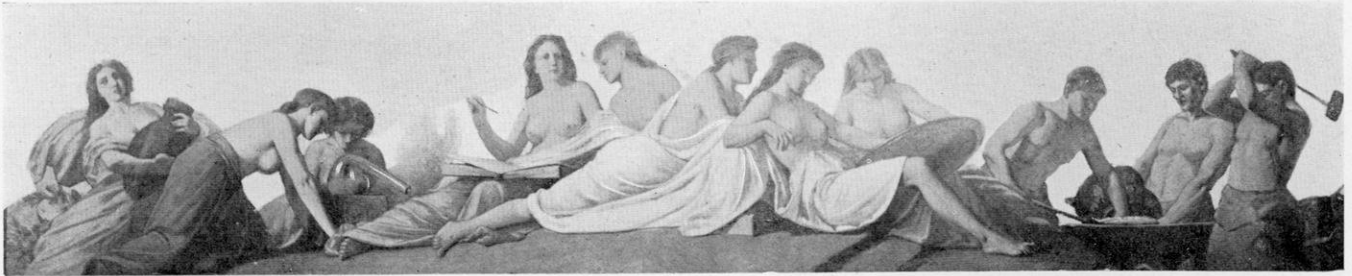


EIGHT HOURS OF PLEASURE: MURAL PAINTING IN THE MEMORIAL
HALL. TOMMASO JUGLARIS



NIGHT (DIANA), ACCOMPANIED BY PEACE, VENGEANCE, SLEEP, PROTECTION, AND HUSBANDMEN
RETURNING FROM LABOR: MURAL PAINTING IN THE MEMORIAL HALL. TOMMASO JUGLARIS

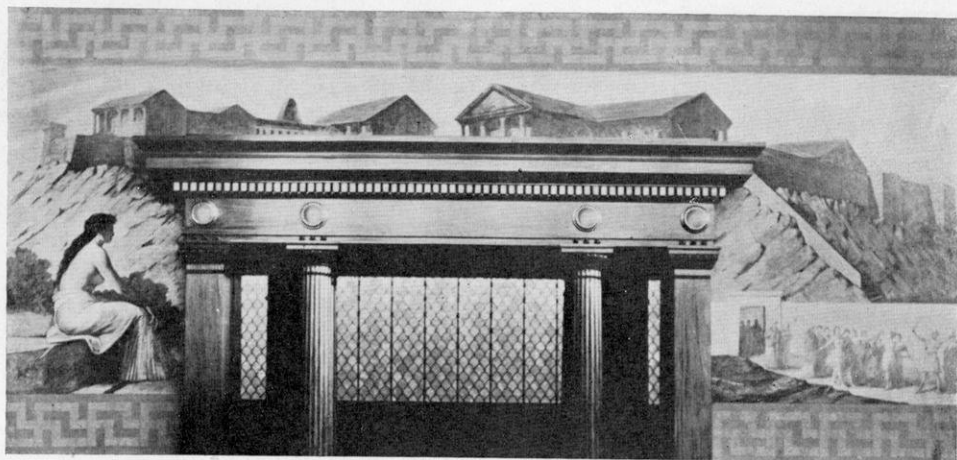
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EIGHT HOURS OF WORK: MURAL PAINTING IN THE MEMORIAL HALL. TOMMASO JUGLARIS



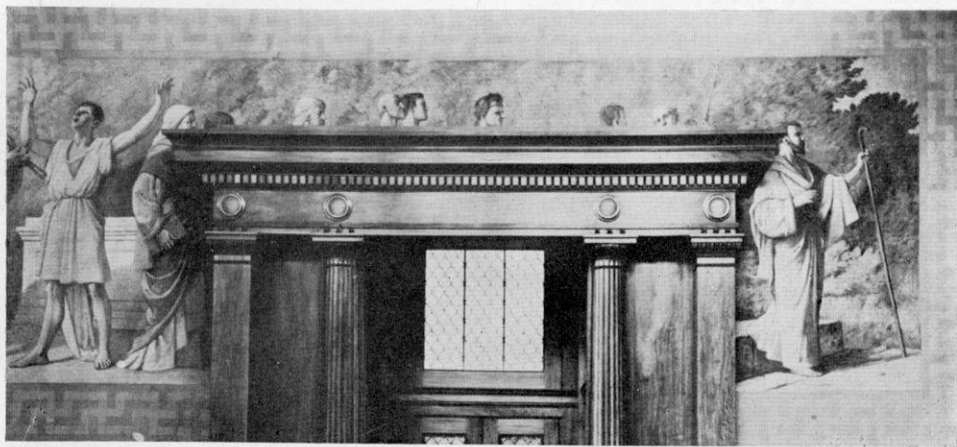
EIGHT HOURS OF SLEEP: MURAL PAINTING IN THE MEMORIAL HALL. TOMMASO JUGLARIS



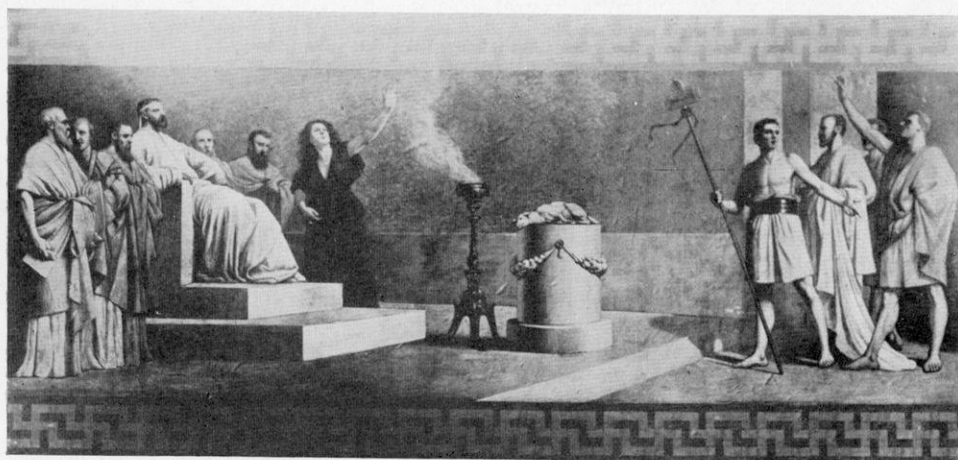
NUMBER I. MURAL DECORATIONS IN READING GALLERY; SUBJECT, A GREEK CIVIC FESTIVAL:
DEPARTURE OF THE PROCESSION FROM THE CITY GATE. TOMMASO JUGLARIS



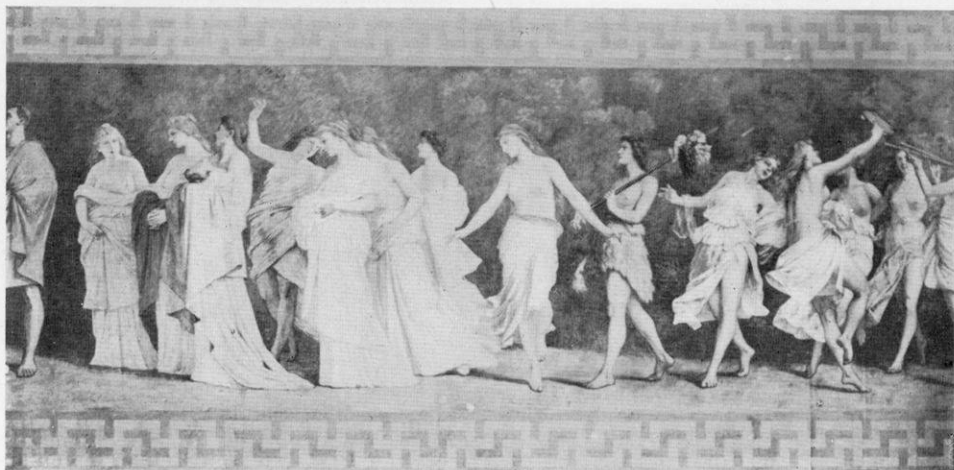
NUMBER II. VOTIVE-OFFERING BEARERS, MUSICIANS, SINGERS AND DANCERS, LED BY THE MASTER
OF THE CHORUS (CORYPHEUS)



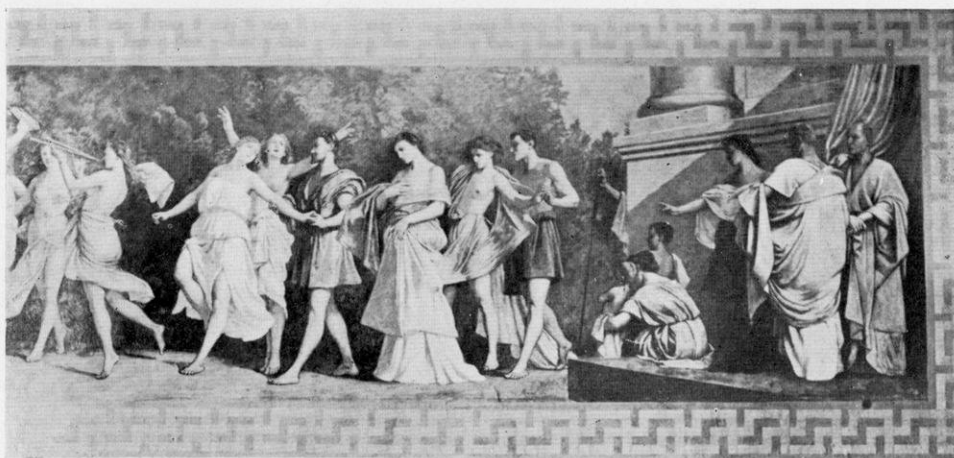
NUMBER III. THE MASTER OF CEREMONIES AND COMPANY OF PRIESTS ADVANCING TOWARD THE TEMPLE



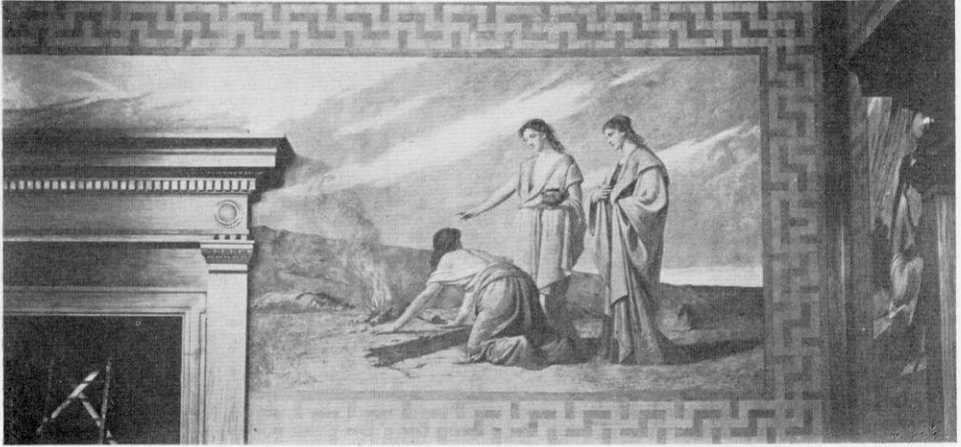
NUMBER IV. ARRIVAL OF THE PROCESSION AT THE TEMPLE: THE HIGH-PRIEST ON HIS THRONE, ATTENDED BY SUB-PRIESTS AND A PRIESTESS



NUMBER V. ATTENDANTS OF THE TEMPLE AND DANCERS ADVANCING TO BEGIN THE CEREMONIES BEFORE THE ALTAR



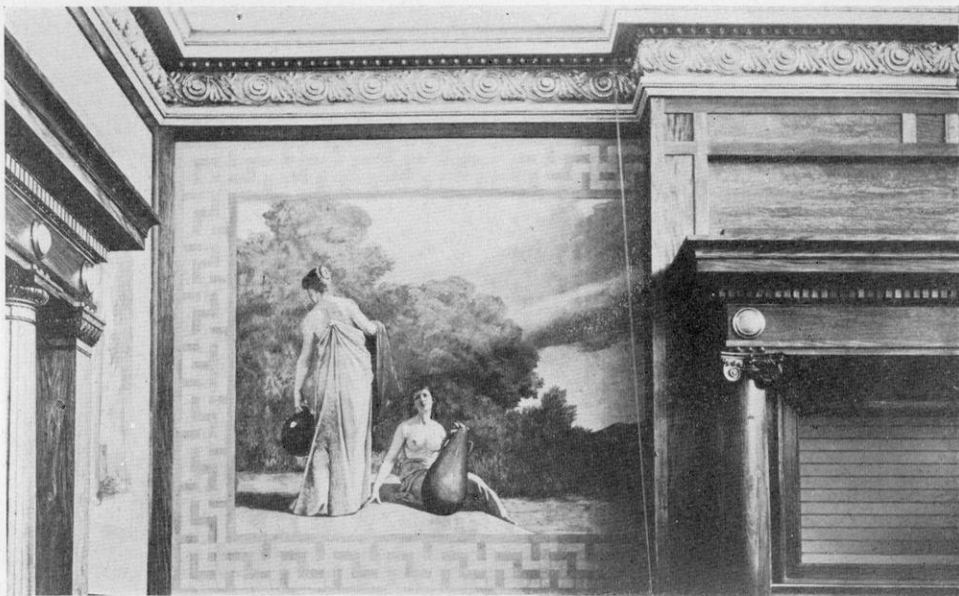
NUMBER VI. CITIZENS WATCHING THE REAR OF THE PROCESSION AS IT ADVANCES TOWARD THE ALTAR



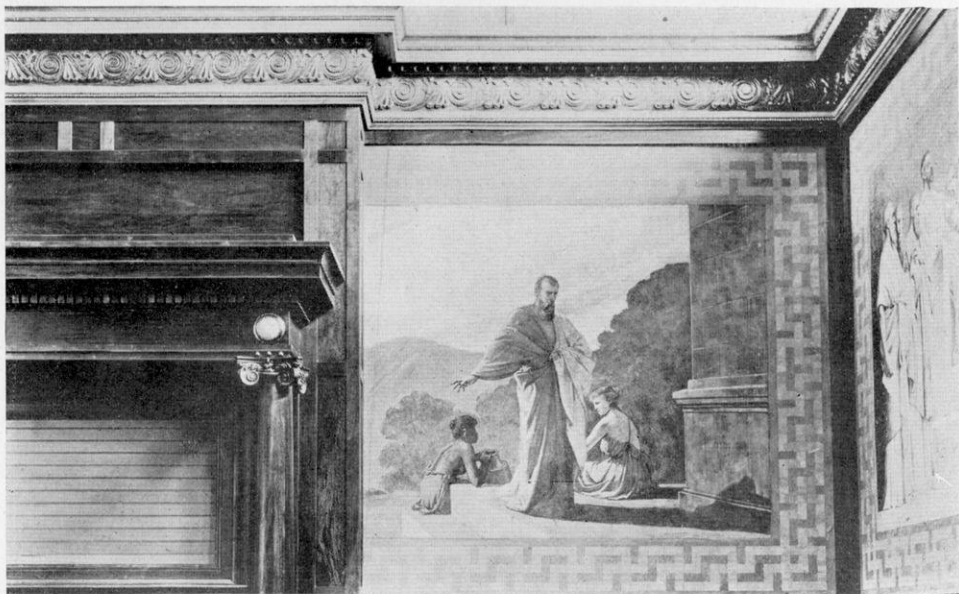
NUMBER VII. PANEL IN THE READING GALLERY AT THE LEFT OF ENTRANCE FROM THE MEMORIAL HALL; SUBJECT: MAIDENS COLLECTING EMBERS TO BE USED IN THE SACRIFICE



NUMBER VIII. PANEL IN THE READING GALLERY AT RIGHT OF ENTRANCE FROM THE MEMORIAL HALL; SUBJECT: BEARERS OF SACRIFICIAL OFFERINGS, ABOUT TO JOIN THE PROCESSION



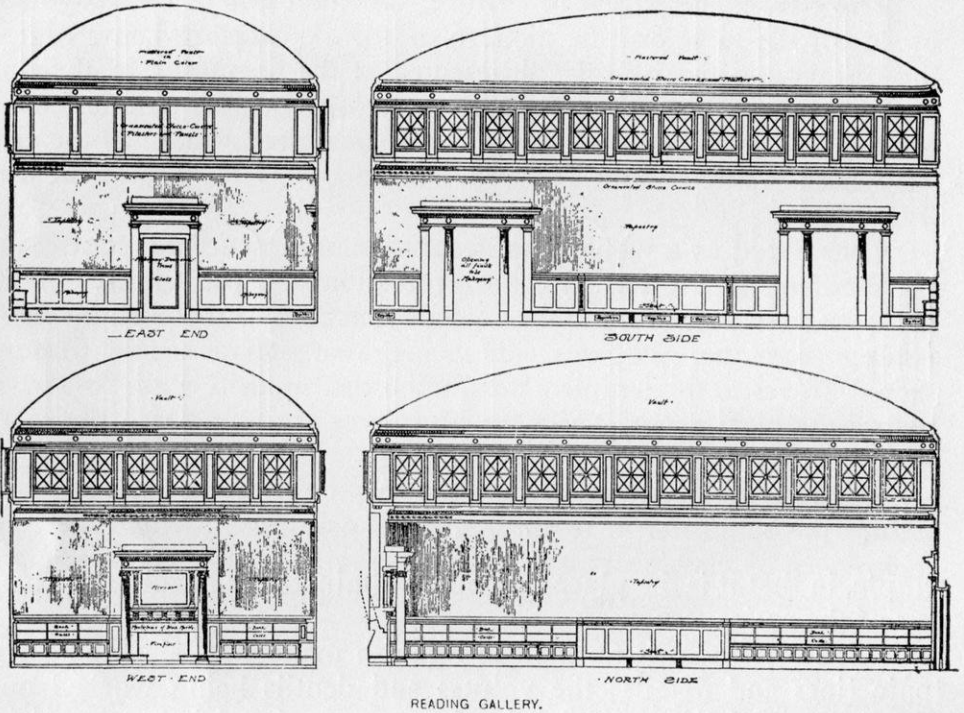
NUMBER IX. PANEL OPPOSITE THE ENTRANCE FROM THE MEMORIAL HALL, AND AT THE LEFT;
 SUBJECT: WINE-BEARERS FOR THE FEAST, WHICH IS TO FOLLOW THE SACRIFICE AND COMPLETE
 THE FESTIVAL



NUMBER X. PANEL IN THE READING GALLERY, OPPOSITE THE ENTRANCE FROM THE MEMORIAL
 HALL, AND AT THE RIGHT; SUBJECT: HIGH PRIEST, ATTENDED BY A SUB-PRIESTESS AND AN
 AFRICAN SLAVE GIRL

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and other Grecian antiquities, has not been previously accepted by cabinet-makers to the exclusion of the grosser Empire type. The classic effect of the room is further heightened by a rich bronze cornice-molding, displaying the scroll-and-honeysuckle pattern, by a bas-relief set in the chimney-piece, and by lamps, all of the same metal. Other artificial light is provided by a closely-set row of electric globes, defining an oval described within the quadrilateral figure formed by the ceiling, which is tinted very slightly in green.



THESSE materials and colors so judiciously employed, compose an admirable background for the second and much more important series of mural pictures painted by Mr. Juglaris. In this instance, they form a continuous decoration like a frieze, but rise from a level five and one-half feet above the floor-line to a height of twelve feet. They are painted upon a single piece of canvas, two hundred forty feet in length, and are framed by a border composed of a double Greek key painted in soft yellow upon a light green back-

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ground; the border adding a height of four feet to the decoration..

The subject of the painting, necessarily chosen from Greek life, followed an equally strict necessity in treating some feature of a corporate existence, since the city was for the classic peoples—both Greek and Roman—the type and embodiment of civilization. It was further desirable that the fullest expression of this corporate existence—the festival of the guardian god of an ideal city—should be represented in pomp and splendor.

The city, as the parent of culture, and therefore to be recognized by one of the most prolific modern means of diffusing knowledge—the library—is accordingly represented at the beginning of the continuous picture; the sharp flanks of an acropolis, with temples enveloped in an azure haze, being displayed upon that portion of the canvas which is fitted about and above the doorway leading to the Delivery Room.

Considered as a whole, the decoration represents the course and the incidents of the festival; the procession of those who honor the god—ordered according to the various functions of the participants—issuing from the city-gates, advancing along terraces and through sacred groves to the temple; then, upon the opposite wall, its arrival before the high-priest, while the altar-fires are alight and the sacrificial lamb lies bound ready for offering.

To listen to the bare description of this decoration might, perhaps, induce the belief that it resembles scenic painting in which the commonplaces of classic art and antiquities are quickly combined and brought into "composition," with the sole aim of securing a certain bold effectiveness. Such is not the case. Classic antiquity is indeed present here; but not of the kind which exhales the musty odor of the lexicon; nor is it even the Alma Tadema classicism, which presents itself in such abundance and heaviness as to recall Taine's criticism of Rubens, that the Flemish painter "mounted to Olympus with his heels weighted down with quintals of Dutch cheese." Once again, it contains no element approaching those travesties of antique art crowding the expositions of modern paintings and sculptures periodically held in the Italian cities, and causing in the spectator an inclination to ridicule not remote from that aroused by the Roman dust-carts, which are stamped with the S. P. Q. R. made glorious by the military standards of the ancient Republic.

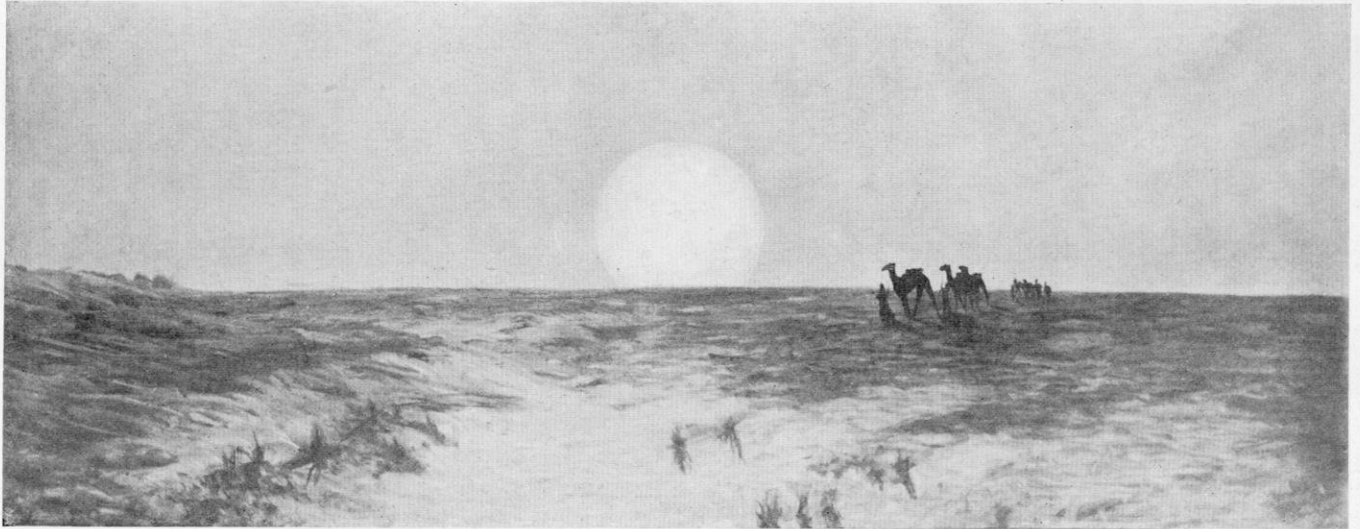
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On the contrary, the painting of Mr. Juglaris shows a comprehension of the antique spirit unusual in a man of our times. The Vatican and the National Museum, Naples, are evidently the sources of the artist's inspiration, and in the long file of the civic procession the student can recognize the most careful and intelligent adaptations of the priests, prophets, soothsayers, chorus-masters, bacchantes and dancers of the schools of Asia Minor and Athens. But all these types are rendered in an original, independent spirit, as by an artist contemporary with the creators of the models; one who uses in a free, assured manner material lying ready to his hand, and is a trained enthusiast possessed of a distinction and of qualities rarely found among Italians, whose traditions and surroundings have fostered imitation and smothered originality. Showing no traits of the copyist, Mr. Juglaris belongs to the comparatively small number of his compatriots who have really assimilated the principles of classic art, and have used them to their own delight, in the spirit of Michelangelo, when in his blind old age, he was led daily to the colossal torso of the Hercules, that he might follow with his hands the lines of its superb muscular development.

The festival procession, therefore, constitutes an excellent school for the study of the human figure, as rendered by the Greeks, draped or semi-nude, and students of the fine arts throughout the United States would make a wise expenditure of time and means by visiting the Library, at Franklin, with a purpose similar to that which prompts students of music to make much personal sacrifice, that they may hear the Wagner operas at Bayreuth.

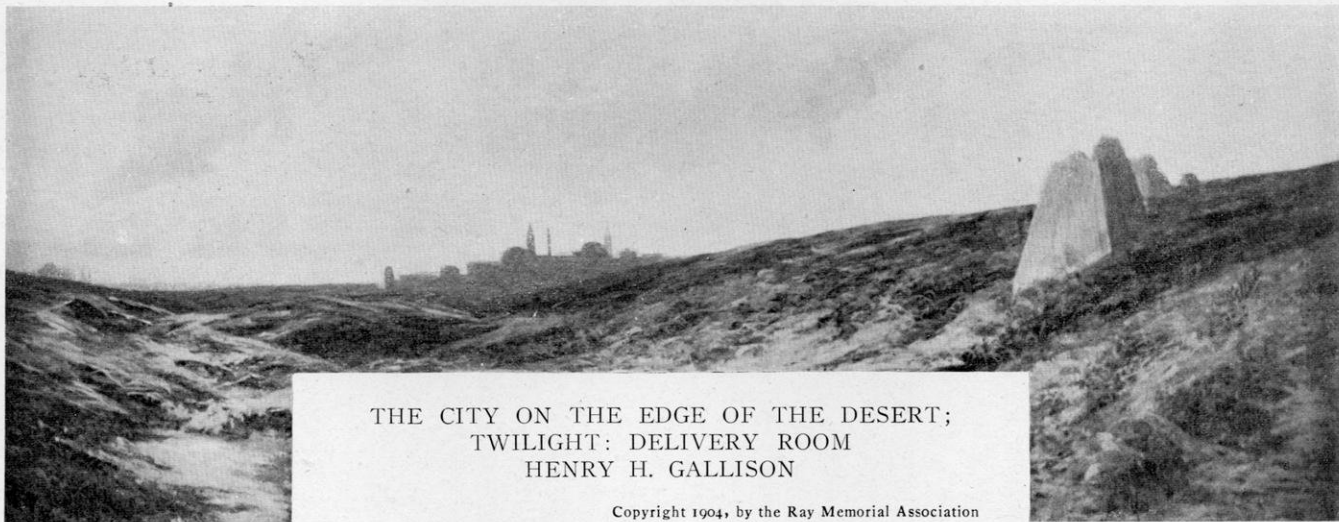
Further than the extensive course of instruction in figure-drawing which the Juglaris decoration so lavishly offers, it affords a study in the use of color for mural painting not to be neglected by the student.

Accordant with the system of figure-drawing employed, the use of pigments is here strictly classical. Varied, delicate and cheerful, the color notes increase the effect of the graceful or dignified forms; complementing them, and responsive in each case to the meaning conveyed by line and pose: accommodated to the figure, whether it be represented as standing at rest, or as moving; as one to command respect through its connection with office and ceremony; or to inspire pleasurable, sensuous emotions, like the dancers and the bearers of offerings. In the robes and accessories, white, faint pinks, old rose



THE ARABIAN DESERT; MOONLIGHT: DELIVERY ROOM. HENRY H. GALLISON

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THE CITY ON THE EDGE OF THE DESERT;
TWILIGHT: DELIVERY ROOM
HENRY H. GALLISON

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running from a light to a deep shade, cream, straw-color, violet and golden yellow compose a scheme studied from old models, yet appearing spontaneous and natural, as if easily devised, and carrying no suspicion of a concealed text-book. The colors sing as they go, and through them the procession seems to acquire the real motion which it simulates. Altogether, the decoration, as to its use of color, beside possessing remarkable intrinsic beauty, is valuable as showing a return to old principles, rather than the evolution and complexity so evident in the work of our American mural decorators. It cannot fail to recall that small, exquisite fragment of antique fresco, practically hidden in the Vatican Library, and known under the name of the "Aldobrandini Marriage." From this, "the pale ghost of a beautiful work," the Juglaris painting would seem to have been incarnated and intensified: inspired with that color which is the requisite and life of modern art. The Italian of to-day, in this important decoration, has given proof that the classic principles are not yet exhausted and effete; that they constitute the foundation of all thorough art study, just as the Greek and Latin languages must continue to form the basis of all thorough literary culture.

ONE other decorative feature of the Library is worthy of extended consideration, but it can receive justice only from the visitor; since words fail to render its peculiar quality, and mechanical means of reproduction are equally inadequate to the task. This is the frieze of the Delivery Room, painted by Mr. Henry H. Gallison, to whom the first artistic idea of the building itself is also due. The four paintings composing this decoration, alike in subject and treatment, defy any but the most summary description. They represent the great deserts of the world, viewed under various conditions of time of day and atmosphere: moonlight, twilight, mid-day, and sunset. In one instance, a silvery tone permeates the picture, transparent, yet strangely dominant; in another, the silhouettes of mosques and minarets are projected against the sky, which is felt to be rapidly turning from the bronze of late sunset to the cold, gray steel effect of nightfall. In a third, responsive to the direct rays of the sun, steaming vapor rises from a wide stretch of sand, which extends to meet the sky, giving the effect of an evil force of Nature, hostile to life, and showing no mark of man's passage, except in the ruined and

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half-buried temple which appears in the foreground. A fourth offers a less depressing scene: an oasis and pool in the distance, tinged with brilliant evening red; the only sinister suggestion lying in the birds of prey and carcass, which are painted in the contrasting waste of sand of the foreground.

The beauty of these pictures, in common with all other examples of Mr. Gallison's work resides in the exquisite adjustment of values; a considerable distance being necessary to their proper effect, and this given, they fall into their places, like the notes of the musical scale. It is greatly to be regretted that these transcripts of the desert are obscured in the subdued light of the Delivery Room, and thus lose much of the force and the charm which give to their author a distinctive place among American landscape painters. But still their presence is felt, and their breadth of treatment apparently increases the dimensions of the small room which they decorate.

In reserving this smaller, less brilliantly adorned portion of the Library for the last to be inspected, the visitor obtains a better modulated transition from the ideal to the real world outside, than he could make, were the impressions of the Reading Gallery the last and most vivid in his mind. The quiet, the vagueness of the Delivery Room allows him the occasion to gain a conception of the general structural and decorative scheme. He can not be otherwise than grateful to the donors for their wise expenditure of wealth, and to the architects and painters for their equally generous outlay of talent and learning; since, united in effort, they have produced a strictly classic example of art, which by its chaste beauty, at least, recalls the small perfect Ionic temple of Nike Apteros on the slope of the Athenian Acropolis.

EDITOR'S NOTE: The address of Ex-Governor Long of Massachusetts, delivered at the dedication of the Ray Memorial Library, is so replete with information and suggestions of general interest as to justify somewhat extended quotation from it in this place:

"One of the most creditably distinctive features of Massachusetts is her public libraries. Of her 350 towns and cities not one is without that benefit. Nothing more eloquently than this fact could testify to

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her intellectual and moral culture. Hardly a hamlet within her borders that is not more than ancient Athens in the intelligence and cultivation of her people. Formerly, more than now, many of these libraries, the book more vital than its cabinet, the meat more than the shell, were lodged in meagre quarters, sometimes in a single room of some dwelling house, thereby perhaps all the more significant of the eager and unquenchable thirst for knowledge which has always characterized the New England spirit. To-day the growing wealth and aesthetic taste of the time, often the loyalty of some grateful son or daughter of the town to his or her native or adopted heath, has provided them the beautiful enclosures which adorn so many of our cities and villages with beautiful architectural effects.

“How fitting it is that this should be the case in this interesting and historic town of Franklin, which has a wealth of glory in its very name. It was incorporated in 1778 at the crucial time of the American Revolution. Benjamin Franklin, the great apostle of common sense, in some respects the most comprehensive intellectual product of our country; physical, mental and moral philosopher; liberal far beyond his age in religious and social thought; statesman; diplomat; scientific discoverer; man of the world, of the people, of the study, and of practical life; at once the Poor Richard of the proletariat and the sought companion of royal courts and of the still more royal guild of the scholar, had recently rendered an incalculable service to the cause of American independence by securing the romantic and sentimental as well as the practical alliance of France and of the hearts of its people with the American cause. Although the name of Exeter had previously been decided upon for the new municipality, that of Franklin was, on second thought, substituted and has since served as the designation for this jewel in the crown of Massachusetts, by that name honoring at once itself and this great son of hers.

“You all know of the correspondence with him that followed—the town’s suggestion to him that, in recognition of the compliment paid him, he should give it a bell for the church steeple, and his Franklinesque reply, offering books instead of a bell, ‘sense,’ he said, ‘being preferable to sound.’ And books he gave ‘as the commencement of a little parochial library for the use of the society of intelligent, respectable farmers such as our country people generally consist of.’ Even his broad outlook could not anticipate the marvelous

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growth of the century and a third before him, or the transformation of an agricultural community into this hive of the varied industrial and manufacturing crowded population of our time, or the expansion of his hundred volumes into thousands of volumes, enclosed in a building of architectural grandeur and classic beauty. . . . While this building is unique in its purpose, it is yet—to the honor of our American civilization, be it said—only in the line and easy evolution of our New England system. It is as much a flower of the Pilgrim and Puritan seed, as much a part of the providential scheme of the Mayflower and of John Winthrop's landing, as much fused with the flavor of Harry Vane, as much a result of that vote of 1647, which declared that 'learning should not be buried in the graves of our forefathers,' as is Harvard College or our common school system; or as if every stone under its roof, every book on its shelves, every picture upon its walls, had been in the mind's eye of the founders of Massachusetts. Still more does it partake of the elements of our later consummations—our marvelous industrial growths. In its very amplitude it yet embodies the idea of that homely saving economy, that intelligent thrift, that careful provision for future needs, which characterizes New England. It embodies the idea of those great agencies and massings of skilled and citizenized labor, which at once employ a multitude of hands and at the same time stimulate as many activities of invention and brain, and so combine manual toil and intellectual genius in that splendid union of which our national institutions are at once the cause and the result.

"In the engrossments of everyday life, few of us appreciate what a universal blessing a library is. I have been surprised and delighted in my observation of our towns, to find how generally people of all conditions of life and degrees of means depend upon the public library; of how many a sickroom its outflow is the light; of how many a poor man's home it is the cheer; of how much leisure and ennui it is the relief; and how thoroughly well informed and well read the community is made by its resources. Little does he know of our New England culture who thinks it confined to the select, or who from a thorough acquaintance with New England homes has not almost invariably found in them a wealth and variety of book-study, and an acquaintance with the field of authors and their works, a literary gleaning and harvest, which a characteristic reticence often hides,

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but which are as surely there as the waters, whose flow is in winter time unheard, are under their mantle of ice and snow. But this fact of the eager and general use of the public library only the more emphatically suggests that while such a resource is a mighty instrument for delight and for good, we should not forget that it may be made an instrument also for evil. It is no small responsibility that will fall on those who shall have the trust in their keeping, to select the fare it is to minister from its shelves, lest it demoralize, rather than improve the public tone. We are nowadays especially careful what is the quality of the water we supply or the food we distribute from the great resources of our metropolitan centers. Let us be careful of the intellectual and moral supply which, under the incalculable influence of a public library, so much determines the moral sentiment of the people; the procedures, not into their mouths, but out of them—the issues of the heart.

“Here is the very reservoir of education, the consummation of the common school. There is in the air, it must be admitted, a more than whisper of a reaction against the overweighted polymix of studies and requirements in our public schools; the variety of fads in methods, with a view it sometimes seems to putting a penny in some promoter’s pocket or a short notoriety to his name; the swift passing and replacing of textbooks; the increasing variety of mingling lines of new pedantries, with at the same time shorter hours of work and longer terms of vacation; and the growing cost accumulating like a rolling snowball. The wider and larger education must indeed be had; the progress of the age demands it, and every child is entitled to it. But the question is asked, is it only to be had in this forced hotbed? Must it be a series of undried colors, hurriedly laid on one another? There are praisers of the old time who suggest that enough will be done at the public cost if the simple fundamentals of education are given as in the old days, and that these gave ample equipment for the splendid successes of recent generations of American citizens, who had no other schooling. If that reaction shall come in any degree, education in its most comprehensive sense will not and should not be stayed. Heaven forbid! But given the fundamentals, and trained to and equipped with the ability to read, write, figure, think, see and aim, the boy who has material in him will find in these libraries all the resources of the most liberal education. They will supplement the

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winnowing process by which those who find their needs met by the three R's, will not have their time wasted, their entrance on active and useful life delayed, and their energies misled and perhaps dulled by a crowded curriculum for which they have no zest, while those whose talents seek and demand the more elaborate lines of study and should have the opportunity therefor, can find it, to the very highest reach, in the exhaustless treasures of a public library like this, as well as in the teeming contributions of the press in its manifold form of newspaper and magazine, which are themselves the adjuncts and co-efficients of the library. If anything is true and to the credit of our time, it is that education is in no degree limited to the school room, but is in the activities of our daily life, in the frictions of business and travel and converse, and in the intelligent resources for reading, the supply of which through our public libraries and the press is almost as easily turned on anywhere as is the pure water supply that in every household gushes at the turning of a stopcock.

"The Ray Memorial Library! As you think of the scope of its noble and far-reaching beneficence, with what gratitude you turn to those who gave it, although I know they would prefer no public reference to their benefaction. It stands as a memorial to those who made the name it bears a synonym for personal worth and public spirit in this community and to whom the best tribute is in their own life work which is an open book before you, and in the cordial responsiveness with which you, their fellow-citizens, who knew them through and through, have here gathered to honor them in dedicating it. It emphasizes the example of good and true lives, and so suggests not the least significant lesson of this hour. For what better inspiration can we have than to recall the honest industry and brave purpose of a career which, like that of Joseph Gordon Ray, in early youth overcomes all adverse circumstances; which conquers success; which lays out and walks a broad way of comprehensive and benevolent business enterprise; which puts a generous public spirit into every step and so makes its own success identical with the common prosperity; which commands general respect and confidence and the honors and duties of public trust, and which wins fortune to spend it again in helpful return to the sources from which it came."

TWO ARTIST FRIENDS: TOMMASO JUGLARIS AND HENRY H. GALLISON



THE two painters, authors of the mural decorations in the Ray Memorial Library, offer sharp contrasts as artists, although they are united by warm personal regard for each other. In their case, the requisites of durable friendship—diversity of temperament and community of interests—are present to a remarkable degree. The first, an Italian by birth, is faithful to his traditions as an heir of classic principles; regarding the human figure as the most worthy subject of treatment for the painter or the sculptor. The second, of old New England stock, renders upon his canvases the charm of the free spaces of Nature; preferring the austere to the smiling moods of the Great Mother. He is a painter of old- and new-world deserts, of the sea, of cities set upon cliffs, above all, of the “stern and rock-bound coast” of his native State.

The Italian may be described as an objective, the American as a subjective painter; the pictures of the first dealing with definite things; those of the latter with impressions received through a sensitive eye and given back to the world stamped by the artist's individuality. No signature upon the canvas is necessary, in the case of Mr. Juglaris, to determine the nationality of the painter. A Frenchman often chooses similar themes, but even Ingres, in his “Source” and his “Edipe,” used the classical material, as it were, in translation; while the antique subjects of Gérôme were carefully elaborated theses, composed to satisfy the scholars of the world, to determine disputed points in archeology, rather than to cause pleasurable emotions. The same criticism may be made upon most of the Germans, dead or living, who have attempted to render scenes from ancient life; they being open to further censure through their faults in taste, their absence of dramatic sense, their inability to reproduce antique grace and delicacy. The painter native of Italy who attempts the same things, provided his talent rise above mediocrity, is quite otherwise interesting. Understanding unconsciously, as by a kind of race-memory, whatever pertains to antiquity, he reproduces it as spontaneously as he converses upon the affairs of every-day life. He is surrounded by the ruins of the old civilization, saturated with the thought of the classic poets and orators. He has only to set his brush upon canvas and, responsive to his touch, there will arise some fragment of the antique world, so

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long ago shattered by the rudeness of barbarians. His grave peril—and many have succumbed to it—is that he will produce common-places and trivialities. Such works abound in the Italian exhibitions, and they are only less distressing than those of another type in which the painters and sculptors have abused their art-heritage, by infusing into their productions a spirit of decadence and naturalism revolting to persons of pure taste, and absolutely poisonous to the undeveloped mind and judgment. A painter of the class cited has degraded the scene of the death of Socrates into a carousal fitted for a low *trattoria*; while a sculptor of the same order has so far forgotten the properties of marble as to attempt to perpetuate in its hard, unyielding substance what could be only a short-lived paroxysm of the basest hatred; representing the wife of Mark Antony, as seated with the ghastly detached head of Cicero upon her knees, and stretching with one hand the protruding tongue, while with the other she pierces it by the gold bodkin just removed from her hair.

But these trivialities and horrors are counterbalanced by much that is dignified and strong in modern Italian art, as we must acknowledge when we recall the names of Michetti, Favretto, Morelli and Palizzi, of Nono, Ettore Tito, Cesare Laurenti and Luigi Selvatico, and among this company Mr. Juglaris is worthy of place and honor. He enjoys a further advantage in being a Piemontese, and therefore a representative of one of the best races of the Peninsula. Born in Turin in 1844, he received his first instruction in the National Art Academy of that city, from which he went out to gain recognition for his mural painting in several cities of his native country. Later, he studied in Paris under Gérôme and Cabanel; gaining from the former painter, then accounted the best draughtsman in the world, much valuable knowledge in figure-drawing, and from the latter certain qualities which are apparent in his treatment of romantic subjects, like the "Romeo and Juliet" here reproduced. He was also somewhat closely associated with an artist of very different aims and temperament, when he worked in the studio of Thomas Couture, whose influence upon him is seen in one of his most interesting easel pictures. This, representing the primeval forest of some central European country—France, Belgium, or Germany—shows a family of natives, man, woman and child, creeping from their primitive habitation of skins and poles, to look, stricken with horror, at the



TOMMASO JUGLARIS



HENRY HAMMOND GALLISON

MEMBER OF CONGRESS



ROMEO AND JULIET. TOMMASO JUGLARIS



MY COOK. TOMMASO JUGLARIS



AWAITING THE CALL: GREEK THEATRE. TOMMASO JUGLARIS



MID-OCEAN. TOMMASO JUGLARIS

TWO ARTIST FRIENDS

destruction by fire of a distant village; presumably the pitiless work of the advancing Roman legions. This canvas, once exhibited in Boston, was afterward withdrawn to Italy, where it is now owned privately. But works other than the mural decorations of the Ray Memorial Library, remain in this country as witnesses of the claims of the modern Italian to a dignified place among the painters of his time. They testify also to his laboriousness, as his pupils trained during his residence in New England, witness his faithfulness and excellence as an instructor.

Mr. Juglaris first came to America in 1880, established himself in Boston, and, while continuing his own development, taught, for several years, in the life classes of the Boston Art Club, in the New England Conservatory of Music, and in the School of Design, at Providence, Rhode Island. Then when his qualities as a mural painter gained recognition, he received many commissions for work, both private and public, for mural decorations; among these being paintings executed in the residence of the late Governor Ames, on Commonwealth Avenue, Boston; in the Prescott mansion, at Newton, Massachusetts; in the Church of Saints Peter and Paul, South Boston; and, later, in the Michigan State House. Then, having gained an enviable reputation through these works—all of them of merit, and certain ones of distinguished excellence—he returned to Italy, there to engage in the decoration of government buildings, notably the fine new railway station at Turin. By the successful execution of these commissions he gained the title of *Cavaliere*, receiving his decoration from the hand of the King of Italy; while he was further honored by medals and awards for his works sent to various national and sectional expositions.

During this considerable period of time he did not abandon his relations with America and the friendships which he had formed among the artists of Boston. This fact led to his recall to Massachusetts, in 1901, when he undertook his important work for the Ray Memorial Library, which he completed in the autumn of 1904: in the interval dividing his time between Boston and Turin, and returning to Italy for the winter season. For three summers, he shared the studio of Mr. Gallison, at Annisquam, near Gloucester, Massachusetts, a point of the North Shore, frequented and beloved by many of the most noted artists of the United States, as well as the portrait and

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genre, as the landscape and marine painters. There, Mr. Juglaris developed his great canvas of the "Greek Festival," and, last summer, finished his frieze of "Day and Night"; while his companion and friend, Mr. Gallison, worked at his own paintings, "The Deserts of the World," also designed for the Library at Franklin.

As may be inferred, the reputation and memory of Mr. Juglaris will rest principally upon his mural decorations executed in this country and in Italy. But certain of his easel pictures are worthy of comment and it is to be regretted that the best of these are not free for reproduction. This is true of the "Invasion," which can be illy spared from the present sketch; but it is still possible to offer a few examples as proofs of his versatility.

"The Stage Call in a Greek Theatre," seen in black and white illustration, appears as a study which might have proceeded from any painter, clever as a technician and possessed of classical learning; such as might be signed by one of many hands whose touch is familiar, and carries but moderate weight. But a different impression is produced by the original, the beauty of whose coloring relieves all dry classicism and gives it a pictorial value submerging the literary quality which otherwise would prove annoying.

Upon close examination, too, the details are found to be used with much discrimination: as, for instance, the bronze masks set upon the shelf above the actresses' heads, evidently suggested by those still lying *in situ* in the theatre at Herculanaeum, a much more authentic source from which to draw small things lending reality to a scene, than the Museum at Naples, wherein the treasure-trove has been assembled for mere preservation, and dryly classified—these facts not preventing Alma-Tadema from copying an entire wall of a room in this museum for the background of his "Cabinet of an Amateur."

A subject contrasting with the "Stage Call," exists in a pleasing interior, entitled "My Cook"; but it is still a choice not wholly unexpected upon the part of an artist of Mr. Juglaris's origin: the picturesqueness of the kitchen and the possibilities for the study of still life in such surroundings often making strong appeal to Italian painters, who treat their homely theme with a piquancy and delicacy unknown to the Dutch and indeed quite peculiar to themselves. This picture, like the preceding one, loses much by translation into black and white, but its color-scheme may be reconstructed in imagination. The

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ruddy brick of the floor casts over the whole a cheerful tone; the copper utensils glow with that apricot hue so effectively used by the Venetian master Bassano; the note of light green in the cabbage makes another point of interest, and the figure, thrown into the natural pose of the peasant, proves that the artist is not restricted to a special branch of figure-drawing. The cook, surrounded by the requisites of an Italian dinner—the fat *pollo*, the flasks of Chianti, and the salad—is thus characteristically presented, as should be the case with all portrait subjects, who are frequently removed from their proper sphere, and so appear awkward and displeasing.

The “Romeo and Juliet,” previously mentioned as showing the influence of Cabanel, is a somewhat interesting study in composition, and of lights and darks; although it lacks the vitality necessary to a real success.

The final illustration, that of a large sketchy canvas named “In Mid-Ocean,” shows another aspect of Mr. Juglaris’s mastery of the human figure, as presented in the relaxed attitudes seen on the deck of a steamer. Unlike the “Romeo and Juliet,” this picture reveals life and spirit, asserting itself as based upon the observation of the painter, and bearing no traces of studio “composition.”

Turning now from the objective to the subjective painter, we again realize with regret that the claims of the latter can not be fairly represented either by words, or in reproduction. But the name of Mr. Gallison is accustomed to recall in the minds of those acquainted with his work, canvases thoroughly American in subject, and individual in treatment. Still, the latter statement does not imply that he can be recognized by qualities as personal as those found in the sunset effects of Inness, or the veiled outline of George Fuller. He is simply a painter, thoroughly grounded in principles and precedents, who uses his technical knowledge acquired in good schools to render certain aspects of Nature which, for the most part, are neglected by artists, or if chosen by them, are presented without delicacy or variety. Mr. Gallison has a pictorial quality equivalent to that of Celia Thaxter in versè, whose sonnets and lyrics of the New England coast have become classics, and are able to bring to the fireside settle in winter the color and the odorous warmth of midsummer. To those who know the coast region about Boston, who have studied the play of its atmosphere and the almost penurious restraint of its vegetation,

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Mr. Gallison is gratifying as a painter, for he advances beyond the perception of the ordinary observer, condenses and intensifies the meaning of Nature, and gives it back in smaller form, suited to duller eyes and less analytic intelligence. The stony meadow, the sand-beach, the ravine whose sides are covered with briars and brambles, showing purple in the distance, the *silent* quality of late August, are the themes which he fixes upon his canvases, without loss of a fractional tone of their harmony. Of such nature was his exquisite picture "Deepening Mists", exhibited at the Turin Exposition of 1902, and purchased by the Italian Government: an action paying the first similar honor ever accorded to an American artist, and at the same time, disproving the reproach cast upon the Italians that they are insensible to the appeal of Nature, except as she provides them with the warmth and sunlight necessary to their physical comfort.

"The fact is, that a man of genius is always far more ready to work than other people, and gets so much more good from the work that he does, and is often so little conscious of the inherent divinity in himself, that he is very apt to ascribe all his capacity to his work, and to tell those who ask how he came to be what he is: 'If I am anything, which I much doubt, I made myself so merely by labor.' This was Newton's way of talking, and I suppose it would be the general tone of men whose genius had been devoted to the physical sciences. Genius in the arts must commonly be more self-conscious, but in whatever field, it will always be distinguished by its perpetual, steady, well-directed, happy and faithful labor in accumulating and disciplining its powers, as well as by its gigantic, incommunicable facility in exercising them."

RUSKIN

ART IN THE HOME AND IN THE SCHOOL: EXAMPLES OF MURAL DECORATION BASED UPON DUTCH TYPES AND SCENES



IN the present series of schemes for the mural decoration of the school-room and the nursery, France, England and Italy have, each in succession, provided an artist or artists from whom to draw suggestions; while Denmark, in the person of Hans Christian Andersen, has offered a poet whose child, fairy, and animal characters lend themselves easily to pictorial representation. The final schemes of the series now published, are, for the most part, based upon the work of an American woman-painter, Mrs. Marcia Oakes Woodbury, whose drawings of Dutch children have recently brought her into wide and favorable notice. This artist, equally successful in drawing and in color, is one who does honor to the training which she received, first under Tommaso Juglaris in Boston, and later in foreign studios. Her figure-work, often reproduced in magazines, is always clever and distinctive, feminine in its piquancy, but filled with a vigor which usually flows from a masculine hand. Her Dutch children are real, from their caps to their *sabots*, with their ox-like eyes, their sea-roughened faces, and their stout, stiff little bodies. Upon close examination, they appear to be old friends whose acquaintance we made on a long past sunny afternoon, when we were loitering on a park bench, and they playing about the base of a statue erected to some hero of the Netherlands.

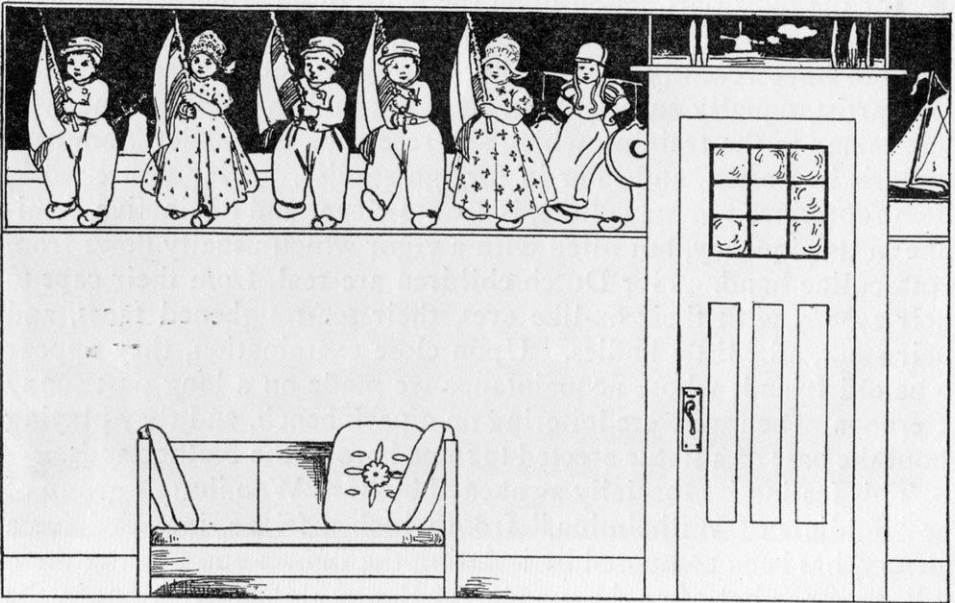
This feeling is especially awakened by Mrs. Woodbury's group of the "Soldiers of Wilhelmina," from which a frieze, intended for a nursery, has been composed by isolating the figures and placing them in line, somewhat after the manner of Boutet de Monvel; not in the useless attempt to parallel the drollery of the French children, but in the confidence that the Dutch types, posed against a suitable background, will afford pleasure, as well to adults as to children, by characteristics in which they too excel.

This frieze, a unit or complete section of which is seen in illustration, has a greater width than is usually found in such decorations, and is made thus, in order to relieve the heavy outlines of the figures from undue emphasis. The little peasants defiling beneath the flag of Holland, with a single exception, are adapted from Mrs. Woodbury's figures; the one stranger in the group being the girl at the ex-

ART IN THE HOME AND IN THE SCHOOL

treme right, carrying on her shoulders a yoke suspending brass milk cans. A touch of local color is added by the suggestions of landscape, showing windmills and the poplar trees which, throughout the Low Countries, line the dykes and provide the basketry to protect them against the attacks of the sea.

The room for which this frieze is designed, has all its woodwork in white enamel; a Dutch effect being secured by covering the walls with Delft-blue canvas, which provides also the material for the frieze. Upon this latter, the figures are stenciled in gray-white, old rose and pale gray-greens: these special qualities of color being



FRIEZE FOR A NURSERY: " THE SOLDIERS OF WILHELMINA "

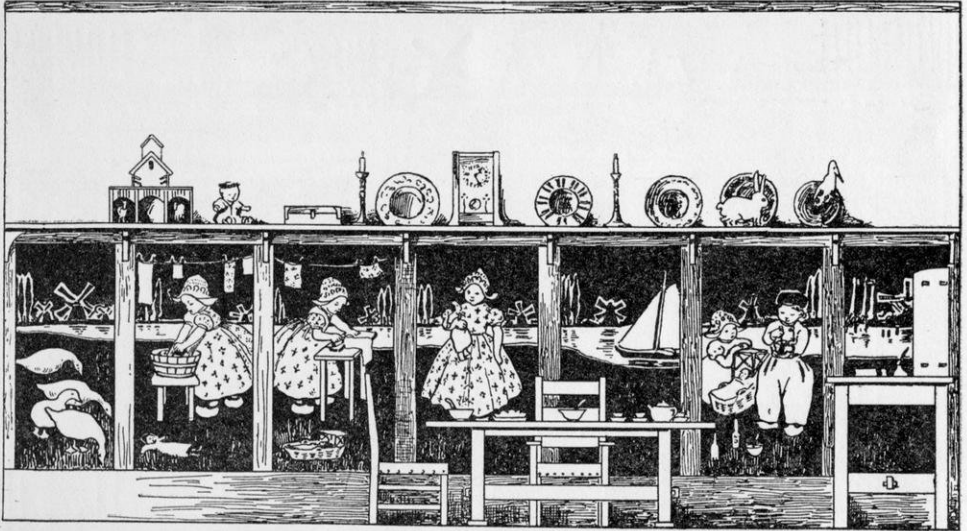
chosen as indicative of the effect of the cloudy, humid atmosphere of Holland.

Through this scheme of decoration, if followed to details, it is possible to arrange a nursery, which will be most attractive to its inmates, and not too expensive to be provided in a family of moderate means.

A second system of decoration, intended for use in a girls' nursery, shows a room paneled with dark brown woodwork; the divisions reaching a shelf upon which toys may be kept beyond the reach of

ART IN THE HOME AND IN THE SCHOOL

peril. In this instance, the decoration is placed at a low level, so that it may be enjoyed by small children. It consists of a series of pictures stenciled upon canvas; advantage being taken of the fact that the undeveloped mind is pleased by repetition, as is proven by the desire of children to listen every day to the adventures of the same nursery heroes and heroines, like Puss in Boots, Cinderella and Little Red Ridinghood, and their delight in a recurrent sentence or line, in tale or verse. The *motif* here employed is the "Little Dutch Mother," derived from Mrs. Woodbury's picture of that title, which presents the subject in the pose seen in the fourth space from the left.



SCHEME FOR A GIRLS' NURSERY: "THE LITTLE MOTHER"

As in the first scheme, a Dutch effect is secured, although with different intention; the woodwork, the canvas, and the furniture concurring in brown tones, which in the latter articles reach the color-quality found in Rembrandt pictures and in the body of old stringed musical instruments.

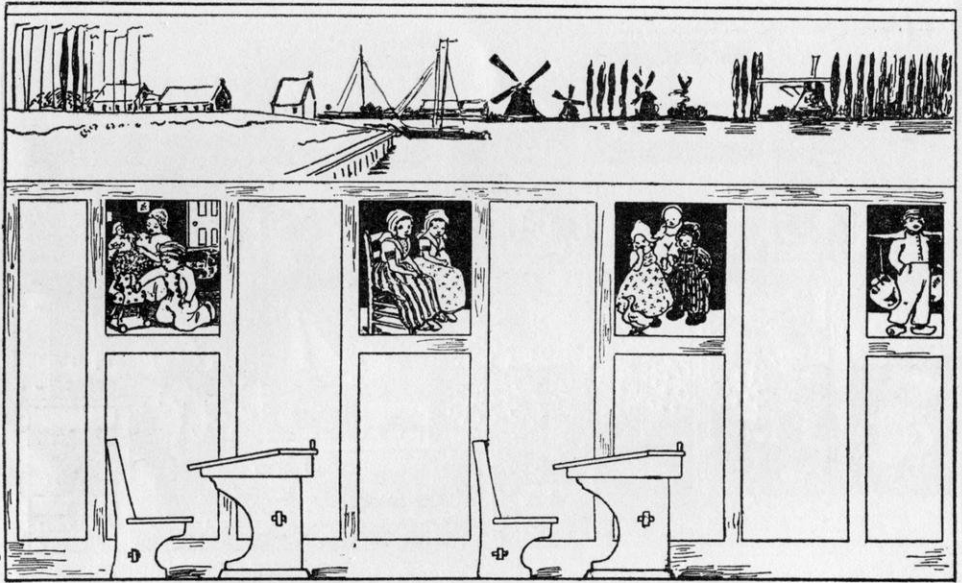
"The Little Mother" is seen in a variety of domestic occupations quite fitted to serve as the first lessons of a course of training directed against "race-suicide." She washes the household linen; irons; rocks the cradle, while her faithful husband stirs a draught of medicine; in short, reveals none of that "pseudo-intellectuality" which is

ART IN THE HOME AND IN THE SCHOOL

denounced in high quarters as the crying sin of the woman of the period.

In this decoration the color-scheme, upon the fawn-brown background of the canvas, is worked out in opaque blues, gray-greens, orange, and fine points or dots of cherry red; the latter occurring in the "all-over" pattern of the "Little Mother's" gown.

The third scheme designed for a school, is composed of large colored prints of Dutch children, framed in flat bands of wood, surmounted by a frieze representing a Netherland river-scene, presumably the banks of the Scheldt. The walls of this room are finished



SCHEME FOR THE MURAL DECORATION OF A SCHOOL ROOM

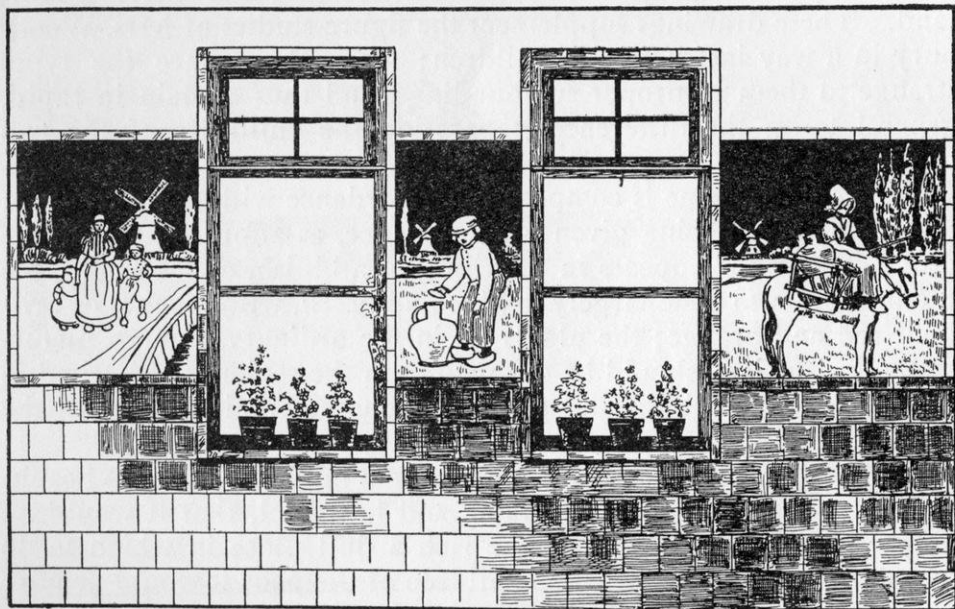
in kalsomine; the frieze is painted or stenciled; and the spaces between the pictures are reserved for blackboards.

The pictures themselves are rendered or adapted from Mrs. Woodbury's drawings, with the exception of the boy milk-seller at the extreme right. Among the groups, that of the two seated girls is especially interesting as showing the patient sturdiness of the Hollander. The strong little arms at rest are eloquent at once of submission and endurance, and the two figures seated side by side in the same attitude, express what the artist could not have conveyed by a more usual

ART IN THE HOME AND IN THE SCHOOL

grouping. In the same way, the Italians in their colloquial speech emphasize an adjective by repeating the word itself, instead of allowing it to be modified by other words, according to our more labored manner.

In this, as in the other cases, the color scheme is typical, and carefully leads up to the focal points made by the pictures. The wood-work, including the school furniture, is stained a soft, dull brown; the walls are tinted to warm buff, with the frieze design in blue and orange, projected against a background of pale yellow.



SCHEME FOR THE MURAL DECORATION OF A SCHOOL ROOM

The fourth and last scheme is that of a school-room, which if brought to reality, would prove as sanitary as attractive. The room could be easily cleansed from dust and disease-germs, and it would require much less care and repairing than the usual place of primary instruction. The excellent position of the windows relative to the tiling and the pictures, gives to the side of the room shown in illustration the appearance of being wholly open to the outside world. Severity and coldness of effect, which would result from the straight construction lines and the glazed surface of the tiles, if not relieved, are

ART IN THE HOME AND IN THE SCHOOL

prevented by the mural pictures and the growing plants set on the wide window ledges. The pictures are roadside scenes such as any traveler may look upon from the window of a railway coach. The woman with her children shaped like assembled plum-puddings, might be on her way to the Middleburgh Fair; the boy just closing his milk can, recalls Ouida's pathetic story of Nello, although he was a little Fleming, and the dog Patrasche is here wanting from the scene; while the girl riding her donkey to the market with her small basket of produce, gives a true idea of the labor and responsibility which come early to the people of industrious, teeming and thriving Holland. These drawings supplement the figure-studies of Mrs. Woodbury in a way instructive to children; since they place the types strange to them in proper surroundings, and thus explain in rapid, general terms the differences separating the child-life of the two countries.

The color scheme is composed in accordance with the purpose of the room; green being given predominance, as affording rest to the eyes. This color appears in the tiling in a bluish, or sea-shade; the pictures are also done largely in blue and green, with touches of brilliant red and orange; the plants set in the ordinary, though picturesque florists' jars, should be changed with the season, but limited in springtime to hyacinths and tulips, the characteristic flowers of the Low Countries.

Following this scheme, the school-room might be made so hospitable in appearance, so comfortable and healthful, that it would no longer be for the children of the rich a dull place in which to do still duller tasks; while for the children of the poor it would acquire a much more positive value; becoming for them a source of inspiration, and a wide entrance-place into a happy world. So treated, the place of instruction would advance auxiliary culture, which is as necessary as the acquisition of facts and methods. This scheme is fitted to close a series undertaken in the serious hope to amuse, enlighten and develop the men and women of to-morrow.

APHRODITE, THE MARBLE MYSTERY. ANTIQUE OR MODERN



HE charm of mystery has always exercised a magic spell upon the human mind, and this psychological fact may in part explain the latest art-spasm which has convulsed the art circles of New York, as something more than a nine days' wonder.

As a discussion of possibly more than passing interest, and for the benefit of our readers, who have not been privileged to visit this marble mystery, *THE CRAFTSMAN* presents two excellent photographic studies of the alleged Aphrodite, together with an outline of the claims made by rival partisans for and against the antiquity of the statue.

For the sake of comparison, the familiar front view of the Venus de'Medici, and the famous Hermes, the latter known to be by Praxiteles, are also given, and the readers left at liberty to form their own conclusions.

Unless she is exhibited for the esthetic education of the country at large, and the pecuniary benefit of the proposed Home for Old Sculptors, this exquisite and much-discussed Aphrodite of Mr. Frederick Linton has retired definitely from the storm-center of controversy to the comparative seclusion of private life as the chief treasure of a wealthy art collector.

During the weeks she has been on view at the National Arts Club, all artistic and literary New York has flocked to see her. The romance of her alleged discovery, in an old stable in Palermo, Sicily, by workmen who sold her to the sailors from whom she was bought by the American collector, as the ship in which she was concealed lay in the London docks, has created an atmosphere of mystery about the wonderful statue that refuses to be dispelled. Whether Praxiteles, in the god-like days of Greek art, thus immortalized Phryne in the marble of Mount Pentelicus, as two Greek authorities declare, or whether she is a modern and very clever copy of the antique, as some American critics assert, has not been settled to the satisfaction of the critics.

It has not even been settled that she is Aphrodite at all. It is true that the late Signor Folcardi, the Italian sculptor, who was sent abroad by Mr. Linton to make an especial study of all the famous statues of Venus, in order to arrive at some conclusion as to the authen-

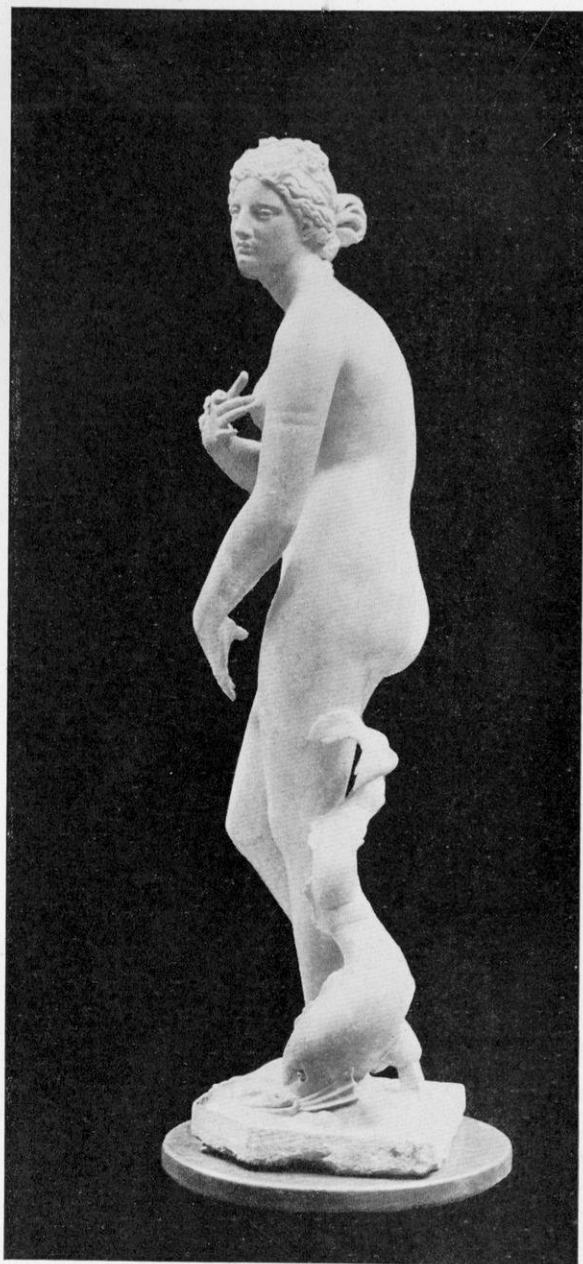
APHRODITE, THE MARBLE MYSTERY

ticity of this newly-discovered Aphrodite, pending her purchase by Mr. Linton, concluded his researches by cabling four words: "Buy, buy, buy, buy!" But it is equally true that the authorities who attribute her to Praxiteles also assert that beyond doubt she was intended simply as a portrait statue of Phryne, representing the beautiful courtesan at the moment she threw aside her draperies and stepped into the sea at the feast of Poseidon, to sacrifice to the sea-god for the gift of her wondrous charm.

It has been scornfully asked: "Why Praxiteles? There are many other sculptors of ancient Greece to whom a newly-discovered antique might quite as probably be attributed?" This question comes almost as a relief, because it is so easily answered. Praxiteles alone of all the ancient Greek sculptors put the breath of life into his marble. He dared to depart from the severely academic school of Phidias, which produced marble images of faultless proportions,—and nothing more, and to make the deities of his dreams in the likeness of perfect men and women.

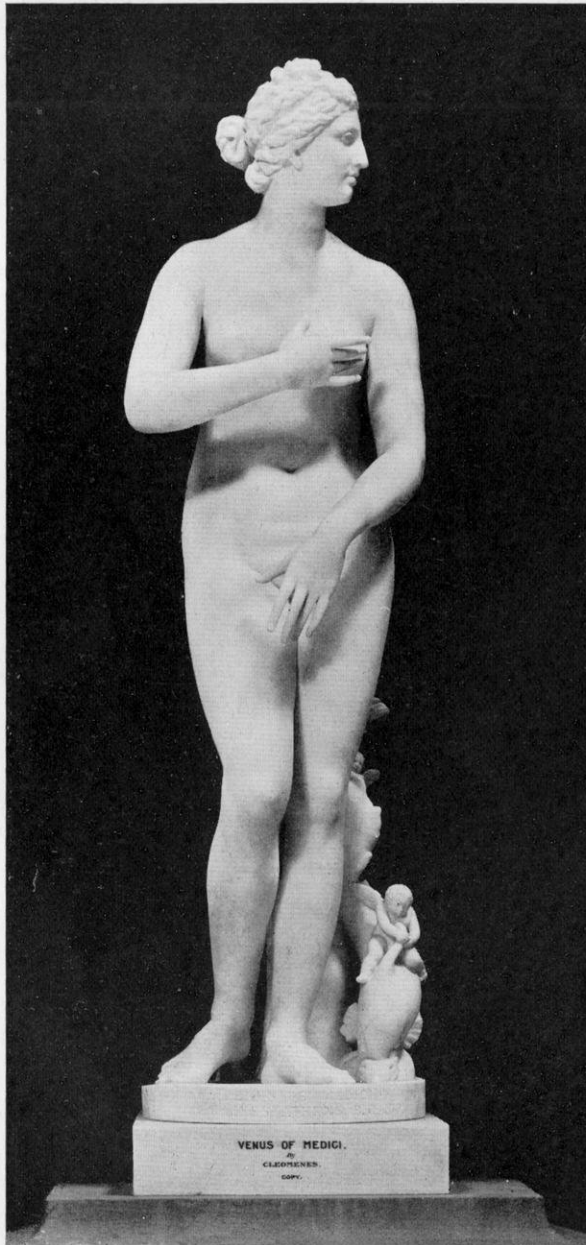
This well known fact gives plausibility to the theory that, supposing the statue to be really antique, it came from the inspired hand of this great Greek sculptor. Her much-heralded likeness to the Venus de'Medici is superficial when it comes to a close comparison of the two statues. On very general lines there is a similarity in the pose of the figure, but there it ends. The Venus de'Medici is a perfect statue, but she is distinctly marble, this Aphrodite—or Phryne—with her willowy grace, her satiny-gold surface and her dreamy wistfulness of expression, fairly palpitates with life.

One of the chief points of dispute has been the treatment of the surface of the statue and its perfect state of preservation. The skeptics declare that no genuine antique could have preserved for centuries the smooth texture of the marble, and that the darkening of the surface is clear evidence of a clever forgery. For proof of this they point triumphantly to the Hermes of Praxiteles, which is of absolutely undoubted authenticity, and call attention to its scarred and roughened surface as being the inevitable result of the corroding centuries. On the other hand, the Greek experts, one of whom is a graduate of the University of Athens and has passed his life among Greek antiquities, as well as Signor Ettore Pais of the Naples Museum, declare that the marble was beyond doubt quarried on the Island of



APHRODITE

By Courtesy of J. Greenleaf Thorp, Architect, New York



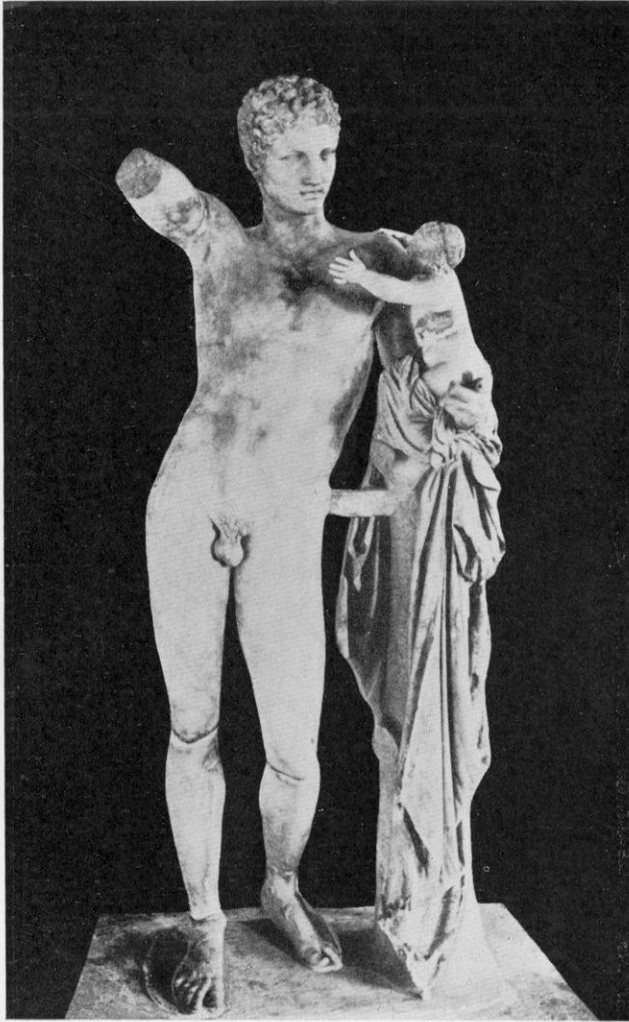
VENUS OF MEDICI.
BY
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COPY.

VENUS OF MEDICI



APHRODITE

By courtesy of J. Greenleaf Thorp, Architect, New York



HERMES, BY PRAXITILES

APHRODITE, THE MARBLE MYSTERY

Paros and was treated by the methods of Nikias, an artist contemporary with Praxiteles, who gave statues a lifelike appearance by treating the surface of the marble with a hot gum in which color was dissolved, a kind of encaustic treatment easily to be distinguished from the discoloration made by the acids and washes employed by the makers of fraudulent "antiques."

So the conflict has raged. Worshipers have offered up the costliest blossoms at the feet of the statue as it has stood in the gallery at the Arts Club, and quidnuncs have scorned her as a forgery and an impostor. Every inch of her graceful form has been the battleground of bitterest controversy, and now, at the end of it all, everybody is just as wise as to her "genuineness" as he was in the beginning. It is asserted that the Metropolitan Museum refused to receive this wonderful Aprodite when she was offered to it twelve years ago, because she was not genuine, and it is also asserted that she is to travel to Greece for comparison with the most famous of undisputed antiques to prove beyond doubt that she is.

After all, it has not been proven that she is a forgery, so Mr. Linton will have no reason to carry out his somewhat theatrical threat to publicly sacrifice her with an axe, and so put an end to her fraudulent fairness, if he could be satisfied that she was not a genuine antique. Only one point is beyond cavil or dispute,—the heart-searching beauty of the statue itself. As one art-critic remarked: "If modern sculptors can produce antiques like that, let us have more modern 'antiques'."

"No great intellectual thing was ever done by great effort; a great thing can only be done by a great man, and he does it without effort. Nothing is, at present, less understood by us than this—nothing is more necessary to be understood. But the body's work and head's work are to be done quietly, and comparatively without effort. Neither limbs nor brain are ever to be strained to their utmost; that is not the way in which the greatest quantity of work is to be got out of them; they are never to be worked furiously, but with tranquillity and constancy."

RUSKIN



A PERCH FRIEZE; DESIGN OF M. P.-VERNEUIL

FISH FORMS IN DECORATIVE ART. TRANSLATED FROM THE FRENCH OF M. P.-VERNEUIL BY IRENE SARGENT



CONSTANTLY extending his domain, the decorative artist draws abundantly from the infinite treasures of Nature so prodigal of her splendors. Already master of the vegetable world, he now advances into the animal kingdom, there to pursue his investigations.

Toward whatever direction the artist turns when surrounded by Nature, always he discovers beauty. She is the eternal source of inspiration, the mother of every work of art and ornament. For outside the known forms of Nature any shape is inconceivable. The human mind refuses to create from nothing, and the forms which appear to us the most unexpected, the most foreign to Nature, are in reality but a transposition of remembered combinations.

If we study the decorators of grim humor through the composition wherein they have often abandoned themselves to their strangest and freest fancies—the temptation of Saint Anthony—we shall find that in their effort to create fantastic, frightful and supernatural animals, they have either assembled various elements borrowed from various animals, or they have grafted animal upon vegetable forms: in a word, that they have mingled dissimilar elements.

The mind can not conceive a form outside of Nature, and even were it able to do so, the benefit derived from this faculty would not

FISH FORMS IN DECORATIVE ART

be considerable, nor would it compensate the efforts which the conception might cost. Let us, therefore, content ourselves with natural forms, and, according to our need, let us interpret them more or less emphatically. Furthermore, the resources at our command are inexhaustible.

It can not be contended that all natural forms are available for the decorator, but in the resources open to us we find material with which to lend to our compositions an infinite variety. We can not pretend to inaugurate the use of the animal form in decoration; for that was established in the great periods of decorative art; as for example, the famous lion frieze was produced by the Assyrians. But the animal form is rarely used to-day, and its almost complete disappearance would seem scarcely justified.

These forms differ among themselves, according to the classes of animal life which they represent. Mammals and fish, birds and insects, offer very pronounced contrasts of structure and shape; the arrangement of their organs corresponding to their material needs. In these varying forms the designer finds innumerable beautiful decorative elements existing either in complete organisms, or in fragments of these organisms, or yet in the fragments themselves. Thus, for example, in the case of a bird, one may use the entire form, realistically or conventionally, or a feather of the bird, or an element of ornament residing in the feather. Here decoration exists in its embryo state, and the task of the artist lies not only in discovering it, but also in developing it.

AT the beginning of our study, it will be well to define the theme to be treated. This definition we shall borrow from Cuvier, who, in the preface of his "Natural History," expressed himself



FRIEZE OF PIKES. DESIGN BY M. BACARD

FISH FORMS IN DECORATIVE ART

in the following terms: "More than two-thirds of the globe is covered by the waters of the sea; considerable parts of the islands and continents are watered by rivers of all sizes, or occupied by lakes, pools and marshes, and this vast stretch of water which so greatly exceeds that of the dry land, is also not inferior to the latter in the number and variety of the living beings which inhabit it.

"Upon the land, the vital material is largely employed to form and maintain vegetable species; from these the herbivorous animals derive



STUDY OF THE CARP FOR
A BORDER

Design of M. Dufrenè

nourishment, and this latter being assimilated, or *animalized* by them, becomes food fitted for the carnivorous animals, which comprise little more than half of the terrestrial animals of all classes; but in the waters, and especially in those of the sea, wherein vegetable species are much more restricted in number, everything seems animated, or ready to become so; animal organisms exist therein only at mutual expense, or upon the mucus or other refuse of animal bodies. It is in the sea that the animal kingdom offers its extremes of size, the colossal and the minute: from the myriads of monads and of other species which would have remained invisible to us without the aid of the microscope, up to the whales and the chacas, which are twenty times larger than the largest terrestrial quadrupeds." The great naturalist continues by saying that all animal species have representatives living wholly or partly in the water; birds have the penguin, almost a fish, with wings nearly developed into fins; the mammals are represented by the seal, walrus and whale; reptiles by turtles and crocodiles; insects, crustaceans, and other forms of life can also find therein many of their relatives. Then, the author says:

"The ancients even saw that everything that exists elsewhere has its counterpart in

FISH FORMS IN DECORATIVE ART

the sea; while the sea contains much that can not be paralleled elsewhere. But among the innumerable creatures populating the liquid element, there are none more dominating, peculiar to it, and more remarkable for number, variety of form, beauty of color, and the benefits which they offer to mankind, than those belonging to the fish tribe.

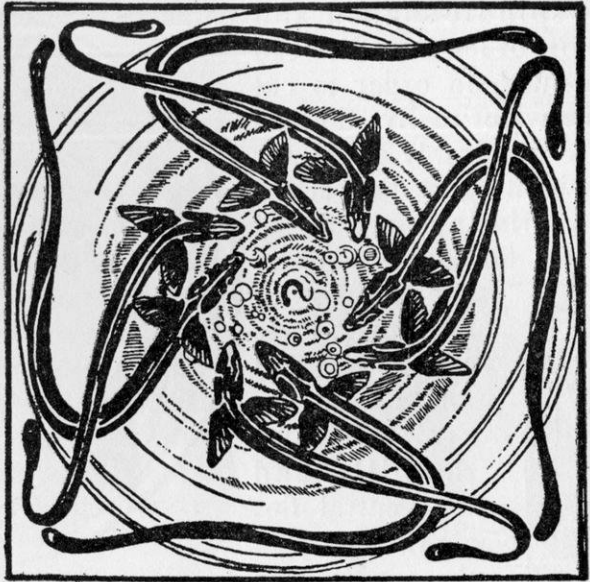
"The importance of this tribe is such that it has given its name to all aquatic animals. Therefore, in the writings of

ancient authors and even in those of our own day, who are not naturalists, we see the name of fish applied to the whale species, to mollusks, and to crustaceans, a confusion which is easily regulated because the fish tribe is one which is clearly limited by invariable characteristics.

"The definition of the fish, as it has been adopted by modern naturalists is most accurate and clear. Fish are vertebrate, red-blooded animals, breathing through gills and by the mediation of water.

This definition, given by Cuvier in 1828, we shall not pause to examine minutely, with the view of determining whether it has not been slightly modified, or amplified, by the progress of modern sciences; justifying our action by the fact that the present article deals with artistic principles alone.

We must first treat the fish as a generality. Always logical, Nature has given to the inhabitants of the water means of rapid progression. Being for the most part carnivores, they must obtain their food by hunting and pursuit. Therefore, speed is indispensable, and to assure this quality the general outlines of their bodies are fixed with absolute accuracy: these forms offer few or no projections; the body



STUDY OF EELS FOR FAÏENCE PLAQUE

Design of M. Dufrenoy

FISH FORMS IN DECORATIVE ART

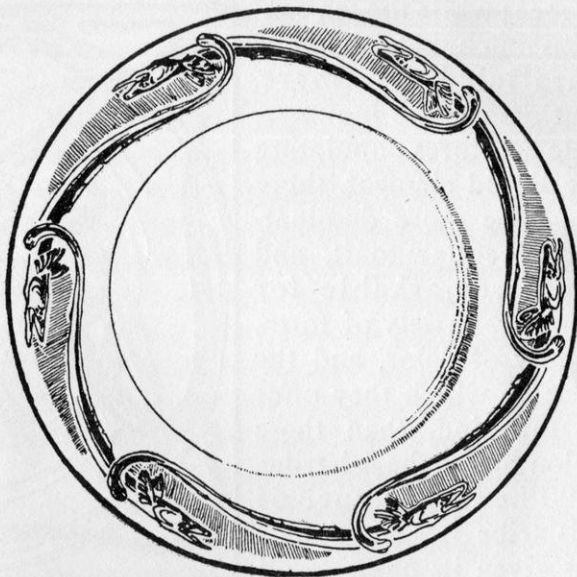
is spindle-shaped and more or less flat; the head pointed, in order to cut the water easily; the fins are admirably fitted for swimming and steering. In principle, certain of these fins correspond to

the limbs of mammals: these are the pectoral fins, placed laterally behind the gills, and the ventral fins situated upon the under side of the body.

Other fins simply perform their own peculiar functions. Such are the dorsal fins whose name indicates their position; the anal fin, situated upon the under side of the body and in front of the tail; finally, the caudal fin, placed on a vertical plane and constituting the tail itself.

Provided with this complete system of navigation, the fish darts through the water with an admirable facility, which is perhaps superior to that of the bird in the air. Its outlines, as we have before said, are finely adapted to its mode of life, and these forms differ, so as to separate the family into two principal groups: fish with spindle-shaped, and fish with flat bodies. Furthermore, in each of these categories, the differences are considerable among the various species, and according to the life of the individuals.

The pirates of the sea, such as the shark and the sword-fish, have a smooth, spindle-like shape, adapted to extreme rapidity of motion; while other fish of gentler and more sedentary habits have heavier and more compact forms. Among these are the carp and the gold-fish. Others are



EEL PLATE

Design of M. Dufrené



PEN
HOLDER

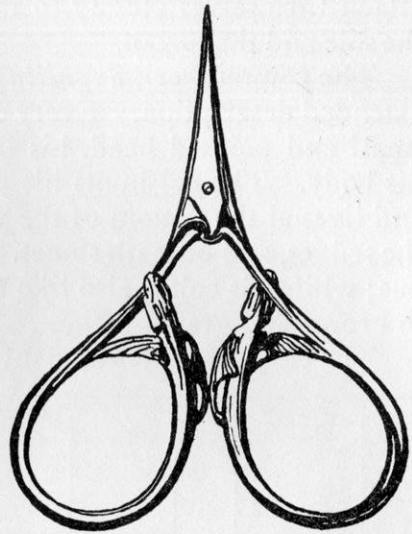
Design of
M. Dufrené

FISH FORMS IN DECORATIVE ART

cylindrical, such as the eel. Certain ones have an enormous head and a dwarfish body, as, for instance, the lophius. But when Nature refuses them quickness, she presents them with the most ingenious fishing apparatus. The lophius just mentioned, in reality casts his line, and, properly speaking, he is only a great mouth set with long, hooked teeth. The upper surface of the head is provided with several filaments, very slender, very flexible, and which are only a specialization of a portion of the dorsal fin. The naturalist Lacépède thus describes the habits of this singular creature:

“Having neither defensive weapons in his teguments, nor strength in his organs, nor swiftness in his movements, this fish, in spite of his large size, is forced to use the resource of those whose abilities are restricted. He is obliged to resort to trickery, and to reduce his hunting to ambuscades, a method of warfare to which his conformation well adapts him. He buries himself in slime, covers himself with marine plants, conceals himself under stones and cliffs. Then, staying patiently in his refuge, he makes visible only his filaments; agitating them in different directions, and giving them all movements which can make them resemble still more closely worms and other bait. By this means he attracts fish swimming above him, which, owing to the setting of his eyes, he readily distinguishes when they approach his enormous mask. He throws himself upon his prey and engulfs it in his gaping mouth, wherein a multitude of strong, bent teeth stand ready to devour it.”

If we consider the adaptation of form to mode of life, we shall find that in general flat fish live in the bed of the waters. They have their bodies compressed in disc-form, in order to



EMBROIDERY SCISSORS IN EEL DESIGN

M. Dufrené



PAPER
KNIFE

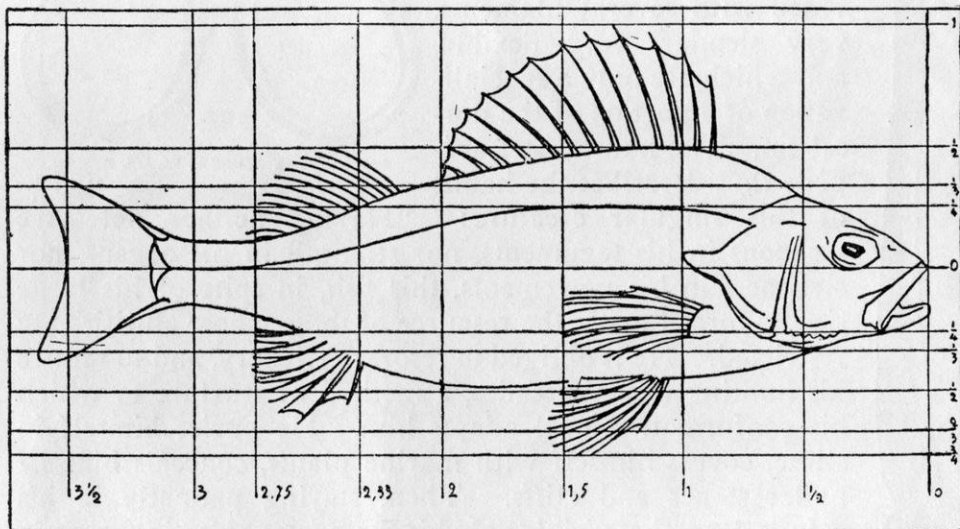
Design of
M. Dufrené

FISH FORMS IN DECORATIVE ART

attach themselves closely to their resting place. Such are the ray, the sole and the turbot.

The common eel, *anguilla vulgaris*, is too well known to need an extended description. Every one remembers his cylindrical body, his small and pointed head, his fins which almost completely surround his body. The eel hunts his prey by night; he is extremely greedy, and lives at the bottom of the water, near the strand of rivers, among the sedges, and beneath stones. Serpent-like, his flexibility is marvellous; while his color, also like that of a snake, varies from dark green to brown and gray.

The carp, of quite frequent use among artists, is especially favored



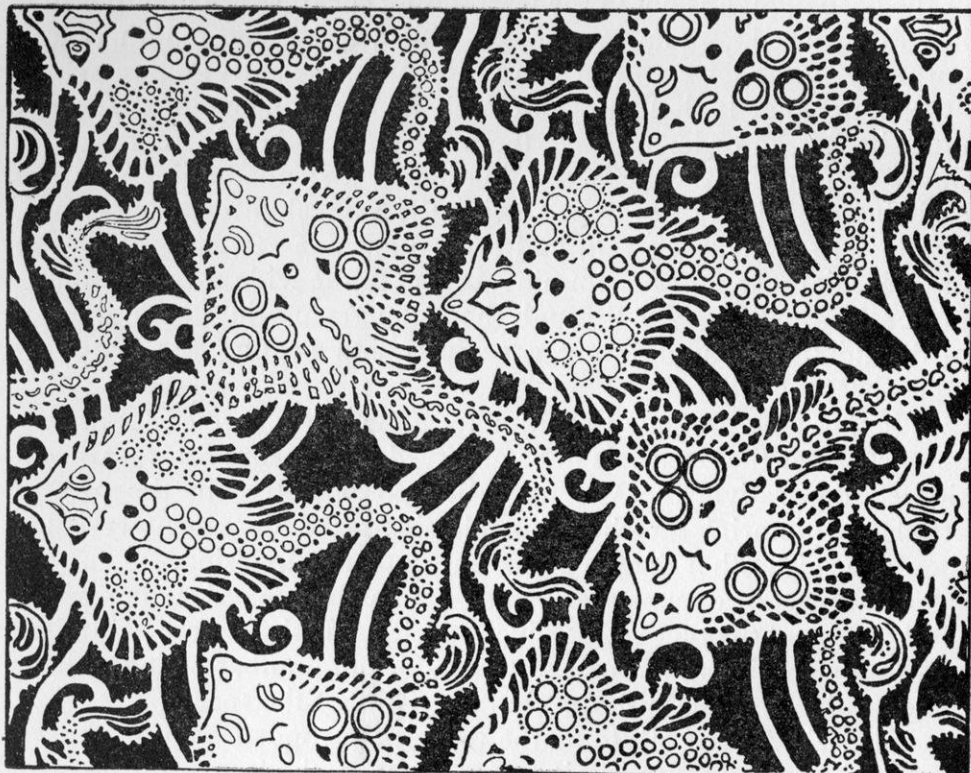
THE PERCH: A STUDY IN PROPORTIONS BY M. P. VERNEUIL

by the Japanese, who have treated it most characteristically. The characteristics of this fish are: a single dorsal fin; scales moderately large in general, and very large in certain varieties, as in the mirror carp; spurs at each side of the mouth. Largely herbivorous, great rapidity is not essential to its success in hunting. Therefore, its proportions are somewhat heavy. Its color is brown with golden reflections, and its length rarely more than a metre. Its longevity is proverbial and its resistance well known.

The latter quality is possessed equally by another denizen of our rivers, the pike, whose nature is quite contrary to that of the carp. To

FISH FORMS IN DECORATIVE ART

browse upon seaweed would seem tame play to this formidable hunter with elongated body, flat head, strong jaw and sharp teeth. A wide mouth and prominent nose give him a ferocious air. Attaining considerable size—up to a metre and a half in Sweden or Norway—he is usually of a yellowish green, with the under part of the body silvery, and spotted with olive. As indicated by his form, his passage through the water is extremely rapid.



A STUDY OF RAYS: DESIGN FOR WALL-PAPER BY M. P. VERNEUIL

Almost as voracious as the pike, the perch further attracts attention by the elegance of its outlines. More slender than the first, and also more like a spindle in form, although slightly round-shouldered and hunch-backed, it is also more brilliantly colored; showing a greenish gold, striped with five or six vertical brown bands, with the anal, ventral and caudal fins of a lively orange. Beside, it is highly adorned; its first dorsal, anal, and ventral fins being traversed with

FISH FORMS IN DECORATIVE ART

spine-like markings. Thus, it is able to offer fine decorative *motifs* to the designer.

The ray has less important resources, and a different character. This is a flat fish living at the bottom of the water. But its pose differs from that of other flat fish. The sole and the flounder do not lie on the belly, but upon the side, when they rest upon the soil. A flexion of tissue has allowed them to have both eyes upon the same side of the head, which is not in the least symmetrical, as the mouth also is laterally placed. The ray, on the contrary, has the mouth placed normally on the lower surface and rests upon the belly: a pose which necessitates that it shall not lie closely to the soil, but float slightly upon its fins, in order to leave the mouth free when in repose. It shows therefore a flat body terminating in a slender tail. The lateral fins are highly developed, with the ventral thrown backward, the dorsal set upon the tail, and the caudal non-existent. This fish has a special manner of swimming, owing to the wide expansion of its pectoral fins; its passage through the water resembling the flight of a bird, and its fins undulating gracefully and beating the water, as wings beat the air.

Having now presented rapid notes upon a few species, let us pass on to consider the essentials to be observed in studying fish forms considered decoratively. We have limited ourselves in the present article to pictorial sketches; but classified and documentary study should furnish other details and ensure greater precision.

The object of documentary study is to elaborate a drawing which shall represent the type of the given species. It should not be limited to a single specimen, but extend to a sufficient number of individuals to determine and establish the characteristics of the species.

It is well, first of all, to fix the principal proportions of the specimen, by assuming a fixed unit. For instance, the length of the head measured from the nose to the extremity of the opercule. This measurement will give the relation of proportions between the head and the body, the size and the position of the fins, etc. A scheme of this kind is tabulated on page 74, and, as may be inferred, the system of mensuration there used is a summary one. But it suffices for precision, and minutiae must be avoided; for the decorator is bound to give the impression, the effect of a specimen, rather than its exact representation. He is, furthermore, free to change the proportions of the

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species, in view of the effect desired. He can emphasize the characteristics peculiar to the species, in order to distinguish it from others. For example, he may lay stress upon the large head of the gurnet and the fine quills with which it bristles. The perch appears slightly hunch-backed and has fins provided with small spurs, and these characteristics will furnish the germ-idea of the decorative treatment; each designer proceeding according to his fancy and the desired result.

Let us now consider the component parts of the study, which should comprise drawings of the whole and of sections of the upper and lower surfaces, of front and profile, together with sketches of poses.



STUDY OF THE PERCH. Design of M. P.-Verneuil

Fortified by these documents, the decorator having no other model, can compose the fish-*motifs* which he needs, with greater liberty than if he were restricted to a realistic study of Nature. He can make his designs freer and more pliable, since, having analyzed the forms, he is the better acquainted with their relations and their characteristics.

In closing, it may be said that difficulties sometimes arise in the decorative employment of peculiar forms like those of the fish; that floral shapes are more easily used and more extensively appropriate. But fish-forms are most desirable in pottery and in jewelry.

Nature offers its charms to the designer. His duty is to accept them, to derive from them new and vital resources, adapted to advance his art, and, at the same time to vary it.

RICHARD WILLIAM BINNS, F. S. A., OF THE ROYAL WORCESTER POTTERIES. BY A FELLOW WORKER



HEN the subject of this sketch published, in the year 1899, the final record of his life-work the dedication consisted of a single sentence: "To my fellow-workers," and one of these affectionately inscribes the following story to his memory.

Richard William Binns was born in Dublin on October 26th, 1819. His parents were in comfortable circumstances and the usual period of schooling was spent, partly in Ireland and partly in England. In later life he would tell of those journeys across the Irish Sea and on the first railroad, which had lately been laid between Liverpool and Manchester.

On leaving school he was bound apprentice to a large store in Dublin, where hardware and crockery of every description were sold. Those were hardworking days. Business opened at seven in the morning with the necessary preliminaries of dusting and rearranging, and it was not until nine o'clock at night that the shutters were put up by the tired boys.

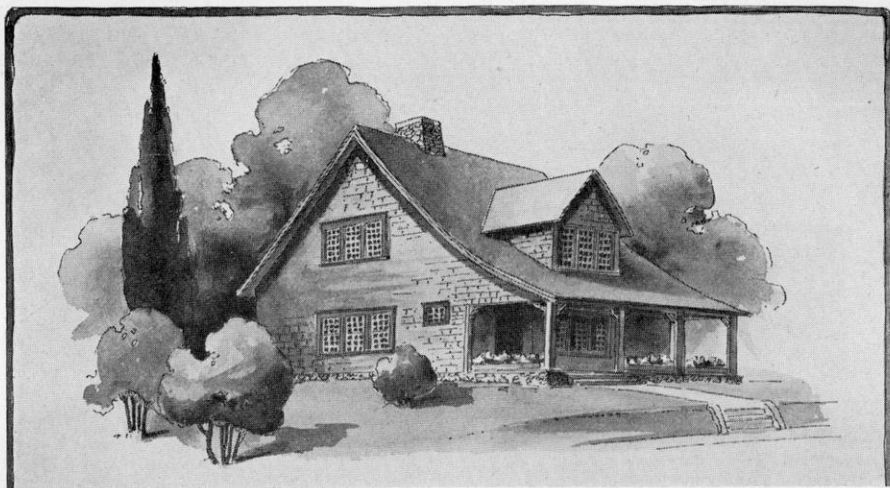
Mr. Binns used often to refer to this period of his business career and he attributed much of the facility with which he dealt and identified obscure makes and patterns to the training of the Dublin store. His was a most observant mind. Relatively few boys would have taken the trouble to remember the hundreds of designs which were handled week by week. Perhaps the trouble was not taken consciously, but at least the knowledge was secured. But there was not even the interest of enjoyment, for more than once he besought his father to take him away from the store. He lived to bless the wisdom and firmness of that father, who had kept him to that walk of life which was to make his name famous.

Before leaving Dublin he met and was attracted toward Miss Elizabeth Frances Ferrar, the youngest daughter of Dr. Edward Ferrar, a well-known physician of Dublin. The father, it appears, objected to the connection, and Mr. Binns left Dublin without a bride. He was called to London. There was opened about the year 1845 that forerunner of the modern department stores, called the "Baker Street Bazaar." The proprietor of the Bazaar offered Mr. Binns the management of the china department and the offer was accepted.



RICHARD WILLIAM BINNS

COTTAGE HOMES FOR THE WORKMAN



EXTERIOR OF COTTAGE NUMBER I., REPRODUCED FROM THE CRAFTSMAN FOR MARCH



EXTERIOR OF COTTAGE NUMBER II., REPRODUCED FROM THE CRAFTSMAN FOR MARCH

RICHARD WILLIAM BINNS

A correspondence was maintained between the exile and his Irish friends, especially the Ferrar family, and it appears that the young lady already referred to took advantage of a letter which her brother was mailing to London to slip in a note of her own. This, of course, was the finishing stroke. Mr. Binns came back to Dublin, claimed and married the girl and took her off to make his home in London.

At that period the Prince Consort had succeeded in stirring up the Nation to the knowledge that in matters of art, particularly industrial art, England was outclassed by the Continental nations. The great exhibition was being planned for the year 1851 and the government school of design had been recently opened at Somerset House. This school was attended by Mr. Binns in his evening leisure and at home he and his wife amused themselves by drawing the outlines of famous classic vases.

The reputation of artistic taste spread among the porcelain manufacturers of England, and late in the year 1851 Mr. Binns removed to Worcester as art director and part proprietor of the Royal Porcelain Manufactory. It was exactly one hundred years after the birth of the concern that the enthusiastic young Irishman quickened the hoary establishment into new life and entered with it upon the career which was to make both the man and the manufactory famous throughout the world.

The condition of the works was deplorable in the extreme. A reputation had once attached to them and their early productions had been of a high order, but the rags of this reputation scarcely sufficed to conceal a nakedness which was an offence to the name of Worcester and a shame to the potters' art. Patching was of no avail. The whole garment must be reconstructed. Money was freely spent. Machinery was purchased. Men were engaged and the factory set steadily to work.

An event which was scheduled for the year 1853, an exhibition in the city of Dublin, was seized upon as an opportunity for the display of the new achievements of the Worcester works. It was decided to prepare a large service of fruit dishes and to use Shakespeare's *Midsummer Night's Dream* as the subject for illustration. The work was quite successful and Mr. Binns now found himself launched fairly upon his way.

RICHARD WILLIAM BINNS

The severe lines of classic art had strongly appealed to our master potter in his early studies, and now free play was given to his imagination in this direction. There was virtually nothing good upon the manufactory except some of the very earliest models. These were too old to be popular and not old enough to be interesting, and hence there was a clear field for new models.

Some of these efforts were remarkable for their grace and beauty, and all were a distinct advance upon any previous English production. At this time Mr. Binns gave utterance to a statement which is worthy of record both as showing the temperament of the man and as an ideal worthy of imitation. He was displaying some of the new wares to Mr. Colin M. Campbell, then the head of the large firm of Mintons, and Mr. Campbell remarked that he could see that Mr. Binns was working for reputation, adding: "mark my words, you can not make both reputation and money." Like a flash came the reply: "Then I choose the reputation."

It would be tedious to follow Mr. Binns through his numerous and consistent successes. They are set forth in detail in his last work,¹ written at the urgent request of his friends. Several personal facts may, however, be fitly mentioned.

At the Vienna Exhibition of 1873 the first great success of the ivory porcelain was achieved. This delicate ware had been perfected some fifteen years before, but when shown to the leading dealers had been refused. Mr. Binns had confidence in himself, however, and had hidden the specimens away, content to bide his time. The opportunity came in due course and at the exhibition referred to the world was taken by storm. Not only was the occasion a great financial success, but when the Emperor and Empress of Austria, themselves connoisseurs of no mean ability, wished to be conducted through the ceramic courts, Mr. Binns was selected as their cicerone. Again on a subsequent occasion when on a visit to Berlin a message was received through the English ambassador that the Crown Princess, afterward the Empress Frederick, would like an interview. A visit was accordingly made to the Palace at Potsdam, and a most interesting conversation on English events ensued.

Mr. Binns at this time formed one of a remarkable band of Englishmen who have left a deep mark upon the culture and craft of

¹ Worcester China, a Record of the Work of Forty-five Years, London, 1897.

RICHARD WILLIAM BINNS

England. Birch, Franks, Nightingale, Murray, Jewett, Chaffers, and others belonging to the Society of Antiquaries. This learned society was the center of thought and study in all matters relating to the past and Mr. Binns was justly proud of his election to a Fellowship. It was in this connection also that another leading connoisseur and critic bestowed upon the Worcester director a well-deserved encomium. Speaking at a meeting of the Worcester Art School, Sir Philip Cunliffe-Owen, then director of the South Kensington Museum, said: "You ought to be proud of your Mr. Binns, for he is the first potter in the world."

It is, perhaps, worth while to inquire here what the qualities were which enabled a man to attain this position. Mr. Binns was neither an artist, a craftsman, nor a chemist. That is to say, he never produced a piece of pottery with his own hands nor compounded a new preparation. How then was success secured?

He had two remarkable powers, both rare, but both unobtrusive. A strong sympathetic personality which attracted men and stimulated their efforts and a keen, critical sense which distinguished the good from the bad, the true from the false with a discrimination which was almost infallible.

By the former he was enabled to gather around him a band of co-workers unrivalled in any manufactory, by the latter he could control their work so that their productions were, if not always perfect, at least on a uniformly high level of excellence.

And these qualities were never exercised to his personal advantage. To have called his wares by his own name would have been abhorrent and while he did not deny to the artists the privilege of signing their work he would always claim that the name "Worcester" was the thing to be emphasized.

The intense human sympathy of his nature may be illustrated by a story. One of the foremen, a man who had worked in the manufactory for many years and who was growing old, had a wife who was for a long time bedridden and helpless. Mr. Binns knew this and would constantly make inquiries for her welfare. One morning there was a knock at the door of the private office and the old foreman came in. He could hardly speak, but managed to tell that his poor wife had passed away. Mr. Binns at once got up from his seat, placed the old man in it and devoted himself to soothing his bitter

RICHARD WILLIAM BINNS

grief. The touch of human sorrow made them one, no longer master and man, but brothers in mutual distress. Is it any wonder that he was beloved by his work people?

He was the most retiring of men. Rarely could he be induced to leave his study in the evening or to attend any public function. Once and once only was he persuaded to run for office. The city councilman from the local ward was in bad repute and a deputation of citizens waited upon Mr. Binns to ask him to contest the seat. He consented and was duly elected. That was before the ballot had been adopted. The votes were placed openly and the candidates sat in the polling booth most of the day, watching the progress of the contest. When it was evident that the election had been won his supporters determined to escort Mr. Binns in triumph to his home. They approached the polling place for this purpose, but were doomed to disappointment. Their victim had escaped by a back door and was safe in his study. One term of office was enough. His sensitive nature could not brook the acrimony of debate and he was glad to seek seclusion as soon as he might.

The success of the Royal Porcelain Works during Mr. Binns's tenure of the directorship was very marked. The shares of the company stood at eighty per cent. premium and none were for sale, but from enfeebled health he was compelled to retire. He passed away with the outgoing of the year 1900, leaving a widow, since deceased, four sons and two daughters.

Enough has been said to indicate the source of the man's power, but the magic of his personality can never be felt by those who knew him not. Optimistic in temperament, almost sanguine, he would believe the best until worse were proven.

Many a time did he gently dismiss an aspiring craftsman, who had brought some work for criticism, with the words, "It is very good, but you can do better yet." Often did he purchase a design which he had no occasion to use lest the designer should be discouraged and rarely indeed was he known to speak in anger.

As he went around the workshops in order day by day he was greeted by smiles and cheery words, a veritable father among the people.

They mourned him as a guide, philosopher and friend, for while the world outside knew him to be great, the inner circle of his fellow-workers knew him to be good.



HOME TRAINING IN CABINET WORK. PRACTICAL TALKS ON STRUCTURAL WOOD-WORKING. SECOND OF THE SERIES



USKIN, in one of his essays, declares: "It may be proved with much certainty, that God intends no man to live in this world without working; but it seems to me no less evident that he intends every man to be happy in his work. It is written, 'In the sweat of thy brow,' but it was never written, 'In the breaking of thine heart shalt thou eat bread'."

Fortunately, for the bread-winner, it is easy to learn to love the work for which the worker has any natural aptitude, and that which we love to do we learn to do well, and to enjoy, until in many cases the fascination of the work becomes a ruling passion. The instinct of doing things is a common one, and can be made a source of pleasure, healthy discipline and usefulness, even when the work is taken up as a recreation, and it is this purpose mainly that this series of Home Training in Cabinet-Work is intended to serve.

When one has made with his own hands any object of use or ornament there is a sense of personal pride and satisfaction in the result, that no expenditure of money can buy, and this very fact serves to dignify the task and to stamp it with individuality. The old-time cabinet-maker wrought into his work not only his own personality, but something of the thought, suggestion or wish, of the person for whom

HOME TRAINING IN CABINET WORK

the piece was made, and the result of the combined effort was very different from the machine-made products and automatic processes of to-day.

The boy or man who spends a few leisure hours in working out the details and studying the results of his own handiwork, has found a source of personal gratification,—an expression of himself, that will more than repay the time and labor expended, and it seems to me that cabinet-work most naturally lends itself to such a purpose.

At an early age, after having learned the trade of stone mason, besides working at many other trades, I came by the force of circumstances to take up cabinet work. I soon learned that I had come to one of the most interesting and fascinating of trades, and this interest and pleasure has grown with my growth, and strengthened with my strength, through every stage of my experience as a manufacturer and builder. I may therefore be pardoned for thinking that cabinet-work is of all the crafts the most generally helpful and stimulating, to both the constructive and creative faculties.

That the pleasure of shaping things is a primitive instinct, outlasting the primitive stage of development, is evident in the whittling habit, which seems to unite leisure and meditation with a pastime and a definite purpose in their simplest forms, whether the result be a toy whistle or a walking-stick, or simply a pile of whittlings for fire kindlings.

If you have ever seen the boy or man occupied with a jack-knife and stick, you can hardly fail to have noticed the air of contentment, mixed with silent satisfaction as he paused to note the progress of his work. This outward indication of a contented mind is generally characteristic of the artisan in the workshops where handicraft prevails, and with it is usually found the stamp of intelligence, in happy contrast to Markham's "Brother to the Ox." Something of the conquering spirit which marks the successful man in almost every department of human achievement, is generally traceable to the discipline and shaping influence incident to the mastery of the details of some form of manual labor in early life, or the dowry of heredity from a working ancestry.

Therefore, without wishing to sermonize, I like to dwell upon this phase of the subject, and to insist that there is as much genuine satisfaction in the making of a chair or table, if well designed and well executed, as in producing a work of art or a finished essay. I

HOME TRAINING IN CABINET WORK

should not be true to my own convictions in connection with these cabinet-work lessons, if I did not try to impress upon the reader the value of the moral, mental and physical discipline of manual labor, whether as a daily avocation or a restful and strengthening change for the brain worker in hours of leisure.

To almost every boy or man, however, is given some natural tendency or capacity, which, if fostered, would enable him to excel in this special direction, but all are not born mechanics or cabinet-makers, any more than great painters or poets, and it is more with the purpose of encouraging and aiding those who are inclined to find pleasure and recreation in cabinet-work, than to instruct the journeyman, that the plans and drawings of this series are chosen.

In putting these home lessons into practice it is necessary that the worker should have some natural ability for this kind of work, to be able to learn readily the use of the necessary tools and how to keep them in proper condition so that it will be a pleasure to work with them.

A fondness for and knowledge of woods will also add much to the pleasure of the work, and a sense of proportion is also very necessary, but this, however, can be acquired by careful observation. At least some knowledge of drawing is required to be able to read and understand a detail, and to lay out work. The teaching of drawing in the public schools, and evening schools, is a very helpful factor in this direction, especially in the more practical elements of composition and design.

In this connection there would seem to be no better practical application of lessons in drawing, than the working out of some one or more of the pieces shown in this series, the plans for which are intended to be so plain and clearly defined that with proper study and work the result will be reasonably satisfactory.

As an easily progressive stage from the six simple pieces given in the former article, and to lend variety for choice, I have selected for the second lesson three tabourets and three tables, each of different design, simple, structural, and easily made, any one of which will make a useful addition to the home.

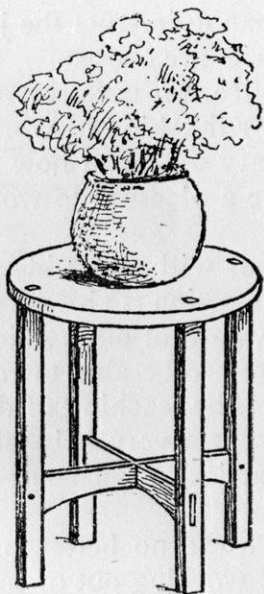
Any suggestion, or choice for future pieces for study and practice, will be cheerfully considered and adopted if practicable. Reports of progress and photographs of any finished article will be gladly received and reproduced from time to time, as the series proceeds.

HOME TRAINING IN CABINET WORK

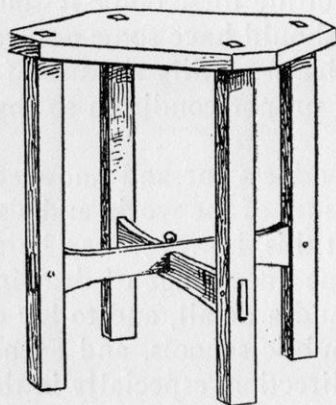
TWO DESIGNS FOR TABOURETS

THESE pieces are almost identical in construction, yet differ in size and shape of the top. Either one would be a useful addition to almost any room for the purpose of holding a jardiniere, while the larger one might be used as a small tea table.

A few construction points may be noted: Where the tenons of the legs come through the top they should be wedged—then planed flush with the top. In cutting the mortises for the stretchers of the square tabouret note that there is one-half an inch difference in the heights of the two stretchers. A dowel pin three-eighths of an inch in diameter runs all the way through the legs holding the tenon of the stretcher—this is planed off flush with the sides of the leg.



Round Tabouret



Square Tabouret

ROUND TABOURET—MILL BILL

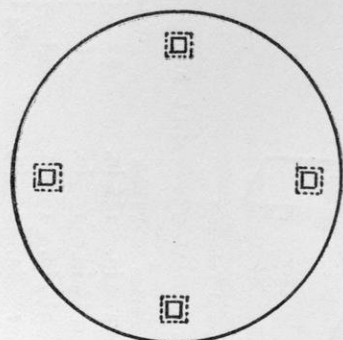
	Pieces	Long	ROUGH Wide	Thick	FINISH Wide	Thick
Top	1	17 in.	17 in.	1 in.	16 in. diam.	7/8 in.
Legs	4	19 in.	1 1/2 in.	1 1/2 in.	1 3/8 in.	1 3/8 in.
Stretchers	2	15 in.	2 1/2 in.	3/4 in.	pattern	5/8 in.

SQUARE TABOURET

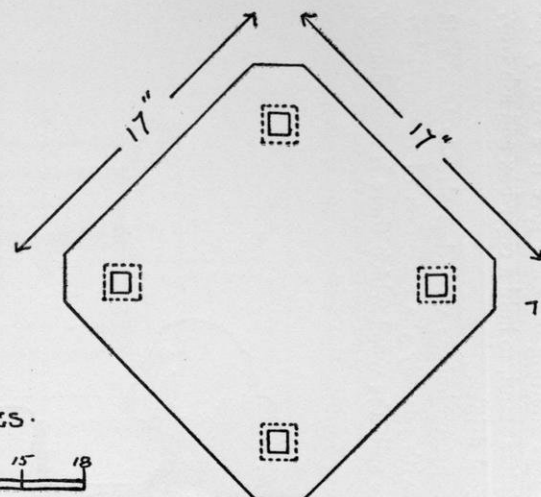
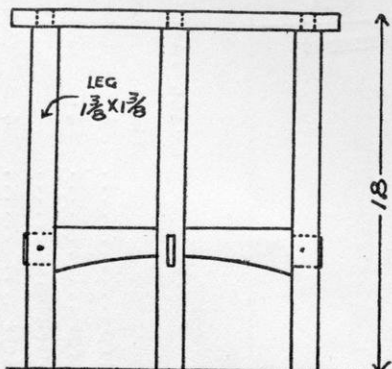
	Pieces	Long	Wide	Thick	Wide	Thick
Top	1	18 in.	18 in.	1 1/8 in.	17 in.	1 in.
Legs	4	23 in.	2 in.	2 in.	1 3/4 in.	1 3/4 in.
Stretchers	2	19 in.	2 1/2 in.	1 in.	pattern	3/4 in.

Any soft wood, as pine or white wood, may be used, or the harder woods, if desired.

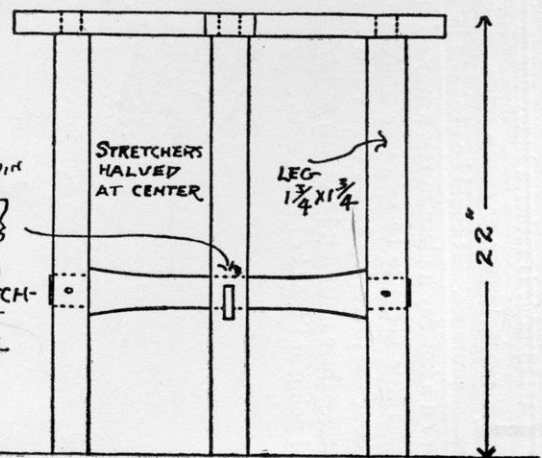
DESIGNS · FOR ·
TWO · TABOURETS



← 16" →



SCALE · OF · INCHES ·

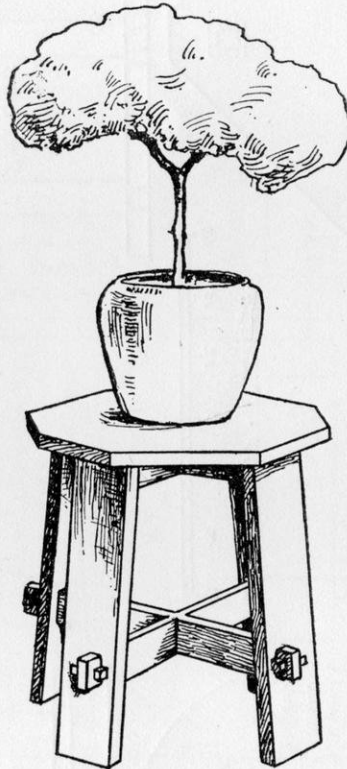


HOME TRAINING IN CABINET WORK

SMALL OCTAGONAL TABOURET

THIS table is rather a heavy one in design and could well be used for a den, living room, library or man's room. The legs slanting outward give it a sturdy appearance. It could be used as a jardiniere stand, to hold a cigar-box and ash tray, or on a hot day a place to rest a tray with cool drinks.

Little needs to be said concerning its construction, as what has already been said about the preceding tables covers this one with possibly the exception of the stretcher keys—these must not be driven so hard as to split the wood which there is some danger of doing at the end of the tenons.



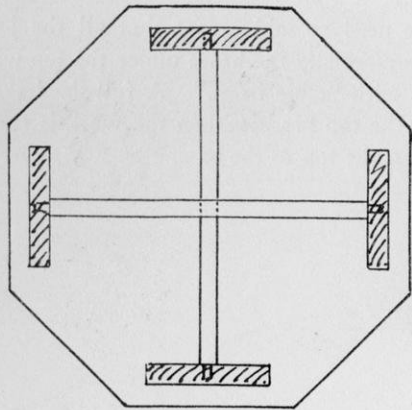
Octagonal Tabouret

SMALL TABLE, OCTAGONAL TOP—MILL BILL

	Pieces	Long	ROUGH Wide	Thick	Wide	FINISH	Thick
Top	1	23 in.	23 in.	1 1/8 in.	22 in.		1 in.
Legs	4	22 in.	6 1/2 in.	1 in.	6 in.		7/8 in.
Stretchers	2	25 in.	3 1/2 in.	1 in.	3 in.		7/8 in.
Keys	4	4 in.	1 in.	1 in.	3/4 in.		5/8 in.
Top braces.....	2	20 in.	2 1/2 in.	1 in.	2 in.		7/8 in.

Any soft wood, as pine or white wood, may be used, or the harder woods, if desired.

HOME TRAINING IN CABINET WORK

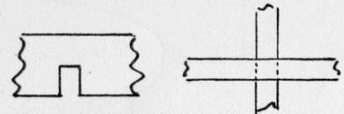
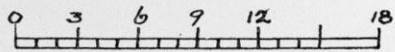


22

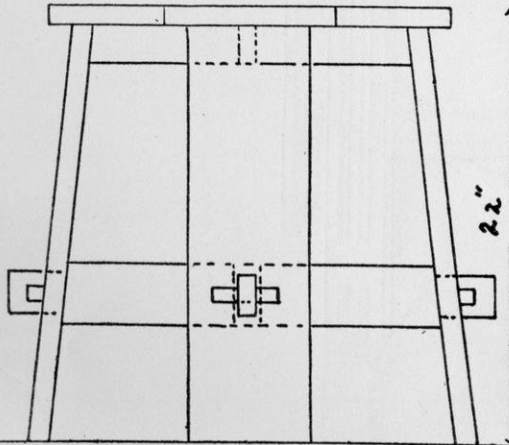
22"

DESIGN FOR A
SMALL TABLE
OCTAGONAL TOP

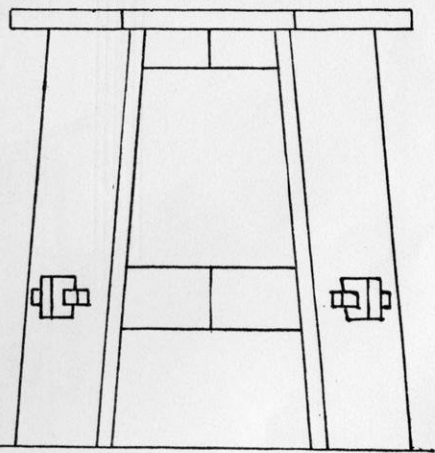
SCALE OF INCHES



HOW STRETCHERS ARE
HALVED TOGETHER



22"



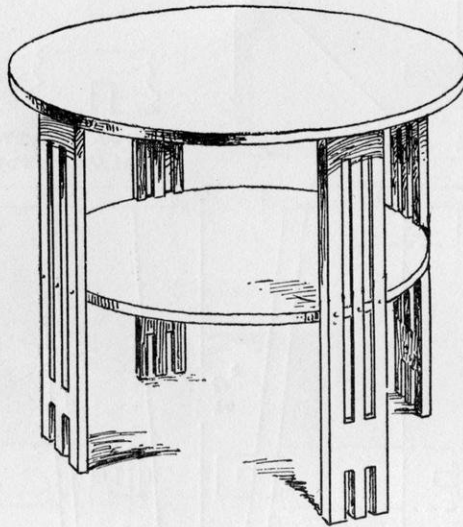
Tabouret or Table with Octagonal Top

HOME TRAINING IN CABINET WORK

ROUND TABLE

THIS piece is designed for use in a room where a light treatment is carried out and would make a good bedroom or sewing room table and might possibly find its place, for occasional use, in a living room.

The construction is very simple and little need be said except that all the joints should be well made so the table will be rigid—especially the brace under the top which keeps the piece firm. The top is fastened on with “table irons.” A full-sized sketch is here given—these irons are first screwed to the top braces—then the work is turned up-side-down and the screws put in which fasten the top to the base.

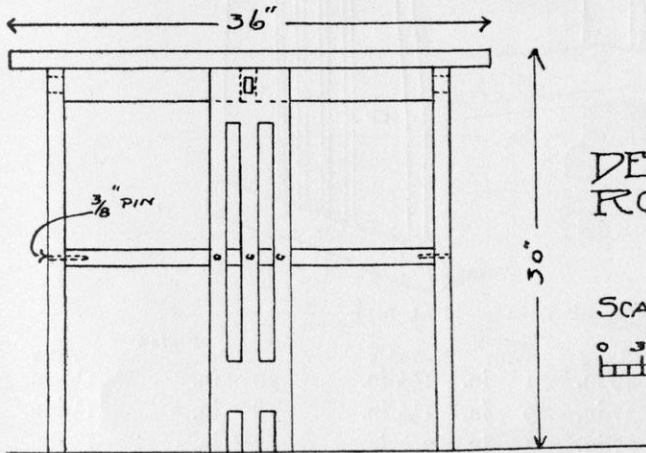
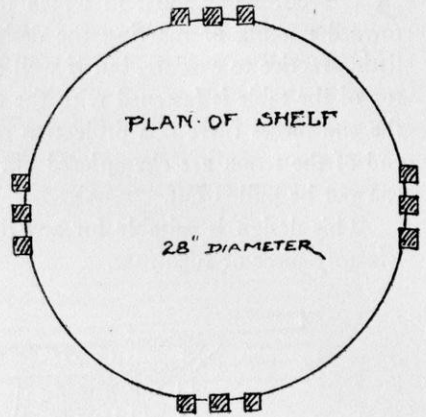
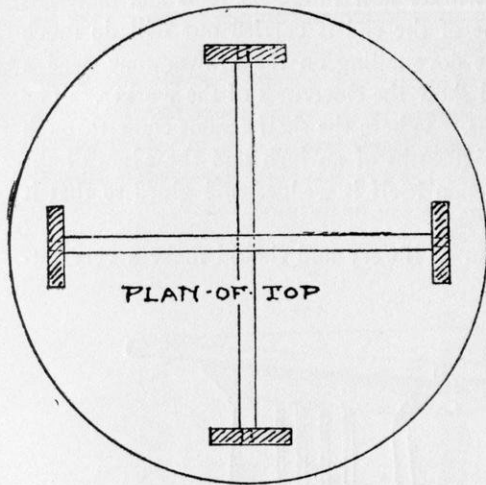


ROUND TABLE—MILL BILL

	Pieces	Long	ROUGH Wide	Thick	Wide FINISH	Thick
Top	1	36 in.	36 in.	1 $\frac{1}{8}$ in.	36 in. diam.	1 in.
Shelf	1	28 in.	28 in.	1 in.	28 in. diam.	$\frac{7}{8}$ in.
Legs	4	30 in.	6 $\frac{1}{2}$ in.	1 $\frac{1}{4}$ in.	6 in.	1 $\frac{1}{8}$ in.
Top braces.....	2	37 in.	3 in.	1 in.	2 $\frac{1}{2}$ in.	$\frac{7}{8}$ in.

Use oak, chestnut, mahogany, or any medium hard wood.

HOME TRAINING IN CABINET WORK



DESIGN FOR A ROUND TABLE.

SCALE OF INCHES

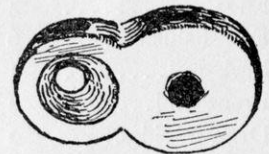
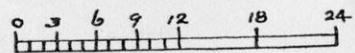


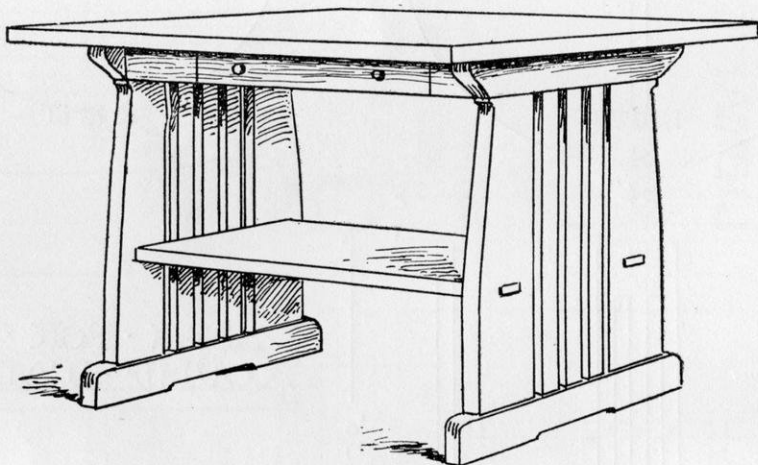
Table Iron

HOME TRAINING IN CABINET WORK

THE LIBRARY TABLE

THIS design is a very attractive one, but should not be attempted until experience in wood-working has taught the worker how to use his tools and materials well. The spirit in which the outline of the end is carried out will do much toward making or marring the design. The dove-tailing on the drawer may need a little practice to execute, but if well done will show the cleverness of the worker. The top of the table is fastened with the table irons. Where the shelf tenons come through the end pieces there is a projection of three-sixteenths of an inch and the edges of the end of the tenon are chamfered off. The tenon itself is wedged and glued so that it can not be pulled out.

This design is suitable for any living room or library and should make a very satisfactory piece of furniture.

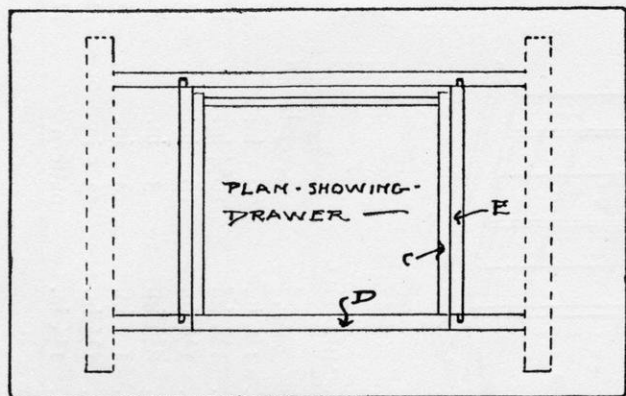


LIBRARY TABLE—MILL BILL

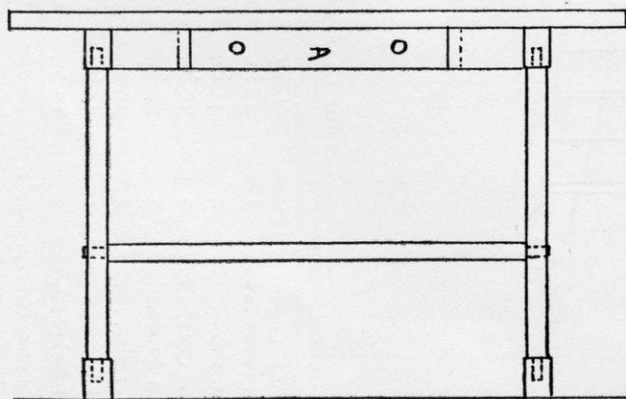
	Pieces	Long	ROUGH Wide	Thick	Wide	FINISH	Thick
Top	1	49 in.	31 in.	1 $\frac{3}{8}$ in.	30 in.		1 $\frac{1}{4}$ in.
Shelf	1	37 in.	19 in.	1 $\frac{1}{4}$ in.	18 in.		1 $\frac{1}{8}$ in.
Top & bot. braces	4	27 in.	4 in.	2 in.	3 $\frac{1}{2}$ in.		1 $\frac{7}{8}$ in.
Ends	4	27 in.	7 in.	2 in.	pattern		1 $\frac{3}{4}$ in.
End balusters....	6	27 in.	2 in.	2 in.	1 $\frac{3}{4}$ in.		1 $\frac{3}{4}$ in.
Back rail.....	1	36 in.	4 in.	1 $\frac{1}{4}$ in.	3 $\frac{1}{2}$ in.		1 $\frac{1}{8}$ in.
Front rail.....	2	8 in.	4 in.	1 $\frac{1}{4}$ in.	3 $\frac{1}{2}$ in.		1 $\frac{1}{8}$ in.
Drawer sides....	2	19 in.	4 in.	$\frac{3}{4}$ in.	3 $\frac{1}{2}$ in.		$\frac{1}{2}$ in.
Drawer front....	1	21 in.	4 in.	1 in.	3 $\frac{1}{2}$ in.		$\frac{7}{8}$ in.
Drawer back....	1	21 in.	3 $\frac{1}{2}$ in.	$\frac{3}{4}$ in.	3 in.		$\frac{1}{2}$ in.
Drawer bottom...	1	21 in.	18 $\frac{1}{2}$ in.	$\frac{1}{2}$ in.	18 in.		$\frac{3}{8}$ in.
Ledger rails.....	2	21 in.	4 in.	1 in.	3 $\frac{1}{2}$ in.		$\frac{7}{8}$ in.

Use oak, mahogany or black walnut.

DESIGN FOR A LIBRARY TABLE

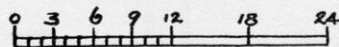


48"

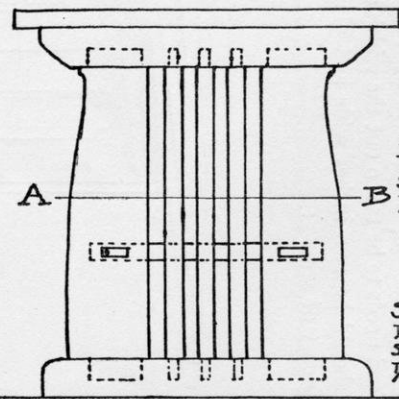


30"

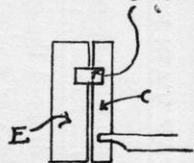
SCALE OF INCHES



30"

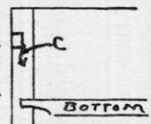


DRAWER SLIDES ON THIS STRIP

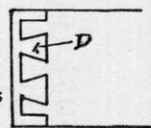


ENLARGED PLANS OF DRAWER

SECTION THROUGH SIDE OF DRAWER



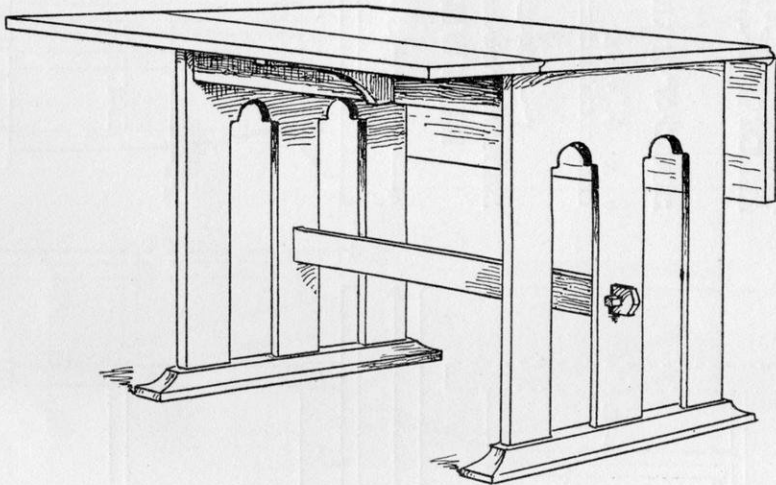
SIDE OF DRAWER SHOWING DOVETAILS



HOME TRAINING IN CABINET WORK

THE DROP-LEAF TABLE

THIS is a table suited to many uses. Its top when opened, is forty inches square—quite large enough to be used as a breakfast table, and for a living room. Its chief advantage is that when the leaves are dropped the space occupied by it is very small, so that it can be moved back out of the way against the wall. A little clever handling of the wood will be needed to make a good joint where the leaves join the top, and careful attention is called to the enlarged detail shown on the plans—also note that the wood needs to be taken out the width of the hinge to allow for the eye of the hinge—these should be two inches wide and placed about four inches from the ends, secured with plenty of screws:

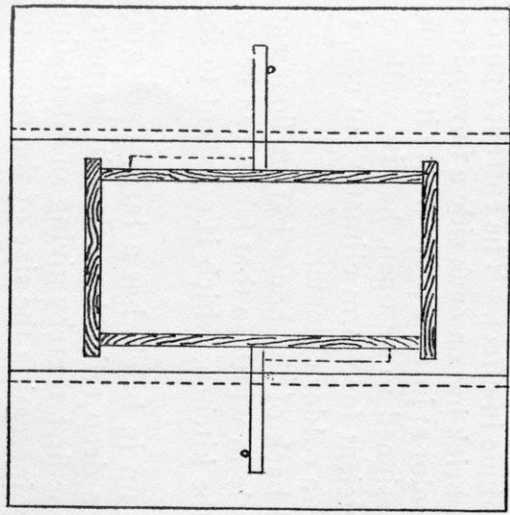
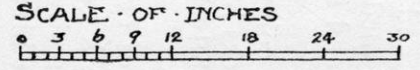


DROP-LEAF TABLE—MILL BILL

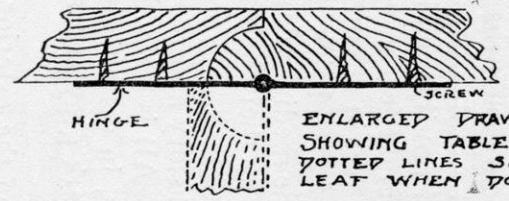
	Pieces	Long	ROUGH Wide	Thick	Wide	FINISH	Thick
Top	1	41 in.	20½ in.	1⅛ in.	20 in.		1 in.
Leaves	2	41 in.	11¼ in.	1⅛ in.	10¾ in.		1 in.
Ends	2	30 in.	16½ in.	1¼ in.	16 in.		1⅛ in.
Bottom brace	2	22 in.	3½ in.	2¼ in.	3 in.		2 in.
Table rails	2	30 in.	4½ in.	1 in.	4 in.		⅞ in.
Stretcher	1	34 in.	3½ in.	1¼ in.	3 in.		1⅛ in.
Leaf bracket	2	12 in.	3½ in.	1¼ in.	pattern		1⅛ in.

Use oak, cherry, maple, or one of the hard woods.

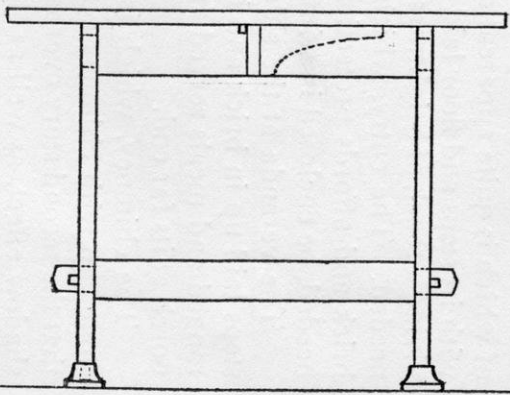
DESIGN - FOR - A - DROP-LEAF TABLE



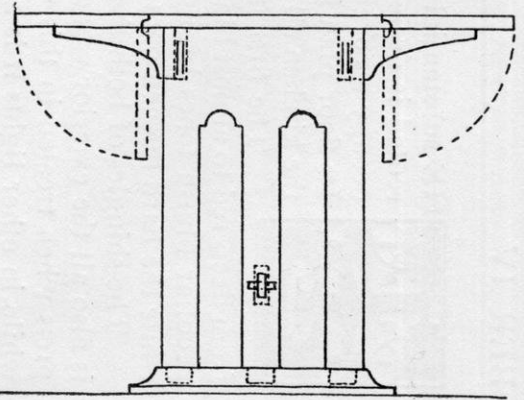
← 40" →



← 40" →
← 20" →
← 10 3/4" → ← 10 3/4" →



↑ 30" ↓



Wm. A. Mitchell

CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IV



HE substantial and roomy suburban house here presented is designed to be built of shingles and brick, to occupy a corner lot, if possible, and is of medium cost. Its floor plan is forty-eight feet in width and including the kitchen ell is forty feet in depth.

The first story is of arch brick in red color varying from deep red to almost black. The medium dark bricks having the peculiar bluish tones brought out by their being slightly burned—while the hard burned ones are soft black.

The shingles of both the second story and roof are of cypress—as is also all the exterior woodwork. All is stained a dark gray. Cypress when treated in this way has, in certain lights, a silver sheen, while in other lights it is a soft, dark gray and almost black, and is only improved by the weather.

Among the things of interest on the exterior of the house is the scheme of roofing the porch, bay windows and veranda, the structure of which is quite apparent and unique in effect. The entrance porch with its steps and floor laid up of brick has on each side a flower-box, giving a touch of brightness and color at just the place where it is most needed. The entry, which is designed to be open, has its walls of brick and affords protection sufficient for warm climates but can, if needed, be enclosed in winter for a colder climate.

The veranda at the side and back of the house has its floor and steps laid up in brick and is ample in width so that tables can be arranged and meals served from the kitchen, which is adjacent to the porch at its far end.

The chimney, which is laid up in brick, has a large dark gray stone cap with chimney pots of a deep red color. It will be noted that the second story overhangs the first, thereby giving an interesting shadow effect, as well as slightly increasing the size of the rooms on the second floor.

Passing through the entry one enters the hall, which is rather irregular in shape, but spacious, and, as the illustration shows, has a very attractive stairway, with its seat and comfortable pillows at the left side, and just at the right a door giving entrance to a coat closet. A small hallway with doors at each end connects with the kitchen so

CRAFTSMAN HOUSE NUMBER FOUR

that the maid in answering the door bell need not pass through another room.

The hall has its walls wainscoted about four feet six inches high with white oak boards V-jointed and with a very simple cap and base-board. This woodwork is fumed brown to a color like the shells of chestnuts. The walls above the wainscot are tinted a rich orange cream color with the ceiling a few tones lighter. A copper lantern hung from the center of the ceiling sheds a soft light through its amber-tinted glass.



FRONT ELEVATION

At the left of the hall and extending the full width of the house is the living room; its size accentuated by two large beams spanning its width, and by the additional space of an inglenook having a fireplace with seats and bookcases on either side. Opposite the entrance from the hall is a bay with a deep seat made comfortable with many cushions; at the end of the room a door to the veranda is flanked on either side by bookcases, over each of which is a window with square mullioned panes. At the opposite end of the room are three windows and at one side of them stands a small writing desk. The wainscot, which is fumed oak like the hall, incloses panels of brownish green fabric, either of canvas or more costly material, but plain in color; while above is a frieze of orange trees stenciled in soft greens, browns

CRAFTSMAN HOUSE NUMBER FOUR

and orange on a dull orange background. The ceiling is tinted a deep cream. Electric fixtures are of copper with iron chains, and globes of amber-tinted glass. Hard burned red bricks are used for the fireplace with a red sandstone cap over the fire opening and square dark red tiles over the floor. Rugs are in greens and browns.

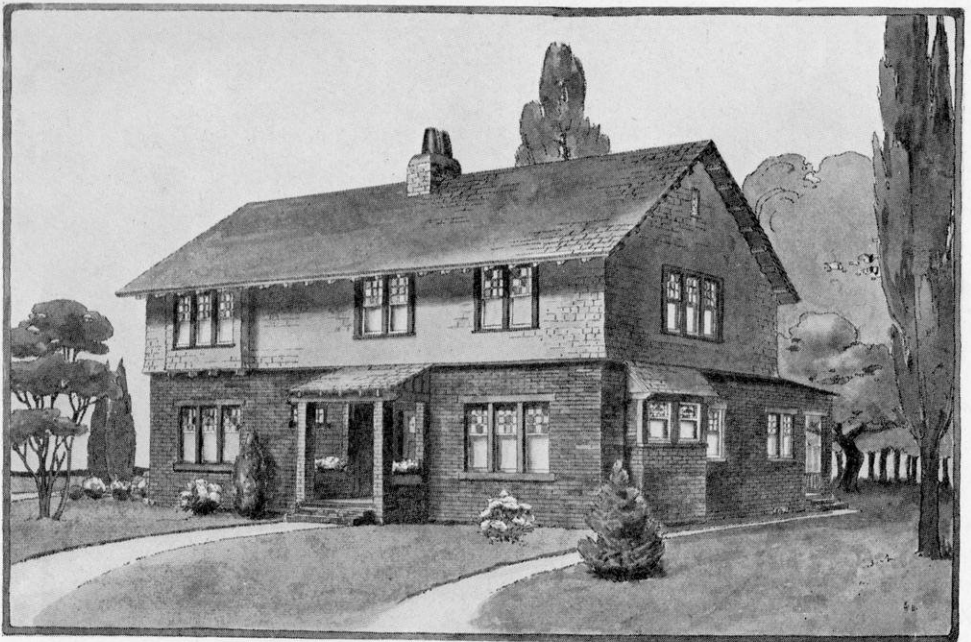
The dining room has as its most attractive feature a bay into which is built a sideboard and above this tiles of rich blue suggesting cobalt in color but very dark, sometimes almost black in tone, giving the keynote of color for the room. The wainscot which is rather low, is of cypress stained a dark gray. The walls are tinted or papered a rich blue, taking their color from the lightest tones of the tiles. The ceiling is tinted a buff color. The window curtains are of Pongee silk, similar to the ceiling in tone and color; while the leaded glass over the sideboard has a few dashes of brilliant orange. The electric lanterns, of which there are four hanging from the points of intersection of the beams, are of wrought iron with straw colored opalescent glass globes. The rugs are of the deepest tone of blue, in monotone effect, while the table covers are of rich natural colored linen.

Special thought has been given to the kitchen, which is twelve feet by eighteen feet six inches, and opens upon the veranda. It is very convenient in arrangement, having a pantry of good size with plenty of cupboards; also a cool room with cupboards and a refrigerator which can be filled with ice through an opening on the back porch.

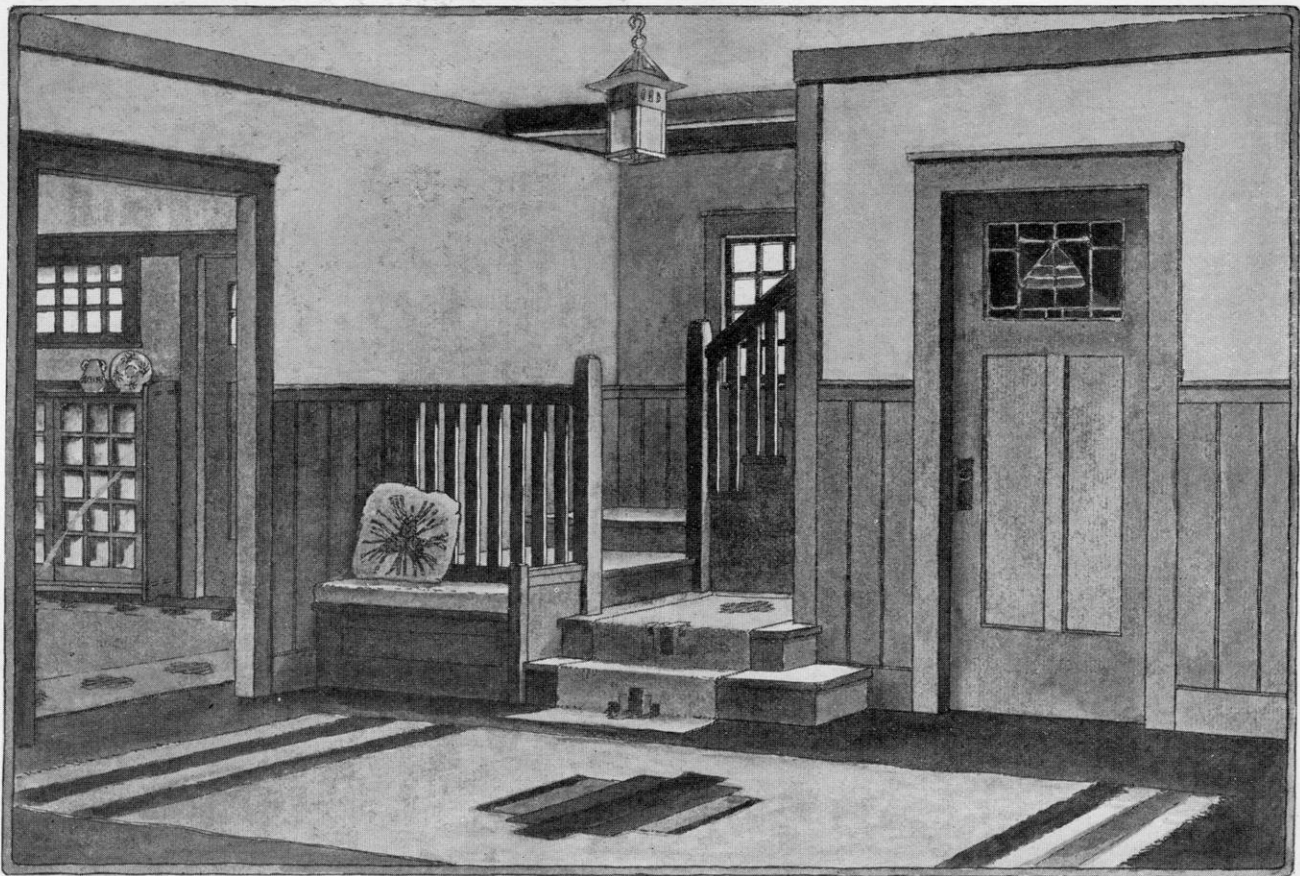
The second floor has four bedrooms and a bath, all the rooms are of fairly good size and each has an adjoining closet, while opening from the hall are two other closets, one for linen and one for storage. The hall is well lighted and has a long seat backed by the stair balustrade near which could be placed a table and a few chairs, making a very comfortable lounging place. The woodwork and walls here are the same as the hall below. The bedrooms are all done in cream white enameled woodwork, with walls tinted or papered, the colors varying with the exposure.

The cellar is fitted with the usual heating apparatus, a hot-air furnace; provision is also made for the laundry with its conveniences.

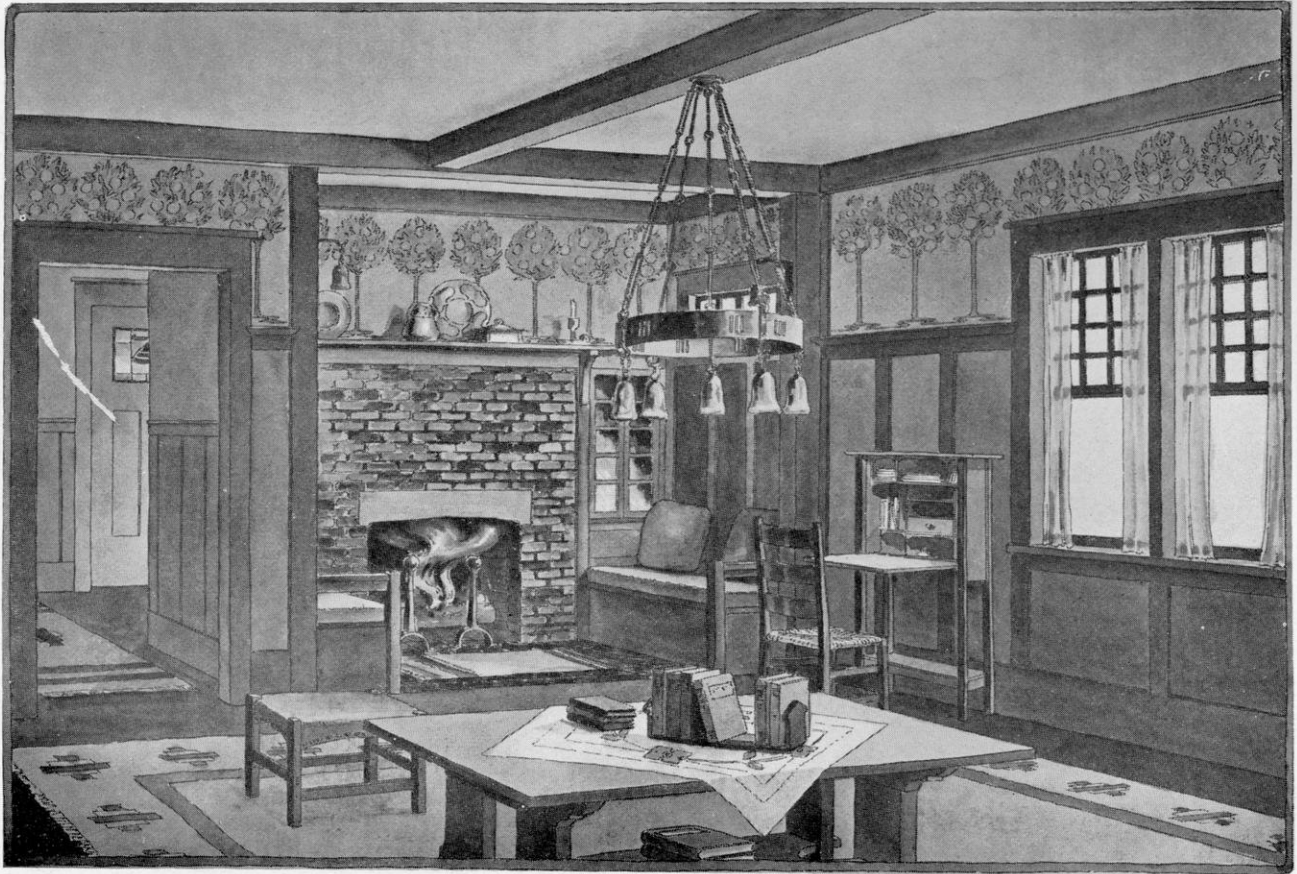
This house will need a lot approximately 80 by 150 feet, which will give plenty of room for a small garden at the side and rear, giving the needed setting. The building itself as estimated will cost five thousand dollars.



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IV. TWO EXTERIOR VIEWS



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IV. THE HALL



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IV. THE LIVING ROOM



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IV. THE DINING ROOM

COTTAGE HOMES FOR THE WORKMAN: NUMBERS THREE AND FOUR



HE new Cottage Designs, begun in the March number, although originally designed as Cottage Homes for the Workman, are equally suited for summer homes in the country, or at the shore. These have now been included in the regular Craftsman House Series and the two charming designs given in March are reproduced elsewhere in this number, for the purpose of presenting the series complete in a single issue.

Each of the four designs is in itself a careful study to combine the essentials of a modest and home-like dwelling, with grace of outline and attractive interior arrangement, and each, if properly constructed, would be a comfortable home for a small family, a place to live in and be happy under one's own roof, with a door yard and garden, and the inviting companionship of the soil, for the children of the family, instead of the brick walls and asphalt pavement of the crowded city.

The two schemes presented this month differ widely from those submitted before, though the estimate for building is about the same.

CRAFTSMAN COTTAGE NUMBER THREE

The third cottage of the series is of plaster, with a shingled roof; having a wide overhanging and rather striking entrance porch, whose strongly bracketed roof affords protection for the terrace.

This is laid on metal lath nailed to furring, which is put on over the sheathing. The color of the plaster would be improved by the addition of enough color pigment to tone it a soft shade of *écru*, although by leaving it the natural gray color a slight saving could be made in the cost. While still wet the finishing coat of plaster is roughened with a broom, which makes an interesting surface.

The roof shingles are stained a rich brown color, as is all of the exposed wood work, with the exception of the front door which is stained grass green.

The chimney, which is built of brick, is treated with a coat of plaster.

The house frontage is forty-six feet, while the depth is twenty feet, so that a lot having dimensions of sixty by one hundred feet would

COTTAGE HOMES

afford ample space for placing the house and laying out simple grounds as a setting.

THE INTERIOR

The ground floor is divided practically into two rooms, a large living room and a kitchen, which is used as dining room as well. The size of this room is seventeen and one-half by eighteen feet. The range is placed in an alcoved space over the top of which is a hood with a ventilator in the chimney for carrying away the cooking odors, while around the sides on hooks are hung the kitchen utensils, which give spots of bright reflected light. The room has plenty of light, commodious cupboards, and an adjacent store-room, all of which are important features for a kitchen.

The living room is in size eighteen feet by eighteen feet, receiving plenty of light from windows on three sides of the room. Opposite the fireplace is a high window, with book shelves under it, flanked on either side by "built in" seats extending around the corners, plentifully supplied with pillows. If necessary the space under the window could be utilized for a piano; the book shelves being placed elsewhere.

A simple wainscot of V-jointed boards is carried around the room and forms a back for the seats.

The fireplace is of arch brick and here we introduce a feature which is one of the best inventions of the day,—that of the Jackson Grate, which is to all appearances a grate of the ordinary type—but which has connected with it hot air pipes which carry heat to the bathroom and bedrooms above. In another place in this issue will be found a sectional drawing which illustrates the principles of this method of heating.

The entry has a convenient coat closet which must not escape notice, and it is also an important item that the stairway opening from the living room has at its foot a door to shut off draught.

The woodwork throughout the first floor is of cypress, stained dark gray. The walls of the kitchen are painted in a medium tone of buff, or yellow ochre softened with a little burnt sienna, and the ceiling deep cream.

In the living room a scheme of green is carried out. The walls are papered a rich moss green and the ceiling and frieze tinted a

COTTAGE HOMES

deep cream. Rag rugs for the floor are of plain green with dashes of yellow and brick red, which colors are also used for the seat pillows. Plain white muslin curtains are draped in the windows.

The wood trim of the second floor is of poplar, stained soft green, a color always restful. The walls are papered in simply designed wall papers, or tinted and left plain. The bath has its walls painted a deep cream tint. The luxury of a well warmed bathroom will appeal to almost every one, and with the two large well ventilated bedrooms, which in size are each about thirteen by fifteen feet, with convenient closet room, a family of two, three or even four people could be well housed.

The estimated cost of building this cottage is one thousand dollars.

CRAFTSMAN COTTAGE NUMBER FOUR

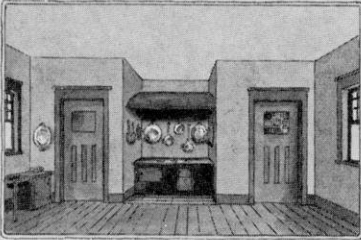
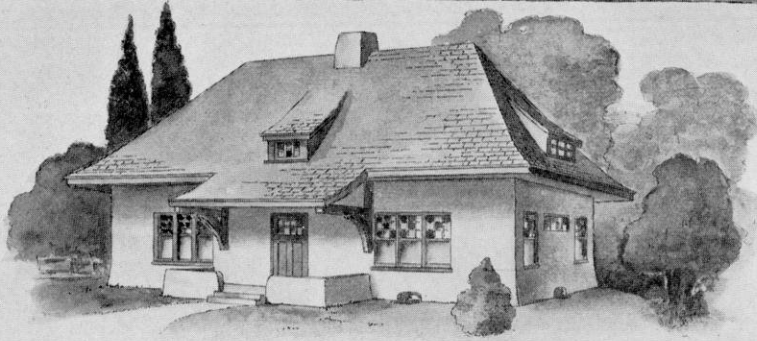
This cottage, designed to occupy a narrow lot, has for its frontage twenty-three feet with a depth of thirty-three feet and an additional eight feet for a veranda in front. It is to be well constructed, having building paper between the sheathing and finish boards, which are of cypress, the cracks being covered with narrow battens. To all the exterior a stain is applied which gives a dark gray effect with reflected tones of silver suggesting the weathered effect occasionally seen on pieces of unfinished wood which have, for a long time, been exposed to the sun and rain.

The foundation of the house is of field rubble, and the chimney of red brick, all of which are designed to blend with Nature's surroundings.

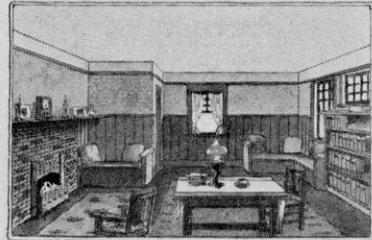
The windows are mullioned with small panes in the upper sash and large ones below, the sash itself being painted white.

The veranda gives access to a small entry designed to protect the house from draughts. The entrance hall contains the stairway, which is shut off at the head by a door, and a wide entrance to the living room. This is of good size, fourteen by fifteen feet. The fireplace of red arch brick is fitted with the Jackson Grate which heats two rooms on the second floor.

A comfortable seat is "built in" next to the fireplace. The room has plenty of light and sufficient spaces for a piano, secretary, table and chairs, while a good sized bookcase finds its place in the hall between the foot of the stairs and the opening to the living room.

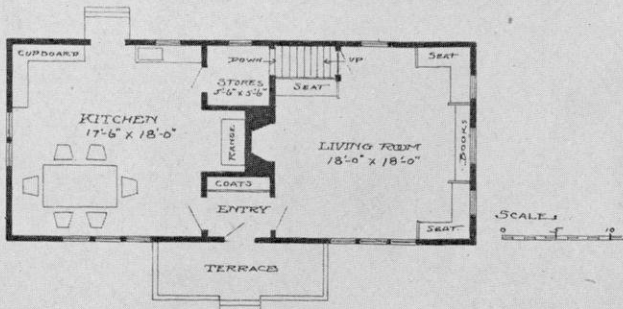
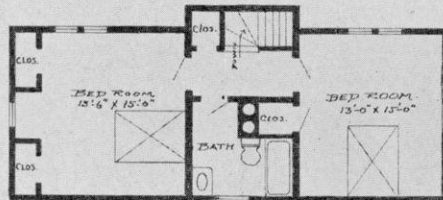


THE KITCHEN

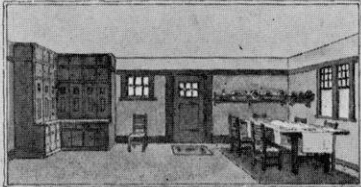


THE LIVING ROOM

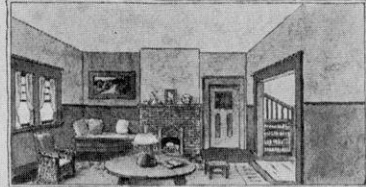
**A
CRAFTSMAN
COTTAGE**



CRAFTSMAN COTTAGE, NUMBER III

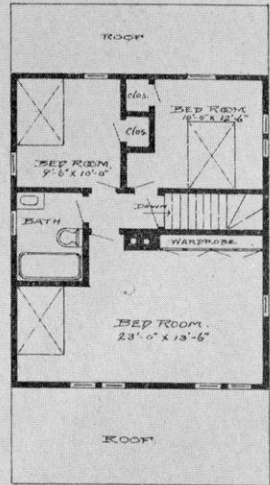
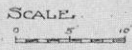
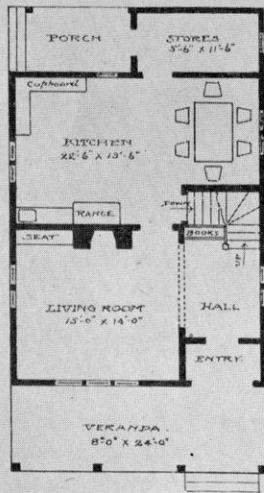


THE KITCHEN



THE LIVING ROOM

A CRAFTSMAN COTTAGE



CRAFTSMAN COTTAGE, NUMBER IV

COTTAGE HOMES

The kitchen is a room twenty-two and one-half feet by thirteen and one-half feet in size. The range is far removed from the portion of the room used for dining purposes, plenty of cupboard room has been arranged for, and the lighting well planned; an adjacent store-room gives a place for keeping supplies.

Throughout the first story the wood trim is of Carolina pine, stained a warm brown color. The kitchen walls and ceiling are painted and the living room papered or tinted.

On the second floor the largest sleeping room occupies the greater part of the front of the house; this room is thirteen and one-half by twenty-three feet, is well lighted and has a hot air register from the fireplace below.

The back of the house is divided into two rooms whose dimensions are nine and one-half by ten feet and ten feet by twelve and one-half feet respectively, each room having an adjoining clothes closet.

The bathroom as well as the large bedroom receives heat from the living room fireplace.

The wood trim throughout the second story is of poplar, painted white. This gives the general effect of white enamel which always lends itself to tasteful treatments for sleeping rooms.

To place this cottage to best advantage a lot having a forty-foot frontage would be required. The building can be erected at an estimated cost of one thousand dollars.

“The first thing then that one has to do, if unhappily his parents or masters have not done it for him, is to find out what he is fit for. In which inquiry a man may be very safely guided by his likings, if he be not also guided by his pride. People usually reason in some such fashion as this: ‘I don’t seem quite fit for a head-manager in the firm of —— & Co., therefore, in all probability, I am fit to be Chancellor of the Exchequer.’ Whereas, they ought rather to reason thus: ‘I don’t seem quite fit to be head-manager in the firm of —— & Co., but I daresay I might do something in a small green-grocery business; I used to be a good judge of peas.’ That is to say, always trying lower instead of trying higher, until they find bottom; once well set on the ground, a man may build up by degrees, safely instead of disturbing every one in his neighborhood by perpetual catastrophes.”

RUSKIN

THE NEW YORK ARCHITECTURAL LEAGUE: TWENTIETH ANNUAL EXHIBITION



HE distinguishing feature of the Twentieth Annual Exhibition of the New York Architectural League, which closed on March 4th, was the wealth and variety of suggestion along certain well marked lines of attempted civic improvement.

The movement, which came into prominence during the Low administration, when so many schemes were brought before the public to redeem Manhattan from its ingrained habit of ugliness, is gradually resolving itself into a comprehensive effort to readjust many of the thoroughfares of New York.

The recent New York Improvement Commission showed a number of plans submitted by Carrere and Hastings, Shelling and Potter, J. H. Friedlander and others, and the handling of the problems has been done in such a way as to give drawings of marked strength, presenting the essence of the schemes unhampered by detail. No one group of men can be expected finally to decide the best means of handling this enormous traffic; it will have to be done by evolution rather than revolution, but this exhibit of plans shows steady advance toward the final solution of the great riddle.

The group of men who showed such a masterly method in the laying out of Washington, D. C., and of Cleveland, Ohio, have a widely different problem to deal with when it comes to New York, with its enormous and constantly shifting population. To quote an apt expression of De Witt Warner's, "Verily, New York will one day be known as 'The City of Bridges'."

A specially noteworthy design, illustrating a new departure on this side of the Atlantic, was that presented by Cram, Goodhue & Ferguson, of Boston, showing the river view of the new buildings for the United States Military Academy at West Point. The drawings were of special interest, as indicating the further modern use of the English Gothic style of architecture in the public buildings of America, merged with the early French models of the thirteenth and fourteenth centuries. It marks an epoch in American architecture that a group of important public buildings should show such rugged grandeur of outline and such vigorous handling of mass as is seen in this design, and is a long stride in the direction of structural purity.

An example of the effective use of photographs was seen in the

THE ARCHITECTURAL LEAGUE

views shown by Messrs. Heins & La Farge of the completed Eastern Chapel of the Cathedral of St. John the Divine. The dignity and beauty of the structure are shown in a way which carries conviction of actuality; a thing difficult with an architectural drawing. The design for St. Paul's Chapel at Columbia University, by Howells & Stokes, was also shown. One small improvement, rather important in effect, has just been decided upon, — the shortening of the text around the frieze of the apse: "Ye shall know the truth and the truth shall make you free," into simply, "The truth shall make you free."

Among the many designs for public buildings shown were the drawings by William M. Aiken and Arnold W. Brunner for the baths now well under way at Avenue A and Twenty-third street, and also the bath to be built in Eleventh street, between Avenues A and B. Photographs of the recently completed pavilion in Thomas Jefferson Park, designed by Mr. Brunner, gave an excellent idea of the beauty of the structure.

Among the interesting features of the exhibition were the model and drawings, by Palmer & Hornbostel, illustrating the accepted designs for the Andrew Carnegie Technical School in Pittsburgh. This is especially noteworthy as the first endeavor in America projected upon such an extensive scale. Even in Europe it is doubtful if there exists any equipment so complete as these plans indicate. The architects have not been content with presenting a block plan and the customary views, but showed in addition a model executed in their office, which gives a clear and vivid presentation of the buildings as they will be when completed.

The influence of the Tudor style appeared again in the design for the proposed dormitory of the Princeton University, which was characterized and dominated in detail to a marked degree by English ideals. This also has possibly been studied from the New College at Oxford.

In the department of Arts and Crafts it is hard to add to the praise so freely given and so well deserved in former exhibitions. It was, as usual, good in every department, but showed little of striking novelty or commanding excellence.

Some unique and notable work signed O. Giannini, appeared under various titles, such as "Capri Gold," "Dull Verona Gold,"

THE ARCHITECTURAL LEAGUE

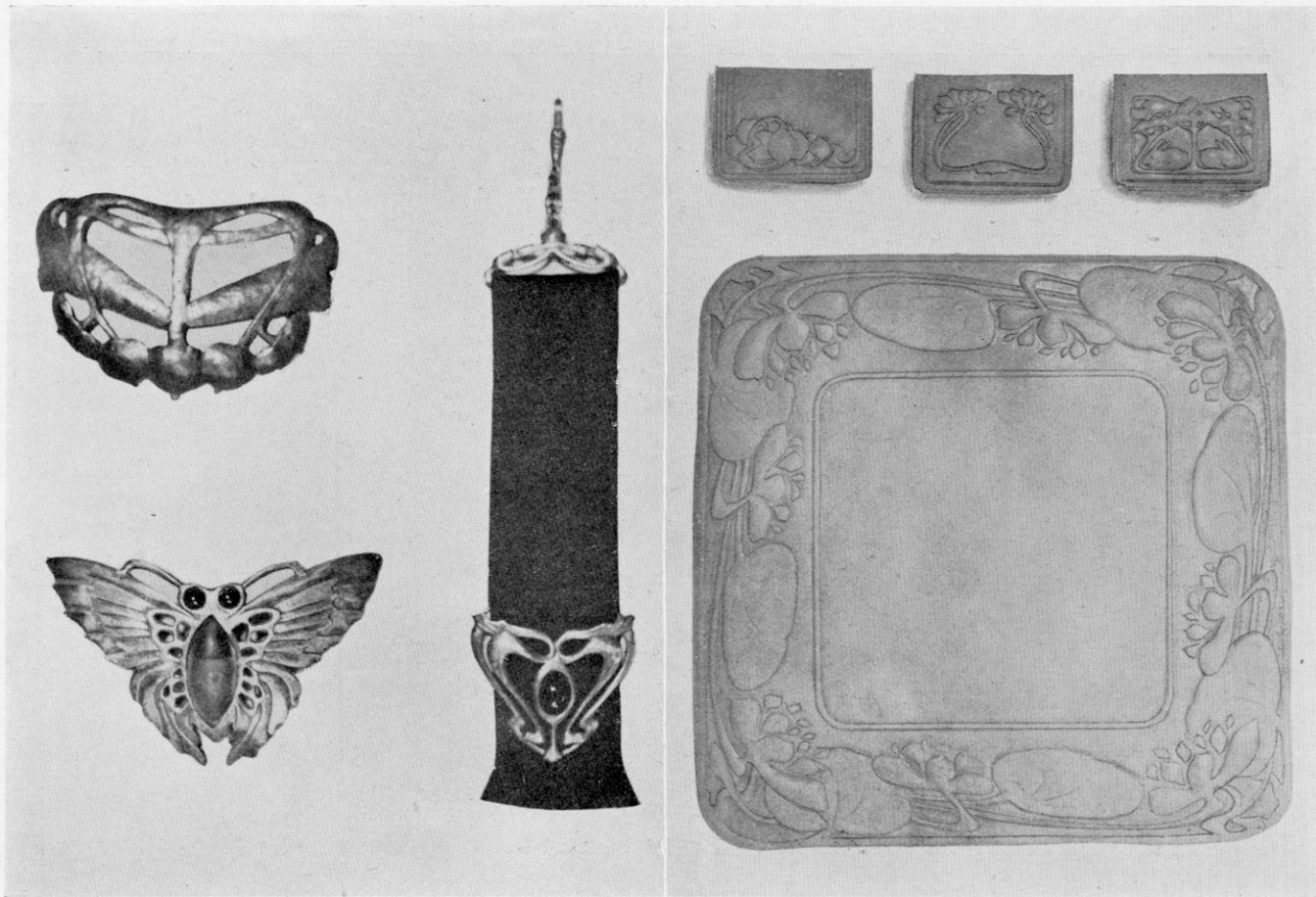
"Glass-Mosaic-Mantel-Lava-Texture" and others, all of singular fascination. Other examples of effective decorative work were shown by the Grueby Faïence Company, with Lee Boutellier named as draughtsman. One is a White Peacock, excellent in effect, and another is an unusual panel with a design of an ox-cart. Sarah Toohey appears as both artist and artisan of a good decorative panel in Rookwood Tile, much better than the restless design for a fountain in the same material, which shows a singularly disappointing color border with purple flowers gone very far astray. An exquisite bit of wood-carving was shown by Karl von Rydingsvard. It was called a Norse bridal chair of the tenth century, hand-hewn,—unusually modest designation for work from the hand of an artist who can so superbly handle minute characterization.

An interesting illustration of the use of Gesso appeared in what was modestly catalogued as a bulletin board, designed by Margaret E. Haydock and executed by Margaret P. Graffin. As a substitute for carving and inlay this Gesso work presents at least a novelty in decorative possibilities.

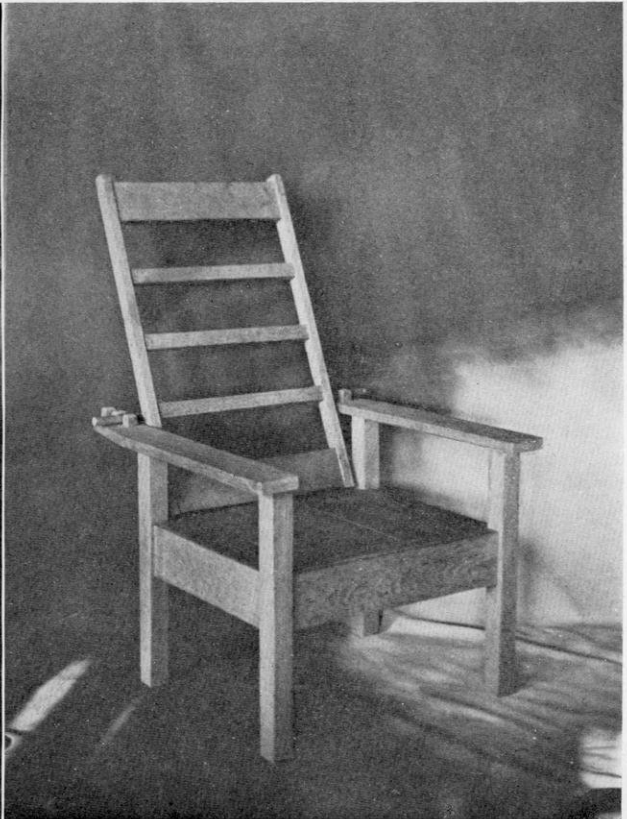
John La Farge was represented by a decoration entitled "Adoration," and Heinigke & Bowen exhibited a good bit of glass mosaic intended for the Indianapolis Court House. The Avery prize went to a window-box, the work of H. R. F. Horton, of which it may be said that the awarding of the prize was a matter difficult to understand, and one that awakens grewsome imaginings concerning the rejected designs. Hunt & Hunt, whose work comes up at each exhibit and is always excellent, showed a beautiful pair of vestibule doors, made for George Vanderbilt, and the Baumgarten tapestry was represented by a Boucher design by Philip Rice. Charles R. Yandell also showed an effective wall hanging of leather.

"I do not believe that any greater good could be achieved for the country, than the change in public feeling on his head, which might be brought about by a few benevolent men, undeniably in the class of 'gentlemen,' who would, on principle, enter into some of our commonest trades and make them honorable; showing that it was possible for a man to retain his dignity, and remain, in the best sense, a gentleman, though part of his time was every day occupied in manual labor."

RUSKIN



JEWELRY AND TOOLED LEATHER, MADE BY MRS. GRACE OSBORN BREWSTER. (See Notes.)



EXAMPLES OF CABINET WORK FROM THE MANUAL TRAINING DEPARTMENT OF THE HIGH SCHOOL AT YONKERS, NEW YORK. (See Notes.)

CHIPS FROM THE CRAFTSMAN WORKSHOPS

THE Craftsman, noting the violence of the March winds and the strength of the returning sun, has recently thought much upon the subject of energy.

Without training in argument and logic, he is forced to draw his conclusions from what has been aptly named mother wit. But he has availed himself of the advantages of the workingman's university, the public library, whose courses go on continually, winter and summer, and whose faculty includes all the best minds of every citizen and period. From the writings of Helmholtz and others he has learned something regarding the "conservation of energy." Therefore he realizes that a force once put into activity, or an atom brought into existence, can never be annulled or destroyed; that it passes on from form to form, accommodating its nature to its temporary function, but never suffering that extinction which we call death.

This truth, proven in the world of Nature, the lonely and silent worker has applied toward the explanation of something which he observes constantly going on about him in the world of men: an observation which causes him depression, as he sees the same observation made by others and discouraging the young, who are not yet patient, as well as the mature, who are no longer hopeful.

It would appear to him that the energy applied to human labor is not subject to the same beneficent law as the one which is dominant in the world of matter. There would seem to be ill-adjustment, waste, loss, annihilation. For example, one person approaches his task with love and reverence; works at it with extreme

conscientiousness and intelligence; accomplishes it so that his production is accurate and beautiful. Another goes to his work in the spirit of a prison-slave, or like an animal to the yoke. He bends to the necessities of his position, whether those of a student, of an employee in office or shop, of an artisan, or of a day-laborer.

The work of the two representatives whatever it may be—intellectual or manual—provided it be finished within a certain period of time and reach a passing mark, is accepted by those in authority. The two workers are then practically equal before the world. The one whose every fiber has responded to the task, who has poured out his strength and passion without thought of holding back, obtains no reward beyond the other who has paid but divided attention, or falsified in small ways, or wasted his material, or marred the beauty of his production.

Here, certainly, as the Craftsman reasons, there must be wrong. Feeling this, the many are disheartened, slowly or rapidly according to their temperament and power of resistance. It is the few who always persist in the face of these permanent obstacles. The majority of those who begin in the first mentioned class, drop sooner or later into the second, because they can not account for the waste, loss, and annihilation of their generous efforts, and, therefore, can find no reason to continue them.

But there are those who lose themselves in their work, forget arbitrary standards, injustice, and affront, and are content to let the world go its course, providing that they be left in peace to produce, and so to satisfy their conscience and practise the

NOTES

habits of exactitude from which they derive their greatest pleasure.

Such are the facts. But they are silent witnesses. They do not answer the question as to why the energy of mind and sympathy is allowed to waste in the immaterial world; while every atom, every impulse is strictly conserved in the world of matter. So meditating upon this problem, the Craftsman loses the calm, not to say cheerfulness, which is his strongest characteristic. Anxious and almost angry, he would gladly see punished all human agents who are guilty of wasting or annihilating the energy born of enthusiasm, faithfulness and genius.

NOTES

WE shall be pleased to publish each month under this head all duly authenticated notices of responsible Arts and Crafts Exhibitions, Artist's Exhibitions, Craftsman's Institutes, Manual Training Summer Schools, and the like, if sent in time to be an item of news. Address Editor of the Notes, *The Craftsman*, Syracuse, N. Y.

In order to make Arts and Crafts workers familiar with the productions of other than their own societies, all such workers are invited to submit, for publication in *THE CRAFTSMAN*, photographs of any of their own work which is structural and artistic; each photograph to be accompanied by a full description of the object illustrated.

Subscribers of *THE CRAFTSMAN* are requested to report any change in address

necessary for the summer months, or any change of residence, so that the necessary corrections may be made in its mailing lists on or before the tenth of each month.

The following communication from the National Sculpture Society was recently received:

"The National Sculpture Society through the generosity of its Honorary President, Mr. J. Q. A. Ward, and that of one of its lay members, Mr. I. W. Drummond, is offering two prizes, one of five hundred dollars, and one of two hundred dollars, for a competition in portraiture.

The first prize is to be awarded to the best portrait in the round, the second prize to the best portrait in relief.

The purpose of this competition is to stimulate the art of portraiture, thereby bringing more forcibly to the minds of the sculptors and the laymen a branch of the sculptor's work that has not heretofore, in this country, obtained sufficient importance.

Works entered for this competition are to be judged in the early part of November, 1905, by a jury selected by the Society at large. A prospectus governing the competition may be had by addressing the Secretary of the National Sculpture Society at 215 West 57th Street."

THE CRAFTSMAN takes pleasure in presenting to its readers the following letter and accompanying illustrations. The couch mentioned in the letter was unavailable for reproduction on account of the poorness of the photograph submitted.

REVIEWS

The letter will explain itself as well as the illustrations which accompany it:
"Manual Training Department
High School,

180 Woodworth Avenue,
Yonkers, N. Y., Feb. 19, 1905.
Editor of *THE CRAFTSMAN*,

Dear Sir: In one of my copies of *THE CRAFTSMAN* (June, 1904) I have been reading the article by B. W. Johnson and your comment. You may be interested to know that we are doing something along that line in our High School.

The couch was made by two brothers. The child's chair is from a first year boy. The cross is the work of the boy holding it. This is to mark his mother's grave.

At the present time some are working on hall clocks, chairs, tables, etc.

Yours truly,
N. P. WORK."

Correspondence on this subject is cordially welcomed and *THE CRAFTSMAN* will take pleasure in reproducing photographs of the work that may be sent from time to time. Mr. Stickley will be glad to give inquirers the benefit of his criticism and suggestion, and to take up any special subject by personal correspondence with those who need advice and encouragement in mastering the principles and details of structural designs and workmanship.

In the accompanying illustration, several objects are shown illustrating the work of Mrs. Grace Osborn Brewster.

The illustrations represent: A Table Mat and three Card Cases in tooled leather; a Copper Belt Pin; Silver Belt Pin; Butterfly design; centre of malachite green with black markings, suitable for

the body of the insect, and eyes of sardonyx; Watch Fob in silver, set with garnet.

Beginning with the fall of 1905, Bradley Institute will undertake to prepare teachers of Manual Training and Domestic Economy for elementary and high schools. In the founding and organization of the Institute most liberal provision was made for work in these two lines, and they have received great prominence in its curriculum. The demand on the part of students for special instruction, and from schools for teachers, has led to the decision to utilize the extensive equipment still more fully, and by some additions to the work as now organized, to give a well-rounded preparation to those who desire to teach these subjects.

Two groups will be offered:
A Group Preparatory to Teaching Manual Training.

A Group Preparatory to Teaching Domestic Economy.

Full particulars in regard to courses may be obtained from Theodore C. Burgess, Director, Bradley Polytechnic Institute, Peoria, Illinois.

REVIEWS

CHARLES Scribners' Sons (New York) announce their authorized editions of Maxim Gorky's works, two volumes of which "Orloff and His Wife" and "Foma Gordyéeff" have run through fifteen editions in America.

"Foma Godyéeff," his best known novel, translated by Isabel F. Hapgood, contains

REVIEWS

also a biographical preface and illustrations. The present revival of interest in these translations of Gorky, the political prisoner and exile and one of the foremost figures in the present social and political upheaval of Sodom, recalls the coincidence that when Gorky authorized the Scribners to publish his works, he was then in prison as a political suspect.

The Scribner volume of *Short Stories*, eight in number, are perhaps his most interesting contributions, and each gives, in its own way, a very graphic picture of Russian life and the best examples of Gorky's style. These *Short Stories* include "Orloff and His Wife," giving title to the volume; "Konovaloff," "The Khan and His Son," "The Exorcism," "Men With Pasts," "The Insolent Man," "Varrenka Olesoff" and "Comrades." The latter surely, as a study of human sympathy, is the least unpleasant in its details, while the realistic pictures of savagery existing in modern Russian life, presented in "The Exorcism," are painfully real, as well as interesting.

In "Foma Gordyéeff," the descriptive powers and ability of the author to present humanity vividly is unquestioned and convincing, in spite of the vagaries of the leading character, the periodic drunkard and degenerate scion of a wealthy merchant family.

"My Appeal to America," by Charles Wagner, the Protestant pastor of Paris, has recently been published. This volume contains the first American lecture of

M. Wagner with an introduction by Lyman Abbott and an appendix signed by some of the most prominent citizens of the United States. The latter is a plea for American contributions toward the purchase of a site in Paris for a church in which M. Wagner may continue his work in the great European capital. The proceeds of the book are to be devoted to this object and all contributions, large or small, from the American friends of Pastor Wagner will be thankfully accepted by the treasurer, Mr. George Foster Peabody, 54 William Street, New York City.

("My Appeal to America," by Charles Wagner. New York; McClure, Phillips & Company; pages, 163.)

"Tools and Machines," by Charles Barnard is a simple, clear and comprehensive treatise on the more common tools and machinery.

Each chapter deals with a certain tool, or class of tools, treating their origin, uses, construction, etc.

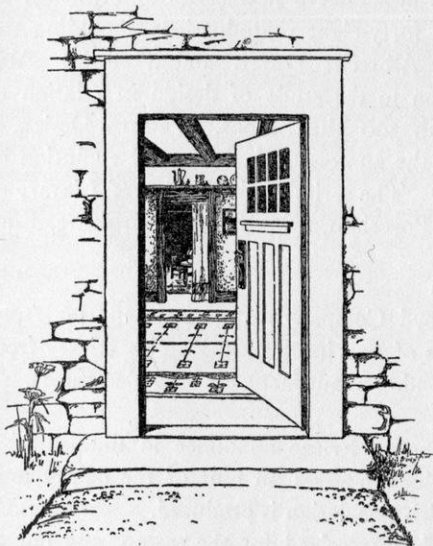
The book is written in a style which is equally clear to young and old. For those interested in the new series on "Home Training in Cabinet Work," which appears in each number of *THE CRAFTSMAN*, or for those who find that "one of the greatest pleasures in the world is to use a fine tool in doing good work," the book is very instructive.

("Tools and Machinery," by Charles Barnard. New York; Silver, Burdett & Company; pages, 158.)

THE OPEN DOOR

"Welcome ever smiles."

—TENNYSON.



IT seems worth while to note the increasing favor and interest on the part of THE CRAFTSMAN'S patrons and natural allies in this Open Door Department, which offers its pages for free discussion and description of their several activities. In the majority of instances the topics touched upon represent the utilities naturally related to home building, home furnishing and decoration, and for the main part have an educative value to the reader.

A glance at the subjects represented in the March and April numbers of the Open Door shows a score or more of distinct departments of the allied Arts and Crafts. Among these widely varying topics the much neglected consideration of sanitary heating, so closely related to the health and comfort of the family, a reference is made to the principles of the furnace warm air gener-

erator; also ventilating grates for heating one or more rooms by means of the open fireplace.

In wall coverings the suggestions range from artistic examples of imported nursery panels and friezes for children's rooms, and English landscape decorations, to the latest Sanitas and Leatherole productions, the latter presenting three separate studies of its use as a wall decoration and its application to home-craft.

The Flemish Potteries and the processes of their manufacture, the Trent Art Tiles including the new Della Robbia; Hand-Woven Pequot Rugs, Hand-Wrought Andirons, Porcelain Refrigerators, Hardwood Floors, and "old-fashioned" Tin Roofing are among the other suggestive and instructive subjects treated.

Of interest to artists and decorators are the prizes offered for Motor Car Designs and Color Schemes in a new field. The Scribner Art Books, the Tiffany & Company's special offerings, together with THE CRAFTSMAN'S own activities all unite to make a useful and readable summary of timely topics from month to month.

The Open Door continues to extend its courtesies freely and cordially to its friends and patrons, and again suggests to its readers that they will be well repaid for the trouble and cost of a postal card by writing to these leading and representative firms for their catalogues and trade brochures.

There is much of real value to be found in this general line of trade literature, the publication of which has become almost an art feature of late years, and a file of these

OPEN DOOR

commercial souvenirs makes a unique department of literature not found on sale at the book stores.

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NEW ART PUBLICATIONS Messrs. Scribners' Sons announce a new series of drawings by great masters containing forty-eight reproductions, including the works of Burne-Jones, Albrecht Durer, and Holbein. Also *Ornament and Its Application*, an introduction to the study of design in relation to material, tools and ways of workmanship, with 300 illustrations. *Pattern Design*, a book for students, treating in a practical way the anatomy, planning and evolution of repeated ornament, is also profusely illustrated. The series of the Scribners' Library of the Applied Arts presents Dutch Pottery and Porcelain, Old English Furniture, English Embroidery, and English Table Glass.

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TWO CHARMING ENGLISH FRIEZES The W. H. S. Lloyd Company's announcement for April presents illustrations of two interesting English friezes from the well-known London manufacturers and decorators, A. Sanderson & Sons.

The delicate orchard blooms of the Titmouse Frieze announce in unmistakable terms that spring is here, although the reproduction gives no hint of the dainty pink and white, baby blue and other colorings in which this design is produced.

Many other timely novelties have already been received for the season, and one of the gems for the nursery is a three panel series representing morning, noon and night, by artistic poses of a child figure in two tones.

The Landscape Frieze, shown in the announcement, and sometimes called the Brook Scene, has already become a favorite as a restful and inviting picture to the mind as well as to the eye. This frieze is made in two tones of green and also in two tones of brown, but special tones to meet requirements will be furnished to order on a few weeks' notice.

The W. H. S. Lloyd Company, 26 East Twenty-second Street, New York, are sole agents for the United States and Canada for the productions of Sanderson & Company, of London and other foreign decorators.

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THE CRAFTSMAN'S LATEST OFFER The interest manifested in the new series of Cottage Homes for the Workman, begun in the March number, has prompted the publisher of *THE CRAFTSMAN* to include these cottage plans in the Homebuilders' Club, Craftsman House Series, in addition to the regular membership privilege of free building plans, as an additional inducement to subscribers.

Although originally announced as entirely distinct from the Craftsman House Series this offer is made in order to comply, so far as possible, with the needs and wishes of *THE CRAFTSMAN* subscribers and correspondents for inexpensive homes, and to broaden the choice of selection in the Craftsman House Series.

OPEN DOOR

It should be understood that this offer entitles each annual subscriber to any one of the House or Cottage designs, free of charge during the life of the subscription, with plans and specifications ready for the builder.

It is safe to say that no such valuable consideration has ever been offered, by any other publication, for a single annual subscription of three dollars, which includes the magazine and membership in the Homebuilders' Club.

If further particulars are needed to make the why and wherefore plain to all, a copy of "Our Home Leaflet," or the new *Free Booklet*, will be cheerfully sent to any address upon application.

Two additional Cottage designs are given in this number, and for the convenience of reference and comparison, Nos. 1 and 2 of the March number are reproduced elsewhere in this issue.



CERAMIQUES DE FLANDRES The Belgian towns in which are situated most of the Potteries that compose the Association of Flemish Craftsmen, are grouped together in the southwestern portion of the country. It is therefore rather surprising that so many entirely different kinds of pottery should be displayed at the Association's Exhibition at 430 Fifth Avenue, New York. They are all essentially Flemish in character—just as are the numberless varieties of Japanese, Chinese and Korean potteries all show their common Eastern Asiatic origin—but the methods employed in their manufacture and the results obtained differ so widely that the term "Céramiques de Flandres" must be considered simply as a convenient general name for a group of a dozen different styles of art pottery. In a photograph which will be found in our business pages two varieties of "Céramiques de Flandres" are represented, one of them by a single piece only. This is the bust by Donatello, his charming *Enfant Rieur*, which has a mat green metallic finish, heavily shaded, which renders the piece almost indistinguishable from old bronze. The other pieces are also in green, although some of them bear designs which are inlaid in other colors—but the coloring of this variety is the result of a harmonious blending of a number of different shades and tones of the same color. Lack of space compels us to carry over until the May number an interesting description of the Flemish processes of manufacture.



EDUCATIONAL ADVERTISING "Advertising is educational. You can not educate the American people or any considerable number of them in a few weeks.

The great mass of people reach the buying stage by slow degrees. First they barely notice your ads, then they remember having seen them before, then become interested and read them, then are attracted by your arguments and have a half-formed purpose of trying your goods—and finally reach the buying point."—*The Saturday Evening Post*.

This statement by *The Post* is a common sense view of the subject, like many others emanating from the same source of late.

OPEN DOOR

The Open Door simply wishes to add that a well-written descriptive article in connection with the regular announcement hastens the educational process very materially, by putting the subject clearly before the consumer in *two* places. That is what the Open Door is here for and why its courtesies are so freely extended to its patrons.



THE KELSEY HYGIENIC SYSTEM OF HEATING

From the specifications of the Kelsey Heating Company of Syracuse, N. Y., we print some of the reasons why it is claimed that the Kelsey Warm Air Generator is more efficient, economical and healthful than any other heater:

The Kelsey is constructed on the principle of warming great volumes of air properly, by bringing into contact with extensive heating surfaces which have also been properly heated.

The Kelsey heating surfaces are mainly corrugated cast iron sections, or flues, which surround the fire, and all the heat is utilized because they are heated on all sides, by conduction, by the rays of heat from the fire, and by the burning gases, and by the passage of the products of combustion on their way to the indirect draft outlet.

This flue construction gives the Kelsey sixty-five square feet of heating surfaces to each square foot of grate surface, which is more than double that of the ordinary furnace.

The Kelsey method of warming the air in separate currents, by passing up through the flues, is much superior to any other method.

The air warmed in these separate currents is thoroughly and evenly heated, and there is a constant circulation which increases in proportion with the heat—so that with an ample supply of fresh air it never becomes overheated or vitiated.

These warm air currents, by means of a Patented Positive Cap Attachment, over two or more flues, may be controlled and forced in any direction to exposed or distant rooms.

The great weight of the flues (70 lbs. each) means also that they are not quickly subject to heat fluctuations, and an even temperature is easily maintained, and that with *any fire* they are heated, and therefore no air can pass through without being warmed.

Other advantages of the Kelsey Generator are: ease of management, cleanliness, no unsightly radiators, no valves or pipes to freeze up, leak or keep in repair, no danger of accident.

A Kelsey Generator is much more powerful and economical than any furnace; is far more healthful than the steam or hot-water systems with radiators which warm the same air over and over; and the expense for management, fuel and repairs is less than with either.

The Kelsey Generator is adapted for any kind of a house, from three rooms to fifty or more, for churches, schools and public buildings.

Twenty-six thousand in use. Send for booklets "About the Kelsey" and "What the Users Say."

OPEN DOOR

A DINING ROOM IN SANITAS

This month's lesson in sanitary wall covering is a dining room done in Sanitas; see advertising pages. In the attractive scheme shown in the illustration, the lower walls are paneled in a green burlap, with an upper third of a lotus-figured pattern in greens. The ceiling is plain tan Sanitas. The Sanitas burlaps present the same pleasing and interesting texture which has made the popularity of the genuine burlaps. At the same time this new material is cleanly. It will not accumulate dust, and whatever foreign elements may adhere to its surface can be removed with soap and water. The Sanitas burlaps are all attractive in color. In the dining room of this month's illustration a restful deep apple green is used, which with the lighter shades in the lotus design, and the oak woodwork, produce a harmonious setting for the china and glass of the dining room furnishings.

After the kitchen, nursery and bathroom, its use in the dining room is a sensible and practical demonstration of the manifest advantages of walls which can be cleaned.



GOLD WATCHES FOR GRADUATES

The announcement of Tiffany and Company, New York, in our business pages will interest the friends of the "sweet girl graduates" and others who appreciate the character and guarantee that goes with the Tiffany Company's trade mark.

Previous to the removal to the Tiffany Company's new building, Fifth Avenue and Thirty-seventh Street, about the first of May, they are adding daily to their special sale tables selections from their varied stock, and marking them at material reductions from original prices.

Upon receipt of satisfactory references, Tiffany & Company will send on approval selections from their stock to any part of the United States.

Tiffany & Company are strictly retailers and do not employ agents or sell their wares through other dealers. A visit to their store, Union Square, New York, is both a delight and a liberal education for the lovers of rare genius and standard art wares of gold and silversmith craftsmanship.



THE JAMAICA HABIT

The effect of the long, tedious winter, whose severity has not been equaled for almost two decades, is apparent in the unusual numbers of people now flocking to tropical latitudes. Few appear to escape that languid reaction that arrives with the growing mildness of the weather, and the choice of a large proportion of those fortunately able to loosen ties of business and family, seems to be a combination of sea voyage and tropical sojourn. Such a trip is ideally found in that to Jamaica, traveling by the sumptuous United States Mail Steamships of the United Fruit Company. Four days' delightful sail on salt water, on vessels that satisfy every desire of the seafarer, affords the best possible preparation for the enjoyment of the scenery and recreations of the gorgeous island. Tiredness blows away with the salt breezes, good spirits pervade all on board, and the average traveler lands on shore, exhilarated, and in high fettle for a holiday.

OPEN DOOR

As to Jamaica itself, every one knows that this "Gem of the West Indies" possesses an unrivaled diversity of magnificent scenery, and atmospheric conditions that virtually make it a great, beautiful, outdoor sanitarium.

The United Fruit Company, whose famous Admiral fleet, Admirals Dewey, Sampson, Schley and Farragut maintains a weekly service from Boston and Philadelphia, has issued an exquisitely illustrated booklet, "A Happy Month in Jamaica," describing the beauties and interesting features of the island.



\$1,000 IN PRIZES TO DESIGNERS AND ARTISTS

An interesting announcement will be found in our business pages by The George M. Pierce Company, of Buffalo, makers of the Great Arrow Motor Cars, who offer one thousand dollars in cash prizes for competitive designs for Motor Car Open Bodies, and Enclosed or Limousine Bodies, and for Color Schemes for Motor Car Bodies.

The contest closes June 1, 1905, and all rejected designs will be returned at the Company's expense, or paid for at a price not to exceed fifty dollars at the Company's option. The details will be found in the Company's announcement in this issue.



A MODERN HOTEL HOME

The handsome and imposing hotel structure on Broadway and Seventy-seventh Street, New York, challenges favorable comparison with any of the modern hotel palaces for which New York is famous.

Only the transient or permanent guest, however, can realize the quiet elegance and homelike atmosphere, or the many thoughtful methods of ministering to the comforts of hotel life which are daily exemplified in the management of Hotel Belleclaire.

Mr. Milton Roblee, the proprietor, Mr. Thomas Mortland, the manager, and their attentive corps of affable clerks and attaches, all work together in a pleasing harmony of purpose, that seems to know no friction nor to spare any effort to make the guest "feel at home."

Three dining rooms enable the visitor to choose between dining in state in the richly appointed main salon, the beautiful palm room, or in the Bohemian freedom of the snuggerly adjoining the billiard hall.

The suites are all luxuriously furnished with porcelain baths, private telephones, electric lights, and, best of all, the occupant is sure of prompt and courteous service at all hours. The Broadway surface cars pass the door, and the subway station is only two blocks away at Seventy-ninth Street. By the latter the Express trip down town averages less than fifteen minutes to City Hall, and less than twenty-five minutes by the local subway train. Altogether Hotel Belleclaire is a good place to be found in when away from home.

OPEN DOOR

JACKSON VENTILATING GRATE

The problem of heating upper rooms in cottages by means of an open fireplace is of special interest in connection with THE CRAFTSMAN'S new series of "Cottage Homes for the Workman," reference to which is made in the plans for the cottages presented

in this number of THE CRAFTSMAN.

The accompanying drawing illustrates the principles and method of heating both the living room and chambers and at the same time securing a perfect ventilation and supplying fresh air by means of a cold air pipe or box, the same as in case of the ordinary furnace.

The Ventilating Grates burn any kind of fuel. They can be had in any style or finish so as to secure any desired effect, from the old-fashioned style of fireplace with andirons to the most modern style of grate.

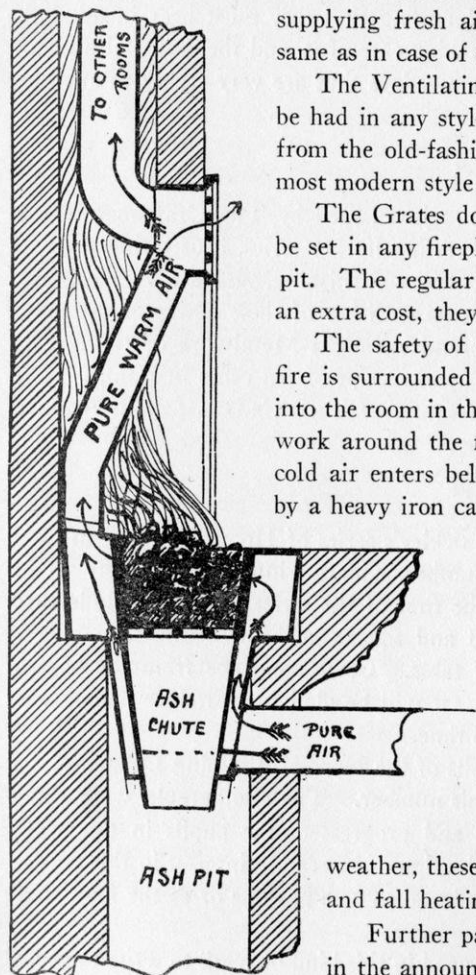
The Grates do not require a special construction, but can be set in any fireplace—whether new or old—that has an ash-pit. The regular sizes for fireplace are 30x30 inches, but, at an extra cost, they can be arranged for other sizes and shapes.

The safety of these Grates is assured by the fact that the fire is surrounded by a cold air chamber; the heat is carried into the room in the form of warm air instead of into the brick-work around the fire as in the ordinary open fireplace. The cold air enters below, passes around the fire (being separated by a heavy iron casing with absolutely no joints for leakage of gas), and out through the register in the frame of Grate. In the pattern a connection is made for hot air pipe running inside the smoke flue, to heat room back of Grate, or on second floor. Each of these Grates will heat about 7,500 cubic feet of space, or three rooms of good size in average exposure.

As an adjunct to any present heating system in larger homes during severe weather, these Grates are recommended and also for spring and fall heating, in lieu of the furnace.

Further particulars will be found in our business pages in the announcement of Edwin A. Jackson & Brother, 60

Beekman Street, New York City.



OPEN DOOR

TAYLOR "OLD STYLE" ROOFING

When people refer to "old-fashioned tin" they should also bear in mind that the old-fashioned ways of putting on that tin were much better than the modern methods; formerly the purest and best paint was used and it was thick paint and not such quick drying stuff as the thumb can rub off; rosin was used in place of acid; *care* was used in putting on the roof, and it was not abused afterward; the seams were carefully made; it was painted instantly and not allowed to rust all over so as to "take" the paint more easily. When people refer to "old-fashioned roofing tin" they must bear in mind the old-fashioned ways of putting on a roof and taking care of it, and they must also realize the atmospheric conditions in all large cities nowadays that are very trying to anything metallic.



THE NEW CRAFTSMAN WORKSHOPS CATALOGUES

The three new catalogues just issued by The Craftsman Workshops make quite an interesting library series, illustrating the various activities devoted to house furnishing, and are very complete in their several departments. Either of these new publications of Craftsman Furniture, Hand-Wrought Metalwork or the Needlework Catalogue will be sent to any address upon receipt of ten cents in stamps. Our Home Leaflet, devoted to the special home features of THE CRAFTSMAN, is sent free upon application; also the new *Free Booklet*.



THE HOME TRAINING SERIES

The second lesson in Mr. Stickley's series of Home Training in Cabinet Work, given in this number, adds an interesting variety to the six simple forms given in the first of the series. These include three tabourets, octagonal, round and square, and three tables, an oblong library table, a round table and a drop-leaf table. Correspondence from the boys or their elders is welcomed, and THE CRAFTSMAN will be glad to reproduce photographs of finished pieces when received, from time to time.

An illustration of similar work from pupils of the Normal Training Department of the Yonkers High School will be found in this number. The photographs were kindly sent by the teacher as showing the interest and progress of the pupils in this work, which THE CRAFTSMAN welcomes as a healthy sign of increasing interest in this sensible and helpful training and practice whether undertaken as a pastime or as the foundation of a future trade or calling.

A general invitation is extended to all engaged in this kind of work to write to us and send photographs for reproduction. Mr. Stickley will be glad to give inquirers the benefit of his criticism and suggestion and will take up, by personal correspondence, any special subject with those needing advice and encouragement in studying the principles of structural designs and workmanship.

OPEN DOOR

OUR HOME DEPARTMENT COLOR STUDIES

The timeliness of the subjects treated in Our Home Department, in this number, will appeal at once to the reader, and anticipate that spring feeling in the air. The value and significance in color in exterior effects is skilfully handled with many happy suggestions for the general harmony of the house and its surroundings.

These points are aptly illustrated by the discussion of kindred topics between the bright correspondents and the editor, which will prove interesting reading for the builder. The illustrations and description of hand-woven rugs and draperies lend an old-time flavor to this revival of the hand loom products, and these unique floor coverings and hangings will be specially suggestive to those interested in the problem of furnishings for country houses.



CABINET WORKER'S WORK BENCH

All who are interested in the "Home Training in Cabinet Work" series, will find an excellent cut of a serviceable work bench with full description in the announcement of Hammacher, Schlemmer & Company, in our business pages. This bench is especially suited for the purpose, and could not be built so thoroughly and staunchly by an amateur. The price, eight dollars, makes it cheaper to buy than to try to make, or to have made to order. The special circular of this firm gives a variety of styles from which to select, and will be sent upon application to their office in New York, Fourth Avenue and Thirteenth Street.



HOME- BUILDING AND HOME-MAKING

The latest from The Craftsman Workshops is the following announcement, which appears in our business pages: "*A Free Booklet*, telling you how we can help you to build and furnish your home in a simple and practical way that will be satisfying and yet not expensive.

"We would be glad to tell you how we came to make The Craftsman Furniture—how we get the beautiful finish that makes the wood itself so interesting, and how you can get the same effects in the woodwork and floors of your house.

"Why our leathers and fabrics have the beautiful textures and colors that are so much admired. We would also like you to know more about our hand-wrought metalwork, which adds so much of human interest to the general scheme. Our needlework, homecraft and many other helpful suggestions will interest you.." This new booklet will be sent upon application to Gustav Stickley, THE CRAFTSMAN, Syracuse, N. Y.

ACKNOWLEDGMENTS BY THE CRAFTSMAN TO THE REVIEWERS OF THE PUBLIC PRESS

From The New York Tribune—

The current number of THE CRAFTSMAN is full of interesting and timely articles on applied arts and kindred topics. There has lately been a distinct advance evident in this magazine, which is losing more and more its character of a trade paper picked out with essays on the arts of other days, and is taking its place as a lively exponent of the modern arts and crafts movement.

From The Inquirer, Oakland, Cal.—

THE CRAFTSMAN, under the able management of Gustav Stickley, fills a distinct place among American monthlies, and is doing excellent work for the encouragement of higher ideals of art in the home, the school and every department of social and civic life.

There are over sixty artistically executed reproductions and original drawings in this month's issue. * * * * *

You can not afford not to read THE CRAFTSMAN.

From The San Francisco Chronicle—

* * * * * Many other good features are in this number, which there isn't space to mention, but it may be said that the magazine appeals to all who are fond of the beautiful and artistic in architecture and the decorative arts. (Syracuse: Gustav Stickley; price, 25 cents a copy; \$3 a year.)

*From The Daily American Tribune,
Newark, O.—*

THE CRAFTSMAN magazine is doing as much for the arts and crafts as it can,

and every one who has once been a subscriber is always a subscriber. In addition to many interesting articles on various live topics the series of plans for craftsman's houses that appear each month is education in itself. These articles and plans show most conclusively that a livable house can be constructed, combining the essentials of "all the comforts of home" without it being a thing that constantly offends the eye and taste of good architecture, or a vulgar display of adornment, so called, that is being erected in our American cities (and Newark pleads guilty) when an hour a month spent in study for a year would correct a regrettable condition.

From The Troy Record, Troy, N. Y.—

The March number of THE CRAFTSMAN has a tempting list of articles by well-known writers. The make-up of the magazine, in its art features and typographical execution is excellent and it is strong in all of its departments. The New Home Department added recently, opens with a sensible discussion of color harmonies in all the appointments that make for restfulness and good taste in home furnishings.

*From The Mail and Express, New York
City—*

THE CRAFTSMAN for March goes far afield from the usual contents of a magazine devoted to the crafts. It includes biographical and anecdotal accounts of John Muir, the geologist and explorer, and other topics, all illustrated and all written earnestly.

ACKNOWLEDGMENTS

From The Salt Lake Tribune, Salt Lake City, Utah—

In addition to its special articles, THE CRAFTSMAN gives specimens of craftsman's houses, notes, chips, book reviews, memorable things in the magazines, and some good departments. It is a magazine of excellent make-up and contents. Gustav Stickley, publisher, Syracuse, N. Y.

From The Times, Brooklyn, N. Y.—

THE CRAFTSMAN is strong and purposeful in all its departments, whether in the broad field of municipal and mural art, or in the decorative arts and crafts, in their vital relation to the home and home life. The March number offers a tempting table of contents. * * * *

The New Home Department recently added, is made more interesting by the fact that the subjects discussed are mainly suggested by inquiries from correspondents, and, therefore, have a personal quality that appeals to the feminine mind.

From The Springfield Republican, Springfield, Mass.—

THE CRAFTSMAN for March opens with a selection from the personal correspondence of John Muir, with portrait and illustrations of the Yosemite, * * *

The departments are of the usual interest, and the building plans described this month are for a bungalow and two cottages.

The Boston Transcript, Boston, Mass.—

THE CRAFTSMAN for March offers attractions to the home and to the student of modern developments in the arts and

crafts. Beginning with this issue of THE CRAFTSMAN, Gustav Stickley will contribute a series of articles on Home Training in Cabinet Work, giving practical instruction in the making of articles of practical use, giving designs and measured drawings of exceptional value. Art in the Home and School, Christian Science Church Architecture, the Mural Paintings in the Massachusetts State House are a few of the valuable articles in this number of THE CRAFTSMAN.

From The Globe, Boston, Mass.—

The current issue of THE CRAFTSMAN has many notable articles, chief of which is that on "The Development of the Public Library," in which the Boston Public Library is termed "the typical library in the United States." * * * * * The magazine is brimfull of helpful articles.

From The Chicago Daily News, Chicago, Ill.—

"John Muir, Geologist, Explorer, Naturalist," is the subject of a paper in the present issue of THE CRAFTSMAN. Fine reproductions of photographs of some of the natural wonders about which he has written so understandingly are published in this number. Irene Sargent offers a well-illustrated article on "The Mural Paintings in the Massachusetts State House."

The Detroit Free Press, Detroit, Mich.—

The subject of the half score of articles which make up the current number of THE CRAFTSMAN are so varied and the articles themselves so excellent that it is

ACKNOWLEDGMENTS

difficult to single out any one as more meritorious than another. Much must depend on the line of the reader's interest. This is an excellent number of a periodical that seems to be making a place for itself.

From The Globe, St. Paul, Minn.—

THE CRAFTSMAN offers its readers a feast of good things, particularly in the line of decoration and beauty in house and furnishings.

From The Daily Republican, Cedar Rapids, Iowa—

THE CRAFTSMAN is filled with good things. But then this is what its readers expect. This publication has the excellent habit of never disappointing. * * * *

There are numerous other papers on interesting topics. The usual departments are interesting. More and more this publication is becoming a necessity to all interested in the arts and crafts.

The Advertiser, Newark, N. J.—

The current number of THE CRAFTSMAN offers an unusually varied table of contents, representing all the subjects which it will pursue serially during the year. Its beautiful illustrations and attractive make-up make it well worth a position on the library table.

From The Providence Journal, Providence, R. I.—

Various articles of general interest make up a readable number of THE CRAFTSMAN for February. The leading

article deals with "The Development of the Public Library." * * * * *

The publisher of this magazine, Mr. Gustav Stickley, contributes an admirable discussion of "the use and abuse of ornament," in which he contrasts the false and imitative style, always meaningless, with the genuine ornament which pretends to nothing that it is not. * * * It will be seen from this list that readers of THE CRAFTSMAN can not complain of lack of variety.

From The Plaindealer, Cleveland, Ohio—

The practical papers of the number are numerous, well illustrated, instructive and suggestive. This unique Syracuse periodical has increased in interest and genuine value every month since its new departure under the management of Gustav Stickley.

From The Herald, Fall River, Mass.—

THE CRAFTSMAN for February contains a rare assortment of interesting and instructive articles of current interest. The Home Department presents original designs with descriptive matter for the employment of fabrics, and many other valuable suggestions for the adornment of the home.

From The Toledo Blade, Toledo, Ohio—

THE CRAFTSMAN is unique among the magazines and stands unrivalled in excellence and interest in its own particular niche.

