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The craftsman. Vol. II, No. 6 September 1902

Eastwood, N.Y.: United Crafts, September 1902

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VOL. II · SEPTEMBER · MDCCCII · NO. 6

THE Craftsman

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

WILLIAM MORRIS

20 cents the copy

Published monthly in the interests
of Art allied to Labor
by THE UNITED CRAFTS
EASTWOOD NEW YORK

THE CRAFTSMAN

Vol. II.

No. 6

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ANNOUNCEMENT



PRICE—The subscription price is two dollars the year, payable in advance. Twenty cents the copy. Postage is prepaid on all subscriptions in the United States and Canada.

REMITTANCES—Remittances may be made by Post Office Money Order, Express Order, or Postage Stamps.

CHANGE OF ADDRESS—If a change of address is desired, both the old and the new address should be given; the notice of the change to reach this office not later than the fifteenth of the month if it is to affect the succeeding issue. The publishers can not be responsible for copies lost through failure to notify them of such changes.

PUBLISHED BY THE UNITED CRAFTS
EASTWOOD, N. Y.

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Entered at the Postoffice Eastwood, N. Y., as Second Class Mail Matter.

FOREWORD



WITH this number "The Craftsman" appears for the last time in its old attire. From the beginning, it has aimed to illustrate by example, as well as to teach by precept, the truth for which it stands, that the objects of use which surround us in daily life should possess simplicity and beauty. Accordingly, the October number will mark not only the first anniversary of "The Craftsman's" life, but another step in the execution of this cherished purpose; for with it begins the use of new type, better paper and a more convenient method of arranging illustrations. And beside this transformation in appearance "The Craftsman" will be enlarged in several respects. The size of the pages is to be increased, a larger number of articles offered, and a department will be added in which will appear reviews of current publications upon the arts and crafts, and brief notes of information concerning American and European craftsmanship.

Among the contributors to this first number of the enlarged and beautified magazine will be Mr. Ernest H. Crosby, who, inspired by the example and teaching of Tolstoi, has become one of the foremost social reformers in the United States; Mr. Frederick S. Lamb, Secretary of the Municipal Art Society of New York, and President of the Architectural League of America; and Instructor Oscar L. Triggs of the University of Chicago, Secretary of the Industrial Art League of that city. Miss Irene Sargent, who is now abroad, will write about the craftsmen of Europe, and something will be told of the work and purposes of the United Crafts.

The current issue of "The Craftsman" offers articles upon a variety of topics, all, however, having an intimate connection with our larger and more general subject of craftsmanship. Miss Irene Sargent, to whom the readers of "The Craftsman" are already indebted for several instructive and well written articles, writes entertainingly and suggestively this month upon *Color, an Expression of Modern Life*.

We reprint the brochure describing the Ruskin Cross at Coniston in order to acquaint our readers, by means of word and picture, with the monument of this great thinker who was the first in this century to call attention to that field of artistic activity to which "The Craftsman" is devoted. Coniston was already hallowed ground when Ruskin came there to reside, for it had been the home of Wordsworth, of Southy, and for a time, of Tennyson.

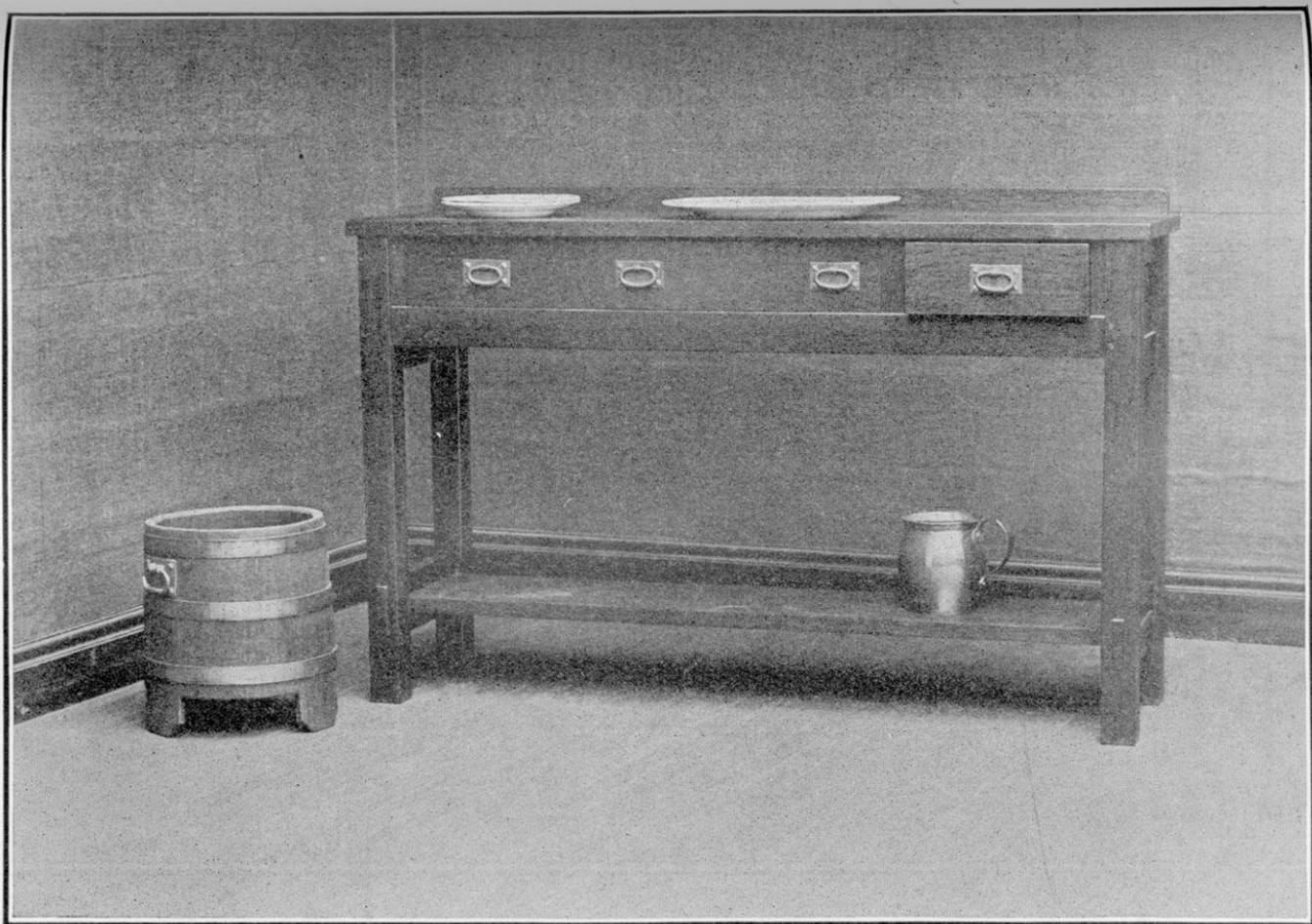
The Rabbi Joseph Leiser explains in this number one of the most striking of social phenomena, the absence of the members of his race from the trades, handicrafts, and, in general, all manual occupations. Although the Rabbi expresses himself with fervor concerning the wrongs of his race, he does not speak in a spirit of anger or revenge.

In *A New England Village Industry*, Mrs. Helen R. Albee gives a brief general discussion of the manufacture of hooked rugs. Through Mrs. Albee's enterprise and inventiveness this half-forgotten domestic industry has been rescued from neglect, and has become a pleasureable and profitable industry in some twenty villages of the United States.

Mrs. Jessie Kingsley Curtis has long studied the evolution of furniture, and in *Chests, Chairs and Settles*, tells in what period and country originated the pieces of furniture which are to be found in every household.

Mr. Walter A. Dyer who writes upon *Color in the House*, is connected with two journals devoted to interior decoration and is competent to speak upon the subject.

Upon the last page of this number is printed an announcement concerning an artistic project which will be of interest to the readers of "The Craftsman."



Serving Table and Wine Cooler by the United Crafts. Made in brown fumed oak with wrought copper trimmings.



The Ruskín Cross at Coniston.

See Page 271

COLOR: AN EXPRESSION OF MODERN LIFE BY IRENE SARGENT

CERTAIN waves or vibrations which affect the fibres or rods of the optic nerve are translated by the brain into color. And this internal sensation, with no external or objective existence, constitutes one of the liveliest pleasures known to the human being, whether he be savage or civilized. The infant and the barbarian alike, with the undeveloped or the uneducated retina, grasp with a cry of delight, a fragment of scarlet fabric, while the possessors of hereditary aesthetic culture derive exquisite enjoyment from the ether-blues, the dark greens and the violet of Puvis de Chavannes. Pity can not be too freely given to the blind who are unable to imagine, or who know no longer the sensation caused by the impact upon the optic nerve of that force or energy which we call light. The love of color may indeed be classed among the appetites. It is gross, fantastic, or restrained, according to the status of the individual or the race manifesting it. Further than this, the color-sense is deeply influenced by climatic conditions. The soft and tender shades of the dyes used in the finest modern textiles result from the experiments of the craftsmen and chemists of northern and middle France: men who live in an atmosphere of delicate, changeful tints, and who, in spring, summer and autumn, are surrounded by foliage and herbage marking gradations of hue as finely divided as are the tones of a violin. Another phase of the color-sense is to be noted in the case of the Italians, whether we consider the works of the so-called "old masters" of painting, or yet again the choice of garments made by the modern peasant. We remark crudeness and absence of modulation in the palette of all the classic Italian schools, except among the Venetians, who produced what may be called an orchestration of color: a fact of which an explanation will be given later. We remark the same brilliancy, the same unmodulated juxtaposition of colors in the gowns and kerchiefs, the shirts and waistcoats of the folk who people so picturesquely the squares of Rome,

Florence and Naples; and these same tastes and traditions linger among the American-born children of Italian parents, who, having adopted our manners, customs and language, unconsciously keep, under new climatic conditions, their hereditary appreciation of color. Indeed it may be said that southern nations in proportion as they approach the tropics, ignore what scientists have named the reduced, the darkened and the dulled scales of color. The reason for this peculiarity of vision is not obscure. In these regions, light so pervades and suffuses the atmosphere, that all objects viewed through this brilliant medium lose more or less of their local color. Therefore, nature clothes the flowers, birds and insects in gayer hues than in more northerly lands, as otherwise they would fail to enliven the landscape or impress their presence upon the eye. The effect of the Italian sky in destroying local color can best be studied by looking fixedly at a dome or a campanile, projected against its luminosity. The structure appears as if actually stamped out, like a dark pattern traced upon a blue background. The outline is the first essential to attract, and the structural material passes without notice, unless it be brilliant like white marble; in strongly marked combination, like the alternate courses of black and white stone, as in the construction and style known as Lombard; or yet diversified in color, as in the facade of the Duomo at Pisa, or rich and deep in tones of red as in the brick masonry of San Petronio, at Bologna. Because of their environment, those Italians who are gifted artistically easily excel in draughtsmanship, since object lessons in line and contour are offered to them from every side. So we find the four great classic masters of line in painting among the Italians: Michelangelo, Lionardo, Raphael and Andrea del Sarto: each possessing the national gift to a supreme degree, although exercising it in a highly individual way. This quality of accurate draughtsmanship was therefore an inheritance created in the Italians by constant environment,

and not a possession acquired by infinite study and pains, as in the case of the great modern Frenchmen like Ingres.

So after close examination of the art works of Italy—architectural and pictorial—we may conclude that the atmosphere of the peninsula is the great magician responsible for the structural forms and outlines which delight our vision; while it is at the same time the agent destructive of local color which has annihilated in Italian eyes the sensitiveness to shades and modulations of color possessed by peoples living under less luminous skies.

The exception noted in the case of the Venetians arises also out of conditions of environment. From Titian and Veronese down to the glass-workers of to-day, the artists of the maritime city have simply translated according to the medium employed, the splendid effects of light upon broad surfaces of rich colors, or the evanescent tints of the surrounding atmosphere and lagoons. Like the painters of the north, the Venetians see in masses, rather than in definite outline, but unlike the painters of the north, they have made their canvases and vases glow with light, as if jewels studded the whole expanse.

Thus a single point of difference in vision accounts for the wholly opposite treatment of light and color by the artists of two typical regions. In the one division, we find definite outline, pure light, and loss of local color; in the other, mass and modeling, together with fantastic shadows. The latter treatment finds its climax in the works of Rembrandt whose portraits emerge from the canvas *modeled* rather than *drawn*, just as the real personages disclosed to the painter their salient features through the grey mists of the Netherlands.

It is of course to some degree an affair of individual taste, whether we prefer line or mass, pure light, or modulation and shadow. But race and environment are strong factors in questions of prefer-

ence, and the times, too, pronounce for the Romantic element in all matters of art.

It might perhaps seem pedantic here to allude to the old, trite contest between the Classic and the Romantic principles, but the issue is still living and animates all forms of art, plastic and literary alike. Color may be called—nay, rather, it is the romantic principle—and just as truly line represents classicism. Restraint was the quality necessary to the first perfectly developed art-system of the world. Otherwise, no progress would have been possible, for development can ensue only from a definite, specialized germ. Architecture, sculpture and the drama were by the Greeks fitted into narrow frames within which all was harmony and beauty, grace and perfection. But gradually as life enlarged, as “the sentiment of the infinite” grew strong with the passage of centuries, a new art corresponding to the ceaseless endeavor of the human mind came into being. Form was diversified into infinity, grew intricate, and was sometimes apparently lost. The work of art became an organic living being, as we find it in the Gothic cathedral, wherein each member is structurally necessary to the scheme and fulfils a definite role in the general plan and economy. Such too was the Shakspearean drama which defied all laws of unity, that is, of form, and by virtue of this defiance taught the lessons of life as they occur in human experience. This type of art received the name of Romantic, which if analyzed, is found to contain the word Roman with an added suffix. The Roman element is the necessary basis of form preventing chaos; the Gothic, or—as its enemies have scornfully called it—the barbarian, is the element of force, freedom and passion. It is the color-giving principle. It is the *sine qua non* of modern art, since the function of art is to hold the mirror up to nature, and since modern life is restless, pulsating and fretful, like the streaming rays of the aurora borealis.

If we look about us, we shall

find everywhere an imperative demand for color, whether our search and meaning be restricted to the sensuous pleasure caused by the action of light upon the eye, or whether we accept the wider significance of color as an element of force, energy and abundant life. We desire the romantic drama with its story of love, joy and sorrow, projected against a splendid stage setting in which the eye shall take delight to the same degree as does the ear in the labyrinths of harmony which wind out their lengths as the plot unfolds its mysteries. All this complexity is the equivalent of color: color, that is, contrast and intensity in the lives of the characters; color, that is intricate counterpoint in the accompanying music; color in the garments and the environment of the players, in order that our impressions of the mimic action may be the more vivid and penetrating. In the remaining arts, our demands are no less exacting. Everywhere we require the equivalent of color. In architecture, it is that contrast of structural principles which results in accent and harmony. In sculpture, it is the passion which seems to have created a brain to think and a heart to beat within the marble, so that the stubborn substance appears throbbing with life, as in the masterpieces of the modern Frenchmen. Above all, art in the service of religion is now clothed in gorgeous color, especially if we consider that branch of the Christian Church which received new life from the Oxford Movement of the eighteen-thirties. Color glows in the painted windows with concepts of the glories of the New Jerusalem; color speaks in the language of symbolism from the vestments of the clergy. It gleams in the metals and jewels of the altar-vessels, in such close relationship with perfumes and incense that the senses are soothed and gratified without analyzing the source of their pleasure. It glows from apse and wall in mosaics and frescoes, conceived with mediæval splendor. It finds its counterpart in the chants and canticles with their contrasted, balanced and harmonized voices.

If color and its equivalents are thus prominent in the service of the Church, they are far stronger factors in our daily environment. Prior to the rise of the Pre-Raphaelite Brotherhood and the accomplishments in the art-industries and crafts effected by William Morris, color was deprived of its natural functions in the economy of life, or rather, it was made to assume a part antagonistic to the comfort and the happiness of the home. Prior to these events, the rich home in England and America was ugly, while the modest home was barren and repellent. The colors habitually meeting the eye in apartments and rooms in which the problems of daily existence were presented and wrought out, were irritating to the eye and, consequently, wearing to the brain. The novels of that period abound in significant descriptions of the impression made upon some character in a critical point of mood, temper, or health by some object of aggressive or hateful color which formed a part of his surroundings. Crudeness and inartistic juxtaposition were the only conditions under which color appeared in the textiles doing service in the home, or in the garments of women and children. No soothing sensuous impressions were conveyed by the inanimate objects of the dwelling, since these were ill-adapted to their places and ill-assorted with one another. This was the age of aniline dyes, and among them were certain reds, named in honor of battlefields of Napoleon III—Magenta and Solferino—whose action upon the nerves of sight was as cruel as the carnage which they commemorated. Nor were the purples and greens of the period less harassing to the sense of quiet and beauty, even if they were less aggressive than the scarlets and crimsons. The purples were of that harsh, uncompromising quality which we meet in the adornments of the Church of Rome, and which we there accept as a part of her historical heritage from imperial times. The greens were without depth, opaque, and in all respects a travesty upon the mantle of foliage which

Nature spreads over creation to sooth the human vision like a caress, and to produce upon the eye, as has been noted by the poet Carducci, an effect akin to that of silence upon the ear; a silence "eloquent and divine."

To substitute beauty for the ugliness reigning in the church, the places of business and public amusement, and the home, was a work of the greatest aesthetic, social and even moral importance. The work began in England; it was extended to America largely through the influence of the Centennial Exposition at Philadelphia, in 1876; and its reflex action is plainly discernible in the France of to-day. The assertion is not too strong when we say that it was accomplished by the Pre-Raphaelites, providing always that the organization and influence be taken in their widest sense, and not restricted to the action of the too often scorned Brotherhood. It may be safely said also that the impetus to this work had its source in the Oxford Movement, which was in itself a revival of the mediaeval spirit, ritual and beauty.

The day on which William Morris and Burne-Jones met on the benches of Merton College, Oxford, was an epoch-making moment for art. For the beauty with which we may surround ourselves at slight monetary cost, and to the infinite furtherance of our well-being and pleasure, had never existed save for the meeting of the two fervent-souled youths, one of whom, all unconsciously, was a master-craftsman re-incarnate from the Middle Ages; and the other, a mystic of the same period, walking the earth anew, and initiated to all the deep and subtle significance of color in art and in life.

It is of course to Dante Gabriel Rossetti that must be attributed the first steps in the progress of the new aestheticism toward all that makes for the exquisite intense, pleasure of the eye, since the sensuous Italian-English painter was the confessed master of Burne-Jones. But Rossetti was egotistical and selfish; his horizon was restricted, and he cared little to admit others to his self-

created world of delight. Like all geniuses, he apprehended, rather than studied. He arrived at the principles of the Venetian colorists, of the Dutch masters of light and shadow, without having enjoyed great opportunities for the study of their works. If we bring to mind the color-schemes of his noted pictures, we shall find them to be most unusual, original and skilfully planned. But we shall not wonder at the comment and the harsh criticism awakened by these same combinations; for that which is new is ever regarded with suspicion by the constituted authorities of the time. Still, it would be untruthful and unscientific to represent Rossetti as the real creator of the finest effects of color which are to be observed in his canvases. We may better say that what seems to be creation is always in truth evolution, adaptation, development. And we may further insist that those who adapt and develop principles in any department of science or art are the real geniuses of the world.

Perhaps the most valuable among Rossetti's pictures—if its value be measured by its influence in building up that system of colors which is now accomplishing so much for the beautifying of our environment—is the portrait of a lady known under the title: *Veronica Veronese*. This very name is an acknowledgment of indebtedness to the Venetian school from which the Pre-Raphaelites drew the harmonic schemes of their color symphonies, while the mysticism in which Rossetti so playfully delighted affords a clue to the remaining secret of the title. *Veronica*, the Greek for *true image*, coupled with the surname of the great Venetian colorist, would seem to indicate that in this picture Rossetti sought to produce a reflection of the manner of *Veronese*. This supposition is confirmed by fact. The lady is robed in the transparent, deep-toned water-green which is peculiar to *Veronese*, and which is at once recognized by the admirers of his superb banquet pictures in the Louvre and the Academy at Venice. This single note of color, were it

seen by itself, disjoined from all its surroundings, would announce a new departure in English art. But beautiful in isolation, it is further enhanced by the other elements of the scheme in which it is placed. The lady is playing a stringed instrument represented in that dark, weathered wood so loved by connoisseurs of Italian violins, and the different values of the brown wood, as it receives the light, or retreats into shade, are managed with all the skill of Rembrandt, the "Shadow-King." Beside, there are soft yellow notes in the picture: a bouquet of spring flowers, and a caged canary placed diagonally opposite each other, the bird high on the left and the flowers low on the right. The bird's beak is parted as if in singing, and the lady's bow lies across the instrument. And thus the analogy and connection between sound and color are set forth pictorially; the high notes being represented by the flowers, the feathers of the bird, and his suggested song; the low notes by the Rembrandt browns and the music of the violin-cello, if such it be.

The sensuous impression conveyed by this picture is one of extreme pleasure. And the means employed to produce it are simple and few. There is no complicated scheme of color like that of Titian's delicately adjusted scheme of contrast and balance which results oftentimes in confusion and weariness to the eye. The browns, yellows and greens that were here employed by Rossetti have always been the work of Nature, and thanks to the influence of William Morris, they now attract us in the products of the art-industries and handicrafts. If we seek them, these colors may be afforded by the simplest articles of household necessity, and, thus brought into relationship, they will form a kind of low harmonic accompaniment to the work of our lives.

The strength of Rossetti and his contribution to the world's legacy lay not in his mystical poems, nor yet in the literary quality of his pictures. It is found rather in his color-sense through the influence

of which practical results have been attained. Subject in their formative period to his mastery, Morris and Burne-Jones carried to their work intellects saner and more stable than his own. And as they were less selfish and arrogant than he, so they gave out more to increase the beauty, the comfort and the actual wealth of the world. It was they who, by their return to the inspiration of mediaeval art, renewed the beauty of color which remained only as a memory from the times of the great craftsmen. Rossetti, as he believed, dealt only with the higher forms of art; while they—the one as a designer, the other as a forthright workman—labored in “the lesser arts of life.” Through the successful experiments of Morris, who was at will dyer, or weaver, or glazier, the homes of the English middle classes, from barren and ugly, became places of delight, rich in suggestiveness of color. And as his influence spread, the poorer were in their turn benefited, not only in his native England, but throughout the industrial countries of the world. And now, the colors which offend us in the objects of household use and decoration are constantly failing in number, while, as a consequence, the appreciation of the qualities of color is rapidly growing among the people. The presence of good color is, in itself, an incentive to “The Simple Life;” for from it results that sense of quiet, rest and satisfaction which calms the unwholesome longing after many things.

THE RUSKIN CROSS AT CONISTON

REPRINT OF AN ENGLISH BROCHURE

“IF you would find my monument, look around you,” wrote a great architect upon a stone of his greatest building. “I have raised myself a record more lasting than bronze,” the Roman poet said, meaning the books he had written. Ruskin’s ideal was a step higher:—“That we also, careless of monument by the grave, may build it in the world—monument by which men may be taught to remember, not where we died, but where we lived.”

For a man like him the true memorial is not any statue or shrine or house of pilgrimage, or even the long row of volumes with his name lettered on their backs. These things are a mockery, if he is not remembered by the fact of his influence, and the effect of his thought upon the world.

Standing by his grave one cannot but think what we owe him. He was not a mere successful man, but a great pioneer of thought. He led the way to many new fields, which he left for others to cultivate. It is from him chiefly that we, or our teachers, have learnt the feelings with which we look nowadays at pictures or architecture or scenery, entering more intelligently into their beauty and significance, and providing more consciously for their safe keeping. Nobody for many generations understood so clearly and taught so fearlessly the laws of social justice and brotherly kindness; no one preached counsels of perfection so eloquently and so effectively. There are few of us whose lives are not the better, one way or another, for his work; many who have never read a line of Ruskin think his thoughts, passed on to them from others; many enjoy advantages which they owe, perhaps indirectly, but none the less truly, to his teaching. The results of such work, however little recognized as his, are his real memorial; and our respect and love for the dead are shown, he said, “not by great monuments to them which we build with *our* hands, but by letting the monuments stand which they built with *their own*.”

Still, though he might be quite content to think that his grave should be undistinguished, he would surely have given leave to mark the spot where his body lies. He left no word about it, but we know that he would have been very hard to please with anything ambitious or pretentious. He was tolerant of homely provincial art, so long as it was designed with significance and worked with care. In his later years he liked the ancient crosses of our early Northern English School, of the age before the Norman Conquest; and though these came under his notice at a time when he was no longer writing books, he gave much private encouragement to several who were engaged in the study of such remains of ancient art. The last bit of drawing in which he showed much interest was a sketch from the detail of the cross at Bewcastle in North Cumberland, a relic of those Anglo-Saxon converts to Christianity whose praise he spoke in his latest lectures, called "The Pleasures of England," and of their Italian teachers of 1200 years ago,—for then, as often in later ages, Italy was the art-mistress of England. He was fond of the symbolism and mythological allusions of these primitive sculptures, and of their unacademic but picturesque ornament. Now we could not build him a tomb like his favourite Castelbarco shrine at Verona, nor carve him such an effigy as that of his marble lady-love, Ilaria di Caretto, at Lucca; but it seemed right that the headstone to his grave should suggest something of his affection for decorative craftsmanship, and that here in the North it should take the ancient traditional form of a North-country cross, cut from the stone of the dale where he made his home, and carved by a local sculptor, once a pupil of his, with allusions to his life's work and the signs of the faith in which he died.

The shaft and head together are one of stone from the Mossrigg quarries in Tilberthwaite, the hard greenstone or volcanic ash of the Coniston fells, which in its cleaved varieties makes the famous

green slate of the Lake District. The lower block of the base comes from Elterwater, practically the same material. It need hardly be said that this stone is most difficult to carve, but it was chosen for its durability and for its colour, and no trouble was spared to get a sound block, as flawless as possible.

The pedestal is cut into the three "Calvary Steps" which are usual in the old crosses, though the surfaces of the steps are sloped to prevent damage by settlement of leaves or earth. The base measures $38\frac{1}{2}$ by $28\frac{1}{2}$ inches at the ground, and the cross stands $7\frac{1}{2}$ feet above the top of the pedestal, a little over 9 feet altogether from the turf.

The east side, overlooking the grave, bears his name and the years of his birth and death. The two dates are separated by the ancient *fylfot* or *swastika*, the revolving cross, supposed to have been at first a rude hieroglyph of the sun in its course, and thence a symbol of the rise and set of human life,—to the Christian church, which adopted the sign in early ages, meaning also the sunrise of another day, resurrection to another life. The inscription is surrounded with interlacing work of the kind often described as Celtic, though it is found on very early Egyptian seals, and in some Greek decoration and in Roman mosaics, and thence was adopted by the Greek-Italian craftsmen of the earlier Christian ages. The earliest Anglo-Saxon crosses and missals were ornamented with elaborate interlacing, and the style was carried into Ireland and Scotland and Scandinavia, growing more and more complicated as time went on, and forming the basis of the semi-barbaric patterns of these northern nations, though it was by no means their invention or exclusive possession. What significance they attached to it we can hardly guess; to us it may mean the mystery of life, the many woven strands that form character, and the crossing and re-crossing paths of a man's career.

The shaft, in these old monuments, is often carved with allusions to human life; the head with divine symbols. So here the patterns on the shaft form a kind of short pictorial biography, beginning at the bottom on the east, and going round with the sun.

The young Ruskin began as a poet, and attained some distinction as a verse-writer in

magazines before ever he found his vocation as a writer of prose. Here under the arch at the foot of the stone is a young singer with his lyre and laurels, somewhat classical and not very passionately inspired. We rise through a tangle of interlacing before we come to his name, beneath his first great work, just as he had to live through some painful and perplexing years before he wrote himself large in "Modern Painters."



The rising sun was his own device on the cover of the book, in its early editions; and sunrise,

which he rarely missed, for he was an early riser, was a favourite "effect" in landscape, more beautiful to him than sunset. Here it may stand for the rise of modern painting, the painting of Light in all its varieties. Sunbeams and level clouds, Turner's often repeated sky, are hardly a legitimate subject for sculpture, but this is not academic bas-relief; it is the kind of sketching in stone which the early carvers used, with complete disregard for what many take to be canons of art. It will be noticed

that the surfaces are flat or nearly so; there is no modelling of the figures, and there is none of the usual flat ground out of which figures rise in true bas-relief. Incised outline and deep hollows for emphasis are alone used to tell the story; the intention being to preserve the simple decorative character of the work, considering the cross as a standing-stone fretted over with patterns like lace, not encrusted with sculptor's relief-carving. In this hard material and for this purpose and position the incised sketchy style has a use and legitimacy of its own, to which Mr. Ruskin has referred in a paragraph of "Aratra Pentelici:"—"You have, in the very outset and earliest

stages of sculpture, your flat stone surface given you as a sheet of white paper, on which you are required to produce the utmost effect you can with the simplest means, cutting away as little of the stone as may be, to save both time and trouble; and, above all, leaving the block itself, when shaped, as solid as you can, that its surface may better resist weather, and the carved parts be as much protected as possible by the masses left around them."

The line of mountains from which the sun rises may recall the range of Mont Blanc from Geneva, and every reader of Ruskin knows how he has illustrated those aiguilles with pencil and pen, and how Geneva was the place where his book was first con-



ceived,—“his true mother-town of Geneva.” The pines he described so enthusiastically and the foreground detail he loved are suggested, as far as such carving can give them; and the young sketcher, in the romantic artist’s costume of the earlier part of the nineteenth century—already ancient history—represents the Modern Painter in person.



Higher up the shaft, the emblem of Venice, the winged Lion of St. Mark, a highly conventionalized animal standing upon his scroll of Gospel, and the seven-branched candle-stick of the Tabernacle, from the well known figure in the arch of Titus, hardly need interpretation as referring to “The Stones of Venice,” and “The Seven Lamps of Architecture.” These, with “Modern Painters” were Ruskin’s great books of the time in which he was chiefly occupied with art, down to the year 1860,

when other matters became his principal care; so that this side of the stone sets forth the first part of his biography.

The three-pointed interlaced figures in the intervals are the pattern known as *triquetra*, and often seen in early sculpture, symbolizing the Trinity. The same device appears in the arms of the cross-head, and the globe in the centre is the usual emblem of divinity, the Sun of Righteousness. In later high crosses of the Celtic type there is a circle round the head, as if to sug-

gest the nimbus or glory, as seen in sacred pictures round the head of Christ: but this wheel-head was not usual in early Anglian crosses, which have the arms free. The fine example at Irton near Seascale, and those of the so-called Giant's Grave at Penrith, the Ruthwell cross (restored, but no doubt with correctness in its general outline), some heads at Carlisle and elsewhere have free arms with no wheel, and are Anglian: the Gosforth cross and others with wheel-heads are of a later type and show Irish influence in design.

Going round to the south side, the sunny side, we find a tall narrow panel filled with one

floral scroll having animals among the branches of the conventionalized tree. This is a frequent device in Anglian work, though the tree in the old crosses is always some decorative attempt at a vine, signifying the Christian tree of life, the church; "I am the true vine and ye are the branches." The ancient artists delighted to insert birds and beasts, often drawn with pretty and dainty realism,—squirrels and the "Little foxes that



spoil the vines." Here the motive is used to suggest Ruskin's interest in natural history which was, to him, the sunniest side of his life, and one which he showed very early, along with his studies in art, and kept in evidence to the end, throughout all his endeavours after philanthropy and social reform. The scroll breaks into flower with his favourite wild rose, bud and blossom and fruit; and there are three of his pet creatures, the squirrel, the

kingfisher and the robin, about which he wrote in "Love's Meinie" and other books.

The western side gives the story of his later work, after 1860, when he began his campaign against the modern commercial spirit with the book called "Unto this last." The title was taken, as every reader knows, from the parable of the labourers in the vineyard. "When they came that were hired about the eleventh hour, they received every man a penny. But when the first came, they supposed that they should have received more; and they murmured against the good man of the house. But he answered one of them and said, Friend, I do thee no wrong: didst not thou agree with me for a penny? Take that thine is, and go thy way; I will give unto this last even as unto thee."



Over this there is a panel for "Sesame and Lilies," his most widely read book. The Sesame, to be accurate, should have been shown as cakes of some shape: the Greeks still have a sweetmeat, "halva," compounded of sesame flour and honey. Sometimes in old crosses there are little roundels or pellets supposed by certain antiquaries to represent the holy wafer of the Communion, which might give a precedent for such figures here: but they would hardly be understood of the people. Not that the grain which is carved for Sesame is much more comprehensible; but the lilies help it out,

so that he who runs may read the well-known phrase.

Matching this oval in the upper part of the shaft is the Crown of Wild Olive, the trifling but priceless reward, as the book so named sets forth, for the best work done in this world,—though “it should have been of gold, had not Jupiter been so poor.” In the design the ribbon which binds the wreath twines into an interlaced pattern, recalling once more the mystery of life which so often is Ruskin’s theme, and especially in these lectures on Work, Traffic and War.

The central figure is Fors Clavigera, the angel of Destiny, winged, robed and crowned, and holding as Ruskin interpreted it, the Club, Key and Nail. “Fors, the Club-bearer, means the strength of Hercules, or of Deed. Fors, the Key-bearer, means the strength of Ulysses, or of Patience. Fors, the Nail-bearer, means the strength of Lycurgus, or of Law.” It was of these aspects of human life that he wrote his seven-years-long series of Letters to the Workmen of England, developing his latest and maturest teaching. “Fors,” though not



the most popular of his works, must be regarded as his chief effort on the economic and didactic side; and so takes a central place in the design, surrounded by the four little cherubs. They are familiar faces on gravestones, but few

who see them remember that they are descendants by ancient pedigree from the winged sun-symbol of ancient Assyria, another form of the primitive emblem of life and immortality.

In "Fors" he unfolded his scheme of the Guild of St. George, from which he hoped so much and got so little. But the failure of his efforts in carrying out his plans—a partial failure only, since the Working Man's Bodleian, his Museum at Sheffield, shows

that it did not fail in every direction,—is no reason why an idea which dominated him so long and so powerfully should be omitted from the record. It meant that his aims were intensely patriotic and national. It was for no advancement of his own that he worked and spent and fought; and his cry was always,—and with all the weight, as he would say, of the words in it,—“St. George for Merry England!” That he succeeded in all he attempted neither he nor his best friends would claim; but it



was a fine answer he gave to one who reproached him with the old taunt of Reuben,—“Unstable as water, thou shalt not excel.” He might not excel, he said, but he had rather irrigate.

The last side of the shaft, looking northwards, bears only an interlaced pattern,—the mystery again, to close the story, as his own life closed in long years of weakness and weariness. This panel is

shown here in the photograph by evening sunshine, as worth more attention than it claims at first sight. The interlaced work on most modern imitations of ancient crosses is treated with little life and vigour. It is often dully cylindrical, and raised from a laboriously flattened ground as if cut out and laid on a plate. This is full of subtle variety in curve and surface, as the ancient work is, making the simple pattern into an interesting piece of artistic craftsmanship.

The sculptor of the Cross is Mr. H. T. Miles of Ulverston, who in years gone by worked for a while under Mr. Ruskin. The designs were made by W. G. Collingwood, Mr. Ruskin's biographer, and for many years his assistant and secretary. The cross was set up for Mr. and Mrs. Arthur Severn, of Brantwood, on Ascension day, 1901. And so

“The grey stone stands over him,
And his rest should be sweet,
With the green earth to cover him
And our flowers at his feet.”

THE JEW AS A CRAFTSMAN BY THE RABBI JOSEPH LEISER

ISRAEL was not destined to be a cunning workman among the families of earth. Neither in this industrial age, nor in any other period, has he been a craftsman. His purpose on earth was totally different. If it be true that nations are assigned specific duties, and each contributes an ideal to the commonwealth of humanity, the mission of the Jew, determined by history and his philosophy, has been to fashion the heart of man rather than to guide his hand.

“Lord, who may sojourn in thy tent?

Who may dwell on thy holy mount?

He that walketh uprightly and worketh righteousness,
and speaketh the truth in his heart.”

In this strain sang the psalmists, and they voiced the genius of the Jew, as poets ever give expression to the spirit of their countrymen. Israel is neither a builder nor an artist. He is a teacher, and the Jew has ever concerned himself with man's treatment of his fellow men; conduct, which Matthew Arnold said was “three-fourths of life,” has been the chief subject of the teaching of Judaism.

Consequently, to discuss the Jew as a craftsman is to examine a subordinate phase of his life. He has sometimes fulfilled the office of craftsman, but it cannot be said that his aspirations lay in that direction. The inventors of mechanical devices are never found among the great men of Israel. Its leaders, or the “great luminaries,” as they are called, were men who phrased a moral truth. To give expression to such a truth was the means by which the rabbis sought fame. The monumental names among the Jews are teachers of morality; the prophets, the rabbis of the Talmud, the scholars and philosophers of the Middle Ages were moralists and preachers—not architects, engineers, or craftsmen. The Jew has no Sir Christopher Wren, no Michael Angelo, no Edison. Israel was not delegated to tunnel mountains, or to organize industry, or to fashion articles

of use. He has been the moralist, not the artist. He pleads for mercy, for justice;—"let righteousness flow as a mountain stream, and justice as a freshet in spring tide," is the eternal cry of the Jew. He has not urged man to turn his hand to works of art or industry, to model or adorn nature's materials; he has told man what is true, and just, and right.

This fact is well established; but it has been both perverted and misunderstood. Without taking this fact and its causes into consideration, the Jew has been indicted because of his absence from the crafts. He is stigmatized as a parasite upon the industrial body of humanity, but the charge is without foundation. This shaft of ridicule or hatred is usually sped by ignorance and bigotry. Causes over which he had no control drove him from the shop. He was usually a victim, seldom his own master. Had it been otherwise, had he not been hounded from one end of Europe to another, he might have been a craftsman and an artist of renown. But his purpose in the drama of life is to teach, not to make, and in that teaching he has filled a post which no other community of people has assumed. When men made things, his was the propelling thought which inspired them to work. He has taught men the duty, the love, the nobility of work. In the mythology of the earlier Biblical books even God works. God is the Creator, since he made the earth and stretched out the heavens like a canopy. While Israel has not contributed any monumental structures, a Doge's Palace, or a Parthenon, to humanity; or brooded over rough hewn blocks of marble, and breathed into them a deathless form; he has, none the less, implanted in man the consciousness of the dignity of labor. "Great is labor, for it honors its practicers," says a rabbi of the Talmud. Carlyle is more in accord with the Hebraic than the Hellenic spirit when he says, "labor is life;" and the old monks were unconsciously voicing a rabbinical sentiment when they said, "to labor is to worship." To labor is

man's first obligation, and when driven from Eden, man was blessed and not cursed. To earn his bread in the sweat of his brow is an ennobling necessity. It gives man dignity, and endows him with creative assertiveness. It was a result of this spirit that no rabbi of the Talmud dared to accept a fee for teaching the law, for that vocation was a distinguishing honor. Every rabbi earned his livelihood by some manual labor, often arduous, as farmer, cobbler, vine-dresser or weaver. Work was a religious duty, sacred above all others.

One might naturally presume that among a people who continually extolled labor, which said in its prayers, "man goeth to his work, to his labor to the end of the day," the atmosphere would be charged with the spirit of industry. The disposition of the people was amenable to creative efforts. Judaism admits of self-expression. Repression, which is death, is not tolerated. Every factor was at hand to encourage craftsmanship, and had the Jew been his own master, his race would have produced craftsmen. But the Jew was never his own master; he was ever a victim, and never more so than in the Middle Ages, when craftsmanship reached a high development, when guilds abounded, and the worker was everywhere busy at his craft. In that period the Jew was banished from the guilds, and in Austria in the fifteenth century he was not even permitted to make his own clothing. The Jews' industrial capabilities have never been tested. With his cunning mind, his observant eye, and keen wit, he could have trained his hand for more crafts than were ever open to him. In a few branches of industry he was alone, in the handling of gold and old iron; but banished from all the guilds, he gradually drifted from hand work to brain work, so that only in our liberal age, emancipated from all bondage, he has entered the sphere of industry, his hand aided by an active will and a trained mind. Manual training nowhere received a readier reception than it did at the hands of the

Jews. And in New York and Chicago it was at once introduced into Jewish educational institutions. The modern Jew tends to become a craftsman, and to-day Jews are known no less for their manual skill than for their encouragement of what is styled the arts and crafts movement.

We must now cease to speak in generalities and enter upon details. At all ages the Jew has been under the necessity of earning his livelihood. Contrary to the notion of childhood, the Jews had to support themselves in Biblical times notwithstanding the manna with which, according to Levitical law, kind providence at one time supplied them. Palestine was not a land of milk and honey. To earn a pittance demanded excessive, irksome toil, and in Biblical times the problem of gaining a livelihood was a hard one to solve. We have no satisfactory data upon which to base a description of craftsmanship in Biblical times. Agriculture was the prevailing industry. Cloth and sandals were manufactured, ores smelted and iron forged, but we have few remnants of this work, and are unable to judge of its value, or to determine whether or not it was artistic. Of this, however, we are certain; at no period, and under no condition, were the Jews of Biblical times capable of producing handiwork which possessed the artistic or decorative attributes of the products of Greek workmanship. While the children of Hellas were forming those magnificent vases, the children of Israel were framing the Biblical laws which have established order in society.

The impression obtained during centuries of Bible reading has been that Solomon's temple was a monument of magnificence, but we have no evidences to prove the fact. On the contrary, we may presume that it was a crude, ugly, oriental building, abounding with all the bizarre whimsicalities of oriental decoration, devoid of the simplicity, purity and symmetry which are the attributes of Greek art. Search as we

may the sources of information for that age, we can find no indication that the Jew of the Bible was a craftsman.

It is in the Middle Ages that the Jew approaches to the type of craftsman in which the people of the present have interest. We learn that so late as the twelfth century the Jews of the Levant, and the east generally, were engaged in many of the prevailing occupations and crafts. We find that large numbers of Jews were millers, builders, makers of clothing, of water-clocks, that they were booksellers and were engaged in agricultural activities of many kinds, such as the making of wine and olive oil, and even served as soldiers. The Middle Ages found the Jews of Germany and Northern France acting as box-makers, armorers, coiners and book-binders. During the last years of the fourteenth century, the occupations of the Jews of Southern France, Spain and Italy included silver-, lock- and blacksmithing, silk-weaving and basket-making. In fact, the Jews were represented in all existing vocations. Spain was Israel's haven up to the fifteenth century. For a short while, for a few centuries, the Jew is the typical craftsman of the age. It was not an inspiring period for him, for it was the Middle Ages, and the labor to which he turned his hand was taken up solely as a means of maintaining himself. No further motive, no artistic impulse, no guild responsibility inspired him to fashion beautiful things. His labor was mere drudgery—it was not craftsmanship.

The fifteenth century is the turning point in Israel's career in the Middle Ages. Prior to that time he had possessed a scanty measure of freedom, and was allowed to earn his livelihood in some reasonable manner. After the fifteenth century, fanaticism ruled the nations of the West, and the night of misery set in for all the Children of Israel.

This is the period of the ghetto. The Jews were always crowded into narrow quarters, but in this age they are policed. The right to practice all

trades and industries is taken from them. In England they are permitted to engage in but two occupations, the handling of new gold and old iron. It is the period when bigotry was rampant, when mob lunacy and mob violence, epidemics and psychic contagions took possession of nations, when men turned mad and sheeted quacks gibbered in the market places. Day had turned to night and men had lost their reason, a sad time indeed for humanity and the Jew, who has not in our own age of tolerance recovered from this terrible blight. What was the Jew to do? How was he to keep starvation from the door? He answered this puzzling question in his own way. "Instead of making things, I will be the means of making them, I will deal in moneys," said the Jew, and became the financier. That money-lending had an attraction for the Jew is certain, but how far he would have yielded to it, had he been undisturbed by persecution, cannot be determined. The whole policy of the church in the Middle Ages forced the Jews to become money-lenders. Shut out from the handicrafts, prohibited from selling bread, wine, or oil; denied the privilege of being a smith, tailor, shoemaker or currier, the Jew, in self-protection, turned to money-lending, with its fascinations of great riches and the uncertainties of speculation. Deprived by fanaticism of a place in the guilds, the Jews as money-lenders rendered conspicuous service to Europe by making commerce possible, by creating credit and carrying on exchange, without all of which the existence of a state is impossible.

In devoting themselves to commerce and money-lending, the Jew was not following a natural taste, or obeying an instinct. For him, the ideal stage of civilization is the agricultural, where each man, sitting under his own vine and fig tree, is at peace with himself and the world. By force of circumstances, by persecution, and by the express desire of kings and peoples, the Jews were compelled to adopt these modes of obtaining a

livelihood. The trade in money rarely profited the Jew, strange as it seems; and contrary to prevailing notions, the Jew remained poor, or possessed little wealth. The real gainers by his profession were kings and the aristocracy.

It is very much in the nature of a twice told tale to repeat all this. Since the Jew was unable to join a guild, it was absolutely impossible for him to participate in any great commercial undertaking, and the persistent opposition of the guilds compelled him to abandon the crafts and turn to trade; and in commercial occupations he has continued to our own century. We have noted that until the fifteenth century, the Jew practiced the handicrafts along with the rest of mankind, and naturally had his favorite arts. A Jewish commercial traveller of Spanish descent records the existence in some Asiatic cities of Jewish dyers and Jewish makers of the renowned Tyrian glass.

In Sicily the production of silk was largely in the hands of Jews, and they paid heavily for the privilege, but were never left in the quiet enjoyment of the industry which they had created.

Soon after the introduction of playing cards, the Jews of the Rhineland were engaged in the painting of cards used in that spirited past-time of mediaeval and modern Europe. In artistic book binding and the illumination of manuscripts the Jews attained some proficiency, but these arts they probably learned from the monks. And it was only a few of the non-synagogal works which were in any way illuminated. The manuscripts illuminated by the Jews are very gaudy, but, characteristically enough, the skill of the Jewish artists is displayed less in figure work than in grotesque initial and marginal decorations. None of these illuminated manuscripts date from a period earlier than the fourteenth century. Earlier manuscripts were not decorated, unless ornamenting a few adaptable letters of

the Hebrew alphabet with tiny crowns and projections may be styled illumination. A book which was read on the eve of the Passover has a few crude figures of men in amusing postures, but marginal decorations, such as the old monks used in the adornment of their books, are seldom found in Hebrew manuscripts.

It may be pointed out here that, in the fifteenth century, the Jews found another occupation in which co-operation of mind and hand was necessary. The invention of printing found an enthusiastic welcome among them. The Jewish printer was not a mere artisan, but the performer of a holy work. The only restraint on the spread of printing among the Jews was the injunction that the scrolls of the law and certain legal documents, such as divorces, be written by hand; but Jewish religious books, including the Bible, could be printed. These books were printed on stout yellow paper, in folio and quarto sizes; an edition de luxe, on blue or red paper. And so proficient were these Jewish printers, that some specimens of their work from the Netherlands and Italy have not been excelled even in modern times. It is not probable that any but Spanish Jews participated in the manufacture of cloth, for either they were prohibited from entering that industry, or voluntarily abandoned it, because it brought men and women to the same workshop. Most Jewish women were constantly engaged in spinning in their homes.

The Jews engaged in mining, and in Sicily carried on the manufacture of metal extensively. So important a factor were they in the industrial life of the fifteenth century that when Ferdinand of Spain was about to issue his edict of expulsion, his counsellors warned him against such a course, for they saw that ruinous results would follow, as nearly all of the artisans in the Spanish possessions were Jews.

It is obvious from this and other indications, that the old Jewish love for the handi-

crafts survived to the Middle Ages, and although the Jew labored under extreme disadvantages, he never failed to eulogize the crafts, or to practice them when permitted. He created no immortal work, but some beautifully executed utensils, used in the service of the synagogue, indicate what he might have done had he been left free. But in doing work of this nature he was only following the beaten path of his fellow-man—we cannot say fellow-citizen. The Jew had no fellow-citizen until modern days.

To enter the academy of scholars, to sit among the wise, was always the ambition of the Jew. The attainment of knowledge was more essential to him than expertness in tools; to use a Biblical text, more praiseworthy than to use the instruments of industry. He was skilled as a maker of scientific instruments, he invented a water clock, but esteemed no honor so great as to be called a "wise man," learned in the Lord.

No one can foretell what place the Jew will have in the industrial order of society now evolving. But this much is certain; he will not be excluded from the ranks of craftsmen if he wishes to enter them.

A NEW ENGLAND VILLAGE INDUSTRY BY MRS. HELEN R. ALBEE

WITH the revival of handicrafts has come a renewed interest in some of the almost forgotten hand-work of former generations. Hand-looms and spinning-wheels are recovered from garrets and set to new uses. Old samplers and bead-work are studied with fresh impulse, and old furniture and brass ornaments serve as models to the young craftsman. It is good to see America reverting to these ancient relics, for they were made in a day when simple designs, elegance in form, and integrity of material were more valued by the people at large than at the present time. It is only by comparing old silver and pewter, and antique furniture with illustrated catalogues of modern manufactures, that one realizes how meretricious are these latter products in their over-ornamentation and incongruous lines.

Among these recoveries from the past there is one article of domestic make which had never achieved distinction, and hence has received little attention from craftsmen, although it is perhaps the freshest and most promising of them all in its undeveloped possibilities. I refer to the New England hooked rug.

For a long time it puzzled me to understand why an article that came so near to excellence as the average hooked rug should be so needlessly ugly. As commonly seen, these rugs are in block patterns, in "hit and miss" grounds, or they are supposed copies of the crazy quilt; all of which are mild and inoffensive as compared with the great woolly roses, sprawling vines, red or purple cats, or blue stags' heads which have none of the delightful grotesqueness of Japanese or Chinese monsters, but are representations, hopelessly cheap and vulgar, of natural objects. In the course of my observations I found that much of this seeming lack of taste was the result of necessity. These rugs had been made from the cast-off clothing of members of hard working families in which black, brown and drab furnished the serviceable colors of their garments. The flaring

scarlet I had thought so objectionable, was derived from worn-out red flannel shirts and petticoats; and light, or bright colored cloth, was to be had only through the passing of some holiday gown, as rare a thing as the holidays themselves. Thus the cherished gay colors were quenched in the preponderance of sad and dun shades, and where the former were used, they were distributed with little taste or imagination, and resulted in mere patches of brightness which took the form of vines, flowers and animals on dull grounds.

Long experience and disappointment had taught these thrifty housewives that their cloth was liable to run short before any rug was finished. Therefore many persons did not attempt definite designs, but resorted to the blocks, the "hit or miss," the patchwork effects, or any pattern which permitted their colors to spend as they would. It must be remembered also that these rugs were made in rural districts, remote from the influence of books, pictures and art. With no models to guide them, the women made crude imitations of the natural objects which they saw about them. In the desire to make from otherwise useless material a durable covering for cold, bare floors, it is not strange that the utilitarian spirit all but destroyed any artistic feeling. What was made by the mother was handed down and preserved by the daughter, until purple cats reposing amid parti-colored foliage and woolly roses became the unimpeachable standard of taste.

To me all this is pathetic, as it evinces an instinctive love of form and color on the part of the workers, and a total absence of the capacity to express it.

About six years ago a New York artist suggested to me that trained designers should give some attention to the matter and, through the use of good material, warm coloring, and suitable designs, endeavor to raise the hooked rug to the level of an artistic

product. As I had made my home in a remote community among the White Mountains where the native women were familiar with this work, his suggestion appealed to me, and I began to make experiments. After six years of labor, I can say that the results have far exceeded my hopes. The possibilities of the work are well nigh inexhaustible, and the limitations practically none. With proper material the work is rapid and fascinating. A skilful workwoman can do from two to three square feet a day and not work over five hours. By the use of an improved adjustable frame, only a small portion of the rug is put on the frame at once, which prevents the strained and cramped position necessary under old conditions. Through the use of a soft, all-wool, twilled flannel, a texture is secured which is as thick and as yielding as moss, and which acquires with wear a soft, velvety sheen.

With my intimate knowledge of the matter, I can say without any qualification that I know of no field where a craftsman is so free to work out his ideas, or where originality and talent are assured such great success as in rug making. Since the work is done wholly by hand, an infinite variety of effects can be produced, and one is not hampered by the limitations of machinery of any sort. The tools necessary are a simple pine frame costing a trifle, a hook, a pair of large, sharp shears, a tack hammer, a few tacks, a piece of burlap, a few yards of cloth, and—a little talent. Unlike baskets, lace and metal work, which are more or less luxuries, rugs are a necessity, and at present America depends upon the Orient and her own carpet mills for the supply. When I began my experiments, there were no hand-made rugs of American manufacture save those woven by a few Orientals in this country, and those woven by Indian tribes. None of the hooked kind were to be found in the market. Within the last two years, as the result of my efforts, many small enterprises similar to my own have sprung up in various parts of the country. These young indus-

tries encountered the same drawbacks as had the farmers' wives: the difficulty of getting suitable material at reasonable prices, and reliable dyes; but having secured both material and dyes in large quantities for my own use, I was able to furnish these where they were desired, and thus the work is rapidly gaining ground.

Encouraging as is the progress of these industries, I think that its most hopeful phase is the work in manual training schools. A durable rug, beautiful in color and of good design, is an acquisition to any home, and the process of making such under proper instruction is so simple that a bright child of twelve or fourteen years can do as good work as a woman. Rug-making is certainly a more practical accomplishment for pupils to learn than embroidery, lace-making or basketry. The training given the individual through this craft is very general, as it begins with the hand, but later educates the eye in color and form; and what is of final importance for the majority of workers, the finished product has intrinsic merit and commands a ready market at good prices.

A word must be added in regard to designs. The market is already overcrowded with Oriental rugs of all grades and descriptions, and it is idle for any one to attempt to imitate them. Now, it is not an easy thing, when various nations have spent much of their talent for centuries on rugs, for a young craftsman to find fresh and untried *motifs* for his own designs. Yet by carefully avoiding all imitation and by using a few simple units in original ways, very striking results can be obtained. A study of savage ornament will reveal how much can be done if a simple and direct treatment is followed. Then, also, color is of great importance. It is better to begin with only two or three harmonious colors, and to study how these may be varied, contrasted, and superimposed upon one another. If savage elements constitute the design, rich, warm coloring should be used with a

bold simplicity, and all fine details should be avoided. With experience, various tones can be secured in dyeing a color, and when properly worked in masses, a beautiful play of color adds richness to the actual pattern. It may be asked where savage designs can be found. In books on ethnology, in old art magazines, in illustrated books on foreign travel, in collections in museums, not only savage ornament abounds, but also the primitive ornament of the Egyptians, Assyrians, Mexicans, and Peruvians.

Aside from the industries and the manual training schools, this work should appeal to many housewives who are skilful in hand work and love to beautify their homes. In the same length of time which is required to execute a bit of linen embroidery which loses much of its beauty the first time it is laundered, one can make a moderate sized rug which will last a generation, and on the comparative value and usefulness of the two it is not necessary to dwell. I believe the day is not far distant when rug-making will take a prominent place among American handicrafts, and in the hands of many ingenious workers, this work will doubtless become as varied, and I trust, as beautiful, as that of foreign countries.

CHESTS, CHAIRS AND SETTLES BY JESSIE KINGSLEY CURTIS

THE first article of furniture for comfort and convenience is a seat. From ancient vase paintings and from statues, we find the chair, in some form, to have had a very early existence. Many are in marble or bronze and were throne, as well as chair; that of the Olympian Zeus by Phidias was of this kind and undoubtedly rich in ornamentation. The first chairs of our English ancestors were of a very different sort; it was necessary that they be portable, and so were made in the form of a rude camp stool. When assemblies began to be held something better was provided for the master of ceremonies, hence came the expression, "the chair," a term that in its present use, loses sight of the fact that once it was the sole chair in the room. As our ancestors gained wealth, use joined hands with beauty, and the chair was made from costly woods and variously ornamented. One of the oldest chairs known in England is the coronation chair of Westminster Abbey. The four lions on which it rests are a modern addition. Since the time of Edward I, all British rulers, except Mary Tudor, have been crowned in this chair. The special chair sent by the Pope to Mary for her coronation disappeared long ago.

Gothic chairs, very similar to this in the Abbey, are found in the old Cathedrals. These show the chair passing from a mere object of use into forms of beauty: henceforth the artist combines with the artisan to make this first article of furniture an object of art also.

When we study the inventories of our early New England ancestors, it looks as if chairs were rather scarce in their households, as the average was about two chairs to a family; the reason for this scarcity being that stools, benches and settles were still common. Some of these early chairs were strong, and often were more beautiful than comfortable. Many were ornamented with turnery in such a way that we exclaim, "uneasy rests the man" in such a chair. Chairs of this form have often

been sought for by the collectors of old furniture. Horace Walpole writing to a friend to buy him some of them, says, "They are loaded with turnery in an uncouth and whimsical manner." Some of these are of Dutch fashion and fac-similes are to be found in old Dutch paintings. The President's chair of Harvard College belongs to this era. Next we meet with the "Wainscot chair." These were probably first used in Scotland in the seventeenth century. They take their name from the panel used in the spaces between seat and arms. In these chairs cane seats, rush bottoms, leather and Turkey upholstery were used. The high back chair, often copied in the modern dining-room chair, belongs to this time. The bandy-leg with its typical crook was often used. Direct copies of this, which was probably at first a Dutch fashion, are seen in modern furniture. We often find the claw and ball foot. This is of Chinese origin and comes from the old fable of the dragon clawing the pearl, evil ever seeking to grasp the good to its service. These are said to be found in China as early as 1122 before Christ. The "round-about" chair shows a quaint design and is quite comfortable, as the seat is a right-angle in front, and one has the choice of two backs and several different positions, very comfortable for the uneasy sitter. The Windsor chair takes many forms and is frequently found. The back and sides are made of spindles. According to the form these spindles take, the chairs are called "fan-shaped," "sack-backed," or are given some other descriptive name. Sometimes a piece is inserted in the back for the purpose of strengthening it, or a line was run around the chair at right angles to the spindles for the same purpose.

There are various stories about the origin of the word Windsor. One is that the first of these chairs was discovered by George II in a shepherd's hut at Windsor, the shepherd having cut it with his knife in this shape. The king was so delighted that he had one copied for his palace. We find various advertisements

for Windsor chair-making in the early papers of this country, even before Revolutionary days. These were sometimes made of soft wood and painted; but the best were of hard wood, often of cherry and mahogany.

Another chair is the bannister chair, having a high back composed of slats similar to those used in the bannisters of our stairways. Many a modern dining-room chair is an exact reproduction of the old bannister chair of our New England ancestors. Chippendale chairs were brought to this country within ten years of their introduction in England. Sometimes the Chippendale chair is too ornamental, always a fault in a chair. In them wood is tied into bow knots or crimped and curled; and the best of them have a broad piece of handsome wood in the back, and are made strong enough to stand the tests of time. One inventory values six chairs, probably Chippendales, at \$200. After the Chippendale followed the Sheraton and Hepplewhite chairs, all three being modifications by different makers of the same general principle of construction.

One of the fine early chairs of America has simply horizontal slats across the back and a simple graceful form that suggests the Greek. When of mahogany, these slats are inlaid with the crotch mahogany. Next came the empire chair made of solid mahogany, the back veneered with beautiful specimens of the crotch mahogany. Entire sets are to be found, all the chairs alike in shape, but with many variations of grain in the veneering. These are like beautiful pictures, a never ending study.

Any of these forms have intrinsic value as historic chairs. Comfort, convenience, strength and beauty are united in their construction. We find a passage from the Dutch forms to the special shapes of the different cabinet makers. Then variations of species under different rulers. The different continents, many countries, dynasties and geniuses have contributed

to the different shapes of chairs, while nature in the grain and color of the woods, man in the carving and construction of the chair itself, have united to make the most of these objects of art, and like everything truly artistic, time but increases their value. A few months ago two Chipendale chairs sold at Christie's for about \$5,000.

The settle was a seat and chest combined. It was placed near the old chimney, while we used it for hall furniture. Settles were usually of hard wood, though sometimes of soft wood painted. Few remain to us to-day and these are mostly in collections.

The settles of New England were ornamented with panels or carvings. We rarely find them veneered. The settle was not merely a luxury, but a convenience. It served as a chest and as a seat upon which two or three people might be accommodated. It was probably an evolution from the old chest, some tired person wishing for a back to his seat.

The ottoman, as its name implies, comes from the East, the land of luxury. These are of rather late date in America, belonging largely to the time of veneers, their beauty depending chiefly on the wood chosen, as otherwise they are simply a square seat upholstered. The divan is also eastern in origin, and the sofa is Arabic. In the East it served as a couch and was placed before the door for the tired traveller to recline upon. Its position and use were an indication of Eastern hospitality. Skeat says that the word was first used in English print in the *Guardian* in 1713; "He leapt off from the sofa on which he sat." The habits of an Oriental people are preserved among us in our words and customs, and we learn how fashion "makes the whole world kin." The American sofa is found in various forms. The earlier sofas were not very large; the wood was solid with carvings or rope ornamentations, and the cover was put on with brass nails. Specimens of sofas thus constructed are rare and always costly. When the veneer came into use the

sofa was made larger and with broader wood-work. Sometimes there is a double roll of veneered wood at the end, sometimes heavy scrolls in place of arms. The backs are usually broad and simple. High prices are demanded for all the older forms. When the finer woods grew scarce the cabinet makers used them more sparingly, and decoration was lavishly employed. The sofas of the eighteenth century, and the early nineteenth, are really beautiful, and they are the most luxurious seats ever made. Cowper says:

“ Thus first Necessity invented stools,
Convenience next suggested elbow chairs,
And Luxury the accomplished Sofa last.”

In the early Middle Ages when the constant encroachment of an enemy prevented long residence in one spot, a receptacle for changes of clothing, folding stool and the few necessities of life to which each man still clung, made it quite necessary that he should have something in the house as a packing box; hence the origin of the chest. While this article has changed with the modern traveller to the smaller and lighter trunk, the English still retain the word box for this necessity of the traveller. When the early peoples became settled in homes, these chests were still needed as a safe deposit for plate and other valuables; while in the scarcity of seats, they took the place of chairs, and at night they served as a sleeping place. Chests were used in churches as a place of deposit for vestments, sacred vessels and valuable records. The earliest and latest chests were of plain wood and simply made; the first, because cabinet-making had not advanced to an art; the last, because the chest had been relegated to the attic as a place for clothing not in use. About the twelfth century, the exterior of the chest began to be carved and panelled, while some were inlaid and made from valuable woods. Many of these are the precious relics of great museums, like the Musee de Cluny. The chest was almost a necessity of our early

New England fathers, and the most valuable have been collected by our various historical societies. Dr. Lyon says that he met with only six carved chests among the New England records of the seventeenth century, the earliest known belonged to William Bradford of historic old Plymouth, and in the inventory it is spelled chist. One reason of the rarity of the adjective carved may be the commonness of these ornamental chests; the carvings were the acanthus, the shell, the leaf patterns, raised and clustered diamonds and the "nail-head decoration." We also have raised lines in broken squares and rectangles, the egg and dart pattern and the classic triglyph. Some are japanned and variously painted. We do not find in American chests, the griffin and other symbolic figures which belong to European specimens.

As the large space of the chest is not the most convenient place for the multitudinous articles of the household, a drawer was added below the chest, later two drawers and thus the bureau gradually evolved from the chest. This was at first called a chest of drawers, a proof of the method of its evolution. In early New England these were among the most valuable pieces of furniture. We have these drawers mounted on a small table, and as the table was the "low-boy," these were called the "high-boy." When the drawers reach to the floor they are called the "high-daddy." Hepplewhite was one of the first to make them. The bureau has continued with few changes to our times. The earlier specimens had no mirror, this being kept for the dressing table. When the San Domingo mahogany came into use, carving was little used because of the beauty of the grain, whose waves and scrolls suggested such work. Some of the finest bureaus have columns at the side with similar ones to uphold the mirror. These are sometimes carved in the rope patterns, others have the acanthus patterns, the veneered columns are either round or square and without carving. The older ones had the large

upper drawer of elaborate crotch mahogany and an inlaid border, the lower drawer of fibre mahogany. The handles were of glass or brass. When our ancestors learned to write they needed a place for writing utensils, and the bureau became a writing table. The large upper drawer opening with a lid was divided inside into compartments as a desk. Again we have a slanting desk placed above three or four shallow drawers, often with a book-case above. These were Chippendale's invention. We find the best specimens of the mahogany bureaus and writing desks about the middle of the eighteenth century. By the middle of the nineteenth when wood began to fail, less of it was used and cheap ornaments took its place. In the best specimens nature had carved and colored the wood in waving lines of black on a rich brown so that inlaid and carved work seemed cheap indeed. The fronts of these old bureaus are nature's choicest work, her finest rhythms in wood are written here.

When the table was cleared a place must be found for the dishes, hence the cupboard came early into use. The first were very simple, made merely for use. Later they were variously ornamented, and then called "court cupboards." We find this term used by Chapman, Shakespeare and others. Sometimes this cupboard had several tiers of shelves, but usually only three, one quite near the floor, the edge of each shelf and the sides that held them were variously ornamented. This piece of furniture stood in the hall, parlor or chamber. Soon the upper part was made with doors; later the lower part was thus closed while the upper was divided by shelves, and thus was developed the modern sideboard. In its name, as we see, is used the old word for table. Some are called knee-hole tables, like the beautiful sideboards of Sheraton and Hepplewhite, imitated in modern furniture and sold as Chippendale. Some of these are called press cupboards. The same ornamentation was used as in chests and bureaus. The Hepplewhite side-

boards were usually inlaid. Some beautiful specimens of mahogany are found in these veneered sideboards. It is said that the sideboard was introduced into England by William III, but Milton uses the expression "stately sideboard," showing that the sideboard was known by his day. The sideboards of Chippendale are really not sideboards at all, but simply cupboards, a series of shelves not enclosed by doors.

Thus we find that furniture has changed during the ages and that all kinds have developed from necessity into beauty, though the grotesque has been the ideal of art in some eras. The ancient nations made their furniture of enduring marble or bronze, one fashion serving for centuries. Northern Europe had no such thing as household furniture until after the disturbances of the Middle Ages had passed. Everything must be portable property when the Gothic nations were wanderers in the wilderness, and very little of that was demanded. The building of the cathedrals developed ornamental furniture for the church in chairs, tables and chests and magnificent specimens now exist in the cathedrals of Europe.

Artistic furniture came from the East, where man loves to change the necessary into the beautiful. Such furniture entered Europe through Venice, worked its way gradually over Western Europe, until it settled down for a permanent residence in England. There it was specially developed by the Adams, Chippendale, Sheraton, Hepplewhite and Pergolesi. From them America has received many forms that are called artistic to-day.

COLOR IN THE HOUSE BY WALTER A. DYER

IT is not the purpose of this paper to delve deeply into the theories of color—harmony of analogy and harmony of contrast. Its purpose, rather, is to state clearly and simply the few principles which should guide the decorator in his use of color, and to illustrate them by solving one or two problems typical of those which daily confront him.

It may seem hardly necessary to state that the primary principle, which must be invariably adhered to, is harmony. To define harmony is unnecessary, and as a descriptive application of the principle to a sufficiently large number of colors to have a practical value would be too lengthy and tedious for this place, it must suffice to say that a cultivated taste in artist or craftsman must serve as the guide in each case.

An aid to the attainment of harmony, and a principle to be heeded for its own sake, is simplicity. Over-ornamentation, like over-dress, is a sign of poor taste. A bright color does not necessarily offend against simplicity, but an obtrusive color, or a too glaring contrast does.

A third essential in successful decoration is consistency of color with the style or type of ornamentation, and it may be well to enlarge a little on this third principle.

In the first place, if the interior decorator is to apply it successfully, he must be well versed in the decorative styles and types of the various periods of history. This knowledge must extend beyond mere forms and designs. It must include color. The case of a well-known New York hotel is an excellent illustration of consistency of style with color. In the center of the room is a sculptured fountain, based on models from the excavations at Pompeii. The room is spacious and the floors are of plain tiles. The walls are decorated in pure white and deep red. Broad, red panels are surrounded by white wood and stone work, carved in the

Pompeïian style. Though an elaborate decoration, as is fitting in a room of this character, the color scheme is simple, harmonious, and because consistent with the style, beautiful.

So should it always be with interior decoration. A decorative style which is in keeping with the character of the room, and carried out with simplicity and harmony, will invariably be beautiful.

Take my lady's chamber, for example. Nothing is daintier than the furniture and decorations of the period of Marie Antoinette. A rich Oriental rug, however, or a heavy crimson Pompadour drapery of velours, will mar the whole effect. The colors should be the light tints of blue, yellow and pink, which the French lady herself loved.

In the den, warm Orientals may be used throughout, though this style has of late been greatly overdone.

Two styles which have given decorators no little trouble in the matter of color are the Colonial and the Dutch. A thorough understanding of these two types would often obviate or greatly lessen the difficulty.

Take first the Colonial. The furniture of that period was largely of sombre mahogany, covered with dark upholstery stuffs. White woodwork was used to relieve it, which made a charming contrast. This white woodwork was employed partly because hard wood was too expensive for the simple taste of the Colonial days, and partly because the decorators and householders of that time understood the color problem involved. In the days of Chippendale, Hepplewhite, Sheraton and Adam, white was an absolute necessity in the color scheme. In addition to dark furniture there were dark tapestry hangings. The windows were small, and the rooms consequently dark. Lace curtains were then little known. White wainscoting, doors and other woodwork

relieved what would otherwise be a most oppressive apartment. White and mahogany, therefore, are the foundation colors of the Colonial style, and if this scheme is adhered to, the charm of the style will be greatly enhanced. Bright colors are not necessary to give beauty, though they often aid greatly. A bit of fine old porcelain or pewter here and there lends a charm, and brass candlesticks and andirons are distinctly in keeping. Even lace curtains, if the pattern is Colonial, are by no means out of place. Again it is simplicity, harmony and consistency which will bring the desired effect.

It is the same way with the Dutch or Flemish. No style makes a more artistic hall, library, or dining-room. Much of the furniture should be in the fumed or Flemish oak. The style is simple almost to severity, and above all, chaste. Rich Oriental or dainty French articles are equally out of place. Everything must smack of the Netherlands. Old English articles of the Cromwellian type are in keeping, for the English at the time of the Protectorate were influenced almost entirely by the Dutch in their decorative arts and crafts. Cromwell and his followers brought these ideas with them from the Low Countries. Furnishings of the American type, which are often confused with the Colonial, are similar to the Dutch, for the Pilgrim fathers brought most of their furniture and other effects from Holland, where they had lived long enough to imbibe the Dutch feeling.

In all this the Flemish black and dark brown, and the hemp color form the color *motif*. The difficulty comes in trying to relieve the darkness of the effect. The attempt is often made to work in old English hunting scenes, for instance, with their bright greens and scarlets. But these are of a different period, and consequently clash. A grey pebbled plaster on the wall above the wainscot, and plenty of the ecru in the floor covering, chair seats, etc., are essential. With this

as a basis, a very little bright color will tone up the whole effect. Steins and other Dutch crockery, as bric-a-brac, old brasses and blue Delft plates will add wonderfully. The fire-place—for a fire-place is almost essential in a room of this character—may be of the reddest brick, or bright Dutch tiles, and the andirons, tongs and shovel may be of the most highly burnished brass. When it is all done, it will be seen how remarkably the little additions have relieved the room of anything like gloom, and have left cosiness and good cheer.

After harmony, simplicity and consistency have been attained, there remains to be considered the disposition of color in a room with reference to light and shadow. These principles are more generally understood, perhaps, but they are not always carried out to the best advantage.

In the first place, it must be remembered that the light from without strikes downward. Hence, the greatest light falls on the floor, shades off up the wall, and reaches a minimum at the ceiling. To counteract this effect, and render the tone pleasing throughout, the colors must be so disposed as to make the upper part of the room lighter. The darkest shades should be found on the floor, though greater freedom may be allowed here, since the eye seldom seems to take in the floor in connection with the walls and ceiling. The wainscoting, however, should always be darker than the sidewall; the frieze or border lighter still, and the ceiling white or a very light tint. Most decorators understand this, and most rooms are finished in this way. Nearly all wall-papers which are manufactured in combinations of sidewall, frieze and ceiling, are colored in accordance with this rule.

The idea can be carried further in the case of rooms with dark corners and alcoves. The Japanese have grasped the idea, and have a way of decorating these darker portions of the room in lighter colored

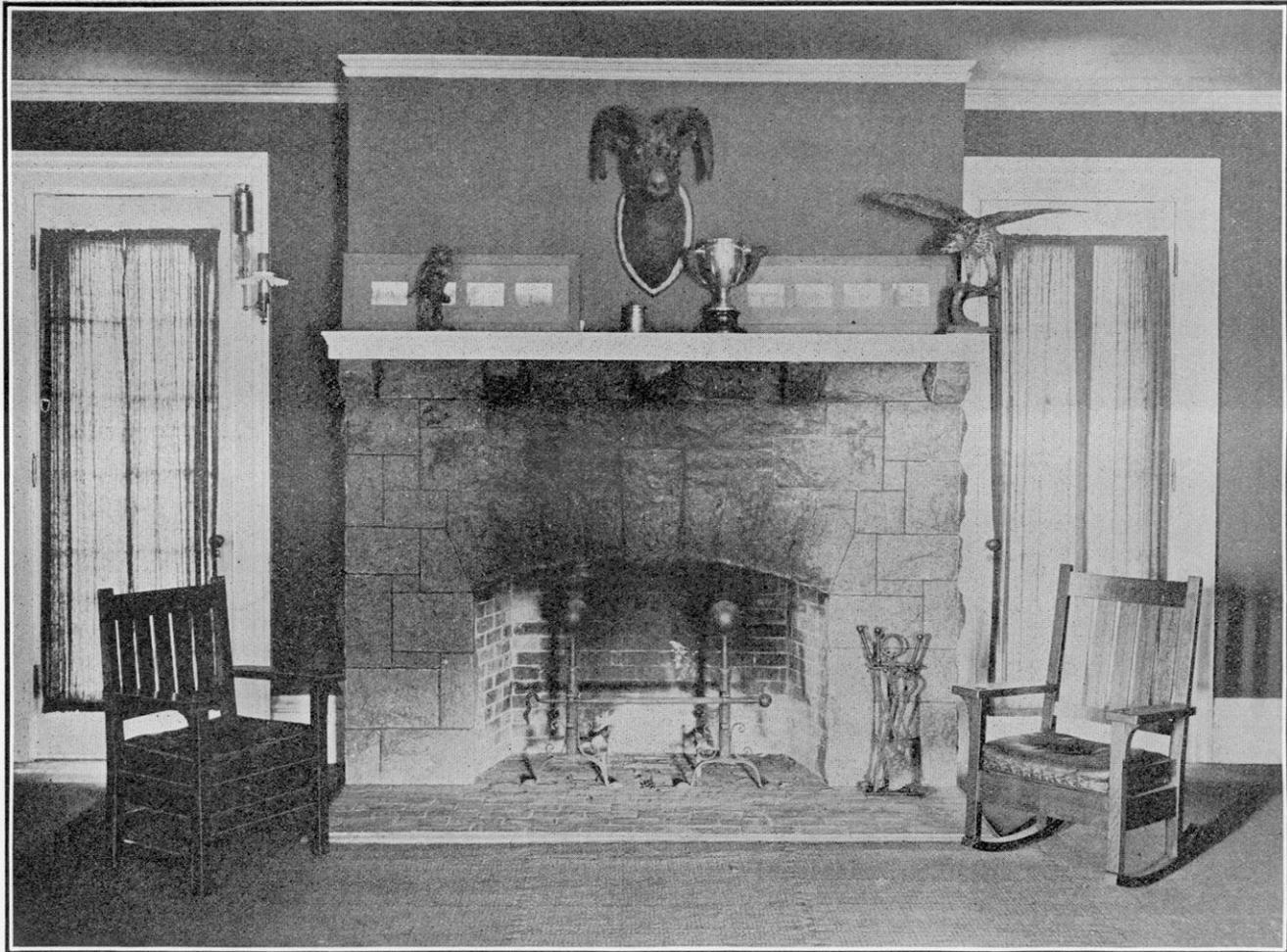
materials. This can be done, if the decorator is skilful and does not need to be too economical, or if the brighter pictures, bric-a-brac and pieces of furniture can be placed in these parts of the rooms to even up the tone.

Finally, there is the question of color in relation to the position of the general light-giver, the sun. Rooms on the north side of the house should be decorated in a warmer color scheme than those on the south. The north light, unless shut out by foliage or some other obstruction, is clear and steady, and will bring out to advantage the beauties of delicate tints. If the room is really dark, however, the brighter reds and yellows may be used in moderation. Gaudiness should always be avoided, for the reason already mentioned. On the sunny sides of the house there is an excellent chance to utilize the deeper shades. This question does not effect the use of furniture so much as wall treatment, since the furniture is near the floor, and hence in comparatively strong light.

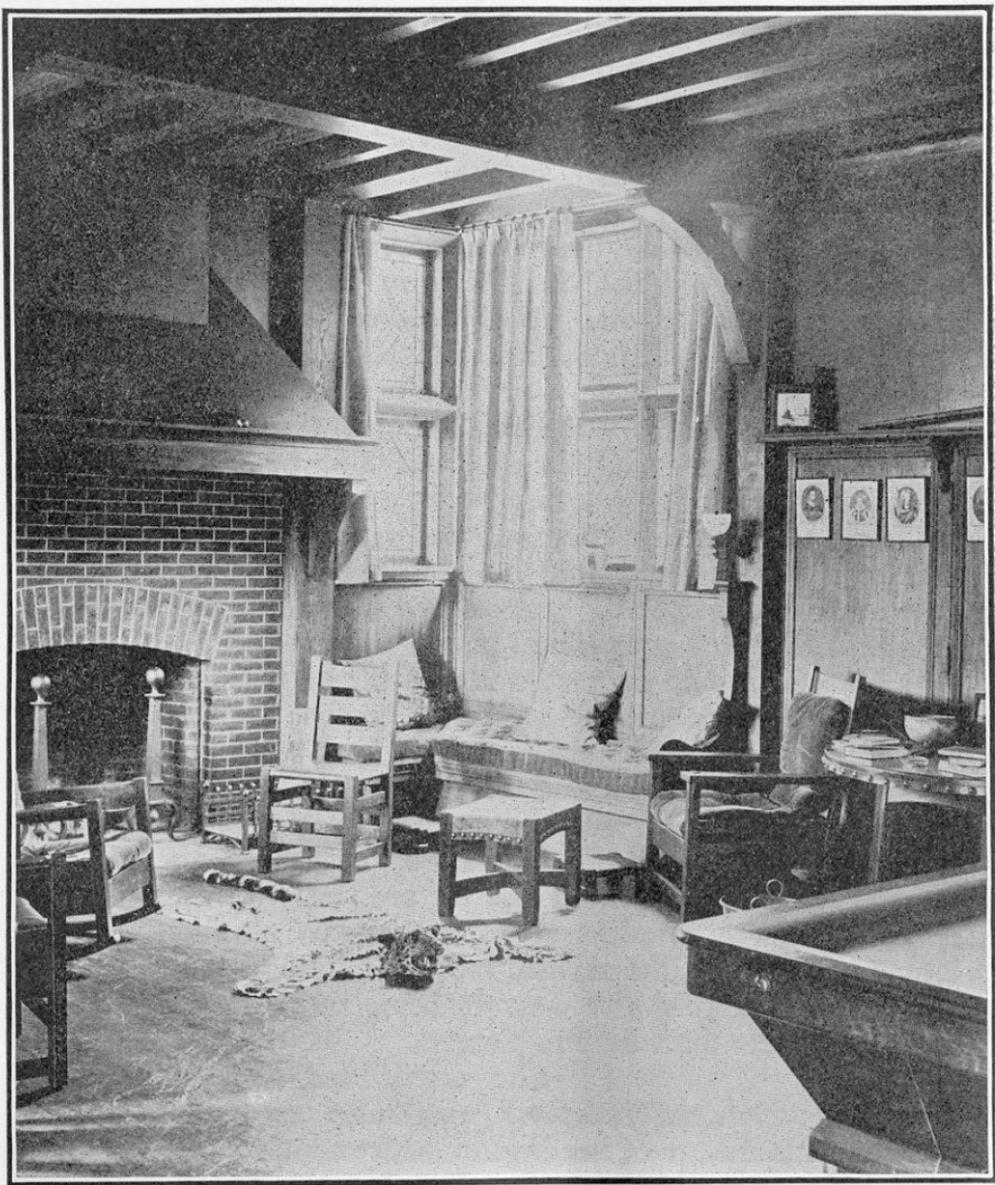
In this brief paper we have endeavored to outline a few of the main principles governing the employment of color in the beautifying of interiors. It will be seen at a glance what an opportunity there is here for further study. The laws overlap, and sometimes almost contradict one another in particular cases. Hence it is impossible to establish many hard and fast rules.

In the main the principles will be found to hold, however, and in their application to particular cases the decorator must use his own taste and judgment. An education in artistic craftsmanship, which has been firmly grounded on these principles, will avail much.

Above all, let not the decorator make too complex a problem of it all. Experience will show him how to elaborate; but when in doubt let him always fall back on the principle of pure simplicity.



Fire-place in the Dining Room of the Onondaga Country Club, Syracuse.



Fire-place in the Billiard Room of Mr. Ernest I. White, Syracuse.

FIRE-PLACES, OLD AND NEW

MUCH might be said of the evolution of methods of heating, for many changes have intervened between the unenclosed fire built on the floor of wigwam or hut and the newest steam or electric heater of our day.

Little, however, can be said upon the growth of the fire-place, for the fire-place having been once conceived, the conditions to be met precluded the possibility of essential modifications. The fire-place must be built in a chimney flue, and be open on one side.

The question concerning the history of fire-places, which of all others possesses the greatest interest, is, who thought out and built the first fire-place? It probably was done by some inhabitant of the frigid or temperate zones, for the people of the tropics did not need it for heat and could do their little cooking over an unenclosed fire. It probably was done by some members of a race which had begun to maintain itself by agriculture and had adopted a settled life in more or less substantial houses, for the dweller in tent or in wigwam of bark or hides lacked the necessary wall against which to construct a fire-place, and being a nomad, would not be likely to build one with the expectation of soon leaving the spot. Whoever the inventor was, he rendered a substantial service to mankind and the product of his thought is yet a source of pleasure to thousands, although no longer a necessity, the several modern methods of supplying heat for cooking and warmth being more economical and practicable than the fire-place.

The unenclosed fire without chimney which the fire-place supplanted seems like an unendurable means of heating an apartment, but it was used long after chimneys and fire-places were invented. It was the common method of heating employed in the houses of mediæval England, and so late as the middle of this century, a fire of this kind was used in the hall of Westminster School. Spread of smoke and gases from the burning fuel was, of course, the greatest annoyance connected with such fires, but they were not without cer-

tain advantages. A large number of persons could gather about them, which was no unimportant consideration in a time when there was but one fire for an entire household and the household included many servants and men-at-arms. And none of the heat was wasted up a chimney, but all served its purpose of warming the room. Moreover, the smoke from burning wood is neither so disagreeable nor so poisonous as is the smoke from coal. This single, large fire was in the common living room of the house, which among its names of hall-house, house-place, etc., numbered that of fire-house.

The first fire-places show how slowly man divests himself of old ideas and by how slow steps he attains new thoughts and new knowledge. As the fire had originally been built in a room, the first builder of a fire-place was apparently unable to conceive more than a room with a chimney, for the first fire-places are as spacious as small rooms, were built large enough to burn whole logs as had been done in the open hall, and had seats along each side of the fire. Thus, the first fire-place had some of the characteristics of a room and was not planned to serve to the best advantage its purpose of furnishing heat. It was not wholly a fire-place, but was still partly a room. It was not a very efficient mode of heating because a large proportion of the heat was carried up the chimney, and even when sitting close to the fire with scorching face the tremendous draft chilled the back. But these fire-places were efficient ventilators and in appearance the most charming of all fire-places.

The fire-places of to-day differ in some respects from those of the past. Many are constructed with a grate for the purpose of burning coal; nearly all are smaller and have sides faced with glazed tiles and built at an angle best calculated to deflect the heat outward. But an occasional lover of the good cheer imparted by dancing flames and the merry crackling of burning logs builds in imitation of his forefathers.

McKINLEY MEMORIAL

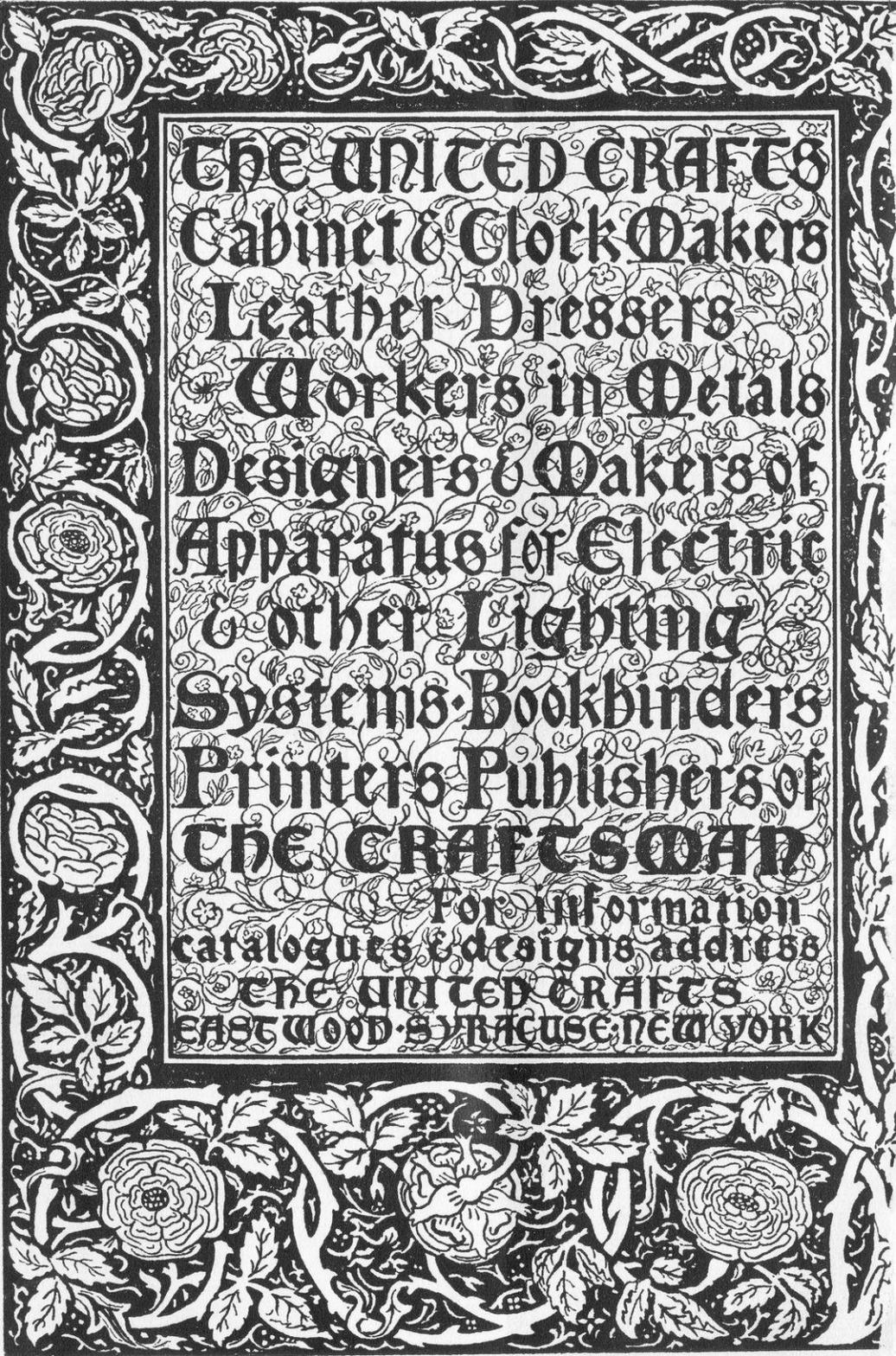
THE Committee on Design of the McKinley Memorial to be erected by the citizens of Philadelphia has made formal announcement of the opening of the competition by which a design for the Memorial is to be secured.

The competition is open to any sculptor of the world, and the utmost freedom in conceiving a design is given, the only conditions being that it include a portrait statue of the President and cost not more than thirty thousand dollars. A competitor may submit more than one sketch-model, these to be in plaster upon a scale of one and one-half inch to the foot, and when submitted, to be accompanied by a typewritten description of the design and of the material to be used in the Memorial. The sketch-models with the accompanying description must be deposited with the Secretary of the General Committee, Mr. Leslie W. Miller, at 320 South Broad Street, Philadelphia, between February 2 and November 2, 1903, inclusive.

The sketch-models submitted will be examined by a Jury of Award which includes Mr. J. Q. A. Ward and Mr. Paul Bartlett, and a prize of five hundred dollars will be given to each of the five designers whose work is selected by the Jury. The Jury of Award will also select from these five designers the one who is to execute the Memorial.

Copies in full of the programme for the competition may be obtained from the Committee on Design, 320 South Broad Street, Philadelphia, Pa.

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