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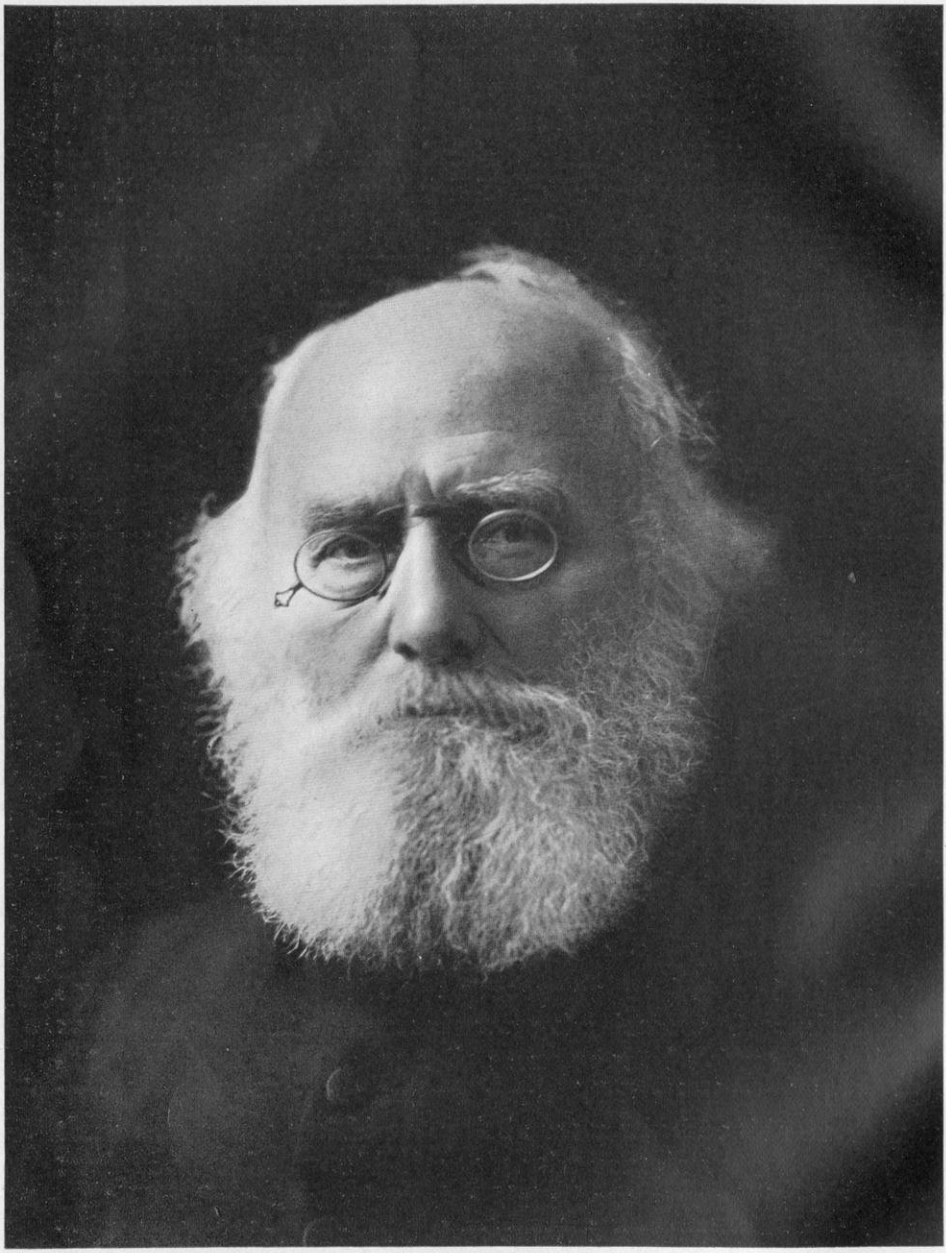

REV. SAMUEL R. CALTHROP, L. H. D.

THE CRAFTSMAN

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Contents

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SAMUEL ROBERT CALTHROP, L. H. D., THE MAN: TEACHER, WRITER AND SCIENTIST

"Rich in saving common sense,
And, as the greatest only are,
In his simplicity sublime."

THE story of a man's life, nobly lived, is written on the hearts and treasured in the memories of his fellow men, and cannot be told in any record save the great Book of Life.

For nearly fourscore years the subject of this sketch, Samuel Robert Calthrop, has found life worth living,—for others. In the spiritual economy of the universe, "above the smoke and stir of this dim spot which men call earth," the inspiration of such a life lives on to cheer and bless, not only his own generation, but as an abiding influence for noble usefulness to generations yet unborn. In this brief outline of Dr. Calthrop's well-spent years, the sole purpose is to present a few pen-pictures of the man in his every-day life among his fellow men, from youth to age. Outside of the duties of his long, active and vigorous career in his chosen profession as pastor and preacher, he has found time and strength for helpfulness in many practical activities, and for ripe scholarship in the sciences, including special attainment in astronomy and keen research in the field of evolution. American college athletes owe much to him, and many will here learn for the first time the importance of his influence in shaping athletic sports in this country, in the training of the early boat crews of Harvard, Yale, Cornell and Syracuse, and in coaching the West Point cadets in the English game of cricket.

Called to lecture at Harvard, as early as 1851, while walking out one day, he found the students playing cricket in the same old style current in the days of Charles I. "Hello, fellows," he called out, "Why don't you play cricket in the modern way?" They clustered around him as he drew a cricket ball out of his pocket, and, sending for some bats which he had in his trunk, he set them at work. Alexander Agassiz, son of the great scientist, was one of the most enthusiastic of the players and soon became the best bowler of the team. After he had played with them for a fortnight, nearly every student in the university knew the enthusiastic young Englishman, and it became known that he was an expert oarsman as well as a cricketer. The Harvard crew was in training for a race with Yale, and invited his

criticism. He found that their stroke oar was Fitzhugh Lee, son of Gen. Robert E. Lee, then commandant at West Point. At the request of the crew, he rowed with them over the course, from Cambridge nine miles to Fort Warren. When it came to criticism, the Englishman spoke with characteristic bluntness: "Well, boys, I am going to tell you plainly what I think of you and your work. Your stroke is admirable; he has the fine, long, slow, old Cambridge stroke. The 'beef' in your boat is magnificent, but your boat is a tub. Look at it, thirty-three feet long by three feet wide. You haven't room to sit well, you need an outrigger." "An outrigger," some one asked, "what is that?" and the impromptu coach was compelled to admit that, so far as he knew, there was not an outrigger in the country. Fortunately, that very morning he had learned that a four-oared outrigger had been offered for sale at St. John's, New Brunswick. It was a boat which had been used in the race rowed by the Canadians against the Thames Watermen that year. The Harvard men sent for it at once, and it was not long before the Americans began to build outriggers that could compete with any in the world.

Recalling his boating experience with other American college oarsmen, Dr. Calthrop referred to a series of lectures on Cambridge athletics he gave in 1859, before one of the societies at Yale. Naturally, the subject of boating was taken up. Said he: "When, at their request, I went and looked at their boat, I told them that a proper racing boat should be at least fifty feet long and with a width of beam sufficient easily to seat the crew. As the result of my criticism, they had a boat built by Page, though he made it a few feet shorter than I had suggested, and I was present when they went to row against Harvard at Lake Winnepesaukee. I told the Yale boys that it was essential that they take extra precaution, as they had a heavy crew to row against. The Harvards were the famous Crowninshield crew, every man of which was a fine oarsman. In those days they raced two days running,—the same race. This eliminated luck, as sometimes one crew would have a little extra wind or tide or eddy to contend with, which would disappear the next day.

"The first day, when the Yale boys started in the race, they 'wobbled' their boat and thus started unevenly, and the Harvard crew won. That night I said to them: 'You lost that race in the first half mile. You got confused, and the wobbling of the boat made you

lose your stroke. Now take your time to-morrow, get ready, and then pull all together on an even keel. Never mind Harvard, take care of yourselves.' And I suggested that they go out and practice in the morning, which they did, wobbling their boat, getting ready at the word and pulling half a dozen strokes, and then stopping. They carried out these suggestions in the race and beat Harvard by a minute. The Harvard crew then asked permission to try the Yale boat. They rowed over the course and made it in a minute less than the Yale time.

"As to Cornell, that came about in this way. I had given a course of lectures on athletics at the university. Some time after, there came to me a delegate from the students at Cornell, who wished to have a boat club, but knew nothing about rowing. They wanted to race with Yale and Harvard, and asked me to train them. I demurred, for that would have necessitated my living at Ithaca, but offered, instead, to teach the delegate to row correctly, fitting him to go back and train the others. So I taught him the secrets necessary for an oarsman to know. He was an apt pupil, eventually becoming known as the expert oarsman Ostrom, and he trained his own men so well that Cornell won at Saratoga. Here at Syracuse, five or six years ago, the university boys came to me with a request that I train their first raw crew. So you see I have had quite a hand in the development of college boating crews during the last half century."

WITH a revival of the patriotic enthusiasm of youth, Dr. Calthrop recalled his drilling of a company of young volunteers at Marblehead, Mass., in the early years of the Civil War, and his offer of their services and his own to Governor Andrews. Strange as it may seem in the light of subsequent events, Governor Andrews informed him that he had received strict orders from Washington to take no more men at that time. Continuing, Dr. Calthrop said: "I told the Governor, who was a great friend of mine, 'We are not ready to go to war yet. What the country needs is training camps. Massachusetts ought to have twenty-five thousand men in camp; New York a hundred thousand, and so on. Then, when soldiers are needed, call upon these men who have been properly trained.' My idea was that a few men such as those I had trained would have had a wonderfully good influence on the army as a whole.

They were all well-developed athletes, and would have made a marvellously strong rush line. We could have helped to train and develop others, for in those early days there were few really well-developed soldiers in the army." In spite of this apparent failure, Dr. Calthrop continued, with unabated zeal, his practical devotion to the cause in fellowship with those leaders of thought, the great war Governor, John A. Andrews, Charles Sumner, Henry Wilson, William Lloyd Garrison, Wendell Phillips, Edward Everett Hale, James Freeman Clarke and many others whose names have become history, including the Rev. Samuel May, to whose pastorate in Syracuse Dr. Calthrop succeeded.

At the age of thirty-one, after a long course of study, training in athletics, teaching and lecturing, and counseled by such leaders of liberal thought as Thomas Starr King and James Freeman Clarke, Dr. Calthrop entered the ministry, his first pastorate being in the good old Puritan town of Marblehead. A few years later, in 1868, he was called to Syracuse as the assistant of the Rev. Samuel May, succeeding, upon the retirement of Dr. May, to the full pastorate of what is now known as the May Memorial Church. For nearly two-score years he has been closely identified with the religious, educational, charitable and social life of the city, also giving his personal attention to much helpful work among the boys of the street, in fulfillment of his deep conviction that the future of the nation depends upon the education and development into good American citizens of the raw material of our cosmopolitan population, especially where it is gathered in the congested districts of industrial centers. In the many phases of his life work, the genial, vigorous and winning personality of the man has broadened and deepened his influence and power for helpfulness in all walks of life. A little above the ordinary height, stoutly built, with a ruddy, unwrinkled face at seventy-six,—a face crowned and surrounded with pure white hair and beard, clear, kindly blue eyes, high and broad forehead, Dr. Calthrop gives at once the impression of a man of rare intellectuality and spiritual force, as well as one who, through a long and useful life, has well guarded his great physical and mental powers. Though a deep student, he is also a great lover of Nature and still finds joy in the work of his hands out-of-doors.

SAMUEL ROBERT CALTHROP, L. H. D.

THE CRAFTSMAN will never forget the impression made upon him in the fall of 1904, when he found Dr. Calthrop at work, with his cross-cut saw, cutting up a gigantic old tree that had fallen in a recent storm. The trunk, near the roots, where he was sawing, must have been fully three feet in diameter, yet the venerable workman plied his saw so well and truly that the sawed off portion was as straight as if done by a machine. Here was skill in manual labor, a trained mind controlling a trained body. His garden is a place to be proud of. He grows vegetables, fruits and flowers of all kinds, and in every bed he takes a hand and does some of the physical work required. "The mind of man is strengthened by the exercise of his body," is his motto. Physical work is his recreation from mental labor, and mental toil from the weariness that follows physical exertion. The hunger that comes from outdoor work is the best appetizer, and Dr. Calthrop shows that he possesses both appetite and good digestion by his well-nourished body and buoyant spirits. His mind is as clear to-day as when he preached his great sermon on God. He quotes freely from the Greek and Latin classics he loves so well, and discusses the great poets with all the zest of youth and the critical insight of the scholar. Of Ralph Waldo Emerson he remarked: "You could well understand, after you had been in his presence for a little while and felt that marvellous shyness of his, what Hawthorne meant when he said: 'You feel that he feels that you'd rather not.' "

Of Browning, Dr. Calthrop spoke very earnestly: "There was a man of the world, of an entirely different type; excessively courteous, who enjoyed people and loved to have them come and see him. Ah! if he had tried, like Tennyson, to be clear and limpid in his writing. Browning's character, as shown in his writing, has come upon me by degrees. In some of his moods he might have been a hale, hearty, bluff sea captain, strong, determined and constitutionally stubborn. When he began to write, he gave the world *Pauline* and *Paracelsus*. There's nothing obscure in them. They are clear as crystal and good poetry. He had learned the sonorous power and perfect freedom of blank verse, and determined in his next poem, *Sordello,* to use this form and at the same time to tickle the ear with the Pope style of couplet, inherited from Dryden. Each was good in its way, but each must be free from the other. Together they were like oil and water. Tennyson gave us a new note of power in blank verse, but it was im-

possible, even for a great poet like Browning, to have the beautiful facility of Tennyson in blank verse and at the same time to use the double rhyme. It was a perverse sticking to a wrong decision that spoiled him. Had he possessed Tennyson's ear for form and allowed that to guide him he would have discovered his error in a dozen lines, but he had decided on this form and kept to it, and the result was an injury that he never fully overcame. Perfect form does not hurt noble thought. Phidias sculptured the back of his statues, though they were never seen, as perfectly as he did the front."

Referring later to Carlyle, Dr. Calthrop said: "There was a time when Carlyle exercised a powerful influence over me, and no one will ever deny his great genius. Between the thirties and forties I was affected by the vulgar and stupid confusion that existed in England concerning religion and theology. It was just then that I got hold of Carlyle's idea as expressed to Emerson: that common sense controlled the universe from the making of a nutmeg grater to the constitution of the solar system. That thought, once in my mind, has never left it, and it has been of incalculable benefit to me ever since. I was talking one day with Milburn, the blind preacher, and he told me of a visit he had once made to Carlyle. The great writer received him well, and when he learned that his blind visitor was a minister he said: 'There was a time when I intended to be a preacher. But I was afraid I was going to say something my congregation would not believe, and resolved to shut myself up and have it out. So I went into my room, locked the door, and man, I don't know whether I ate, drank or slept for several days, but this I do know, when I came out there were two things fixed for life, one was, that I should never be a preacher, and the other, that this d—— dyspepsia had got hold of me and has never left me.' "

"I am glad that I did not go to Carlyle," continued Dr. Calthrop, "I got more help from him indirectly than I possibly could have done in a personal interview. Instead, I went to Emerson with a letter of introduction from his nephew. He received me kindly, and with his calm, sweet, friendly dignity, he took me into his study and there let me open my heart to him. He gave me his whole evening. Ah! he was full of love as well as full of wisdom, and, unlike Carlyle, had the tenderness of nature that bade him give as a woman gives. In some things, Carlyle was of great benefit to Emerson. When the

latter went to Craiginputtoch, he was under the spell of the old metaphysicians, who resolved all matter into nothingness. Thought, mind, soul, was everything. He intended to lecture on this in London, but Carlyle persuaded him from his purpose, and when he returned to this country and lectured at Harvard, his good American common sense kept him straight. Was it not strange that, fifty years after, I should have occupied his place and delivered the Emerson Semi-Centennial address, speaking upon this very subject?"

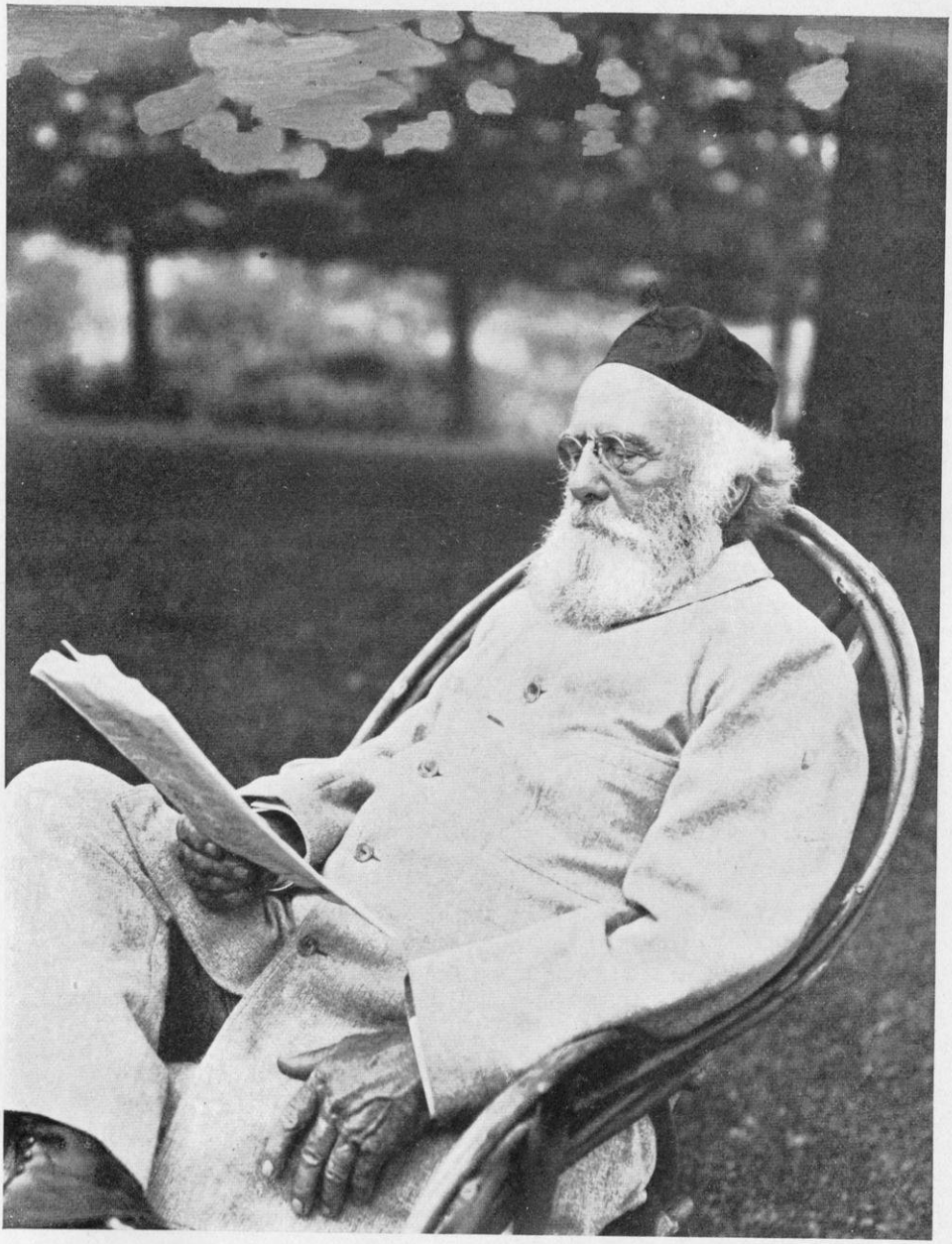
DR. CALTHROP'S power as a thinker and an orator was notably illustrated in the early eighties at a national conference of the Unitarian churches, at Saratoga. It was a warm morning and the addresses seemed more prosy and longer than they would have been had not the weather been so oppressive. When a delegate who had wearied his listeners sat down, and Dr. Calthrop came to the platform, hat and manuscript in hand, the tired and sleepy audience settled themselves for another doze. In a moment they were electrified as the bold, decisive, resonant tones of the speaker rang through the auditorium: "My theme is God!" There was no hesitancy, no text, no prelude, no warming to his subject. Instantly all eyes were alert, all weariness had disappeared, and his auditors found themselves leaning forward in their eagerness to catch the burning words of eloquence as they fell from his lips. It was one of the grand utterances of a notable occasion, which marked an epoch in the history of the Unitarian denomination. Here were his first words: "God filling all things up with Himself so that there is no room for anything else! God, who is all in all; God, in whom all atoms, worlds, and beings live and move; God, in whom all space, power, beauty, wisdom, justice, thought, love, and life exist forever and ever; God, in whom man lives; God, whose space and force surround, interpenetrate, and include the body of man, whose justice gives law to the conscience of man, whose love rejoices the heart of man, and whose life surrounds, interpenetrates and includes the life of man."

And yet this man, scientist, classicist, orator, when, at the age of twenty-four, he came to this country to remain, was so diffident that he felt he was not yet ready, nor old enough, to preach, and patiently spent seven years in study and teaching, to gain discipline for his life work.

An intense lover of Nature, Dr. Calthrop's sermons abound in apt illustrations drawn from this source. Of the life-power in an oak, he speaks: "Did you ever think of the infinitely delicate way in which the oak-tree sucks the moisture from the ground through a million rootlets, how the sap ascends through a million tiny channels into the very heart of the tree, and how, thus, in the springtime, every twig and leaf in the monarch of the forest tingles with life? But the delicacy of this almost infinite subdivision of watery juices is coarse compared with the intimacy of the life-force which causes this juice to flow, these buds to burst, which surrounds and interpenetrates the ultimate atoms themselves,—atoms so infinitely small that uncounted trillions must exist in one single cell of the tree."

Again, speaking of the seeming fickleness of the wind, but noting that science now discloses that the movements of the air obey the eternal law as perfectly as the stars in their courses, he says: "I sat down by that sweet waterfall of Central New York, as yet unsung, but which one day surely will have its poet,—I sat and saw that all nature was obedient to Law. The blue bells on the rocky banks budded and blossomed and nodded their gentle heads in obedience to Law. The ferns uncoiled their growing fronds, the green leaves rustled, and the branches grew, the sunlight sparkled, and the clouds floated, all guided by Law. I stooped down and picked up the petrified mud of the old sea-bottom, and stood in thought on the shore of that primeval sea whose waters saw the first dawnings of life upon the planet. What an infinite number of changes had passed over the earth since those Trenton mollusks and trilobites had revelled in the warm tropic sea! Yet every change for ten million years had been all guided by Law.

"Past those scarred and venerable rocks the water leaped and sparkled and dissolved in spray, and the fresh breeze ruffled its surface and tossed the white foam hither and thither. The wind and the water, the two latest born of time, hurrying without a pause past the most ancient monuments of the buried ages. Cunning immortals, youngest in seeming of all God's creatures, and yet the oldest they of all things I saw on earth that day. Those fresh drops of water which had helped to deposit that rocky layer, ages and ages ago, were older than the mollusk, older than the trilobite, older than all, save the wind that played with them, the self-same wind that played with them mil-



DR. CALTHROP IN HIS GARDEN

COMING HOME

lenniums ago. Lawless immortals! running, dashing hither and thither, bound seemingly by no law save their own wanton wills! And yet no tree nor flower, nor cloud, nor rock, nor buried fossil, obeyed the Law more perfectly than these twin genii of the water and the air!"

Another thought reveals the largeness and tenderness of his mind and heart: "To-day there are some five hundred millions of women's hearts,—none without some capacity of loving; some that seem to hold in one small breast a whole heaven of love and tenderness. They came out of the invisible into the visible, did they not? Well, in that invisible, out of which this vast stream of thought and love hath flowed, must there not be an infinite divine reservoir of thought and love?"

SAMUEL ROBERT CALTHROP was born in the year 1829, at Swineshead in the fen county of Lincoln, England, near the celebrated abbey commemorated in Shakespeare's King John. The house in which he was born was built in the time of Charles I, of stones taken from the ruins of the old abbey. Swineshead is six miles from Boston, England, and Tennyson was born not far from this historic spot. At the age of nine, young Calthrop entered St. Paul's School in London, where he remained for ten years, and was, for a time, captain of the school; later, Pauline Exhibitioner at Trinity College, Cambridge, for five years. Though taking a full course at the university, he refused to graduate, because, in those days, no degrees were given by the university authorities unless the recipient signed the Thirty-nine Articles of the Church of England. Too honest and fearless to stultify his conscience, young Calthrop left without a degree rather than even tacitly to acknowledge that he believed what his reason could not accept. In speaking of this episode, Dr. Calthrop remarked: "It seems hardly possible that such folly could have been in full power within the span of one man's life, when contrasted with the freedom of to-day. Sometimes I think I'll go back and get my degree, for the restrictions are all removed now, and yet, what's the use!"

TWO PAINTERS OF CHILDREN. BY WILLIAM WALTON

IT would seem to be very natural and appropriate that the artists most successful in rendering the characteristics of children should be women,—and if young and graceful themselves, so much the better. But the "obvious" things in this world are so frequently disproved that we speedily learn to distrust the pretty possibilities; and in no branch of human achievements is the plausible more frequently discovered to be unsound than in art. Nothing, for instance, would seem more proper than the prompt establishment of mutual confidence and sympathy between portrait painter and sitter, yet it is well known that some of the most popular practitioners have been not altogether attractive personalities, and one of the most distinguished of them all, Mr. Sargent, is on record as expressing his belief that no sitter ever left his Tite street studio without a sentiment of personal animosity toward his painter! Nevertheless, general truths are frequently true,—certain qualities do help the portrait painter to understand his sitter better, to see into him, and so (if aided by sufficient technical knowledge) to render more truthfully the real man in question. There are two young women portraitists living in New York city whose work is rising into deserved prominence exactly because of the qualities required by the proprieties, and in whose pleasant records there does not appear to be any opening for cynical approval of contraries. Mrs. Kate Rogers Nowell and Miss Florence Wyman are both largely self taught, though both have studied for comparatively short periods in Paris and New York under various teachers,—Mrs. Howell in the ateliers of Callot and L'hermitte abroad and Chase and Zarbell at home, and Miss Wyman in the Julian atelier, beginning at the early age of eleven, for six months, and later in the Art Students' League of New York, mostly under Mr. Kenyon Cox, to whose carefulness and ability as an instructor she believes much of her subsequent success to be due. Both of these ladies—in their care to observe the rules—began by early efforts to draw the more or less willing sitters around them, sisters and other relatives; the gradually increasing merit in these portraits was duly recognized, the appreciation of partial friends was succeeded by that of strangers, publishers, and the general public, and real commissions, with their comfortable sequence of personal independence and a career, followed.

TWO PAINTERS OF CHILDREN

It is probable, on the whole, that children are more difficult subjects for portraiture than adults,—just as, broadly speaking, women are more difficult than men. The subtlety, the gracefulness of your subject make it harder to depict adequately, and while the infants of various sizes by no means uniformly represent the "Age of Innocence," nor are entirely free from the faults of their elders—selfishness, anger, jealousy, etc., and even self-consciousness—yet they very frequently present these peculiar traits in another, and, sometimes, in a prettier, way than their betters. There is a great charm, as we all know, in the appearance of a developing good trait,—as in the courage and sturdiness of a very little boy, or in the grace and coming motherliness of a little girl; for that matter, there is a curious charm and interest in the young of almost all animals, even in those which grow up to be disagreeable, as pigs and hippopotami. That complete ignorance and naïveté which we agree to call Innocence is a very pictorial quality; the great seriousness and intentness over trifles, as of a kitten with a straw or a child with a toy, which would be so repellant in the adult, is charming in the undeveloped being. While it is true that the "cherubic" infant is now pretty much relegated to that realm of primitive folk-lore in which are found Dr. Watts' birds that "in their little nests agree," and while there have been known instructors of youth, with a wide experience, who have sorrowfully arrived at the conclusion that all boys are sons of Belial, yet, for many reasons, the young of the human species is generally regarded as interesting. For the artist, moreover, there is a never failing charm in their peculiar drawing and modeling, which differs so greatly from that of the adult and approaches it only by such gradual stages, from the absurd disproportion of the baby to the lankness of the hobble de hoy. All these qualities, mental and physical, seem to be recognized or suggested in the work of Mrs. Nowell and Miss Wyman,—the unpicturesque traits being necessarily suppressed with somewhat more firmness than would be necessary with adults, and yet, in the interest of true portraiture, not entirely suppressed. It is evident that the obstinacy of the bad little boy must be indicated, the truculent suckling must be differentiated from the beaming and expansive one!

For the disconcerting restlessness of these small sitters, which makes it so difficult to catch the desired expression, or, indeed, any definite expression, Mrs. Nowell considers the only remedy to be to

never allow them to get tired but to keep them amused and interested all the time and then catch them on the wing. "For this is really the only way to catch the brightness of a child,—as it is, indeed, that of a grown person." The very young person whom it is desired to portray is allowed to chatter every minute,—by this method only can a glimpse be obtained of the inner personality. Not endowed with that respect for conventionality which obtains with his elders, the tired, or bored, child makes no attempt to conceal his condition and passes promptly into a quite unpaintable condition. Of course, a fondness for children lies at the root of the talent of both these ladies. Miss Wyman, also, draws her sitters only while talking or at play and in a condition of more or less perpetual motion. She says she always sees her picture clearly in her head, in closest detail, before she begins it, then she endeavors by careful watching to catch motion and expression and put down everything that fits into her idea. "The first idea must never be changed unless radically wrong, as I try to get the very keynote of the child's character." This artist has executed very many of her portraits, both of children and adults, in pencil before she began to paint, which, indeed, she has scarcely done as yet; her favorite medium is a very soft lead pencil with which she secures a spirited and effective drawing, as may be seen in our reproductions of her work. There is but little search for detail, the modelling is broadly done—as is, indeed, natural in these smoothly rounded countenances, there is a careful search for correct outline, and a general feeling for a more or less decorative presentation,—as in all good drawing. In contrast with these vigorous delineations are some of her earlier and smaller ones in which the vague and almost impalpable charm of expression of the tender sitter is rendered in the most delicate grays of the pencil. In her portrait painting she expects to follow the same general lines, and her color seems to be already both subtle and true.

MRS. NOWELL works in a great variety of mediums, oil, pastels, water colors and crayons, and varies her methods according to her material. Some of her most successful works have been portrait groups; in some she has even had to present the parent with the children,—a task the formidableness of which may be appreciated even by a layman. Her Parisian training in painting from life, the "true" study of the ateliers, has of course been the foundation

PORTRAIT OF A BOY, BY MISS FLORENCE WYMAN

PORTRAIT OF A CHILD, BY MRS. KATE ROGERS NOWELL

SKETCH OF A GIRL, BY MISS FLORENCE WYMAN

HEAD OF A BOY, BY MRS. KATE ROGERS NOWELL

of her technical ability, but of the rest—the very important rest—but little is actually taught in the ateliers though much may be learned by close observation. In the pretty art of miniature painting—of which there are many in these later days who have essayed the restoration and only a few who have succeeded—she seems to possess that peculiar sympathy, that ability to flatter and prettify in the peculiar guarded and conventional way required by miniature painting, which the tyros and the awkward ones always miss. Any ugliness or uncouthness in these charming and mannered little ivories is almost as bad as the inane prettiness which is more common. Her crayon work, we believe, has been largely of adults, some of the more distinguished sitters, as Sir Henry Irving, appearing in "The Critic," and others, as Mark Twain, Joel Chandler Harris and the naturalist John Muir, in "The Outlook." Her portraits have appeared in the exhibitions of all the more important art societies of the metropolis, and many of them elsewhere.

It may be said that the quality which especially distinguishes the works of these young artists is that "modern" quality difficult to define yet very palpable. It is a sort of sophistication which professes to be quite frank while in reality not so, an apparent letting yourself go freely while you are actually conscious of a hundred things which are taboo. The modern painter, while his general knowledge is much greater than that of the eighteenth century, the seventeenth or the sixteenth, is yet forbidden innumerable privileges which were granted his forbears. To take an example from the first, and from the English school with which we sympathize more nearly (the French children, as those of the representative modern painter of children, Geoffroy, seeming to us much more mannered and alien), not only are we denied such phenomena as "The Infant Jupiter," "The Infant Hercules," or even "The Infant Samuel Johnson" of Sir Joshua Reynolds (declared by his biographer Stephens to be "of all artists the one who painted children best . . . . knew most of childhood") but even the "spirituality," the "naturalness," the "half-shy, half-sly expression," "the roguishness," the "playful archness," of "Miss Penelope Boohby," the "Strawberry Girl," "Simplicity," and "The Infant Samuel." Even Stephens could not stomach the last; "The Infant Samuel," he says, "turns up everywhere in England, has been engraved under more names than any of Reynolds' pictures, and is to be

seen in every country,—tawdry colored lithographs from Berlin; steel-plate impressions from Vienna; Parisian etchings of the commonest order; English wood cuts, lithographs, copper-plate engravings, and every other means of reproduction have been employed for it; it has even appeared on anchovy and jam pots." (For this disrespect he has been denounced as belonging to that school of cynics whose motto is: *Vox populi, vox diaboli.*) The artlessness of the nineteenth century *may* be as artful as this, but it does not seem so in our eyes; it is quite certain that we cannot do things in this particular way. While the human affections cannot, generally, be cultivated beyond a certain point, the intelligence, apparently, can; our grandfathers felt as strongly as we possibly can, but they fell short of us in certain matters of taste, we believe. The heart (admirable organ!) is a very uncertain guide in these matters of taste,—as witness the first fond parent we meet. Whether it is a better way or not, the "modern" way is a very different way, as we have said; and is much more hampered by fear of bathos. It demands a certain fine simplicity and directness, an avoidance of the incongruous, the pedantic and the sham sentimental; above all, in the presentation of that ever-new mystery, the "simple child that lightly draws its breath," it requires something that, in the words of Fuseli, the painter, shall "teem with man, but without the sacrifice of puerility."

SINCERITY IN ART

"IT matters not whether you paint butterflies upon fans or the Holy Family to adorn a cathedral, your motive must be sincere, you must be doing that which you really and honestly want to do. To be sincere is not necessarily to be serious. To be sincere is to be natural, to be honest, to be spontaneous, to be true to one's convictions and impulses. One may be as sincere in acting as in playing a Beethoven symphony; in carving a bit of ivory as in moulding an Apollo. By nature we are all sincere; by training and association do we become false and artificial. Sincerity is a quality soon lost, a luster soon dimmed; natural to children, it disappears with age; contact with people seems to destroy it, whereas close touch with nature serves to restore it, for nature is never insincere."

—*Arthur Jerome Eddy.*

MEMORIALS TO McKINLEY: MONUMENTS THAT HAVE BEEN, AND ARE TO BE, ERECTED IN HONOR OF THE SLAIN PRESIDENT

OUR years ago on the fourteenth day of September William McKinley died. In those four years more monuments have been erected to his memory and more money appropriated for further memorials than for any other man within a like space of time in the history of this country, or of the world. Within a year after his death nearly a million of dollars had been set aside for monuments that should tell, in the undying language of bronze and stone, something of the love and honor in which this man was held by his countrymen.

When the assassin's shot rang round the world on the sixth day of September, 1901, it struck the hearts of millions not only with the awe and horror of a dastard deed, but with the hurt of a personal sorrow. No President of the United States had ever won in his lifetime a more deep and general regard from the people, and in that dark hour this hero of millions rose to his fullest height. Then and to the end the nobility of his nature shone forth like the light of a star, which, though swept from the zenith into eternal space, can never be wholly effaced from the mental vision. Perhaps no one has so well measured in words the attributes which endeared this man to the many, as a member of the McKinley cabinet, in delivering a eulogy on his dead chief: "Would you know his generosity? Recall his words as he looked upon the miscreant, 'Let no one hurt him.' Would you understand his thoughtful chivalry? Remark his immediate admonition, 'Do not let them alarm my wife.' Would you appreciate his considerate courtesy? Turn to his fine sense, 'I am sorry the Exposition has been shadowed.' Would you measure his moral grandeur? Dwell upon that final utterance of sublime submission, 'It is God's way; His will, not ours, be done.' "

And so it was not surprising that by a common impulse the people of every state from coast to coast, from Canada line to the Gulf, sought in the one way possible to do him honor. Never before has the raising of a great fund been so spontaneous. Subscriptions were not urged. The money was not begged. It poured in from every side, from village and metropolis, by pennies from school children, by hard earned dimes and dollars of working men, by larger but never extravagant or ostentatious gifts of men and women of means.

MEMORIALS TO McKINLEY

Within a week after the President's death Toledo had raised fifteen thousand dollars for a memorial, and on the first anniversary of his death the first monument erected by the people of a city was unveiled before a vast concourse of citizens such as had gathered at the same spot on the day of the funeral and in tearful silence paid a city's tribute to the man whom thousands in Toledo had called friend. This monument is a portrait in bronze, mounted on a granite base, and stands directly in front of the Court House. In the granite base was deposited a great roll, nearly a quarter of a mile long, containing the names of the twenty-six thousand people who contributed to the monument fund. The statue is the work of Albert Weinert of New York, and represents McKinley in the act of making an address, and at the moment when he had paused to let a burst of applause subside. Mr. Weinert had had some personal acquaintance with the President, which aided him in his work, and the further advantage of various photographs of the death mask which is in the National Museum at Washington and which he secured by special favor. An address made by Senator Hanna at the unveiling of this memorial to his friend was one of his last public speeches.

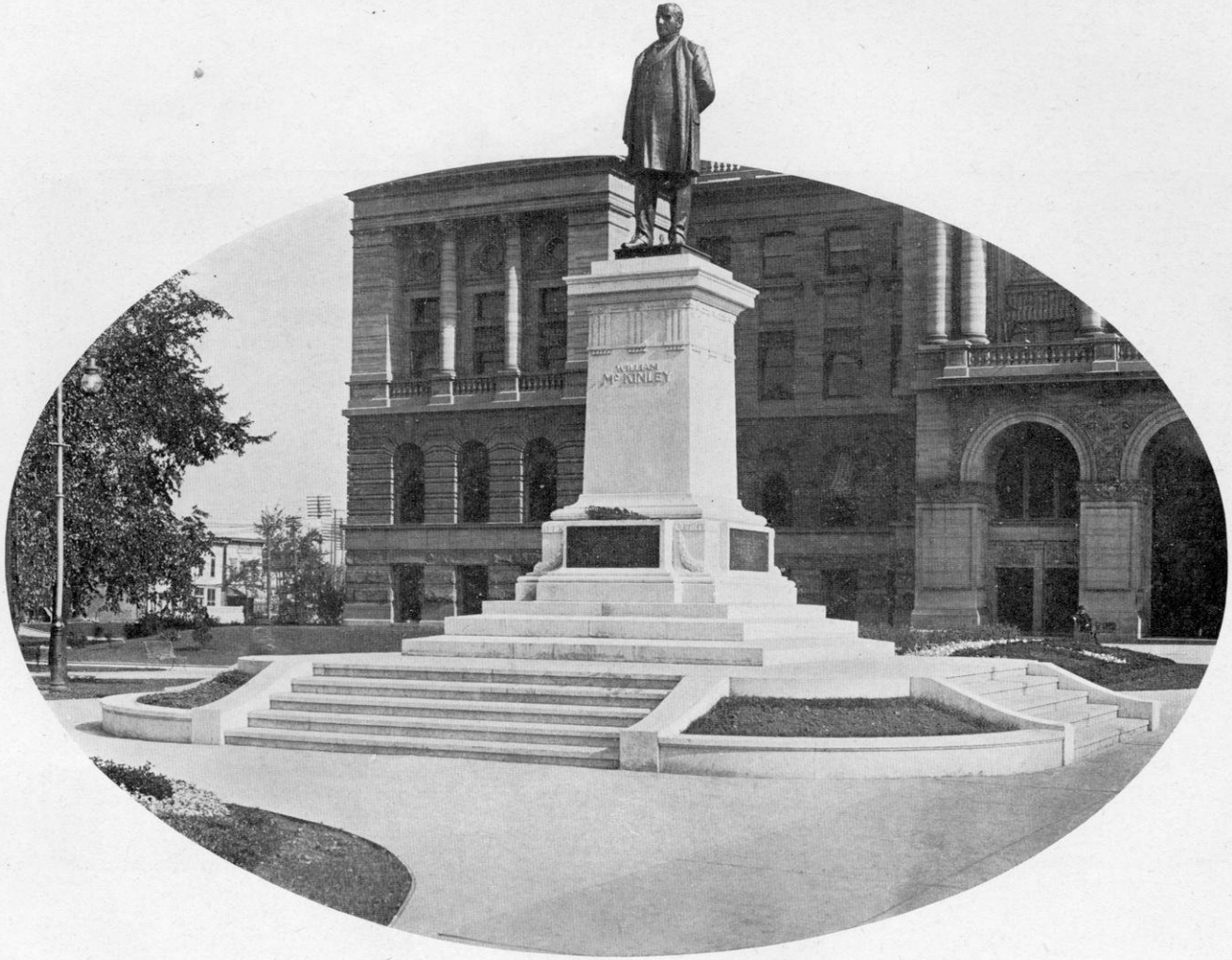
Six months prior to the unveiling of the Toledo monument a life-size statue of President McKinley was erected at Muskegon, Michigan. This was the gift of a public-spirited citizen of Muskegon, who commissioned Charles Henry Niehaus to execute what was to prove one of the last of his many gifts to the city. The donor's death occurred soon afterward. This memorial is in the form of an exedra, in the centre of which rises the figure in bronze. Mr. Niehaus, too, had met the President, had felt his personal magnetism and the strength of that quiet, kindly nature, more persuasive than forceful with its subtly insistent power. He was aided also in his work by photographs which he had had taken while executing a bust of the President before his death. These photographs were particularly helpful to the artist because the character lines had not been retouched, but for this very reason Mrs. McKinley had the plates destroyed after the one set of prints was made.

Closely following the unveiling of the Toledo monument was that of a memorial at Adams, Massachusetts, also a portrait in bronze, though of heroic size, and executed by Augustus Lukeman. The

STATUE OF PRESIDENT M'KINLEY AT CHICAGO. BY CHARLES J. MULLIGAN

UNFINISHED SKETCH OF THE PHILADELPHIA MEMORIAL, BY CHARLES ALBERT LOPEZ

THE MARTINY MONUMENT AT SPRINGFIELD, MASS.



M'KINLEY MONUMENT AT TOLEDO, OHIO. UNVEILED ON FIRST ANNIVERSARY OF PRESIDENT'S DEATH.
PORTRAIT EXECUTED BY ALBERT WEINERT

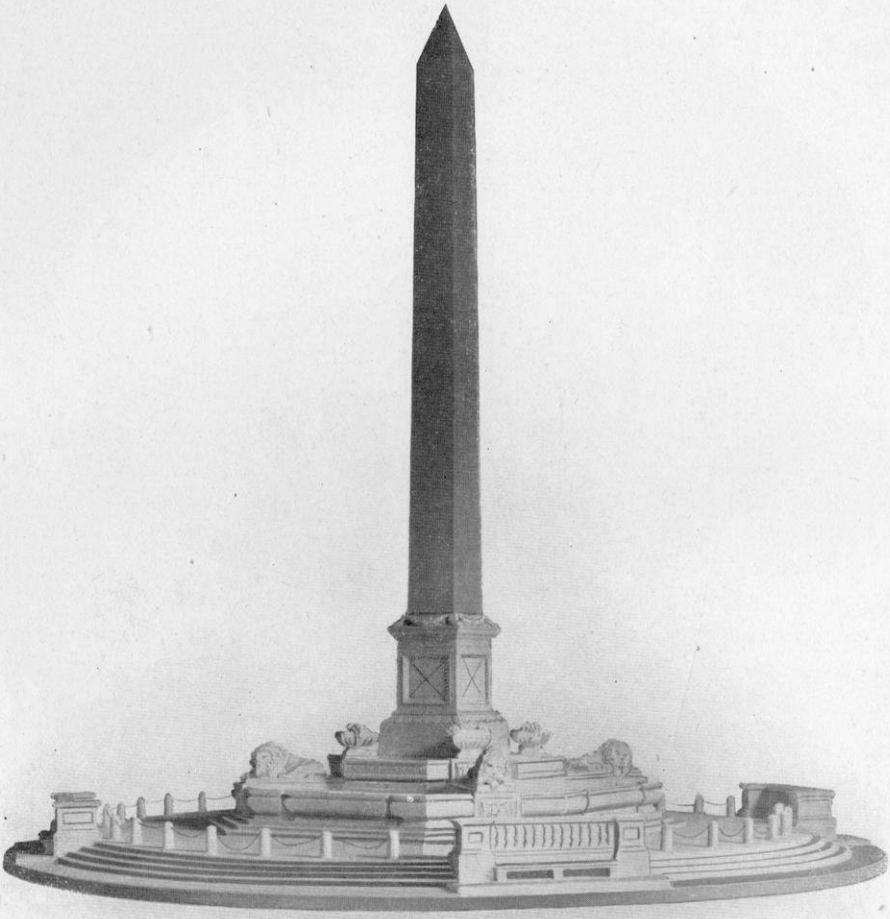
McKINLEY MONUMENT AT ADAMS, MASS. BY AUGUSTUS LUKEMAN

GENERAL SCHEME OF M'KINLEY MEMORIAL AT COLUMBUS, OHIO, H. A. MACNEIL, SCULPTOR; LORD & HEWLETT, ARCHITECTS, ASSOCIATED

M'KINLEY MUNUMENT AT MUSKEGON, MICH. PORTRAIT EXECUTED BY CHAS. HENRY NIEHAUS

DEATH MASK OF PRESIDENT M'KINLEY IN THE NATIONAL MUSEUM, WASHINGTON

A. PHIMISTER PROCTOR AT WORK ON LIONS FOR M'KINLEY MONUMENT AT BUFFALO



M'KINLEY MONUMENT TO BE PLACED IN BUFFALO, DESIGNED BY CARRERE & HASTINGS, NEW YORK

fund for this memorial was started immediately after the death of the President, who three times had been an honored guest of the town,—first, when as Governor of Ohio he dedicated the second Berkshire mill to the principles of protection and prosperity; second, when as President he laid the corner stone of the Memorial Public Library, before which the statue stands; and when again as President he returned to lay the corner stone of Berkshire mill No. 4. The contributions were largely from mill operatives, from school children, and the congregations of churches of various denominations, constituting a tribute from people in whom the President had shown a particular and personal interest. The statue stands eight feet high, the figure in a characteristic pose of the President while delivering an address, with left arm uplifted and head slightly thrown back, the right hand resting on a standard enveloped in the flag. The granite pedestal bears on each of its four sides a granite tablet in relief, one showing McKinley addressing the House of Representatives on the tariff bill, another as commissary sergeant at the Battle of Antietam, the third representing him delivering his first inaugural address, and the fourth bearing these words taken from his last speech at Buffalo: "Let us remember that our interest is in Concord, not Conflict, and that our real eminence is in the Victories of Peace, not those of War."

Other memorials already erected are at San José and San Francisco, California, the former a gift of the sculptor, Rupert Schmid, to the town; the latter being a figure of Columbia in marble, the work of Robert I. Aitken. In McKinley Park, Chicago, stands another, the gift of a well known citizen of Chicago, a lover of great men and a particular admirer of Mr. McKinley. This memorial was dedicated to the workingmen of Chicago. It is in the form of a semicircular exedra in granite, the figure of bronze being the work of Charles Mulligan of Chicago. The sculptor's idea was to express the interest McKinley always felt for the people and particularly as indicated at the moment he arose to present to Congress the tariff bill that bears his name. The monument most recently unveiled is that erected by popular subscription at Springfield, Massachusetts. This one is the work of Philip Martiny and shows a beautifully modeled female figure representing Fame reaching forth a palm leaf toward the bust of McKinley surmounting the pedestal.

In a half dozen other sculptors' studios in New York and else-

where stand models more or less finished for still other memorials. H. A. MacNeil has just completed the model of the portrait for a monument to be erected at Columbus, Ohio, at a cost of fifty thousand dollars, and is now at work on models for two groups which will be executed in bronze and adorn opposite ends of an exedra, from the centre of which will rise the heroic portrait, also in bronze. The two groups represent the general fundamental elements in the prosperity of the country. One is Peace, as represented by a female figure placing the palm over the sword and accoutrements of war, while a little girl at her side is weaving a festoon of flowers. The other shows a very robust workman with tools in his hand, and at his side a young boy holding a scroll on which he and the man are working out a mechanical problem. The State of Ohio appropriated one-half the sum for this memorial, the remaining half being divided between the municipal government and the citizens of Columbus.

Philadelphia's tribute to this universally beloved man will be in the form of a heroic bronze, mounted on a granite pedestal, at the front of which, placed so as not to detract from the main figure, is a group embodying the idea of *pro patria,*—a mother figure instructing a child in the principles of patriotism, pointing to the figure above as an example.

In commemoration of the saddest event in the history of Buffalo there will one day stand there a memorial to be erected at a cost of one hundred thousand dollars, the funds for the monument having been appropriated by the State of New York, the site being given by the city. This will be an architectural monument, designed by Carrere & Hastings of New York. It is an obelisk of Vermont marble with a series of broad approaches. At the four corners of the base of the shaft rest four lions in heroic size, also of Vermont marble. These lions are the work of A. Phimister Proctor, one of the foremost of American animal sculptors. Mr. Proctor has already devoted more than a year to this work, it being necessary to make two models in reverse positions. The second model is now almost completed, but the completion of the monument will require at least another year.

Quite naturally the most elaborate and costly memorial is the one to be erected at Canton, the home of McKinley in the days of his struggling young manhood and in the days when he had achieved that which to him seemed most worth striving for. This memorial is more

than local in character. It is national and subscriptions to the fund have reached nearly six hundred thousand dollars, coming from every nook and cranny of the United States. The entire amount necessary for the building of the memorial is already in hand, but an additional hundred thousand dollars is to be raised as an endowment fund, the interest from which will defray all expenses and provide for the maintenance of the property, in this way avoiding the necessity of charging an admittance fee to people visiting the tomb. Although the plans on which architects have been working for two years are not yet finally approved, work at the monument site has already begun and it is expected that it will be finished in two years from this time. The memorial will be seventy-five feet in diameter, one hundred feet in height, built of pink granite with a marble interior. It is to be severely plain in character and will stand on an eminence known as Monument Hill, itself seventy-five feet above the surrounding level. It is quite likely that a sculptured portrait of McKinley will have a part in the plan, and that this will be the work of Saint Gaudens.

As succeeding years give perspective to the life of this man, other generations will rise to do him honor, but it comes to the few to be meted such prompt recognition as this. No other man in public life in this country has had so much evidence while he lived of the affection of his countrymen, nor at his death such a universal and eager impulse to show him honor.

A RECOLLECTION OF PRESIDENT McKINLEY

"I FOUND the President, of all men in Washington, the only one who seemed not at all troubled by the heat, by the complications in China, by the difficulties in Cuba and Porto Rico, or by the rush and whirl of the campaign. During this first visit of mine, the Secretary of State and the First Assistant Secretary were both absent, having been almost prostrated by the extreme heat. At a second visit in October, I again saw the President, found him in the same equable frame of mind, not allowing anything to trouble him, quietly discharging his duties in the calm faith that all would turn out well."

(Andrew D. White's Autobiography.)

MODERN ARCHITECTURE IN REVIEW: STYLE AND ADAPTATION. BY C. HOWARD WALKER

THE names given to styles tend to a confusion of ideas and are interpreted with as many various shades of meaning as there are readers. Therefore in any effort to consider styles, preliminary definition is necessary. For instance, shall Classic mean to us, only work expressed in terms of the orders of Architecture as drawn by Vitruvius or Vignola, or shall it mean this plus variations produced by exigencies of conditions and materials, or shall it mean as stated by Gaudet "everything that is incontestible in Art;" and shall Gothic mean the styles which were the logical result of building in stone or brick where large openings were spanned and vaulted and steep roofs desirable, or shall it mean any work in which the forms produced by such construction are adopted arbitrarily; or shall it mean all work which is the natural outcome of conditions, without eccentricity or unnecessary embellishment, in fact all work that is free from pedantry. Here is an embarrassment of riches, a plethora of ideas.

No wonder that under the circumstances there is a desire to get back to essentials, to begin *"de nouveau,"* and to eschew trademarks of styles. But after all, is the Trappist in Architecture a fully developed individual. Because he is virtuous "shall there be no more cakes and ale." In the process of becoming strictly logical shall all resemblance to forms that have occurred in the expression of styles be ignored. Manifestly, any such attitude must fail in all but the mere anatomy of art, and can have no clothing, and must be void of charm, for the details which have become associated with styles are all developed from structural suggestions and are out of place only when they are either traitors to their own antecedents or are in discord with associated forms; and have been adopted to enhance the expression of an Art and from that fact deserve consideration.

Plagiarism in design can scarcely be said to exist, for conditions are protean in their changes, and no literal copy can be very successful, for, as the conditions change, the design must change in idea, in proportions, in harmony with its *raison d'etre* and because of that fact it becomes always new. It is more or less fatuous then, to quibble about styles, as styles, but it is to some purpose that the forms in which they clothe themselves shall be considered as adaptable to needs. And at this point occurs the element of common-sense, with-

out which any attempt at art becomes ridiculous. In art, as in social intercourse, ridicule is both irritating and belittling, and no work of art worthy of the name can live down an element which is capable of being ridiculed, whether the element be structural or decorative. Sanity of structure and its expression is therefore an architectural necessity, and as the structure is governed largely by the requirements of plan and material, it is equally necessary that they should be sane.

IT is evident that all architecture, of whatever style, has originated from simple and straightforward construction, which has been beautified by two methods, one that of refinement of the lines and proportions of the structural forms, the other that of overlaying those forms with some embellishment. The genesis of any style is therefore the result produced by exigencies of structure and in so far as the structure of a new building erected under seemingly new conditions resembles the structure which has produced a style, the new building will have certain points of similarity with that style. As the Greek styles are nearly devoid of arches and are developed from post and lintel, any structure devoid of arches and not clothed with the details of other styles will resemble crude Greek forms. As the Roman style is prolific in round arches of a considerable span, any structure with round arches will to some extent have elements of that style as the acceptance of the designation Romanesque indicates. The same thing occurs with the vertical lines and the ribs of the Gothic. By their structure shall ye know them. It is impossible to prevent the apparent relationship between works of similar structure, and it is futile to attempt to do so. But it is not an uncommon occurrence to find structure which in proportions and intention resembles Gothic clothed with classic forms and vice versa. The result is unsatisfactory, must necessarily be so, and produces an effect either of plagiarism or of affectation. What more natural plan of action can be adopted than that of primitive man, that is, to let the method of building suggest the manner of building. Such an attitude once acknowledged, the process of designing is very much simplified, and originality, that so much sought for attribute, occurs naturally, and is not the absurd *tour de force* so often apparent.

There are, however, several facts to be considered. First, all simple construction is at first necessarily crude, and becomes beautiful

only by careful study of all possible refinements, by the elimination of unnecessary factors, by the expression of subtleties of strains and stress, in fact by making all parts correlative, and no part aggressive. The most exquisite lines and forms will then appear in all materials, and the finer the material the more delicate will be the forms. We may therefore expect to find the most subtle lines as expressive of metals. If this reasoning is applied to construction, structural ironwork should be capable of great refinement, a fact which is not as yet evidenced by results. The reason for this is manifest. Structural ironwork is not a finished product, it is merely an accessory skeleton, while the delicacy of line of weapons, of surgical instruments and of working parts of machines, testify that these are carried as far as possible to completion. It cannot therefore be expected that a style can be produced from unclothed structural iron though a crude suggestion of design may be derived from it, and that suggestion is one of rectangular panels, usually vertical in their direction. It is this vertical tendency which has created the idea that Gothic forms might be peculiarly appropriate to skyscrapers. As a matter of fact, there is no structural resemblance between these buildings and any that have been previously built, and one style is as appropriate as another, excepting for one consideration. Structural iron must be covered for protection and this covering has the traditions of its material. If it is merely paint, an architecture of paint may be expected, if it is concrete, it has the tradition of flat plain surfaces, if it is brick or stone, it has the traditional treatment of brick or stone for certain walls. And it is by no means necessary to announce the factors of structure behind the shell, as if the building were a radiograph. Certain general indications are sufficient, provided the whole effect is consistent with the type of construction and does not deny or oppose it. It is very likely therefore that new methods of construction and new conditions of plan while producing types, as they have already done, are incapable of producing styles. The masses of buildings in the Palace of the Dalai Lama at Lhassa, the towers of San Gimignano and the utilitarian skyscrapers of an American city have much in common, but they cannot be said to have style, being merely masses and of ordinary development. Yet they thoroughly answer their purpose, and the only further expression that can be expected of them is that of relative grouping of masses and points of focussed detail.

It is in buildings of greater unity of purpose, of higher ideal, of more concentrated effort, that style may be anticipated, such as civic and religious buildings, and the habitation of a family, or of a well defined class. And in these the element of historical tradition is still strong. The conservatism which holds to the best of the past makes it wisdom to maintain certain observances, certain forms, and ignorance and neglect of this conservatism results in chaos in architecture, as in law. The chaotic architecture of America has been in the past due to ignorance, in the future it bids fair to be due to wilful neglect.

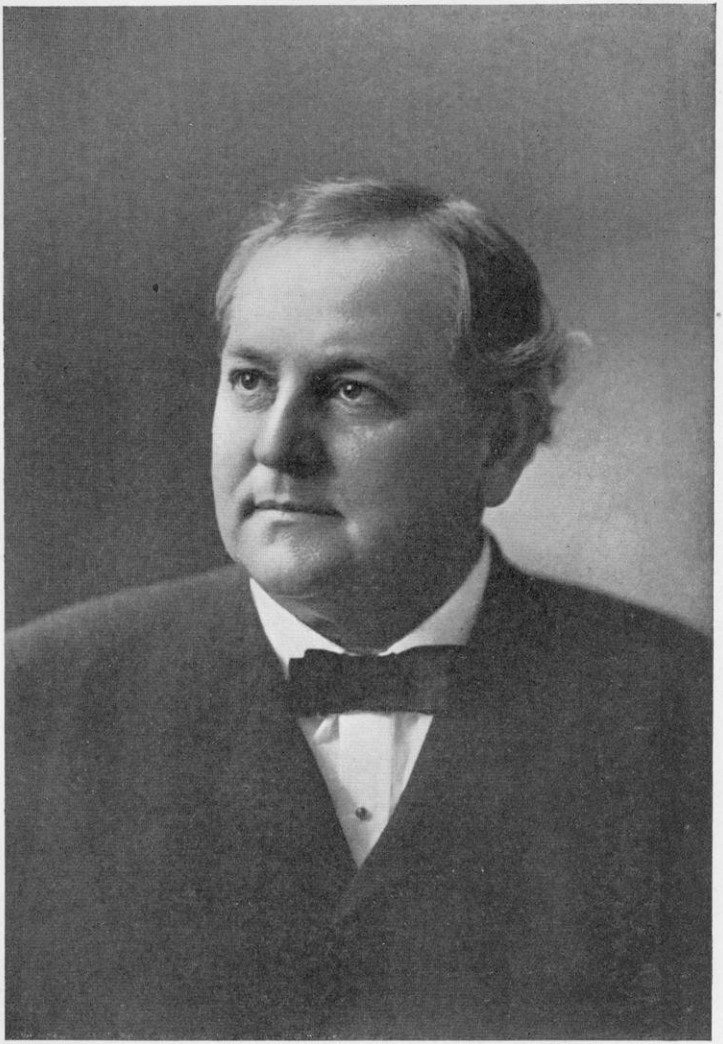
IN the attempt to eliminate what is assumed to be artificial and imitative, two facts are overlooked, first that all beginnings are crude and while sincere lack full accomplishment; second, that the methods of expression of certain factors in construction have been tested again and again, and solutions obtained, and that a discriminative selection of the results is merely an acknowledgement of progress in the art. It seems to be as unnecessary for an architect to avoid the use of certain established details in architecture as it would be for a painter to omit the features of a face. The architect should have the common sense to recognize the fact that novelty in his art does not come from preconceived desire, but from change of relation in component parts, and he should devote his powers to making the relation of the factors as perfect as possible. In the process of this work he is constantly aided by studying corresponding results already obtained, and using such portion of these results as will fit well into his problem. To deny himself this privilege is analogous to a writer who deliberately avoids all words excepting nouns and verbs, or who tries to invent a new language. All good architecture has been eclectic in the forming, and has become crystallized into styles as the result of highly specialized requirements, both of intention and of structure, but even in the process of formation it has never ignored forms of which the use was already established and which had completed their development. Therefore there is family resemblance between all lintels and all capitals, and while variations may be extreme, the fundamental forms remain the same. All of which points to the conclusion that any and all styles have elements which will recur in greater or less degree in each architectural problem, and which can be expressed in terms that have long been established. Even Archaeological knowledge often serves an architect a good turn.

As to the renewed interest in Gothic solutions of architectural problems, there is little to be said. Certainly no phase of architecture has become so formalized as is that of the Classic in which the orders are used. It becomes almost a necessity that the scheme of the design should be very simple in order that the Classic orders should be at their best, and as plan and elevation become complex greater freedom is essential. This freedom is to be found in transitional styles and in the Gothic, and it is natural that the work accomplished should be influenced by that fact. But unless a tradition, such as that of the Church, establishes a style, it is unwise to deliberately adopt any pronounced style regardless of environment. The chief fault with Modern Architecture is that it is a harlequinade, and one of the greatest charms of foreign towns and villages is that there is a simple harmony in the work throughout. The natural sequence in designing architecture is the simplest of construction, and the simplest expression of that construction and of the adaptation of the result to the environment. The note should not be forced. Unless the building is either so large, or is so isolated that it dominates its surroundings, there is no advantage in its being different from its neighbors, excepting by cause of its greater merit. Pronounced styles have always appeared in very important buildings, and they should be confined to that type of work. Let all other work be designed regardless of styles, but with the greatest attention to style.

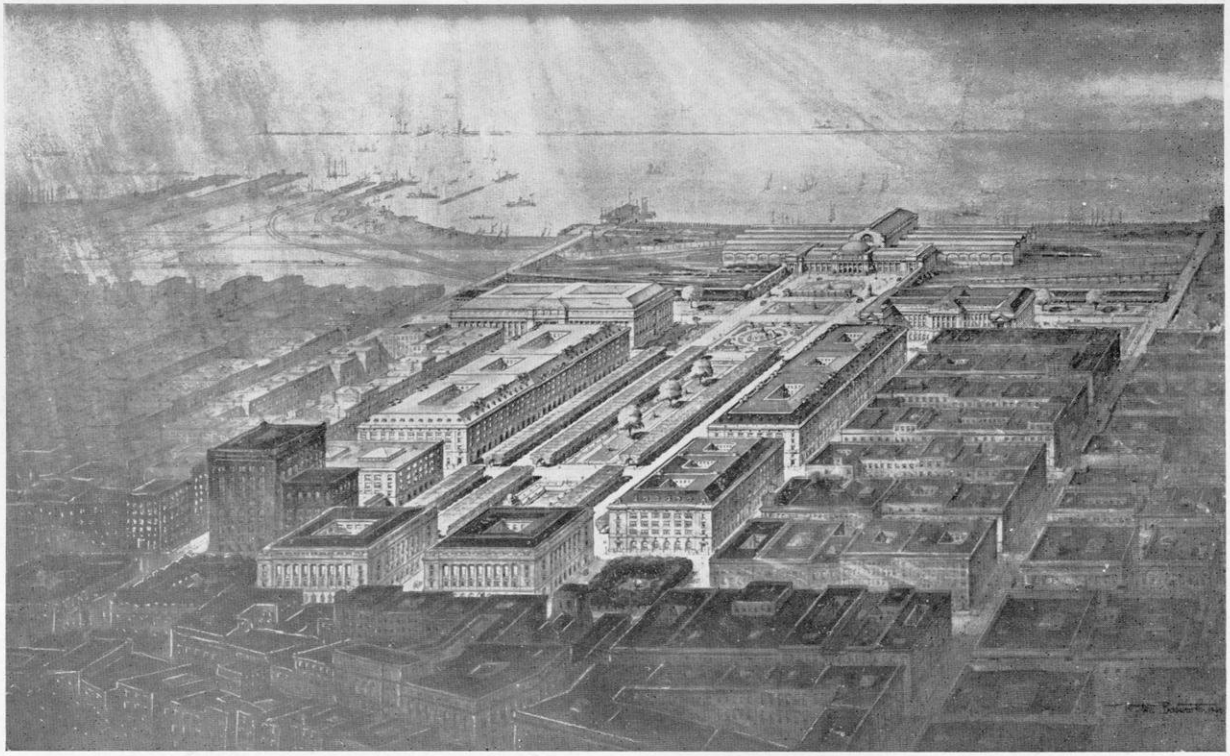
EDUCATION IN ART

"IT is not for me to go now into the many reasons why it is not possible for us in these later times to enter fully into the spirit which prompted the beautiful work of the past: this one reason, that we have not first met with the difficulties the overcoming of which brought it into existence, is all that is within my province at the moment. Get yourself saturated with knowledge of form, of beautiful form, presented for your study by Nature on every hand, and apply this in your own way to meeting requirements and overcoming difficulties which you fully comprehend, which present themselves to you in the work which *you* have to do."

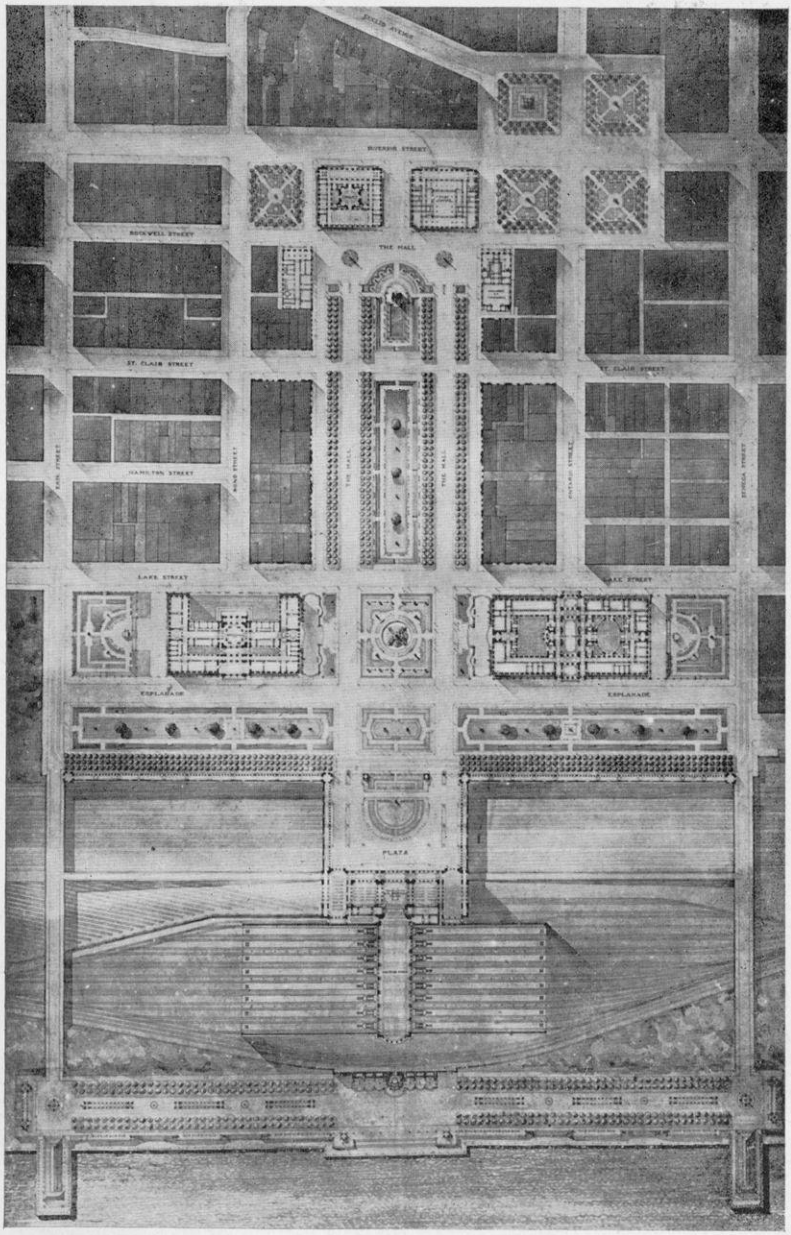
(Barry Parker.)



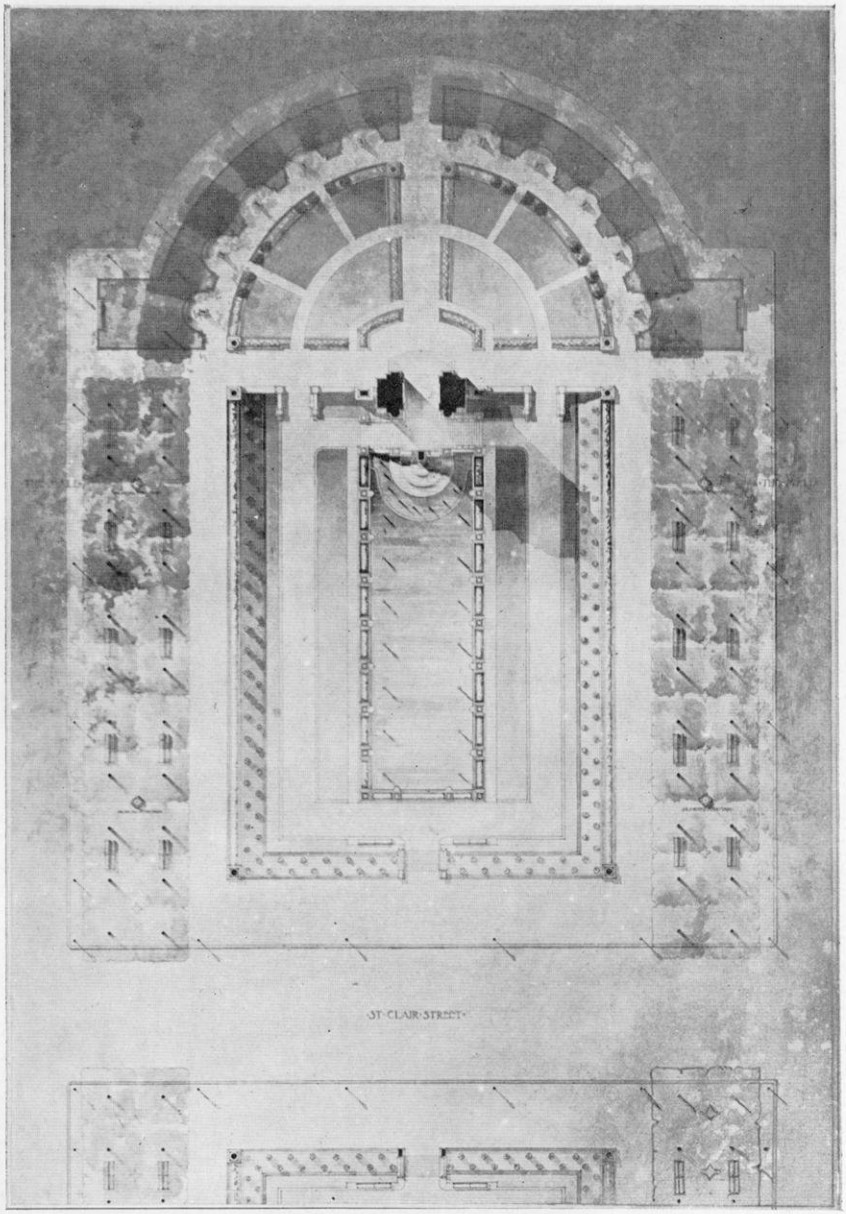
HON. THOS. L. JOHNSON, MAYOR OF CLEVELAND



BIRD'S-EYE VIEW OF GROUP PLAN FOR PUBLIC BUILDINGS IN CLEVELAND, LOOKING NORTH



GROUP PLAN OF PUBLIC BUILDINGS OF THE CITY OF CLEVELAND, SHOWING SURROUNDINGS, APPROACHES, PARKWAYS AND PLEASURE GROUNDS



DETAIL PLAN OF FOUNTAIN AT SOUTH END OF MALL, WITH TREATMENT OF GARDENS, TERRACES, FORMAL TREES AND REFLECTING POOL.

CIVIC ART IN CLEVELAND OHIO. BY EDWARD A. ROBERTS

HE traveler along the southern shore of Lake Erie is immediately impressed with the splendid location of the city of Cleveland, and recognizes at once the far sightedness of its founder, General Moses Cleaveland, the Connecticut surveyor who established a trading post at the mouth of the Cuyahoga River in 1796 as a basis for what is now the metropolis of Ohio and the seventh city in the United States. Time was when the humorously inclined were prone to refer to Cleveland as an overgrown village or summer resort affording a convenient resting place between New York and Chicago. Within the confines of the city of to-day and its connecting suburbs there are seventy-one square miles of territory, containing a population estimated at half a million and sustaining industrial enterprises which in character and volume of output are nowhere equaled in the world. With many other American cities, however, Cleveland has suffered from rapid growth. It is significant of all the larger cities that opportunities for development along artistic lines have been all but lost in the absorbing rush of commercialism. Now that these cities are getting their second breath, as it were, they are beginning to realize the possibilities they possess for advancement in civic beauty. It is only in the last ten or a dozen years that this movement toward retrieving opportunities has given promise of becoming general. It received a great impetus from the White City at Chicago in 1893, which demonstrated the remarkably pleasing effects to be obtained by orderly arrangement of structures, harmoniously designed, and all made to correspond to the educated fancy of a master mind. Other expositions in more recent years have accelerated the movement, until now there is scarcely a municipality of any consequence that does not have a select coterie of artists, architects and public spirited citizens joined in societies or represented by commission, busily engaged with plans for civic betterment. A leading exponent of these local bodies is the American Civic Association, which will meet in Cleveland in October. It is appropriate that this association should visit the Forest City at this time, for there is no other city in the country that represents so interesting and profitable a study to careful critics of municipal affairs. In addition to being one of the best governed cities in America, it is fulfilling the dreams of its most altruistic inhabitants

in carrying out a line of public improvements remarkable for their plan and scope. Cleveland is performing the maximum possible task within its debt limit and is proving that the average citizen is not averse to large expenditures when convinced that his dollars are being wisely placed.

FOREMOST in point of national, and to a certain extent international interest, is the extraordinary improvement the city is now executing in the way of a group plan of public buildings. Strange as it may seem, this big municipality occupies rented quarters for its municipal offices, has no central public library building, except a temporary structure of slight cost, occupies rented quarters for its educational department, has a union passenger station that is a disgrace to the community, houses its county offices and courts in an antiquated stone building insufficient for its use, and until recently had a federal building better situated for the needs of half a century ago than the present day. This being the peculiar situation that has confronted the city, a movement has been in progress for several years among Cleveland architects and citizens for taking advantage of the conditions and erecting buildings, not only attractive and beautiful individually, but so arranged as to provide an harmonious and beautiful group. Under the auspices of the Cleveland Architectural Club in March, 1895, a competition was instituted upon the grouping of Cleveland public buildings. One of the judges in this competition, the late Prof. Charles F. Olney, followed up the suggestion by introducing a resolution in the Cleveland Chamber of Commerce, creating a committee on grouping plan in January, 1899. This committee has taken a leading part in all subsequent developments. Already initial steps had been taken for erecting new municipal and county buildings, and it was found that the commissions having these matters in hand were favorably inclined toward the group idea. In public meetings and through the newspaper press encouragement was freely given to the enterprise. At the convention of the Architectural League of America, held in Cleveland in June, 1899, a paper upon the subject was presented by Mr. H. K. Bush-Brown of New York, the public being invited to the meeting. A little later Mr. John M. Carrere of New York, delivered an illustrated lecture upon the topic before the Chamber of Commerce, showing what had been done in

this line by the older cities of Europe, and suggesting the possibilities in Cleveland. At the instance of the Chamber of Commerce a State law was enacted providing for the appointment of a board of supervision by the Governor of the State, bringing the services of three architects of national prominence to bear upon the subject. Governor Nash under provisions of this bill appointed as members of the commission Mr. Daniel H. Burnham of Chicago, architect of the Columbian Exposition; Mr. John M. Carrere of New York, architect of the Pan-American Exposition, and Mr. Arnold W. Brunner, architect of the new federal building in Cleveland. After devoting a year's study to the group plan idea, this board presented an elaborate report, accompanied by drawings, which at once met with popular favor and upon which the present improvements are proceeding.

THE most important of these drawings is of course the ground plan, a reduced copy of which is presented with this article. The entire group plan, exclusive of parks, embraces about nineteen acres of land, which lie close to the business heart of the city. The axis of the plan is Wood street extending from Superior street to the lake front. It is proposed to make of Wood street a mall upwards of 500 feet in width. At the southerly end of this mall will be located the federal building, now in process of construction, and the public library building, the former on the westerly side and the latter on the easterly side. At the northerly end of the mall is to be located a monumental union passenger station, the vestibule to the city of Cleveland, this to be situated nearest of all the buildings to the lake. A little to the south of this building are to be located the city hall and the court house, balancing the structures at the southerly end of the avenue, the court house to be on the westerly side and the city hall on the easterly side of the axis, each of these buildings to front directly on streets parallel with Wood street. It is proposed to transform Wood street into an imposing Court of Honor, lined if possible with dignified and harmonious architecture, this avenue to be improved with formal clipped trees, parkings, flower beds, fountains and statuary.

As for the high character of the undertaking, the supervising architects made the following comment: "When the scheme is developed it will recall in part many of the fine avenues we point to with

pleasure, such as the Champs Elysees in Paris, or the Esplanade in Nancy. In many of these minor details, in the arrangement of the trees and the inner court, the Palais Royal gives a fair suggestion of the sort of beauty aimed at. The Sunken Garden of the Luxembourg, with its wonderful treatment of rosebushes and flower beds on the sloping surfaces, suggests what can be done with the sunken garden in the middle of the Mall and the Esplanade.

"The Commission recommends that the design of all the buildings of this group plan should be derived from the historic motives of the classic architecture of Rome; that one material should be used throughout, and that a uniform scale of architecture should be maintained in their design. The cornice line of the principal buildings should be uniform in height, and the general mass and height of all the buildings on the east and west of the Mall should be the same; in fact, these buildings should be of the same design and as uniform as possible. The same conditions of design should apply to the buildings on the north of Lake street between Erie and Seneca Streets.

"It must be remembered that the architectural value of these buildings does not alone lie in their immediate effect upon the beholder, but much more in their permanent influence on all building operations of the city. An example of order, system and reserve, such as is possible here, will be for Cleveland what the Court of Honor of 1893 was for the entire country, and the influence will be felt in all subsequent building operations, both public and private."

A COMPANION plan presented with the report shows the section of the city in which the public buildings are to be located and also describes the streets and blocks of land to be occupied. Already the city and county have purchased four entire blocks of property upon which the court house and city hall are to be erected, these four blocks being situated on the lake front overlooking Lake View Park and the lake itself. These blocks are 581 feet in length, and 261½ feet in width, and contain, including the streets surrounding them, nine acres. Lake View Park contains ten and a half acres, and lies beyond these blocks and the tracks of the Lake Shore Railway. Beyond these railway tracks will be a park of land, made from dumpings, of about thirty-four acres, almost one-half of which is now filled in and ready for improvement. The cost of these blocks to

the city and county is about $1,650,000. This comparatively low cost was due to the fact that the locality was characterized by many dilapidated buildings and questionable resorts. Several large parcels of property on Wood street have been purchased for the widening of that street into the proposed mall, and with the purchase of property from the Case estate, now pending at cost of $1,900,000, a greater part of the land needed for the entire grouping plan will be acquired. It is not designed to follow immediately the recommendation of the supervising architects to purchase all of the land between Bond street on the east, Superior street on the south, Seneca street on the west and the lake on the north, although this may come in the near future, notwithstanding the fact that it will require about $3,000,000 additional outlay. There has been considerable speculation as to the entire expenditure involved in the plan. Perhaps the best analysis of its probable cost was made by the grouping plan committee of the Chamber of Commerce, composed of prominent business men, who figured it out as follows:

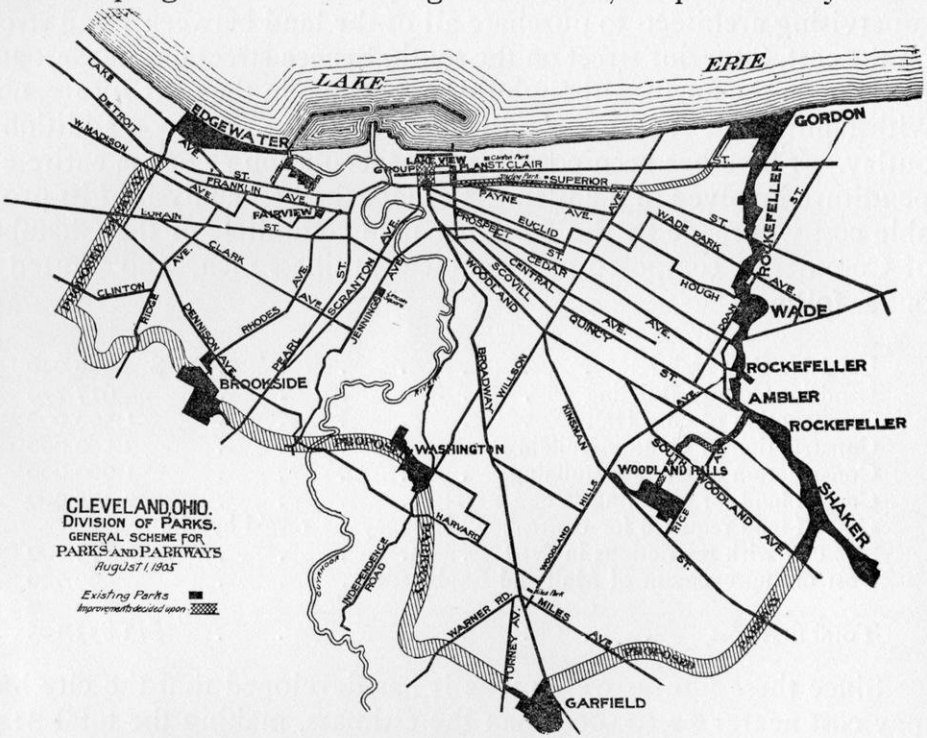
Land for City Hall	$ 686,046
Land for County Building	917,279
Construction of City Hall	1,500,000
Construction of County Building	3,500,000
Construction of Library Building	1,000,000
Cost of land for widening Wood street	2,475,000
Cost of land required for control, which may be resold by the city with restrictions in deed	2,875,000
Cost of improvement of Mall and Explanade	899,780
Total first cost	$13,853,105

Since these figures were made it has developed that the city hall may cost nearer $2,500,000 than the estimate, making the total $14,853,105.

There are certain considerations relative to these figures to which the committee invited attention. In the first place, they were of the opinion that the land purchased by the city for the purpose of controlling the development of the plan can be re-sold at the same or a better figure than its original cost. Perhaps, in view of the restrictions which the city would put upon the character of the buildings to be erected, it would be safer to assume that there would be no financial profit for the city in this real estate transaction. But in any event,

there may be deducted from the ultimate cost to the city of the Group Plan the sum of $2,875,000, reducing the total cost to $11,978,105. The city would, of course, receive fair compensation from the railroads for any land ceded to them for depot purposes, and any money or the value of the land thus received in compensation for land now within the boundaries of the group would be applied in still further reducing the total cost of the project.

As for progress on the buildings themselves, the preliminary draw-



ings have been made for the new court house and specifications are being written upon which bids will be received for actual work. The preliminary drawings for the city hall are also nearing completion in the office of a local architect, J. Milton Dyer. The buildings are both made to conform to the ideas of the supervising architects, who recommend in their report that the classic style be followed in the entire group of structures. The federal building is well under way, the corner stone having been laid with impressive ceremonies late in May. This building will be of granite, and being lo-

cated directly upon the Public Square, will form a splendid advertisement to the city's notable attractions. Plans for the public library have not yet been drawn, but a movement is in progress to combine this building with the Board of Education headquarters and push the project for the erection of the joint building as rapidly as possible the coming year. A bond issue of $500,000 has been made for the public library, but this will need to be considerably increased to obtain the kind of a building desired. Tentative plans have been prepared for the new union station and trackage to be located in accordance with the general plan, but no definite steps have been taken by either the railroad or the city toward arriving at a satisfactory basis of transferring the necessary land required for the site. There is a disposition, however, on the part of both sides to deal fairly, so that the supervising commission is confident of the ultimate fruition of the plan as outlined.

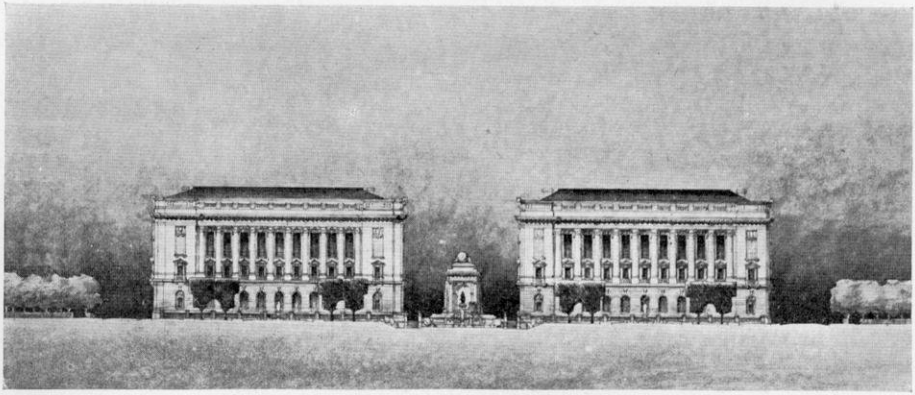
MARKED attention is being accorded the Cleveland grouping plan by other cities of the country and by a number of foreign cities. Improvements similar to those in Cleveland are being considered in Washington, Harrisburg, St. Louis, Buffalo, New Orleans, San Francisco, Chicago, Baltimore, Detroit, Boston, Ottawa and one or two other cities where in some degree grouping plans for public buildings or kindred movements are being agitated. The city of Manila is about to undergo a physical regeneration along the same lines, an expert investigation of its artistic possibilities having been recently made for the government by Mr. Daniel H. Burnham. The drawings presented by the grouping plan commission of Cleveland have been exhibited in various parts of the country, and reproductions have been presented to the American Institute of Architects, the students of Harvard College, and other universities and associations. The greatest honor that has yet been accorded them was the award of a gold medal by the St. Louis Exposition for groups of architecture. Copies of the report issued by the commission have been in such great demand that almost 2,000 have been distributed to civic societies and municipal authorities, seeking ideas for application in various parts of this country and abroad.

In the way of buildings other than those associated in the grouping plan, a new art museum, to cost between $1,000,000 and $1,500,000 is

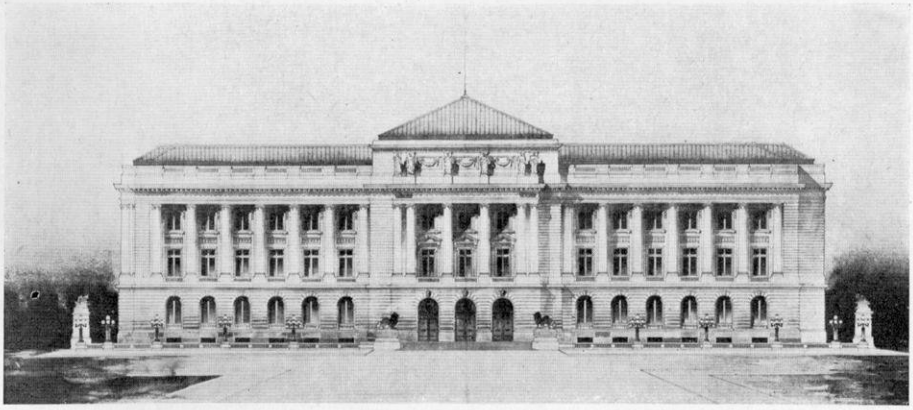
being planned to be erected in Wade Park on the site given for this purpose by Mr. and Mrs. J. H. Wade, the funds for this building having been provided by bequests made by former wealthy men of the city, and are known as the Huntington, the Hurlburt and the Kelly art funds. A new market house, to cost approximately from $500,000 to $750,000 will be erected next year on the west side, plans for which are being drawn by local architects.

As the result of a vigorous campaign for lessening the danger from surface railroad crossings, the present city administration, through numerous conferences with the railway officials, has succeeded in having plans made and approved for the elimination of all such crossings in the city, numbering about one hundred. A law has been passed authorizing this action, one-half of the cost to be paid by the city and one-half by the railroads. The street railroads do not contribute. By making concessions with the steam railway companies, not detrimental to the city's interest, a basis has been agreed upon which calls for an expenditure of about sixty per cent. by these companies, thus reducing the city's share. Already several grade crossings have been abolished, and work is progressing on others. An idea of the cost of these improvements calculated to save life and limb is gained by reference to the plans for the Pennsylvania railroad, whose crossings have been divided into five groups, the total estimated expenditure being $4,150,000 for doing away with the crossings of this company alone. As a means of relieving congestion in street car travel, a subway has been proposed for the down town district, and is being considered by the Chamber of Commerce. Cleveland has no elevated railway and no underground railway as yet, all travel being on surface roads. Through the efforts of the special committee of the Chamber of Commerce a New York expert has made a study of the problem. The Cleveland park and boulevard system, designed by the eminent landscape artist E. W. Bowditch, of Boston, is the pride of the people of the city. Embracing as it does several of the most picturesque and attractive public pleasure grounds in the country, linked together by the spacious and well-kept drives, the system is as unique as it is charming. It is proposed to complete some of the connecting boulevards not yet made, the present year, and also to build additional shore protections, shelter houses, bridges, etc., the cost of this work to be about $500,000.

FOUNTAIN AT NORTH END OF MALL



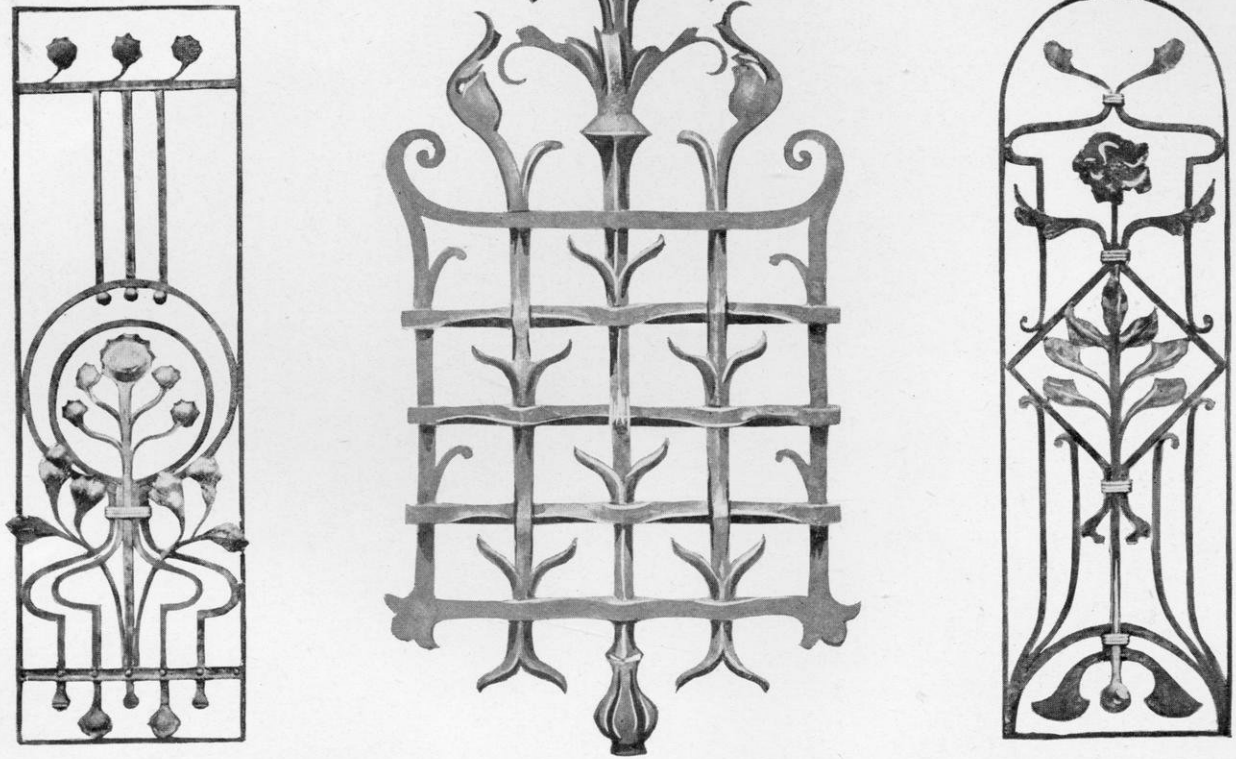
SECTION THROUGH MALL, SHOWING FEDERAL BUILDING AND LIBRARY



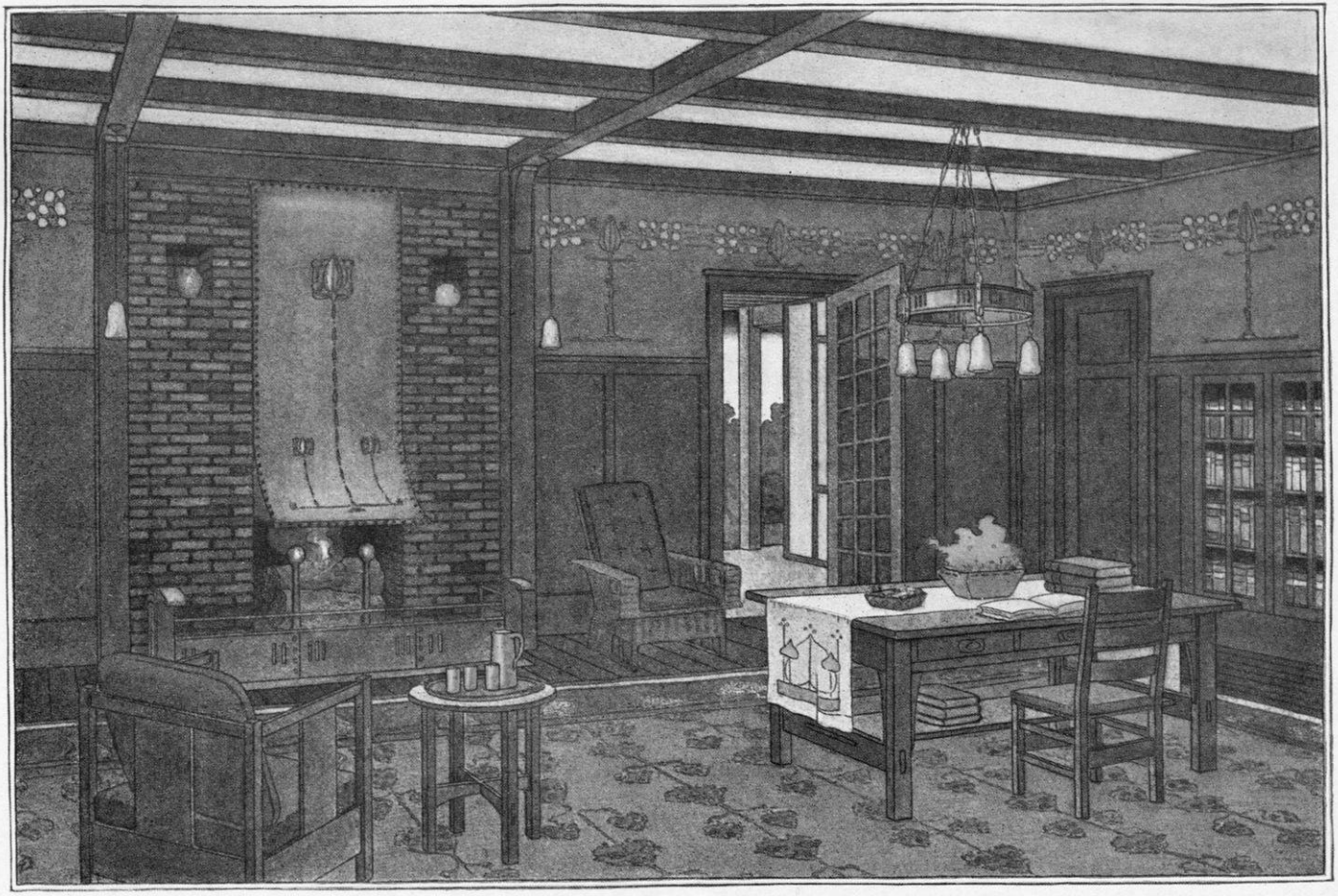
CLEVELAND'S PROPOSED NEW CITY HALL

UNITED STATES POST OFFICE, CUSTOM HOUSE AND COURT HOUSE, CLEVELAND, OHIO

MR. W. J. SPRINGBORN, DIRECTOR OF PUBLIC SERVICE AT CLEVELAND, OHIO



SOME GRILLES SHOWING THE BEAUTY OF IRONWORK IN FLANDERS



A CRAFTSMAN LIVING ROOM, WHERE THE FIREPLACE IS THE CENTRAL FEATURE

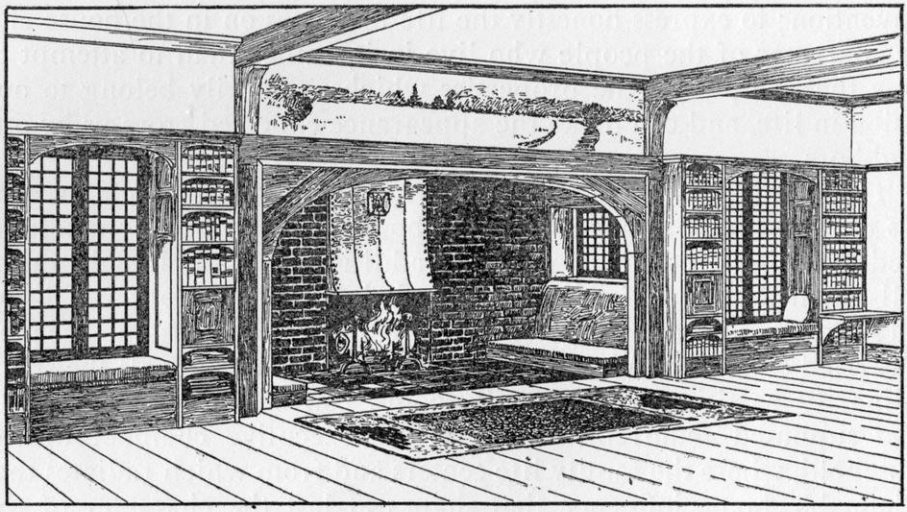
THE LIVING ROOM, ITS MANY USES AND ITS POSSIBILITIES FOR COMFORT AND BEAUTY

MY purpose in this series of special articles upon the subject of house building and furnishing is to take the several rooms of a house, each in its turn, and to explain as briefly and simply as may be the various interesting features which go to make a room that shall be a contentment in itself as well as a component part in the whole scheme of a beautiful dwelling. A room is satisfying only when it completely fulfills the purpose for which it is intended. Its charm and individuality spring from its fitness to meet the needs of its occupants as simply and directly as possible, regardless of custom or convention; to express honestly the life that goes on in the house and the character of the people who live in it, rather than to attempt to show that we possess the properties which ordinarily belong to our station in life, and can make the appearance expected from us by our neighbors.

The living room is chosen as the theme for this first article because it is the most important room in the house. In a small or medium-sized dwelling this room, with the addition of a small hall and a well-planned kitchen, is all that is needed on the first floor. A large and simply furnished living room, where the business of home life may be carried on freely and with pleasure, may well occupy all the space ordinarily partitioned into small rooms, conventionally planned to meet supposed requirements. It is the executive chamber of the household, where the family life centers and from which radiates that indefinable home influence that shapes at last the character of the nation and of the age. In the living room of a home, more than in almost any other place, is felt the influence of material things. It is a place where work is to be done, and it is also the haven of rest for the workers. It is the place where children grow and thrive, and gain their first impressions of life and of the world. It is the place to which a man comes home when his day's work is done, and where he wishes to find himself comfortable and at ease in surroundings that are in harmony with his daily life, thoughts and pursuits.

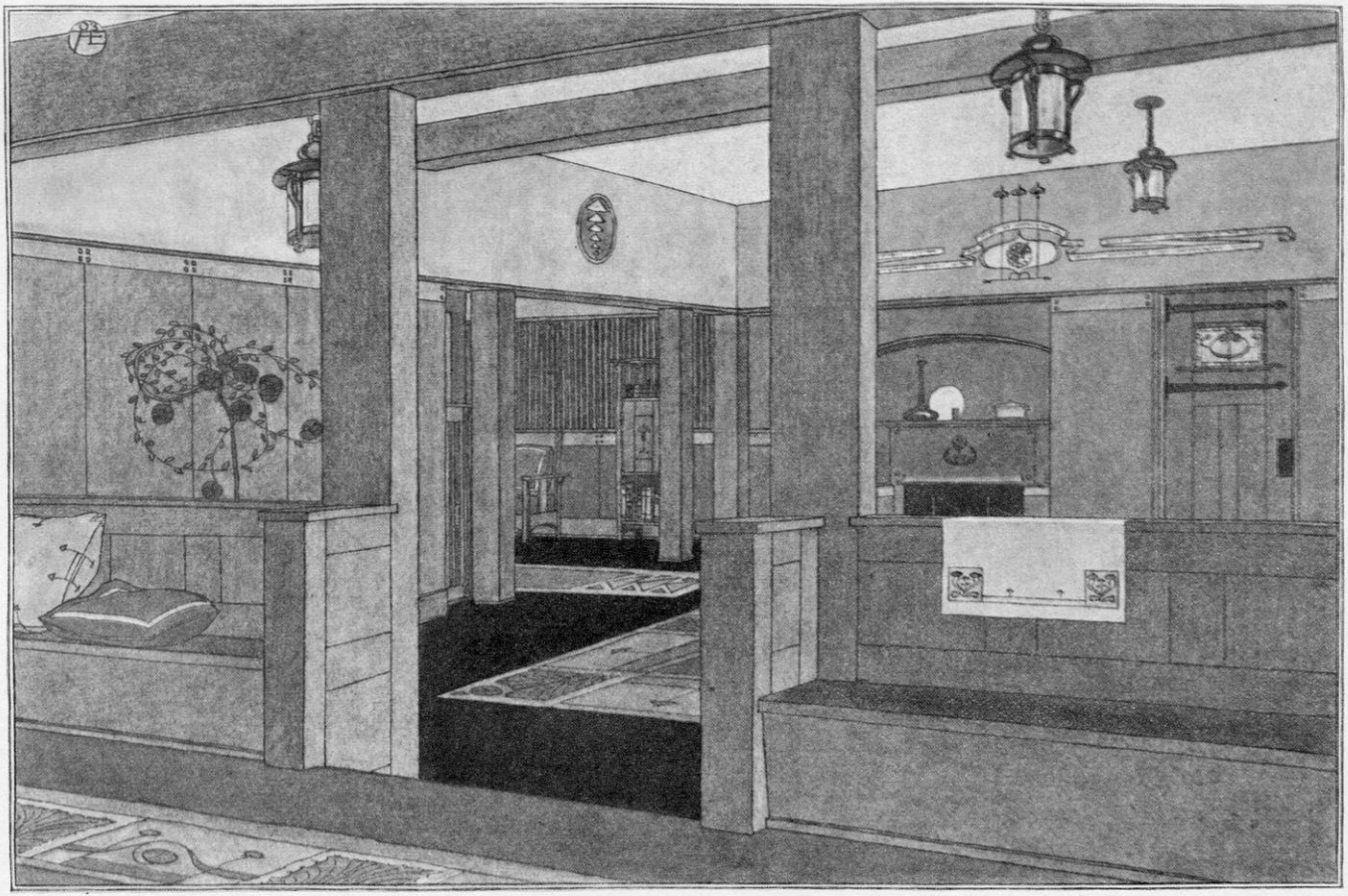
In creating a home atmosphere, the thing that pays, and pays well, is honesty. A house should be the outward and visible expression of the life, work and thought of its inmates. In its planning and furnishing, the station in life of its owner should be dignified, not

disguised. If servants cannot be afforded without too heavy a tax upon the family finances, build the house so that it is convenient to get along without them. It is astonishing how easy the care of a house can be made by the simple process of eliminating unnecessary things. A home should not drag out all that there is in a man to keep that home going, nor should the care of it be too heavy a burden upon a woman. It should be so planned that it will, in the most straightforward manner, meet the actual requirements of those who live in it, and so furnished that the work of keeping it in order will be reduced to a minimum.



AN ENGLISH LIVING ROOM WITH RECESSED FIREPLACE

IT is the first conception of a room that decides whether it is to be a failure or a success, for in this lies the character that is to be uniquely its own. In every house there can be a living room which shows an individuality possessed by no other,—an individuality that is inevitable if the room be planned to meet the real needs of those who are to live in it, and to turn to the best advantage the conditions surrounding it. These conditions are as many as there are rooms. The situation and surroundings of the plot of ground on which the house is built has much to do with the position of the living room included in the plan of that house. As it is the principal room

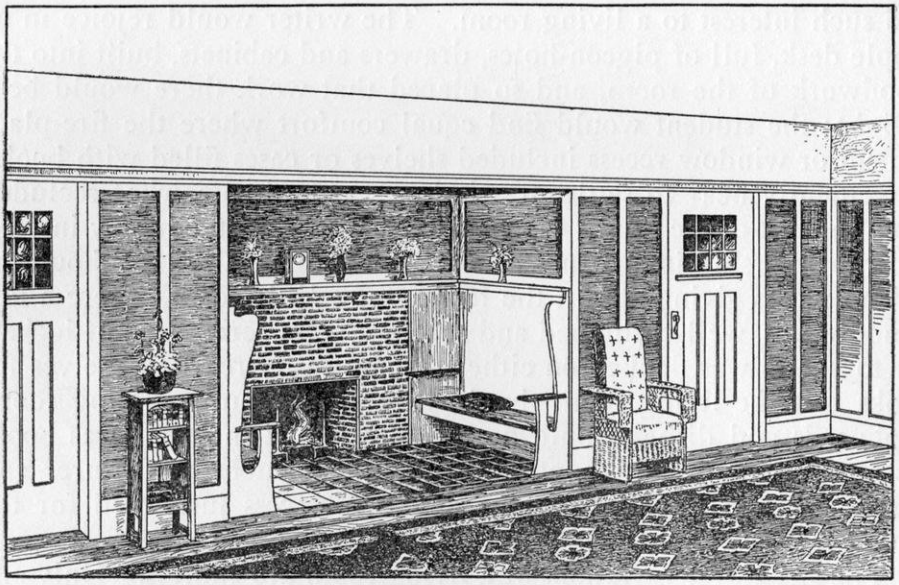


A CRAFTSMAN LIVING ROOM, SEEN FROM THE HALL

in the house, it should have an exposure which insures plenty of sunlight for the greater part of the day, and also the pleasantest outlook possible to the situation. Both of these considerations, as well as the best arrangement of wall-spaces, govern the placing of the windows and of outside doors which may open into the garden, veranda or sun-parlor. The position of the fire-place depends largely upon the position of the room with regard to other rooms in the house, and so with every structural feature which must be planned to meet the requirements of just that room. Also, the habits and occupations of the family must be considered in the designing of the nooks and corners which add such interest to a living room. The writer would rejoice in an ample desk, full of pigeon-holes, drawers and cabinets, built into the woodwork of the room, and so placed that work there would be a delight; the student would find equal comfort where the fire-place fitment or window recess included shelves or cases filled with books, conveniently near to settle or window-seat and somewhat secluded from the rest of the room; the children would take the happy interest of proprietorship in a corner all their own, especially if it should be a deep recess giving almost the feeling of a little room, where a low window-seat, well-cushioned and substantial, covered a set of lockers for toys, and was flanked on either side by easily-reached shelves for books. It the living room should be also the family dining room, cupboards and dishes would naturally be built in as well as book-cases, and would add another interesting structural feature, and perhaps, in a room of irregular design, a recess just fitted for the dining table would come naturally into the plan.

The structural variations of a living room are endless. Only one thing must be kept in mind if the room is to be satisfactory as a whole, —and that is a central point of interest around which the entire place is furnished. This gives the key-note both as to structure and color scheme. It may be a well-planned fire-place fitment, with cupboards, shelves or high casement windows on either side of the mantel-breast,—which itself strikes a rich color-note with its bricks or tiles and metal hood; or it may be a window commanding the best of the view, or a sideboard built into a recess, or a cupboard or book-case that dominates the whole side of the room. Any commanding feature in the structure of the room itself will serve as this center of interest; if there are several, the question of relative importance will

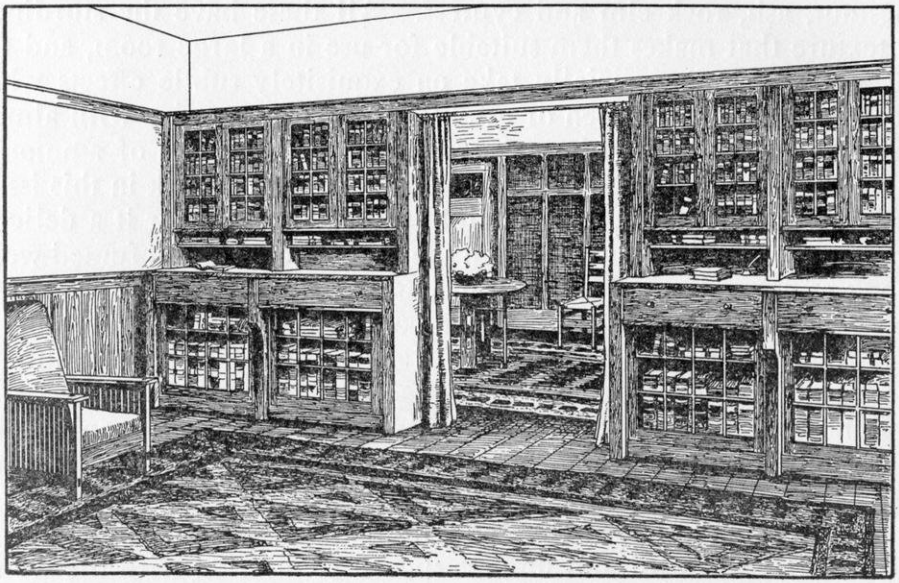
be easily settled, for there can be only one dominant point in a well-planned room. The English thoroughly understand the importance of this, and the charm of their houses depends largely upon the skilful arrangement of interesting structural features around one center of attention to which everything else is subordinate. To illustrate this, several black-and-white drawings of typical English interiors are published with this article, each one showing the main point of interest in an actual English living room. These drawings also illustrate how well the English understand the charm of the recess in a large room. This is well expressed by a prominent English archi-



LIVING ROOM WITH INGLE NOOK AND SETTLES

tect of the new school, who writes: "Many people have a feeling that there is a certain coziness in a small room entirely unattainable in a large one; this is a mistake altogether; quite the reverse has been my experience, which is that such a sense of coziness as can be got in the recesses of a large room, can never be attained in a small one. But if your big room is to be comfortable it must have recesses. There is a great charm in a room broken up in plan, where that slight feeling of mystery is given to it which arises when you cannot see the whole room from any one place in which you are likely to sit; when there is always something round the corner."

MOST important is the part played by the woodwork in giving the element of interest to a room. Where it is possible, the structural features that actually exist in the framework should be shown and made ornamental, for the decorative properties inherent in the construction are much better than any kind of ornamental woodwork applied or dragged in. In many cases, however, it is impracticable to show the actual framework of the house. The real beams which support the ceiling are apt to be anything but ornamental after the plasterer has done his work, even if they are made of a wood which could be used to good effect in the interior trim. This last is



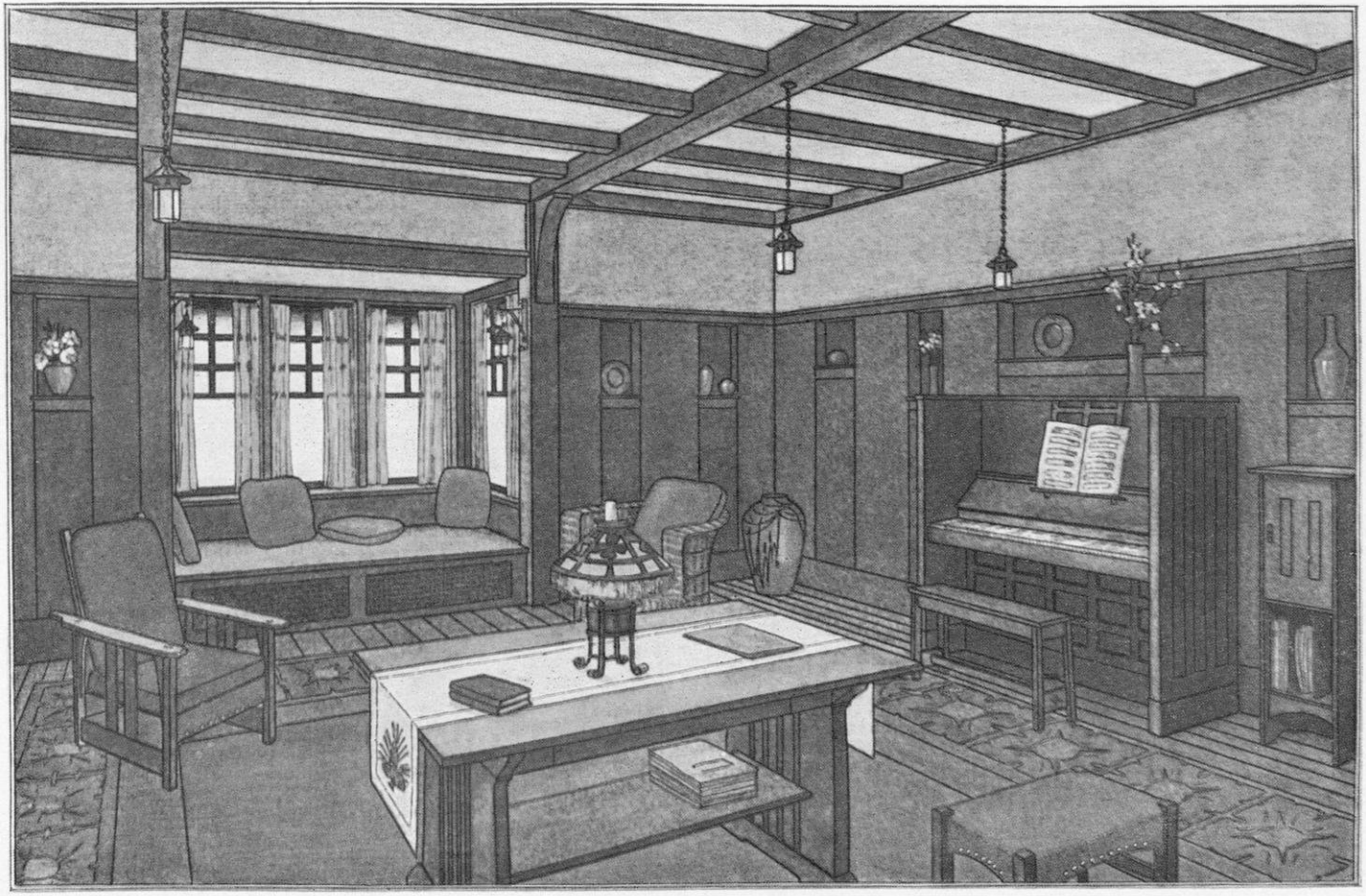
BUILT-IN BOOKCASES OCCUPYING WHOLE SIDE OF ROOM

not often the case with the framework of a house, and such portions of it as are allowed to show are usually masked with a sheathing of the handsomer wood used in the trim of the room. This sheathing, though, should be so handled that it partakes of the plain and solid character of the framework. Where it is not advisable to show the actual ceiling beams, ornamental beams may be used to give the needed effect, but they must be so placed that they are entirely "probable." False beams that could perfectly well carry the weight that appears to rest upon them, and are structurally correct in propor-

tion and placing, are as effective as the genuine framework in lending interest to the design of the room.

The friendly quality of a room in which wood is generously used is beyond question. The big, square, honest beams space the ceiling so pleasantly; the paneled wainscot, built-in bookcases, cupboards and shelves give such interest to the walls; the soft coloring and woody texture is so restful, that a room which satisfies one with its woodwork needs very little else. And this sort of a room need not be too expensive. Nothing could be more desirable for a living room than some of our easily-obtained native woods, such as white oak, chestnut, ash, rock elm and cypress. All these have the sturdiness of texture that makes them suitable for use in a large room, and the oak and chestnut especially take on exquisitely subtle effects when treated with brown, green or gray stains that harmonize with almost any color scheme. White oak treated with the fumes of ammonia, in the manner explained in our article on Cabinet Work in this issue, becomes a rich brown, while a light stain will cast over it a delicate gray or green tone through which the brown color of the fumed wood shows as an undertone. Chestnut has a peculiar affinity for browns and greens, and in both woods the color value given by the double tone is as interesting as the play of light and shade made possible by the texture of the wood.

The floor, whether plain or inlaid, should always harmonize with the woodwork of the room in tone and finish, just as the rug should strike the lowest note in the color scheme. The walls, whether left in plain or tinted plaster, or covered with paper or burlaps, should show a color that is restful and unobtrusive in connection with the woodwork, and yet gives contrast enough to lend the warmth and interest of a decided feeling of color in the room. The plates published as illustrations to this article show several of the color schemes used in THE CRAFTSMAN models. A simple stencil design or one of the English landscape friezes often lends just the necessary touch of individuality to the top of a room that prevents any sense of heaviness or monotony, but all such ornamentation should be used with the most judicious restraint, as one obtrusive feature would mar the restful effect of the whole. So with curtains and other draperies. Curtains should be chosen with the greatest care, both on account of the color and design shown in themselves, and for their effect upon

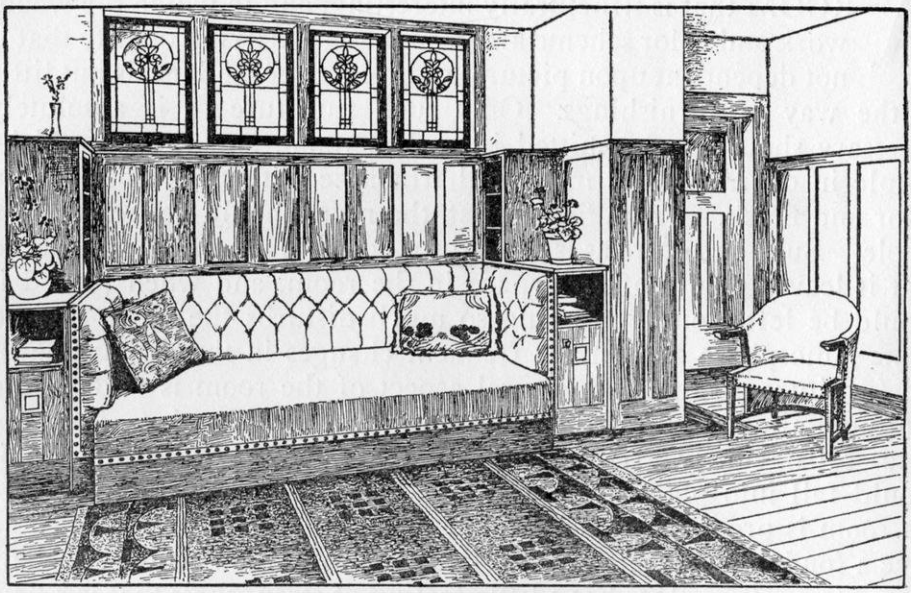


A CRAFTSMAN LIVING ROOM, SHOWING RECESSED WINDOW SEAT

the light that comes into the room. The best-planned color scheme may be ruined by the quality of light that streams through the window curtains,—or the windows themselves, if tinted or stained glass is used,—or it may be given the last touch of perfection by a light effect as rich and subtle as that seen in some of the rare old cathedrals abroad.

A ROOM that is structurally interesting, and in which the woodwork and color scheme are good, has a satisfying quality that is not dependent upon pictures or bric-a-brac, and needs but little in the way of furnishings. Only such furniture as is absolutely necessary should be permitted in such a room, and that should be simple in character and made to harmonize with the woodwork in color and finish. From first to last, the room should be treated as a whole. Such furniture as is needed for constant use may be so placed that it leaves plenty of free space in the room, and when placed it should be left alone. Nothing so much disturbs the much-desired home atmosphere as to make frequent changes in the disposition of the furniture, so that the general aspect of the room is undergoing continual alteration. If the room is right in the first place, it cannot be as satisfactorily arranged in any other way. Everything in it should fall into place as naturally as if it had grown there, before the room is pronounced complete, and there it should stay. People have a fondness for their own particular corners, and a favorite chair moved to another place has a little feeling of strangeness that is a flaw in the comfort of the room. If possible, furnish the living room slowly, and add nothing that can possibly be done without. Above all, be cautious of all manner of bric-a-brac. If a necessity is felt for the addition of pictures and ornamental trifles, there is something lacking in the room itself. This has never been better put than by Mr. Barry Parker, the English architect, who said in one of his lectures: "Have you ever seen the *ordinary* room with nothing but the bare necessities of educated and refined life in it? I can assure you the effect is not comfortable. And it is not to be wondered at that people condemned to live in such rooms should try to supplement their baldness by all sorts of added ornament and bric-a-brac. Some time ago a picture dealer was looking at some of our designs for rooms, and he said: 'Yes, but it cannot be expected that I should

admire them. You, and those who follow your teaching, are the worst enemies I have. I want people to have houses of the ordinary type, that they may always be trying in vain to make something of them, by patiently buying and buying in the hope that by adding first this and then that some approach to a satisfactory result may be obtained. Each of these rooms is in itself a complete and satisfactory whole; there is no temptation to add anything.' "

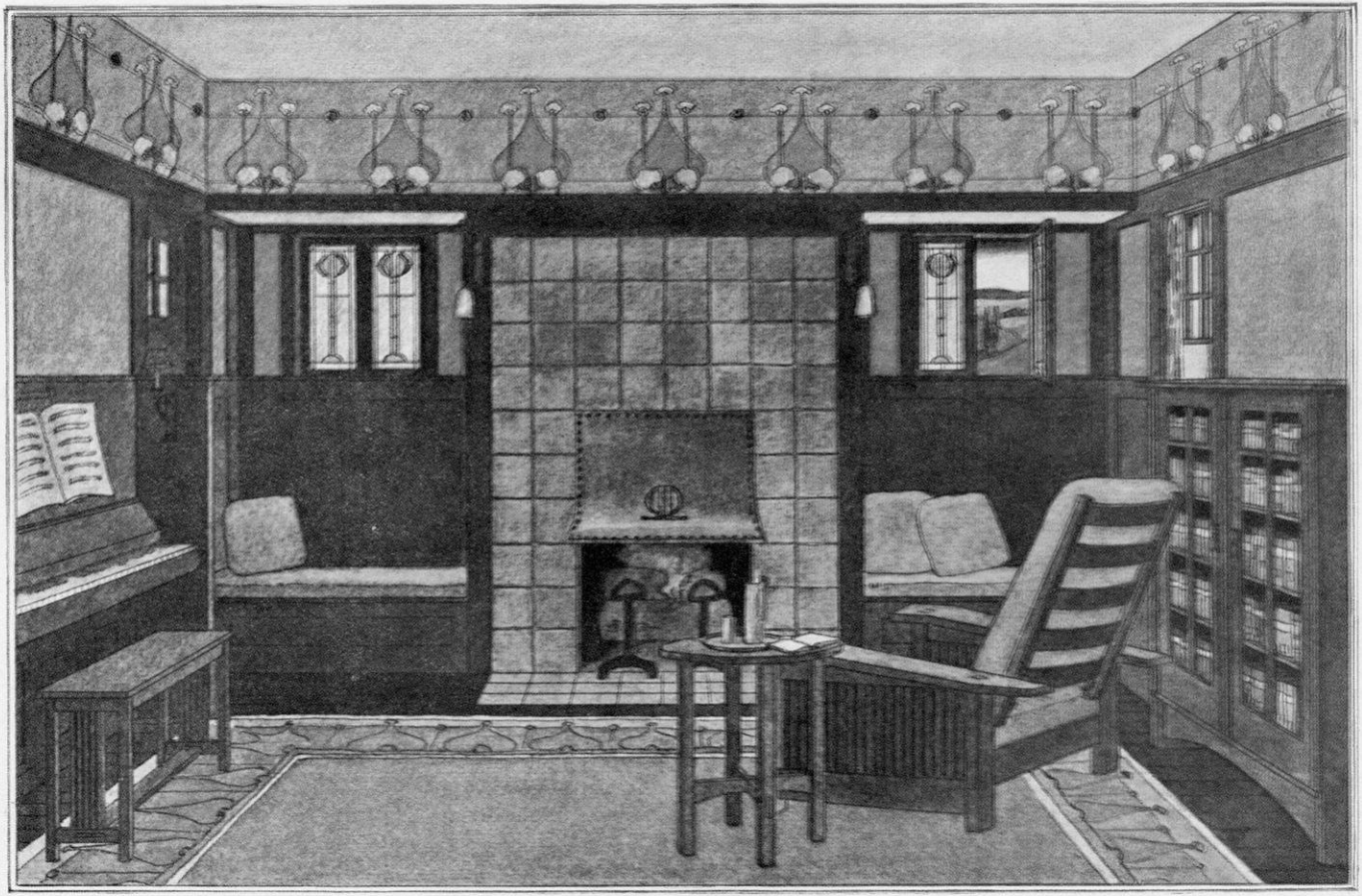


A RECESSED WINDOW SEAT

THE LIFE OF DESIGN

THE essence and life of design lies in finding that form for anything which will, with the maximum of convenience and beauty, fit it for the particular functions it has to perform. How many of the beautiful features of the work of past ages, which we now arbitrarily reproduce and copy, arose out of the skilful and graceful way in which some old artist-craftsman, or chief mason, got over a difficulty! If, instead of copying these features when and where the cause for them does not exist, we would rather emulate the spirit in which they were produced, there would be more hope of again seeing life and vigour in our architecture and design."

(Raymond Unwin.)



A CRAFTSMAN LIVING ROOM, WITH TILED FIREPLACE AND WINDOW SEATS

A LOVER OF THE BEAUTIFUL: A STORY. BY HARRIET JOOR

THE monk Nathaniel stood at work beside the bake-house window. A square of sunshine lay like a mat at his feet, and from the meadows beyond the croft there drifted to him the warm, clean odours of new-cut grass. On a trellis near at hand, vine-leaves, already curling at the rim, rustled faintly in each breath of wind, and threw swift-changing shadows on the sill. Never before had the murmuring leaves whispered to unheeding ears; never before had the least quiver of a tendril fallen unnoted on the stone. But to-day Nathaniel's eyes were "holden," and as the yellow wedges of carrot slipped with delicate precision from his knife, no smile leapt to his eyes to greet the beauty of the sun-lit world. The mobile lips were folded in wistful curves, and in the blue eyes brooded the mute longing which we see in a dog's questioning gaze, and in the faces of little children;—the pain of a spirit vainly groping for utterance.

Rapt in troubled thoughts, the monk was deaf to the clatter of utensils in the low, dark room at his back, and to the patter of sandaled feet coming quickly to him across the flagged floor. "Brother!" At the touch upon his sleeve the dreamer awoke, and turned a startled face upon the messenger. "Brother Joseph is in torment and calls for you." For a moment Nathaniel looked out upon the sunlit vine to gather strength for the ordeal. Then, laying his knife upon the heap of feathery leaves, he strode swiftly across the garth, where the shadow of the church spire fell sharply athwart the long avenue of lines, and entered the Western Alley of the cloister.

Upon its paved walk, between slender clustered pillars and deep cleft arch, the sunlight fell in golden trefoils, and here in a sheltered niche sat Brother Francis, illuminating a Book of Hours. It was warmer in the cloister than in the big breeze-swept scriptorium above the Chapter-House; and Francis was very old. In the Eastern Alley, across the open quadrangle, schoolboys were drowsily chanting their Latin verbs; but the old craftsman was as unconscious of the humming voices as he was of the dark, cowled shapes that, now in sunshine, now in shadow, paced slowly before his small work-table. Nathaniel lingered a moment to watch the frail, shrunken hand trace an ivy-spray in blue and gold along the margin of a page; and as he hastened on to Joseph's call the wistfulness in the blue eyes had grown deeper.

By the time the sick spirit had been soothed to calm, the morning had slipped away, and the young monk was hastening back to his neglected task when a boy's voice called to him softly through an open door. In the big, bare infirmary, amid the rows of empty pallets, a yellow-haired lad lay alone; and as Nathaniel entered a swift joy leapt to the fever-flushed face and the boy's arms reached hungrily to draw him more quickly near. "I feared you would pass by," panted the little novice. "Ah, your touch is as cool as my mother's! I long for her so as I lie here in the silence! Is that wicked, think you, Brother? But the stillness is so terrible! Yesterday I heard a pear drop, for very ripeness, from the tree against the wall. Oh, I am lonely, so lonely and homesick!"

Nathaniel gathered the fluttering hands into his strong clasp, and kneeling at the boy's side, talked quietly to him of little things,—of the sparrows that twittered to him from the window-ledge; of the brothers who, at sun-rise, had cut the first swath in the deep blossoming grass in the abbey-meadows; of the vine-leaves that were already curling at the edge,—talked on and on till the sick lad laughed for sheer joy in the kindly presence.

As the monk laid the restless hands back upon the coverlet and rose to his feet the boy detained him with a last eager question. "Have you seen Brother Francis' Book of Hours? He showed it me this morning." At the simple question there swept again into the man's face the pain of the early morning; the pain he had forgotten while comforting others. "Yes, it is beautiful," he answered swiftly. "If only I might serve God so, by painting in real pigment, on real parchment, the pictures that come to me!"

The boy's eyes grew wide with wonder. "Why, Brother, I knew not,—have you, then, that skill?" "Nay, I know not," the monk faltered, wishing his shy secret were safe back in his heart; "I know not; but sometimes I dream,—when I was a boy the brothers taught me lettering, and when I was but a little lad I used to draw many things,—angels' heads, and leaves and flowers,—in the wet sand by the river. And now for many months I have watched Brother Francis at his work. He gives me the scraps of parchment when he trims his missals, and the pigment left in his boxes; and in recreation time I paint little borders and initials with the flowers that grow in the close.

The man's voice had grown steady as he went on; but now, abashed by the brightness in the lad's eager, worshipful face, his words fell softly into silence. "It is not hard to do," he ended simply. But the novice lifted himself excitedly. "Get your work for me to see, Brother! Now, quickly! I know it is beautiful!" The monk laughed tenderly as he pressed the lad back upon his pillow and tucked the coverlet about him. "Not now," he answered lightly, "by and by—may be—in recreation time."

But the lad's swift sympathy had eased the nameless pain, and something of the old content shone in Nathaniel's eyes as he re-entered the bake-house door. Yet when, in the drowsy afternoon, he returned to the little novice, it was with the tremulous shyness of a girl who whispers her first love-secret. No eye but his had ever seen these maiden efforts; no heart but his had known the wistful joy of their creation.

With all love's confidence in his shining eyes, the boy studied the crude, bright parchment bits; then lifted a puzzled gaze to his friend's face. "You have made these beautiful things, and yet can doubt? Why, it is the work for you! Even yesterday, when you said the leaf-shadows on the garden-walk wrought a perfect border for a gospel-page, I wondered why one who saw things thus could not work them out on the parchment."

"Ah, but always and everywhere," the monk answered breathlessly, "leaf and flower and floating cloud are forming themselves into patterns before my eyes! Last night, as the sun set, the boughs of the cherry-trees wrought a beautiful pattern against the ruddy sky; and this morning, as I sliced the carrots, the curling leaves seemed to wreathe themselves about a scarlet letter, upon a golden ground. Do you really believe,"—the man's sensitive face flushed like a girl's as he questioned the lad's eyes,—"do you believe the Father would let me try to work these things out upon parchment?"

"Go to him now;" the boy's voice trembled with eagerness as he slipped the drawings back into the long, nervous fingers; "go to him now, before the bell rings for vespers!" And Nathaniel, moving as in a dream, with a fluttering heart obeyed.

WHEN the brother went out from the Abbot's presence, the bewildering joy within him blurred the faces which he met and made the stone corridor seem strange to his familiar feet. His dream was to be realized! Through all the weary stumb-

lings of his novitiate, this gladness still sang bravely on. Coarse labor had blunted the sensitive touch and stiffened the supple fingers that had once moulded flowers in the sand, but not in vain had the young brother watched the older craftsman; not in vain had he, through long months, spent his spare hours over the crude bits of parchment. And gradually, as the days of groping passed, and his hand grew wonted to the tool, an exultant joy thrilled him as his visions sprang into glowing reality beneath his touch.

The placid, patient craftsmen working beside him at the low desks, had long since forgotten the quickened pulse-beat, the halting breath, of the first keen joy of conception; and they marvelled at the new light in their comrade's eyes, at the rich, new note in his voice, but dreamt not that a king had at last come to his own. The spirit that had ached beneath its burden of unshared beauty had at last found utterance; and lovely, half-forgotten things, that had slumbered in his heart through the years, now lived again upon his page,—a fairer life, cleansed of the dust and stain of the passing day.

Joyously, at first, he toiled, with the morning in his heart; then, with a fierce feverish energy; for this newly enfranchised soul knew not yet the self-restraint that comes to such as he only through long discipline. The six hours allotted to work seemed all too short to the spirit that fretted to be at its task; he could neither eat nor fast, but leaf traceries wrought themselves on the air before his eyes; and when he knelt in prayer he saw limned on the darkness, not the faces of the saints, but glowing blossoms, that his hands must put on parchment ere he could know peace.

Once, as he toiled in the dawn, a sparrow that he had taught to eat lentils from his hand twittered to him from the window-ledge. When his friend heeded him not, the little creature flew boldly within the chamber and pecked at the artist's brush. Nathaniel impatiently repulsed the intruder, and the puzzled sparrow troubled him no more. But the moment of harshness had jarred the artist's spirit from its sensitive poise; and he could not, for long hours, command the old response of hand and brain. His touch grew ever more skilful; but the morning gladness sang no longer in his heart.

Old Brother Joseph, tormented by demoniacal visions, yearned in vain for the sane young brother, who used to come so swiftly and strongly to his aid; and the little novice, drifting gently out of life as

the year ebbed to its close, watched daily for the face that now so seldom lightened his loneliness. But Nathaniel's book grew ever fairer beneath his hand. To his fellow craftsmen his work seemed miraculous; for they knew not that through long years the beauty that had blossomed so swiftly beneath their eyes had been rooted and growing in their brother's soul; that no leaf had ever drooped across his path but he had thrilled responsive to its beauty; that no morning had ever dawned, no twilight fallen, beyond the avenue of limes, without awakening within him the artist's wistful joy.

When for three months he had toiled over leaf, and flower, and fine-wrought text, one morning, as the sun rose over the meadow-rim, Nathaniel strained every nerve for a higher effort. From the almeries set in the scriptorium walls he had chosen the Gospel of St. John; and now the face of the Master Himself was to shed the benediction of its smile upon the message of the beloved apostle. With spirit wrought to its highest tension, Nathaniel was bending over his parchment when there came a sudden fretful summons from the fanatic, Joseph. Jarred through every sensitive fibre, the artist sent a curt reply and hurriedly bent again to his task. But the vision had flown.

As his harshness to the sparrow had once overthrown his spirit's poise, so impatience had again jarred its delicate equilibrium, and in vain he strove to recall the mood of a moment gone. Slowly, painfully, he drew the lines of the beloved face; but his joyous expectancy faded swiftly into baffled yearning. The music-copyist at his right hand, looking over the artist's shoulder, saw a beautiful face; but Nathaniel noted not its beauty. It was not the face of the Christ; the face that had smiled on him through the years, as he toiled in the bake-house, or weeded in the garth; or bent, when it came his turn, over the sick in the infirmary. His brothers saw not the ideal that hovered beyond his reach, and as his tears rained down upon the parchment, blurring its exquisite lines, they crowded tumultuously about him. Even the sharp-faced clerk ceased computing rents for the abbey-lands; and the crabbed precentor, who had grudgingly doled forth parchment and colors to the 'prentice-hand, joined the frightened group. Had their brother gone mad?

Silently Nathaniel slipped from among them out into the open court, where the sunlight smote like a blow upon his tense-wrought

nerves. Upon the rusty turf of the quadrangle sparrows were flitting, and the sight of them,—why he knew not,—brought sharply to his consciousness the white face of the lad who yearned for his coming. For his work,—his work,—he had forgotten the souls God loved! Blindly he found his way to the boy's side, and with his wet face hidden upon the tender hands, in broken words poured out his whole troubled, passionate heart. The peace that was so nigh had already laid its calming finger upon the heart of the homesick lad, stilling all selfish pain; but at Nathaniel's bitter cry life roused again its flagging energies to comfort him he loved.

As one awaking from a fever dream, the monk groped his way to the light. One thing alone was clear,—he must give up the beloved work; such as he were not worthy of it. Why, else, had the Christ withdrawn from his sight the face that had smiled on him through the years? The novice listening, loving, could but softly counsel, as on that earlier day, that he seek the Father's guidance; and as the drowsy afternoon ebbed to its close, once again, with faltering feet, Nathaniel sought the Abbot's presence. "What? You would return to your work in kitchen and garden?" the old man questioned in perplexity.

"I am not worthy of the beautiful work," Nathaniel faltered. "Through love of it, I have been harsh to the souls God loves; for it, I have forgotten God Himself, and the Saints." "But you love the new work?" The Abbot shot a keen questioning glance into the younger man's troubled face. Into that sensitive face a flush surged hotly, and the delicate lips trembled. "I love it only too well," the monk answered slowly; then, with swift passion, "For it I have wounded the heart that trusted me, and have forgotten——"

"Slowly, my son, slowly," the Abbot interposed with lifted hand. "Let us consider the matter calmly. If I understand aright it is not the work, but the spirit in which you wrought, that led you to sin. Know you not that God gives each soul its own manner of service? Chad's servant, lusty of arm, was granted the heavenly vision while he toiled in the forest, but Caedmon was called from his herdsman's task to sing of the creation. This delicate cunning of line and color, that God Himself has taught you, must be the work to which He calls you. And let this be your discipline, my son, that you forget not again your other duties, nor love the glowing pictures better than your God."

For one delirious moment as he looked into the father's face it seemed to Nathaniel that he might indeed take again the joy he had surrendered; a joy all cleansed and purified and infinitely precious after the agony of renunciation. Then the light faded from his eyes, and he lifted a white, set face to the Abbot's puzzled gaze. "Father," his voice broke the silence like a sob, "my hand is palsied. The face of the Christ is gone from my sight; and I—can paint—no more,—until it come again!"

ONCE more the clean earth-breath smote Nathaniel's nostrils as he spaded in the close; once more as he labored by the bake-house window the dawn shone redly on him through wet grape-stems; but the former peace came not. The depths had been stirred, and never again could sunshine and sweet air awaken the old careless rapture. The trust of the dumb creatures hurt him, and the subtle life pulsing through the flowers at his feet awoke within him a pitiful tenderness. He felt an alien in the once familiar world of humble creatures and green growing things, for had he not betrayed their trust? And as he went through the wonted routine of toil, the presence of the Christ no longer smiled on him from the shadows of the bake-house, or walked beside him in the close. Though he had shut the door upon the new life, he could not find his way back to the old.

And the hunger in his heart for the work he had renounced could never be stilled. As he bent to his homely tasks, the craving would seize him blindly, like a strangling clutch upon the throat, and the bright colors, that had fired his blood like wine, would dance maddeningly before his vision;—then nothing but the touch of the lad's hand, nothing but his voice, could soothe the man's tortured spirit. At first only the passionate longing to heal where he had hurt had drawn Nathaniel day after day to the boy's side, but gradually his own deep need led him to the quiet presence. Sitting in the big, bare chamber, communing in low tones, or in long sweet silences, when the lad's eyes, in fulness of content, would turn from his friend's face to the bit of sky framed high up in the straight white wall; a hush would fall upon the man's troubled spirit.

Slowly, silently, to the simple, sensitive soul that had once found fulness of rapture in the beauty of earth and sky, the depths of human

experience were being unveiled; such experiences of love and loss as enriched the poorest life beyond the convent gate, but had never even touched the dreams of this cloistered spirit. The monk knew not,—what mothers divine at the first touch of helpless hands,—that love grows through its own giving; and though he now gave himself tirelessly to the dying lad, he did not realize that the tendrils of this fading life were growing ever more closely about his heart. He wondered that the touch of the weak fingers seemed ever warm upon his hand,—that the white face followed him about his tasks, as the face of the Christ had been wont to do,—but knew not that this meant love; such love as mothers and fathers in the world beyond the garth felt for their sons and daughters,—such love as bears ever folded within it the pain of loss.

The anguish of Nathaniel's second awakening came in late November; when one evening, as the bell rang for vespers, all quietly, all painlessly, the little novice went from them, drifting away, with the setting sun, to the new dawn they could not see. Slowly, heavily, after his night of pain, with that strange new sense of hunger and of loss, Nathaniel in the early dawn stumbled blindly forth to his accustomed tasks. But at the threshold of the bake-house he paused, and a great stillness,—a great wonder,—fell upon his numbed heart; the Presence that had long since gone from him, the Christ-face his hardness had banished,—smiled upon him from the doorway.

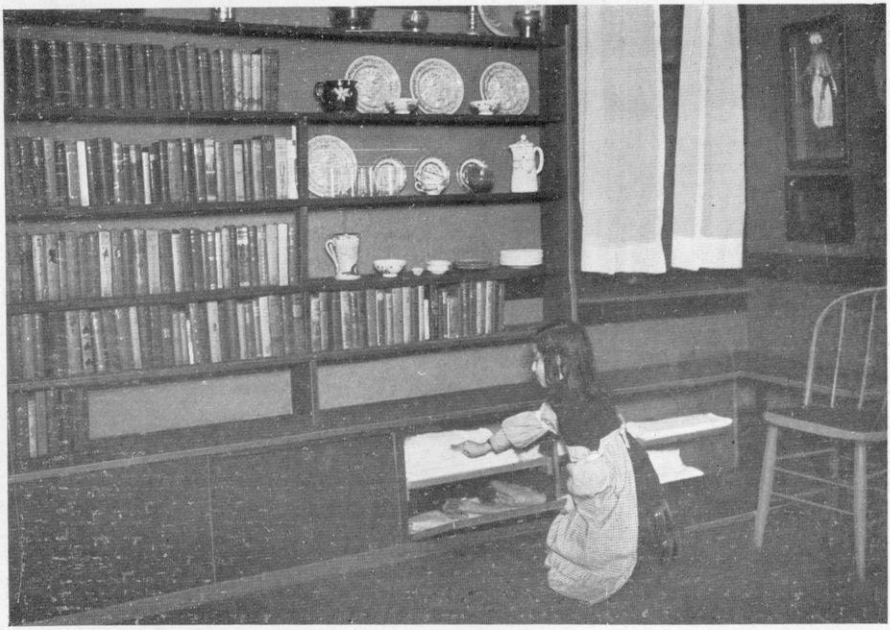
"THE SOWER" OF MILLET

"THE night is about to fall and to spread abroad its gray veils over the brown land. The sower marches in rhythmic step, casting the grain into the furrow, and he is followed by a flight of pilfering birds; gloomy rags are his covering; his head is coifed by a sort of *bizarre* bonnet; he is bony and meagre underneath this livery of poverty, and yet life spreads from his broad hand, and with a proud gesture he, who has nothing, is spreading over the earth the bread of the future. At the other side of the hill, a last ray of light shows a pair of oxen coming to the end of their furrow, strong and gentle companions of man, whose reward will one day be their butchery. This glimmer is the only *clair* of the picture bathed in a sorrowful shadow and presenting to the eyes only, under a sky of clouds, a black soil newly torn by the plow." *(Théophile Gautier.)*

LIVING ROOM OF THE MODEL FLAT

A LESSON IN BED-MAKING

DINING ROOM IN THE MODEL FLAT



BOOK-CASE, DISH RACK, LINEN CLOSET AND WINDOW-SEAT IN THE DINING ROOM

THE GOSPEL OF SIMPLICITY AS APPLIED TO TENEMENT HOMES. BY BERTHA H. SMITH

IT is not money that makes comfort or beauty or artistic effect in a house. It is thought. The day of emancipation from the fallacy of the opposite belief is dawning. More crimes have been committed in the name of house furnishing than all the punishable crimes on all the court dockets of the land. The charge lies at the door of those women who have insisted upon the expenditure of money, not thought, in buying things for the home. Things! They have been the cause of many a well-meaning woman's undoing. Too many women have, all-willingly perhaps if unwittingly, come under the dread "tyranny of things." Whoever invented that phrase never formed one with a bigger, or sadder, truth. We have been taught respect for our mothers and grandmothers, but the way they meekly submitted to the tyranny of tidies and throws, of whatnots full of impossible junk known as bric-a-brac, of dust-catching, insect-breeding, microbe-sheltering plush furniture and hangings, and by example taught us the same submission, is enough to make us question,—but, there, respect for our elders and betters bars questioning and criticism. At all events, those houses of yesterday and to-day are enough to wring tears from the eyes of the family portraits compelled to look at them day in and day out from their gaudy gilt frames on the wall.

The hopeful are keen to every hopeful sign. One of the hopeful signs is the mission established in New York to teach the gospel of simplicity in house furnishing. This mission is a feature of the many-sided work of the Nurses' Settlement, which is such a potent factor in the regeneration of New York's East Side. This is not a mission in name, nor has it the surface meaning of one; but in fact it is nothing less, and the pity is that it is not patterned after the portable school house that it might be carried hither and yon to preach this gospel of simplicity to every creature who has to do with furnishing a home. It has come to be known as the Model Flat. By means of the Model Flat the settlement workers have undertaken to solve some of the problems of the tenement, though its lesson is as sadly needed by some millions of housewives outside the tenements as by the other millions in them. Between the two sorts there is the difference of the Arab proverb, the difference between one who knows not and knows not that he knows not, and one who knows not and knows that he

knows not. The first, the proverb says, is a fool and should be shunned. The latter can and should be taught.

TO quote Miss Mabel Hyde Kittredge, who has personal supervision of the Model Flat and who has evolved the idea of it: "Many have asked me why is the Model Flat? This is my answer: The foreigners who come to this country want to adopt our civilization. They want to do things as we do them. But they have no way of knowing what to choose and what not to choose. They have not been educated to choose between that which is in good taste and the tawdry. The showy lace window curtain, the big hat, the riotous upholsteries, the exaggerated styles of dress make the loudest bid for their attention; and in their anxiety to be like us we find them adopting our barbarities instead of our better things. The tenement woman does not need this teaching of simplicity and good taste more than the woman who paints snow shovels and hangs them in the parlor, who covers rolling pins with plush and who insists upon loud-toned Axminster as the *sine qua non* of a well furnished room; but the responsibility is greater with the foreigner who wants to be taught and is in danger of learning the worst of our ways for lack of better example. I have been reading a series of articles on the freedom of the Russian immigrants. And I have come to feel that they will never know real freedom until they are freed from the 'tyranny of things;' until they come to know that comfort and refinement and artistic surroundings are not so much a matter of how *much* money is spent as of *how* it is spent."

The Model Flat teaches two lessons in economy. The first is a lesson of economy of money and space. This is based upon a practical theory of simplicity and of thinking twice before spending. The second lesson is one of economy of time and labor, and is based upon system and the "know how." The first of these is shown in the furnishing of the Model Flat; the second in the teaching of the rules of good housekeeping. The flat is in the midst of the most crowded tenement district of New York. It is better than some apartments in the neighborhood because it is in one of the more modern tenement buildings. It is not so good as many others. It is subject to all the restrictions and the few privileges of other flats in the neighborhood. There are four rooms, for which the rent is $24.00, a fair average.

There is a living room, a dining room, kitchen and bedroom about seven by nine feet. There is no bath, and no closet save the two kitchen cupboards which are the particular pride of tenement builders, intended to show a thoughtful generosity toward the housewife. The regulation fireplace-less mantels are evidence of the same generous spirit in living room and dining room, while a coal range and stationary washtubs complete the kitchen equipment. The bedroom has four walls and a window, the latter a luxury compelled by the tenement house commission.

WHEN Miss Kittredge began to furnish the Model Flat she had the almost universal belief in floor coverings. Through the Model Flat she has learned as well as taught. She put down rugs, which was all well enough until the first general cleaning day came round and she ran against the law. Rugs cannot be cleaned indoors, and the area between the Model Flat and its neighbors is about the length of one good breath, and half as wide. Under such conditions the natural thing to do is to shake the rugs out of the front window. The law makes this a misdemeanor. So up came the rugs and down went a coat of paint, which nobody liked. The paint was scraped off and the floors were stained in weathered oak, which can be done for a few cents and a few hours of work by any woman. For a time the neighborhood looked askance at these bare floors. Bare floors were a sign of poverty, not a clean, labor-saving, artistic answer to the floor question. The tenement is not synonymous with poverty, and tenement dwellers would not have you think so. Many who are poor live in tenements, but many who live in tenements are far from poor. But presently it came to be a sort of fad to do things as the Model Flat does, and many a young bride has furnished her little flat with never a thread of carpet, and blesses the Model Flat for this step toward her emancipation.

After the floors came the question of furniture. The men who bid for East Side trade are like their uptown fellows, only worse. They think people want all they can get for their money. They think the more machine scroll work, gorgon heads and claws, the more big brass handles, the more stuffing, the more colors in the plush, the better. What the furniture man shows the immigrant housewife buys, thinking, and quite truly, be it confessed, that she is becoming

Americanized. Simplicity is not yet the creed of the many. The Model Flat has not an inch of plush nor a yard of woollen drapery from front door to back window. In fact, there is not a yard of stuff in it that cannot go into the washtub. Curtains, cushion covers, bed spreads, screen coverings,—all can come down and off as often as need be, and be made fresh and clean. The chairs are all of wood, with good, honest, straight lines. The best one in the living room, barring one which came as a gift from a well-wisher of the flat, cost less than five dollars. Two or three is an average. For the dining room were selected what are commonly known as kitchen chairs. These were treated to the stain left over from the floors, and at thirty-five cents each provided seats as comfortable as any, more durable and in better taste than many dining room chairs costing from one dollar up. For the living room a writing table, and another table for the lamp and books and magazines—which are by no means lacking in homes of East Siders, and particularly the Jewish homes—were made to order in mission style at the cost of cheap factory furniture. Shelves in otherwise unused corners, a chest of drawers and a soap box converted by means of a hinged lid and a coat of stain into a chest for the necessary but unsightly things that accumulate in a living room, completed the furnishing of a cosy and attractive room.

NOT losing sight of the fact that sleeping accommodation is the most vital point in the problem of tenement life, the mistress of the Model Flat placed a bed in the living room. The teaching here is that the sleeping apartment should be the room with the most light and fresh air; and that, above all things, the kitchen should not be used for this purpose.

No mere teaching can get at the root of this tenement evil. It is a question that can only be settled by a revolution in economics resulting in reduced rents. So long as a four-room flat rents for from twenty to thirty dollars in the districts where the hard-working classes live, there will be sub-letting of rooms and consequent over-crowding; there will be mattresses piled high by day and spread over all the floor space by night. Provision for six people is all that can with comfort or decency be made in these four rooms. This means two single beds in the living room, each with a trundle; and in the tiny bedroom two more single beds. Two spring cots in the bedroom

leave an aisle of less than two feet between; but even so, the young men or women of a family may find here that degree of privacy which is absolutly imperative with those in whom any sense of refinement has been awakened. The living room can be used by the parents and younger children.

The beds in the Model Flat have good springs, and the mattresses are good. In the bedroom the mattress is covered with a pretty, light colored cretonne that the bed may be left uncovered during the day and serve as a couch. The bedding is removed, and as storage room is the scarcest thing in these flats, a double purpose is served by putting blankets and comforts in pillow slips made of the same cretonne, matching those holding the pillows. The sheets are folded and laid away on one of the shelves which, with a dressing table made out of a dry goods box, are hidden by a curtain in the corner opposite the door. One corner of the living room is cut off by a screen made of a common clothes-horse painted with white enamel and covered with denim in solid color. Behind this screen stands the enamel toilet set, which is meant to do away with the use of the kitchen sink, which, with the stationary washtubs, is the tenement bathing place. It is meant, too, as a lesson in modesty, which is at a shocking discount in crowded tenements. With the all-pervading idea of making the most of every inch of space, hooks are screwed on the inside of the frame for hanging nightdresses, slippers, or other articles of clothing.

All told, the furnishing of bedroom and living room of the Model Flat cost $51.00 in money. It would be hard to say how much in thought, or how much money was saved by the thought. There is no scrimping in quality. That is not economy. Everything is good of its kind. The furniture, though simple, is durable. The muslin curtains cost as much as cheap lace, but are more a part of the scheme of simplicity and good taste carried out by the plain wall paper, the white paint and single tone of wood furnishings and floor.

IN the dining room thought has again taken the place of money. A big, plain, substantial table was picked up in a second-hand shop and stained to match the chairs. The table linen is good enough for anybody, and a supply of doilies are a sort of stepping stone from the bare table to a fully covered one. Those who stop on the stepping stone find themselves well within the bounds of good taste. The

dishes are cheap blue and white, but ever so much honester in style than the tawdry gold-decked and beflowered things that the pushcart man offers "so sheep, mees-es" that the housewife is tempted to stop and buy before she knows better. But where the thought has counted most in the dining room is in the making of space out of a broad bare stretch of wall by means of shelves. Nothing may be nailed to walls in a New York tenement, and above all things the Model Flat would teach respect for the law. So instead of fastening the five long shelves to the wall, they were fastened to uprights which stand on a long boxed-in set of broader shelves resting on the floor. These lower shelves are provided with doors and are used for household linens. The end reaching into the corner makes a window seat. In the Model Flat the upper shelves are used for books, the dishes being kept in one of the kitchen cupboards; but the tenement housekeeper can save steps by keeping her dishes here. For just ten dollars, and the thought, the room is provided with dish rack, linen closet and window seat. In addition to this the dining room furniture cost just $13.10, not including the dishes, which appear in the kitchen bills.

The furnishing of the kitchen cost more in proportion than any other room in the house, these bills footing $24.88 of the grand total of $107.55. Though we came in at the front door and reached the kitchen by the usual course, this is not the order in which the Model Flat was furnished. The kitchen is the hub of the home, and the woman who pinches in the kitchen to spend in the parlor makes a mistake. The Model Flat is strong on this point. First the walls were painted, for paint can be washed and kept clean. Paper and plain plaster cannot. There is no shade at the window because a shade cuts off an all-too-small supply of light and air. In addition to the two stationary cupboards, another was bought at second-hand. The two provided with the house are used for dishes and kitchen utensils; the third as a grocery closet. Glass fruit jars neatly labeled hold tea, coffee, sugar, spices, cereals,—those things too often left in paper bags which break and spill their contents on the shelves. The drawers of this cupboard are for kitchen knives, forks and spoons and other small things that must have a place, and the shelves below are for kitchen towels, aprons and the like. On the ends of the cupboard nails are driven for the bread board, for aprons in use, for the string bag; while the narrow space beyond the cupboard makes a corner for

the ironing board and step ladder. Another corner has a small shelf on the under side of which are hooks for broom, wall brush, dust pan, whisk, floor brush, and all other implements of warfare against dirt.

The supply of utensils is complete to the last detail, with sauce pans and kettles of every size, measuring cups, chopping tray,—in short, everything the home cook needs from a paring knife to an ice cream freezer. Ice is a luxury in the tenements, and the Model Flat teaches how to be happy without ice. A grocery box was fitted to the outside of the kitchen window and anchored there with hooks. Holes were bored in it for ventilation, and an oil cloth curtain dropped over the front to keep out the dust. In this improvised refrigerator butter, eggs, milk and other perishable foods can be kept perfectly without ice save in the very hottest weather.

HAVING come in at the front door, we have made our exit through the kitchen window. By the time we get around to the front door again it will be time for some of the classes of girls who come here to learn how to keep house in the Model Flat. That is the second lesson in economy, the economy of time and labor. The underlying principle here is that there should be a place for everything and that everything should be kept in its place. In cooking schools and kitchengartens children are taught housekeeping by theory; but theories vanish into thin air when it comes to applying lessons learned with doll dishes, minature washtubs and liliputian brooms of the kitchengarten or even the immaculate porcelain tables, individual gas ranges and precise appointments of the cooking schoolroom to the every day, life-size, disordered home kitchen. In the Model Flat the girls find utensils of a size and kind they see at home, and the lessons learned can be directly applied without confusion of mind. These lessons begin with the care of the kitchen stove, run on through the correct setting of the table, the cooking of simple every day foods, washing of dishes, bed-making and general housecleaning, to laundry work and other special features of housekeeping which the woman of moderate means must do without a servant's help.

Always the home conditions of the girls are kept in mind; and while the tendency is always to raise the standard of living, all the little economies are made to serve this end rather than the encouragement of needless extravagances. The old newspaper is not discarded

for cloths, but is used to clean lamp chimneys and to spread on the kitchen table to protect it when it is used for dusty or dirty work. Empty fruit jars and glasses and bottles are shown to serve the same purpose as canisters that cost more; and flour sacks and worn out sheets are shown to have a place in household economics.

From the Model Flat these lessons have been carried into many a tenement home, where a semblance of order has been brought out of the chaos of crowded conditions. But it is when the time comes for these girls to make homes of their own that the work of those who have put so much earnest thought into the Model Flat will have its full fruition. Already there are classes enough to occupy all the hours of the day and early evening, and to meet the demand of the neighborhood a new flat will be rented as soon as the settlement workers have means to devote to this purpose. The fees paid by the children are only barely sufficient to pay for the supplies used by the classes.

THE LAST TRAIN HOME

Before me another day's journey
  Out into the din and the strife,
The squalor, the pageant and tourney,
  The surge and the motley of life.

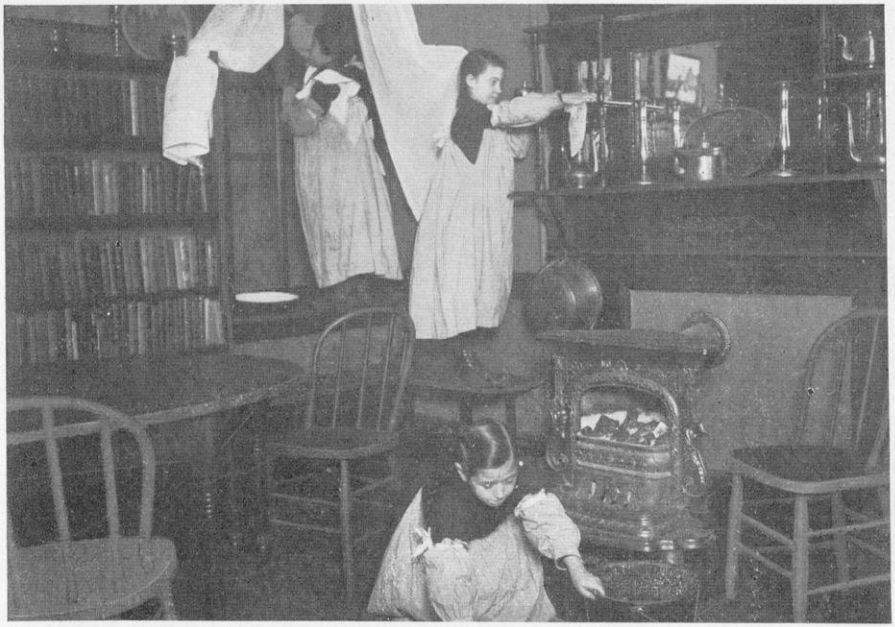
Brief haltings by wayside,—awaking
  To pitiless life's undertone,
The peaceful green pastures forsaking
  To tread dusty highways alone.

Of star-vaults beyond this contending
  I dream;—where the tired ones roam,
The day's journey crowned with glad ending,
  And waiting—my last train for Home!

* * * * * *

In weary quest I wandered far and long,
  Through silent paths,—skies overcast;
Love woke the star-born echoes of a song;—
"No more alone,—amid the gaping throng—
  All paths lead home, lead home at last!"

John H. Jewett.

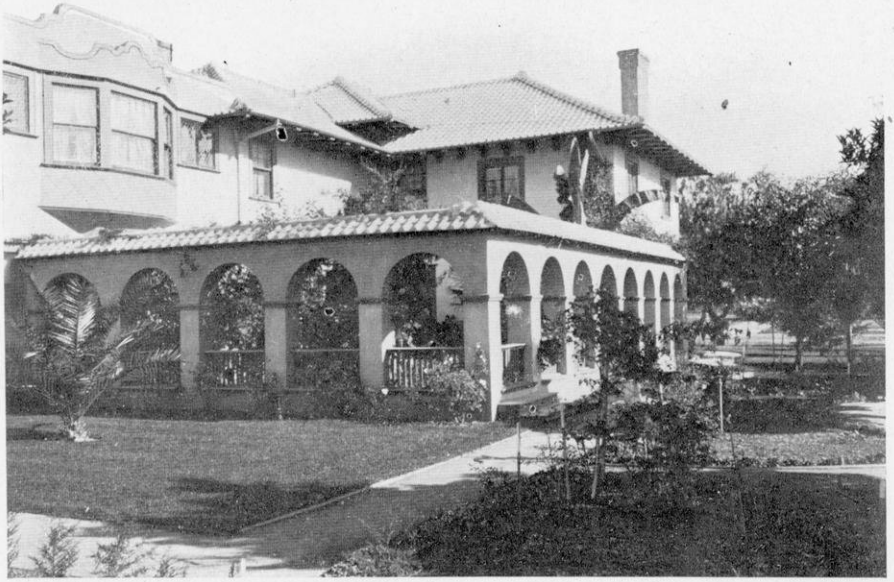


GENERAL CLEANING DAY

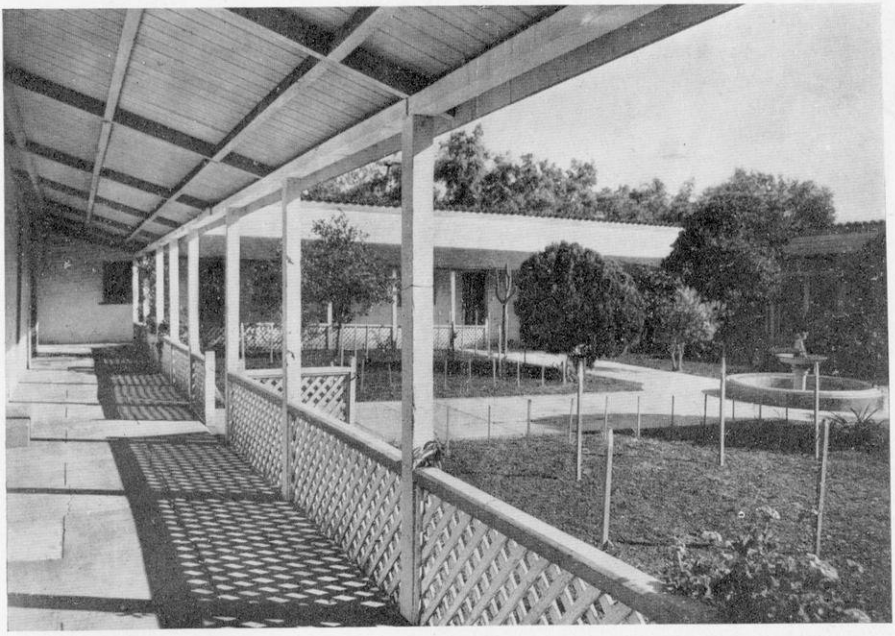
LAUNDRY WORK AND CLEANING THE IMPROVISED REFRIGERATOR

PATIO OF THE COMULAS RANCH, KNOWN AS THE HOME OF "RAMONA"

THE VERANDA AT COMULAS



ARCHES OF A PATIO, SEEN FROM THE GARDEN



VERY OLD PATIO, WITH VERANDA FOLLOWING THE LINES OF THE COURT

INTERIOR OF A BRICK-PAVED COURT

INTERIOR OF A COURT PAVED WITH CEMENT

PATIOS OLD AND NEW: RESTORATION OF THE INNER COURTYARD TO MODERN HOUSES. BY UNA NIXON HOPKINS

THE spirit of progress that has invaded the Southwest during the past few years has robbed it of much of its romance and picturesqueness. The beautiful old ranches have become victims of the subdivision mania; —the space that was once allotted to one house, even in the large towns or cities, is now deemed sufficient for many. The fields of golden poppies and mustard still blaze in the Springtime, but are growing smaller and smaller each year, diminishing as the electric roads and boulevards increase.

It is seldom now that one hears the soft speech of the Spanish. The grand Señors, who owned extensive lands reaching from the mountains to the sea, and who knew not the extent of their own possessions in many instances, have long been with the saints. But here and there examples of their homes remain—long, low adobes built around a courtyard or patio. They serve as landmarks and are pointed out to the ubiquitous tourist with a just amount of pride as something truly beautiful.

The old adobes with their good lines and soft coloring are fast crumbling now, though in some places remote from the cities are to be found homes that wear their years with much grace and are still occupied, having passed through various stages of repairing that has been successfully done.

In Los Angeles were some of the best examples of this architecture, but here again commercialism has marched boldly through her portals, defaced her courts, fountains and gardens and levelled the home of more than one Spanish grandee to the ground. California has been wise in appropriating some of the best features of this old architecture of New Spain in the making of her present day homes. In fact of late many of the homes have been modeled after the old Spanish adobe. The patio, meaning the open, in reality an open courtyard, is one of the most pleasing of these features and harks back to Spain, being responsible for much that is delightful in her domestic life, incorporating the garden with the house.

The patio, always an element in the adobe dwelling of the Spaniard in early California days, was overlooked in succeeding years by the adventurous American who usually built a pine box of a house of

ill proportions and entirely without beauty. But after having been ignored for so many years, the patio has at last come to its own, and phoenix like has risen to add beauty and charm to the modern California dwelling. Nor is the patio confined entirely to domestic architecture. The Hotel del Coronado has a famous patio, and the rooms that do not look seaward, look out on rare palms and flowers.

THE patios of old were bounded on three sides by the house, which was always one story, a veranda following the lines of the house on the side of the courtyard, so that one stepped from any room in the house on to the veranda, thence into the patio. Stone flagging paved the floor of the veranda and made walks in opposite directions across the patio, dividing the gay flowers into geometrical beds. A fountain played in the center, watering the flowers and cooling the atmosphere, while on the veranda dashing señors and coquettish señoritas played softly on their guitars of an evening, keeping time to laughing waters. Nothing was done to-day that could be put off until to-morrow. It was verily the land of *mañana.* The courtyard was in reality the family hearth, the weather permitting the family to gather here almost every day in the year, with the exception of a short time during the rainy season. Here was made the intricate drawn work for altar cloth and to adorn the white dress for the daughter's first communion, or her trousseau when she came to marry; and on the veranda the table was set for the wedding feast.

The labor of the family was accomplished in the patio. The sewing, mending and preparing of foods went on here. It was in the patio that the children played their games, romped with their pets and enjoyed their frolics, within hearing of the maternal ear and within sight of the maternal eye.

THE uses of the modern patio, if not as manifold as those of old, are yet many. The house to which it belongs is oftener two stories than one, and it fits into any unoccupied space made by angles of the house, even in the front when the lines of the house permit. The modern courtyards are not left open as in the old patios, but are made more secluded by being enclosed. Where the house is plaster repeated arches capped with tile form the enclosure. Where the house is of frame, lattice work is used with good effect. While the modern patio relegates the labor of the family to the house, much

of the festivity goes on here, and in many instances its uses are identical with those of a hundred years ago.

These patios do not interfere with or take the place of a veranda. They are more roomy than the porch, are more out-of-doors, free from drafts, nearer Mother Earth and the stars;—in fact are in every way more delightful. One associates the patio with indolence, light music and repose as naturally as one thinks of the Alhambra as always in the moonlight.

Fountains are the exception rather than the rule in the patio of to-day, for water is an item to be used with economy in "The Land of Little Rain." Where the patio is used both morning and afternoon, consequently only in shade part of the day, an awning is a valuable adjunct, adding a touch of pleasing color. Even with this canopy the plants flourish during the long summer when the hills lie brown about us. While these open courtyards are particularly suited to California, they would be delightful in many parts of the South, and no more impossible in the Eastern States than pergolas, Italian gardens or elaborate summer houses. One illustration shows the court paved with red brick so laid that during heavy rains the water will run off without settling about the walls of the house. A distance of about three feet is left between the paving and the house on two sides, and the arches on the other two, for the planting of vines. Then there are large spaces for palms and bananas. This is a place most favorable for the study of birds, since it offers the requisite amount of protection from wind and foe.

In this particular courtyard the orioles are happy in their nests of fibre that hang suspended under spreading banana leaves. The large living room opens by French doors into the patio on the west side, and on the south the dining room opens into this outdoor conservatory. There is a gate at the further end that clicks after the children as they come and go into the garden. Heliotrope and jasmine cling to the arches, and roses, sweet lavender and geraniums grow along the walls of the house. Cement makes a practical floor for the patio, is easier to keep clean, but is less pleasing in effect. Considered from many standpoints, the patio adds more to the beauty, picturesqueness and livableness of the house than any feature adopted from the old world architecture.

THE EVOLUTION OF THE JAPANESE CARPENTER: BY L. L. JANES

F the tourist in Kyusyu, the southern island of Japan, will saunter anywhere inland through the suburbs of the historical old city of Kagoshima, he will observe ranges of caves here and there in the lava cliffs that hem in the city. To this day, these homes of the primitive cave-dwellers are habitually used for storage or as shelter for cattle or jinrikishas; while one, a troglodyte palace of two rooms dark enough to suit Pluto himself, has a wide local celebrity for having been selected by Saigo, the Japanese Catiline, as a last refuge from the pursuing government troops.

These caves, dug out of the soft, dry, friable rock with the shell scoop, stone drill and burnt sharp stick of the roving fisherman, who first touched at the southern shores of Kyusyu, were antecedent of everything that now goes by the name of architecture in Japan.

But numbers multiplied, and the fisherman's reed-thatched shelter soon became the model, intermediate between the cave and the hunter's hut. Memories of the wild rice and other indigenous grains of the mainland enticed to the rudiments of agriculture. Storage as well as shelter became imperative and a new burden was laid upon the primitive carpenter's invention. Architect, carpenter, and owner were united in one person and the walking delegate was not yet. The architect took his ideas from the groves—the live oak, cryptomeria, and the camphor laurel. The leafage of the forest suggests the first and only improvement that was ever made upon the fisherman's thatch, the modern tile differing in no essential principle from the over-lapping leaves that gave his earliest shelter from snow and rain to the belated hunter of the deer and wild boar.

At this stage, a carpenter's kit consisted of a sharpened stone mounted in a split stick, a fire-tempered cudgel for digging, a shell for scooping earth—and no chest to store them in when out of use until his own habitation was completed. His materials were poles, vines, and thatch pulled from the neighboring salt marsh.

Still population increased; and with every increment of insular progress, there were fresh demands for more varied accommodations. The new community was fenced off by intervening seas from the settled industries and abundant resources of the continent, and here we come upon the two crucial facts that underlie all the mystery there is in Japanese character, history, or crafts.

They are the conditions involved in the resources available and the circumstances of the new environment. No one marvels much in our day at the stone and brick masonry of the treeless Nile valley with its bordering masses of matchless building stones which, in a manner, created the mason's trade and built monuments to his skill and toil outlasting the chronicles of Cheops and Kephren. And who that commiserates the mud hovels of that land of mud and slime criticises them for the absence of wood and the presence of filth?

On the other hand, the cedars of Lebanon were neither numerous enough nor sufficiently accessible to satisfy the longings of the Israelite, then a denizen of tents, for a permanent abode. A king of Solomon's wealth and wisdom could utilize them in sheltering and adorning the high altar of his people, as he also utilized the gold of Ophir, the gums of Arabia, and the gems and spices of India. But the rocky ridges of Palestine, with scarcely enough tree growth for fuel, constrained the genius of a great nation, forced it to be content with one temple, and weighted the domestic architecture of the people with the drudgery of the stone quarry and the distasteful art of the mason.

Again, how much of the philosophy, the poetry, the eloquence, the art and architecture, and above all the high ideals of manhood which Europe inherits from Greece would ever have been there to come down to us, had all her marble quarries been out-cropping seams of coal instead, and had her Olympian hills been "rich deposits" of iron ores rather than the high altars of transcendent ideas which they became—ideas which the much wider and more varied environments of Dante and Goethe and Milton have scarcely more than reproduced, varied, and enlarged upon?

RETURNING to our carpenter resources: without iron ores to speak of, with scarcely a ledge of marble, with available building stones only of the softest and most friable nature, or the flinty and intractable granites, Japan is a paradise of perennial forests and woods of the coarser texture. Of evergreens alone she possesses over one hundred and fifty varieties indigenous to the soil.

This abundance of woods and paucity of other building materials characterize every stage of the Japanese carpenter's genius for adaptation. He took his first lessons in the art in the shop of the primitive ship-builder. His environment of forest-clad mountains and of seas

that swarm with fish has provided him with materials and double incentives that continued to promote his craft down to our day. The raft, the skiff, the sampan (or houseboat), the naval junk fleets of the twelfth century, the sail-ships of an incipient commerce modeled after those of Portuguese, Spanish, and Dutch merchants—the building of which was prohibited as a preliminary to the seclusion of the country in the fifteenth century—and now the armored cruiser and the liner of many commercial companies: that was the order of development at the sea-side. The hut, the shrine, the temple, the *yashiki,* the palace, the castle: such was the line of progress in the interior.

But at every step of this work the carpenter was hampered by the second of the great conditions under which he labored. The earthquake and the typhoon as firmly restricted his undertakings as the most rigid of architects could have done. The first insisted upon elasticity, and the second upon strength in all his structures. The first put burnt brick out of consideration, imposed the leaning or inclined wall as the only means of using stone for extended and high foundations; and on such foundations both united to prescribe the retreating or pyramidal form for the wooden superstructure of the feudal castles.

The flooding rains of one season and the warping heats of another, each imposed its conditions upon the coverings of hut and palace alike. Without mills to gauge to a thickness, to tongue and groove his materials, he called the mat-maker to his assistance and gave Japan the softest and cleanest of floors without the costly carpets which nature, poverty and isolation denied. Earthquakes and frequent fires created a demand for the heavily stuccoed, tiled, and shuttered "godown," or storehouse, which is a characteristic of all the land and of almost every habitation.

At sea, fleets of junks up to several hundred tons burden each attested not only the early aptitudes of the people for the water, but the far-seeing patience, skill, and powers of adaptation of the ship-carpenter. Without paints or preservatives, practically without iron or steel even for bolts or nails, he selected his woods, he fitted and shaped and joined his floating castle so as to make it durable, capacious, manageable in all weathers, and strong enough to ride out the typhoon with the best of our craft of similar dimensions.

EVOLUTION OF THE JAPANESE CARPENTER

WESTERN people stand in amazement to see the builders and artisans of this so-called pigmy nation take the imported parts of our modern cruisers, assemble them, finish the vessels, and arm and man them. Still greater wonder is excited to behold the raw materials slowly growing into battle-ships and into first-class liners of a merchant marine that holds its own with the best equipped products of European and American capital. And a little flutter of consternation seizes upon some of the cabinets and councils of European states, whose admirals and commanders of the costliest and most luxuriously fitted naval structures ever fashioned out of ample resources, waste in dilettante seamanship, as in the case of Admiral Seymour, the prestige won by pioneers of these nations in the same art.

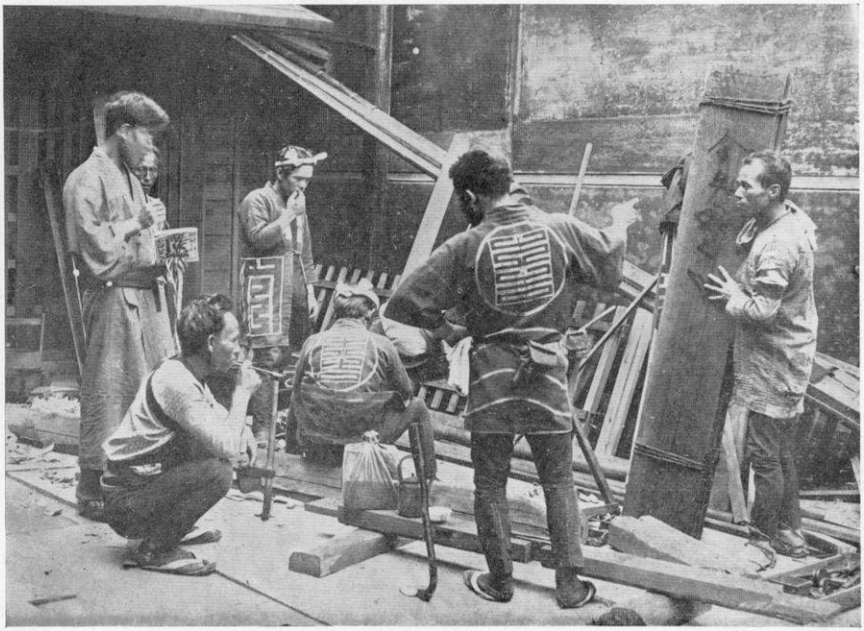
The peaceful and beneficent craft of the Japanese carpenter received a special impulse from about the seventh century of our era, when Buddhism was introduced. A newer and higher order of the builder's profession, that of the architect, arose under the aegis of the Buddhist altars. Newly acquired principles of the roller, the lever, the pulley, the ramp, and the scaffold gave such an impulse to the art as no fellow-craftsman in America could conceive of without the intensest retrospective reflection. But of mystery there is none. All things confirm the sanity, the sacredness of the human will, skill, and devotion that have made Japan a land preëminently of homes and temples.

If the carpenter and cabinet-maker, for instance, sits while he works, whenever he can, it is because the matted floor, as explained above, has excluded the use of trestles and benches, and has cultivated that habitual attitude in all the vocations. If his saw and plane are set the reverse of those of the West, it is because that arrangement accommodates the tool best to the workman's posture. If he has become exceedingly expert in joinery, splicing, dovetailing, etc., it is because he has never had machine-made bolts and nails to waste by the ton.

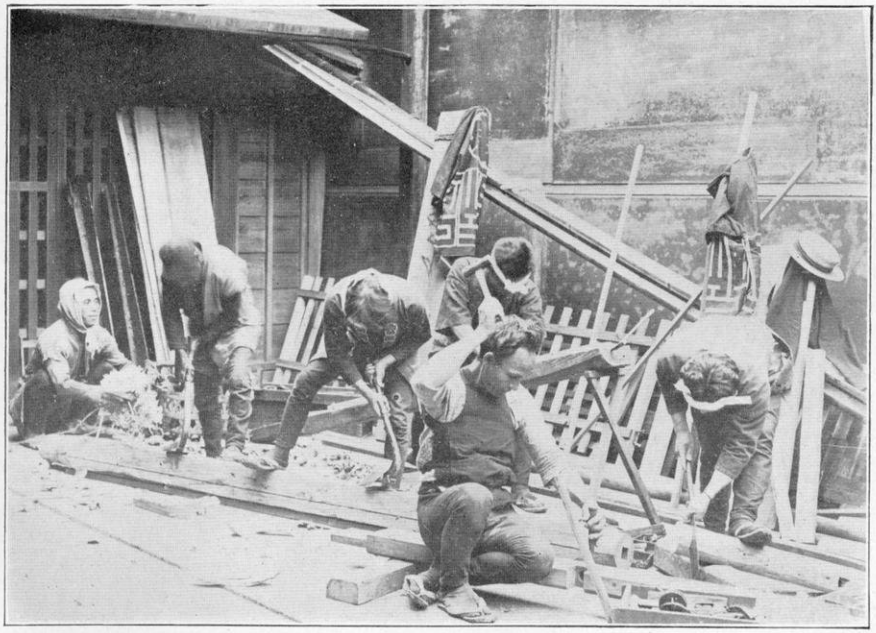
The patience and industry, as well as the skill with which this lowly servant of a nation's needs has accomplished his task, are worthy of praise, and should contribute to our pride in this branch of the human race. I do not know that fires are more disastrous in Japan than with us in America. They are much more frequent. But the

concentrations that expose hundreds of millions of property to a single excursion of the raging element have not been made there as yet. It is said that Tokyo is burned out every ten years—a tenth, at least, each year. So elsewhere throughout the realm. Yet with the earthquakes like that which recently overwhelmed Gifu; tidal waves such as the one that a few years ago swept over miles of territory in Northern Nippon and buried over 20,000 people in its course far inland; hurricanes that annually cut their swathes across the islands, levelling thousands of habitations in a single night; and conflagrations that leave multitudes homeless, the spirit of this dauntless people has never flagged. Catastrophes of the kind just named naturally enhance the esteem in which the carpenter and builder is held and the sense of dependence with which an entire people lean upon his craft.

Now the guild of this humble worker is but one of the many that go to make the forty-five millions of the Japanese. And the rest are all like him in industry, courage, and patriotism. Except the mystery that attaches to all life and to our common human origin and destiny, there is no more mystery in the development and doings of Japan of to-day than in those of England, France, or America. Any period of the evolution of any one of these states would be as puzzling to us, were they not so familiar, as the passing stage of Japanese development. Indeed, the fascination of all history consists in this strangeness, which has so much the flavor of fiction. Obviously, the lesson of it all to the statesmen and people, especially of our own highly progressive land, is to be found neither in ignorance nor prejudice, but in deeply intelligent appreciation.



A WORD FROM THE MASTER WORKMAN



JAPANESE CARPENTERS AT WORK

THE BASKET WEAVER

The Basket-Maker

Woman of the cunning craft,
Mystic weave and weird design,
Art where thought and skill combine,
Tell us of this gift of thine,
Was it heaven-quaffed?

Tell us, is thy work inspired,
That so cunningly is wrought
Fancy fine and tender thought?
Art thou by immortals taught—
Soul by spirits fired?

Who perception gave to thee
Secrets of the field to know:
Where the toughest willows grow,
Where the finest grasses show,
And rare colors be?

How didst chance to catch the glint
Of the wild bird's painted breast,
That from him thou might'st wrest
Colors on his bosom press'd
Thy rare work to tint?

Wonder-worker, woman, thou;
Weaving songs and poems rare
Dreams and visions passing fair,
Epics of earth, sea and air,
Tales of past and now.

Skill like thine is heaven-taught;
By the magic of thy art
Hopes and fears that throng thy heart
Find a pictured counterpart,
In thy basket wrought.

ARTHUR J. BURDICK.

MODERN CONCRETE CONSTRUCTION: AN AMERICAN'S HOME IN JAMAICA

AS a sequel to the interesting and suggestive article on "Concrete in its Modern Form and Uses," printed in the September issue of THE CRAFTSMAN, we are able to print a very complete illustration of a successful application of the principles of reinforced concrete to the building of fireproof country residences which shall yet be architecturally beautiful and harmonious with their surroundings. This occurs in the group of buildings recently erected on the Jamaica estate of Mr. Alfred Mitchell, whose American home is in New London, Conn., and who has chosen the vicinity of Port Antonio for a winter residence. The details of the construction are taken from a technical paper by E. S. Larned, C. E., in *The Cement Age*.

The site chosen for the buildings is on a point just opposite Port Antonio, commanding an extended and beautiful view of the harbor and the Blue Mountains, but the problem of the buildings themselves was one not so easily solved. A tropical climate with its attending moisture, profuse and luxurious plant life and endless varieties of destructive insects, at once suggests the advantages, and almost the necessity, of masonry construction for reasons of sanitation, material comfort and durability. Yet the selection of building material on this island is practically confined to lumber, which must be imported, the better grades being very expensive; or brick, of inferior quality and appearance, which are made in local yards, and cost from $28.00 to $30.00 per thousand laid. The island being of coral formation, little rock is quarried suitable for building purposes, and even this, owing to inaccessibility and lack of means of transportation, is costly and difficult to obtain.

Under these conditions it was but natural that the owner and his architect, Mr. Horace S. Frazer of Boston, should consider and finally adopt concrete in preference to all other materials for construction purposes. That it has proven a success, at least so far as appearance goes, is shown by the illustrations. To quote direct: "In his conception and treatment of this problem, Mr. Frazer has shown a most unusual appreciation of the possibilities open to concrete construction. Much that he has accomplished may well be termed original and novel, and the results attained, both from the material and artistic standpoint, justify the confidence with which he used this material."

THE entire group of buildings is harmonious in design, the Roman style of architecture being used throughout. In addition to the residence, the group includes a ten-room house, one story high, for the coachman and other white employees on the estate, a stable about ninety by fifty-six feet with a court yard in the center, two pavilions located at points commanding attractive views, a power house, a reservoir for domestic water supply, a bridge of thirty-foot span, and a gate lodge commanding the entrance to the private grounds. All these buildings are of concrete, reinforced, where necessary, with twisted steel rods. The main residence is about two hundred and forty-six feet over all, with a single row of rooms in the middle, and broad verandas on each side. Every room is open to the air and sun, and the windows are provided with jalousies or Venetian blinds with slats five inches wide, which serve to admit air freely and will exclude rain. The walls, floors, roofs, stairways, partitions and columns are all constructed of reinforced concrete, and the only features built of wood are the door frames, doors, windows, sashes and jalousies.

The concrete was mixed in the proportion of one cement, three sand and six stone, the stone running in size from one-and-a-half inches down. The consistency of the concrete was made quite wet, and owing to the scarcity of fresh water the contractors were obliged to use sea water. Coral sand was obtained from the beach; and this, while clean and well graduated in size, was not very sharp. Coral rock was taken from a quarry on the estate near the site of the house. The forms used were made of yellow pine or North Carolina pine from the Southern States, there being no native building lumber fit for use. On all the exterior exposed wall surfaces, the lagging was planned in order to give a smooth finish; the forces for partition walls, which were to be plastered with Portland cement, were made of rough lumber in order to leave a better key for the plaster. The lumber was coated with crude oil to prevent absorption of the water in the concrete, and to prevent warping. The wall forms were generally five-and-a-half feet in height; rods, with key nuts and washers, passing through the wall in the line of the uprights, served to hold the boards in place and to prevent spreading as the concrete was deposited, rammed and spaded. As the work advanced, the moulds were raised, the finished wall serving to keep them in line.

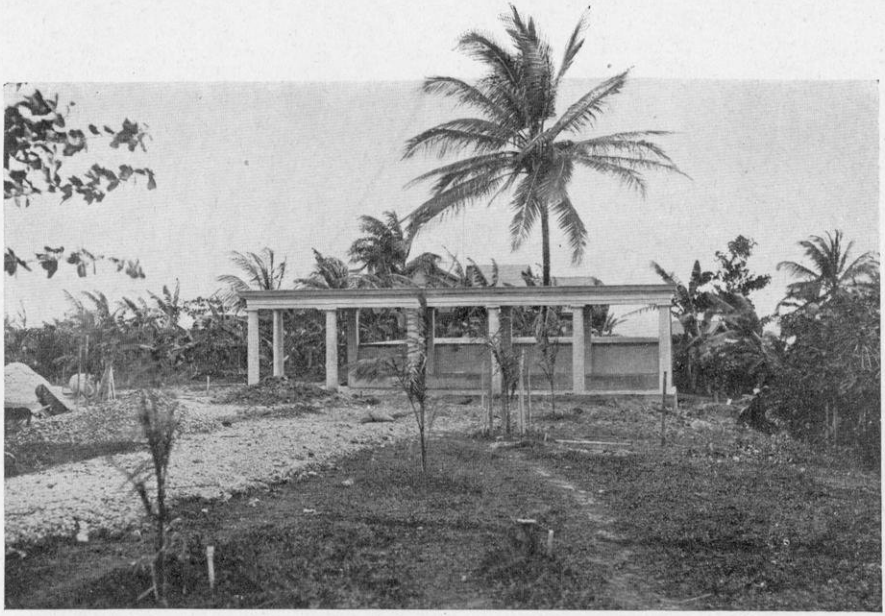
ALL the exterior columns were cast in place, the moulds being made in Boston. The interior columns were cast in Boston, using coral rock sent from Jamaica. The latter columns were made one inch greater in diameter than the dimension called for, and were turned in a lathe and then rubbed down to the exact size, producing a finish resembling terrazzo, in appearance somewhat like Sienna marble. The coral rock is of a light yellow color, with occasional pink spots through it. With the materials used the opportunity of getting a warm and pleasing color effect was early recognized and the results obtained serve as another illustration of the possibilities open to concrete construction. A brilliant crimson colored clay overlaid the coral rock in the quarry, and a small amount of this material was mixed with the coral as it passed through the crusher, producing in the concrete a warm flesh tint. The exposed exterior wall surfaces were chipped or dressed with pneumatic tools, or washed with dilute acid, to remove all board marks, and the effect is as handsome as can be produced with almost any building stone.

Not only is this building fireproof, but an earthquake which occurred in January without disturbing it proved it to be equally well adapted for the tropics in another respect. Reinforced concrete residences in countries where seismic disturbances are in the regular order of things would evidently prove good substitutes for the earthquake and fireproof "godowns" in which the Japanese store all their treasures, knowing that their light and inflammable houses are subject to destruction from one cause or the other every few years at the outside. Making the whole house a godown is more in accordance with Western ideas, and the concrete house seems to satisfy every requirement. This has already been recognized in Cuba, Porto Rico and Hawaii, where numerous residences, club houses and warehouses are being built of this material, and its general use on the Pacific Coast would seem to be only a matter of a comparatively short time. It is a material that lends itself readily to the form of architecture best adapted to tropical and semi-tropical countries, and from the signs of the times, both architecture and material are beginning to find favor in the colder and less equable climate of the Northern and Eastern American States.

MR. ALFRED MITCHELL'S CONCRETE VILLA NEAR PORT ANTONIO

AN AMERICAN'S WINTER HOME IN JAMAICA

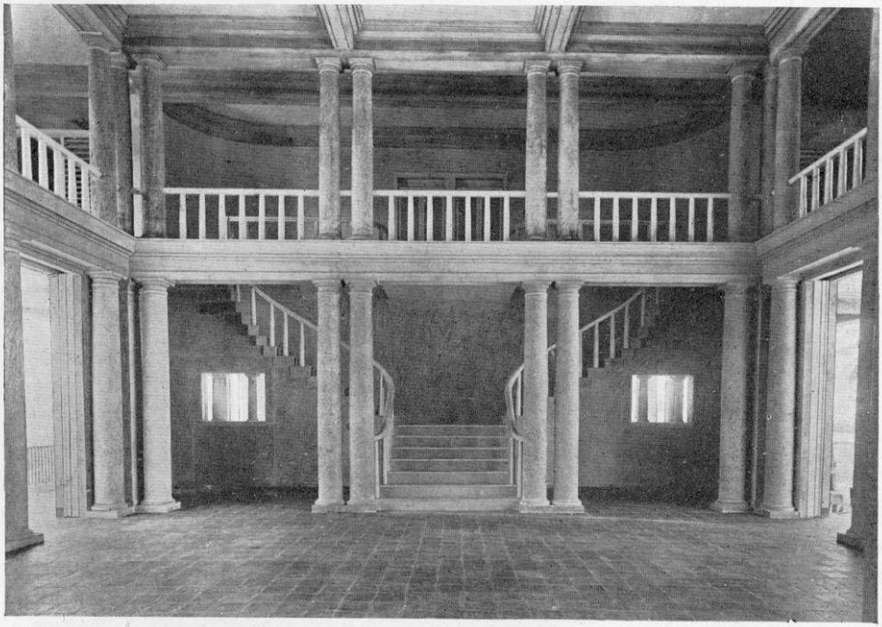
ENTRANCE TO THE GROUNDS



A SEAT SHADED FROM THE TROPIC SUN

A SUMMER HOUSE ON THE HILL

THE BRIDGE AND PAVILION



HALL AND STAIRCASE OF CONCRETE IN MR. MITCHELL'S VILLA

CRAFTSMAN HOUSE: SERIES OF 1905: NUMBER X.

A SIMPLE and inexpensive house, well adapted to the suburbs or the country, is shown in THE CRAFTSMAN design for September. It is so planned as to afford comfortable accommodation for a fairly large family, and yet it can be built at a cost approximating $3,000. Like all our country houses, this comfortable dwelling seems naturally to belong in a garden, with the trees and shrubbery of which the wood color and mossy green of its exterior would harmonize delightfully. In structure it is unusually interesting, showing as it does a broad, overhanging roof, a deeply recessed porch, and an arrangement of windows that gives the maximum of air, sunlight and pleasant outlook.

The house as planned here is to be built entirely of shingles, upon a foundation of field rubble. The frontage is forty-five feet, the depth, thirty-six feet. The wall shingles should be of cedar, oiled and left to weather into soft silvery-gray tones, and the roof and exterior trim would be most effective if stained a mossy green. The red brick chimneys would give a pleasant note of contrasting color, and the rubble of the foundation would show hints of red and green in the gray of the stone, adding a subtle touch to the color harmony of the whole building.

FRONT ELEVATION

Character is lent to the shingled walls by square corner posts and uprights, with curved brackets at the top to support the eaves. The windows appear for the most

part in groups of three, all with small square panes in the upper sash, and the window-frames and sash, stained to the same green as the uprights, not only show an attractive division of the wall-spaces, but add life and interest to the quiet wood-color of the walls. A quaintly cozy and sheltered effect, like that which adds so much to the charm of Swiss chalets and English cottages, is given by the broad overhang of the roof, which projects three feet six inches beyond the walls. The three dormer windows, which light the upper chambers at the front of the house, also add much to its exterior attractiveness. One especially interesting structural feature is given by the slight projection of the upper story over the lower at the ends of the house. This takes up about half of the breadth of the eaves, and, where it overhangs the square bay at the end of the living room, the grace and strength of the lines is especially worthy of note.

The front porch, which occupies a central space between two of the triple groups of windows, is recessed. The floor is of cement, seemingly a continuation of the approach to the house and of the steps, and the walls and ceiling may also be of the same material. The beams of the ceiling should be stained green like all the exterior trim. On either side of the steps the rubble foundation is built out to accommodate long flower-boxes. This porch is eight feet by fourteen, giv-

SIDE ELEVATION

ing plenty of room for rustic chairs and benches, which would be very appropriate here. The front door is in the center, directly opposite the steps, and a high casement window, small paned, appears on either side.

Hall and Den

The lower floor of the house is arranged to give a delightful feeling of space and freedom within comparatively small compass. The square hall opens into the living room and the dining room on either side, the openings being very broad and without doors, so that the effect is almost that of a single, very large, and irregular room, charmingly planned as regards unexpected nooks and angles. The hall, which is ten by fourteen feet, opens at the back into a "den" of the same size, but on a lower level, so that it is approached by three steps leading down into it from the hall. The pleasant homelikeness of a retreat like this always makes itself felt, and in the present plan it is especially convenient, as it may be used with equal advantage as a small reception room, a library or a study. On one side of the entrance to this den is a large coat-closet, and on the other, the staircase, which runs up to a wide landing lighted by three windows. The balustrade of the landing forms a very decorative structural feature above the low-browed entrance to the den.

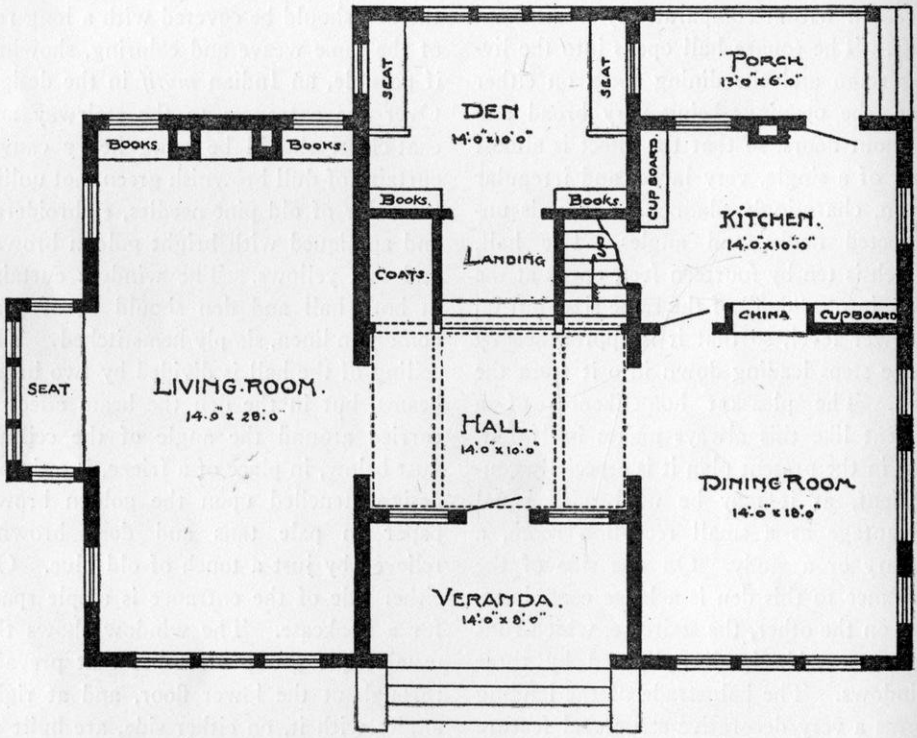
All the woodwork of the first floor should be of chestnut, stained to a brown that has in it a slight suggestion of green. The floors throughout the lower part of the house would be best in oak stained brown. In color effects the hall and the den should be treated alike. One of the most effective color schemes would be to have the walls covered with cartridge paper in a rich golden brown, and the ceilings left in rough gray plaster. The rugs of both hall and den should be of the heavy rough weave of a Navajo blanket, in tones of reddish brown with stripes of dull green and a cold gray that blends with the plaster of the ceiling. The three broad, shallow steps that lead down into the den should be covered with a long rug of the same weave and coloring, showing, if possible, an Indian *motif* in the design. Over the entrances to the stairway and coat-closet should be hung heavy canvas curtains of dull brownish green, not unlike the color of old pine-needles, embroidered and appliqued with bright golden browns and soft yellows. The window curtains in both hall and den should be of gray homespun linen, simply hemstitched. The ceiling of the hall is divided by two broad beams, but in the den the beam effect is carried around the angle of the ceiling. Just below, in place of a frieze, is a simple design stenciled upon the golden brown paper in pale tans and deep browns, relieved by just a touch of old blue. On either side of the entrance is ample space for a bookcase. The window shows the usual triple group of sashes that prevails throughout the lower floor, and at right angles with it, on either side, are built in broad, low seats, cushioned in dull green leather. The pillows should show a combination of harmonizing colors,—some covered with soft, natural-colored leather, some with dark blue tapestry.

The Living Room

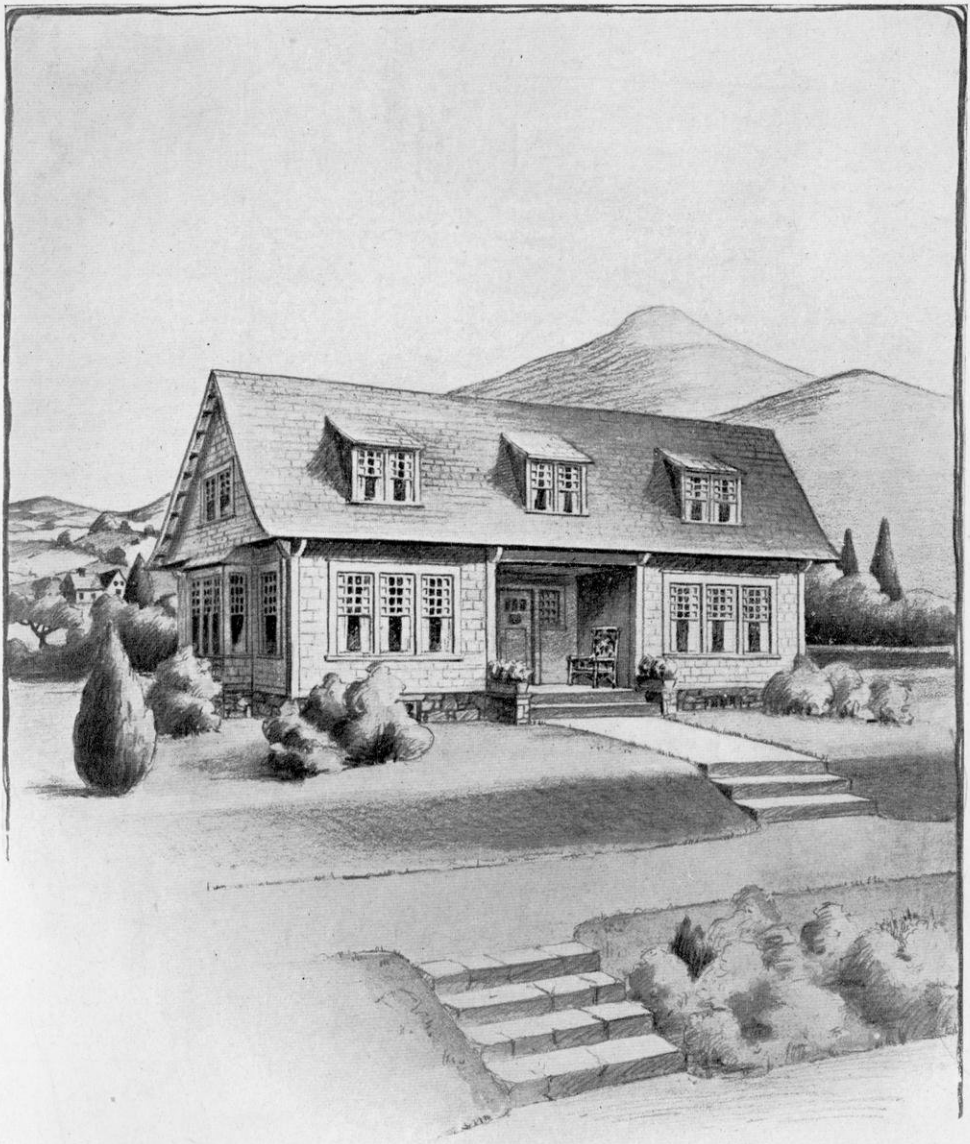
At the left of the hall is the living room, fourteen by twenty-eight feet in size, and exposed on three sides. Opposite to the

broad entrance leading from the hall is a windowed recess which holds a deep seat. Here the three windows at the front are stationary, but a casement at each end permits a free circulation of air. Another group of windows in the end of the room looks from the front of the house. At the opposite end is the fireplace, which is faced with hard-burned brick almost black in color, with a few tones of dark red. The mantel shelf is four feet six inches in height, and on either side the space is filled with built-in book-cases of the same height, with casement windows over them. The large spaces on the side of the room toward the hall give ample room for a piano and for additional book-cases if desired.

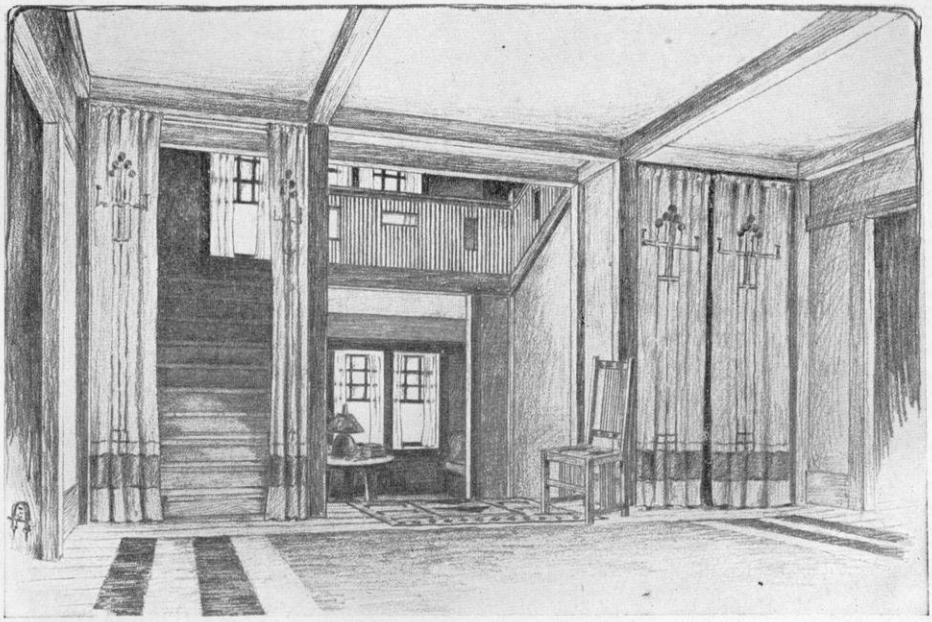
The walls of the living room should be covered with cartridge paper in the same tone of brownish green that appears in the portieres of the hall, thus establishing the color link between the two rooms. The frieze and ceiling should be of the rough gray plaster, to which a warmer tone is given by the introduction of just a hint of tan, and the woodwork, of course, is of the same greenish-brown chestnut as in the hall. The warmth and brilliancy of light needed with these dull forest tones would be supplied by window curtains of



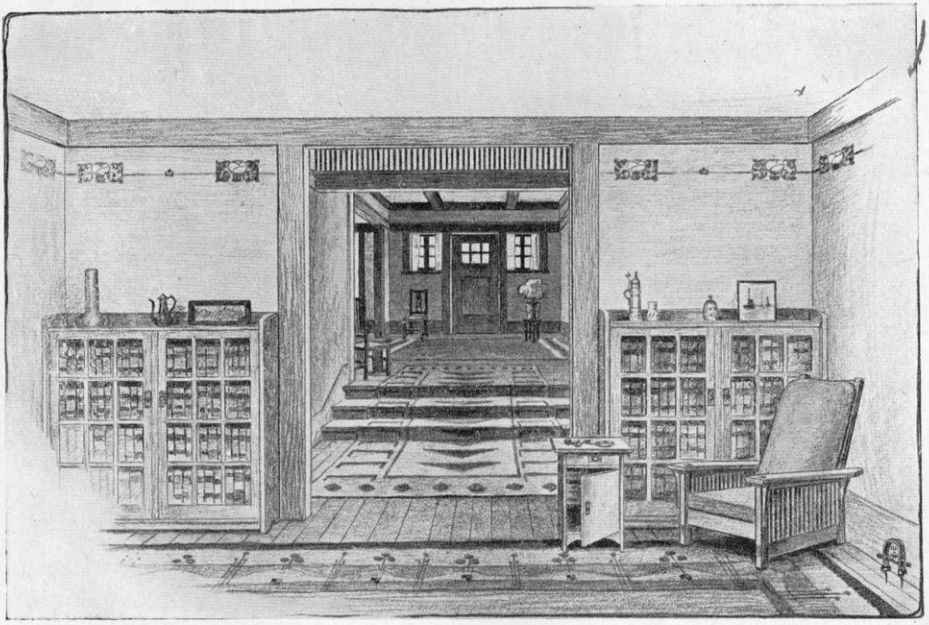
FIRST FLOOR PLAN.



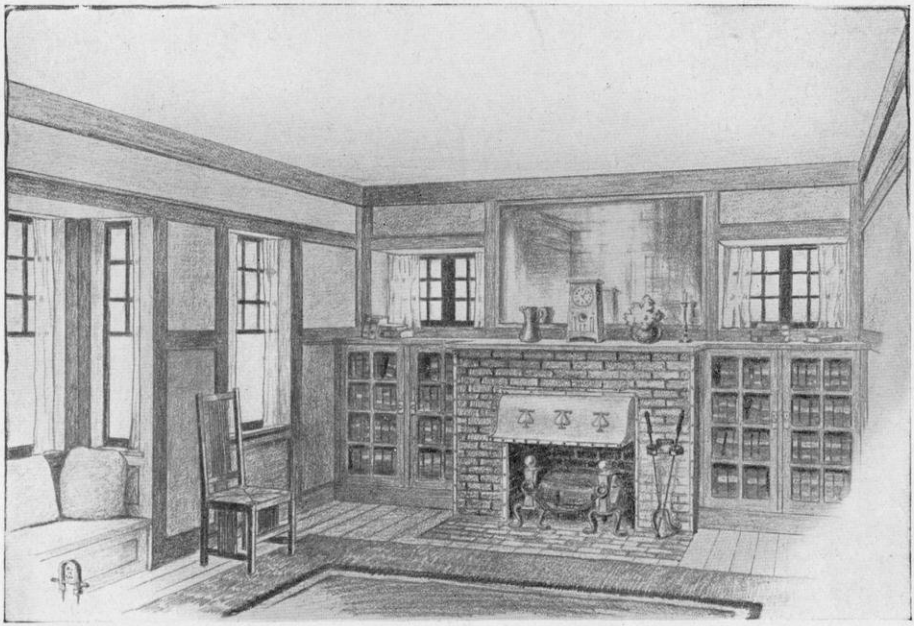
CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER X. EXTERIOR VIEW



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER X. HALL, LOOKING INTO DEN

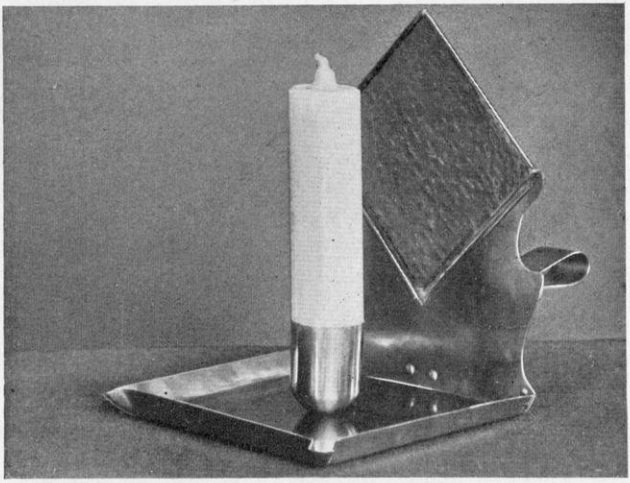


CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER X. DEN, SHOWING HALL ABOVE

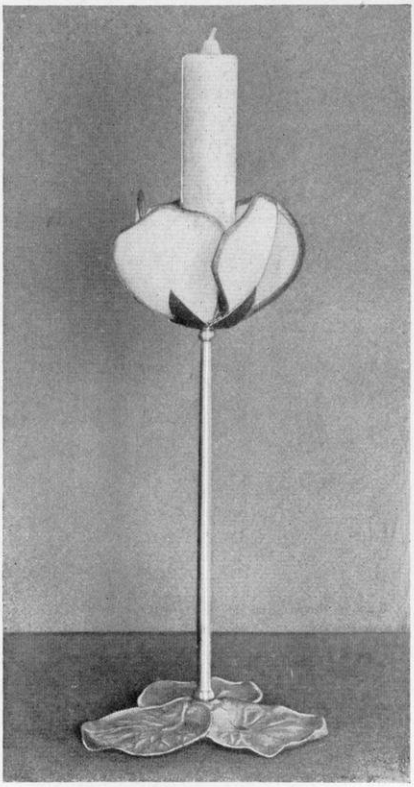


CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER X. THE LIVING ROOM

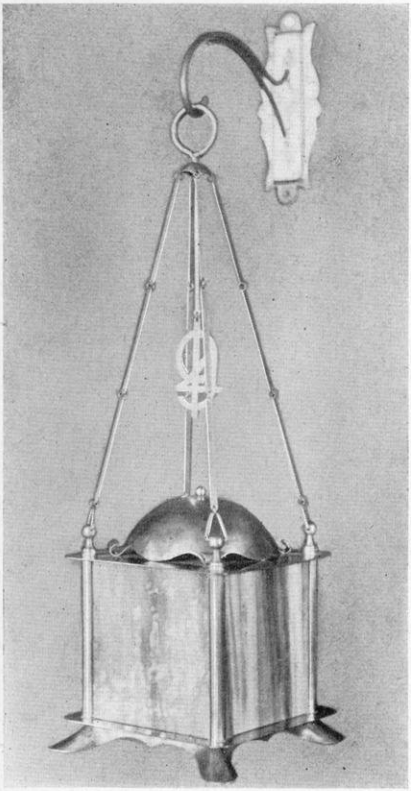
CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER X. THE DINING ROOM



COUNTRY HOUSE CANDLESTICK IN SHEET BRASS AND GREEN GLASS*



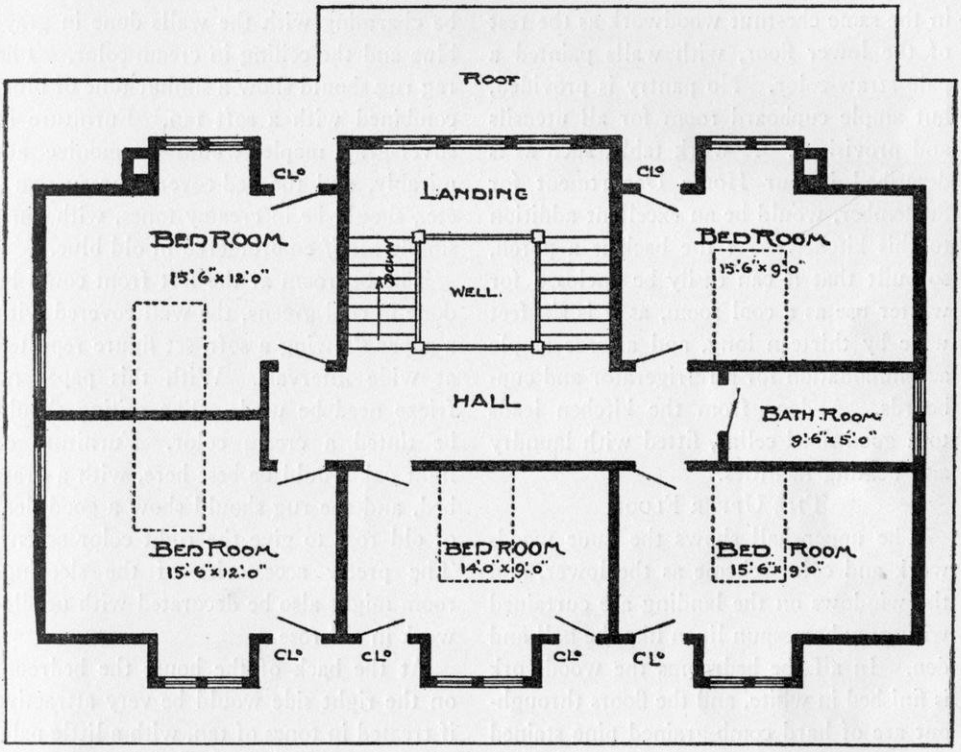
CANDLESTICK IN GREEN BRONZE AND OPALESCENT GLASS



LANTERN IN BRASS AND GREEN GLASS

All designed and made by Charles H. Barr, New York City.

bright orange, either silk or of some soft, thin wool material. The furniture in this room would best be of dark brown fumed oak, with cushions or upholstery of dull orange leather or canvas. The electric fixtures could be of combination iron and copper, with globes of ground glass to deep cream. The brown tones are introduced in the woodwork, and the greens in the furniture, which should be of oak stained a soft green. The chairs would look best with rush seats. The triple window in front gives plenty of light, softened by curtains of some thin, light



SECOND FLOOR PLAN.

soften the light and so leave undisturbed the color values in the room.

The Dining Room

The broad opening at the right side of the hall leads into the dining room, fourteen by eighteen feet, where the wall panels are covered in dull blue, and the plaster of frieze and ceiling is tinted a material, in tan color, relieved by a figure giving a touch of old rose and green. Opposite to the entrance is a sideboard, with a high casement window above. On either side is another window, giving a charming color effect in the room with the warm-toned curtains and showing an attractive division of the wall-spaces. At

the back of the room is built an ample cupboard for china, opening on both sides so as to give equally convenient access from dining room and kitchen.

The Kitchen

Just back of the dining room, and opening from it, is the kitchen. This is ten by fourteen feet in size, and is finished in the same chestnut woodwork as the rest of the lower floor, with walls painted a pale straw-color. No pantry is provided, but ample cupboard room for all utensils and provisions. A work table, such as is described in our Home Department for September, would be an excellent addition to this kitchen. At the back is a porch, so built that it can easily be enclosed for winter use as a cool room, as it is six feet wide by thirteen long, and affords ample accommodation for a refrigerator and cupboards. A door from the kitchen leads to a good-sized cellar, fitted with laundry and heating facilities.

The Upper Floor

The upper hall shows the same woodwork and color scheme as the lower, and the windows on the landing are curtained with gray homespun linen like the hall and den. In all the bedrooms the woodwork is finished in white, and the floors throughout are of hard comb-grained pine stained a very soft moss green. The windows upstairs are all curtained with white muslin, the fineness of which may vary in the different rooms as the taste or purse may dictate. All the upper rooms have ceilings following the slope of the roof, and are made very quaint and pretty in shape by the dormer windows. The closets are hidden away under the lowest slope of the roof at the outside walls.

The Bedrooms

Five bedrooms seem rather a liberal allowance for a house of this size, but they are so conveniently arranged that all are sufficiently large, and room is found for a bathroom besides. At the front of the house, the bedroom on the right side would be charming with the walls done in gray-blue and the ceiling in cream-color. The rag rug should show a similar tone of blue, combined with a soft tan. Furniture in silver-gray maple would harmonize admirably, and the bed-cover, bureau scarf, etc., should be in creamy tones, with some simple *motif* embroidered in old blue.

The bedroom at the left front could be done in cool greens, the wall covered with a paper showing a soft, set figure repeated at wide intervals. With this paper no frieze need be used. The ceiling should be tinted a cream color. Furniture of light oak would be best here, with a brass bed, and the rug should show a good deal of old rose to give the right color accent. The pretty accessories of the sleeping-room might also be decorated with needlework in old rose.

At the back of the house the bedroom on the right side would be very attractive if treated in tones of tan, with a little pale, soft green to give the needed contrast of color. The furniture should be of brown fumed oak. The room at the left might have the walls done in soft rose color, with ceiling and frieze tinted pale green. The furniture of this room would be prettiest in white enamel finish, with a white enameled bedstead with brass trimmings.

HOME TRAINING IN CABINET WORK: PRACTICAL TALKS ON STRUCTURAL WOOD WORKING: SEVENTH OF THE SERIES.

OUR suggestion in the August CRAFTSMAN that requests be sent in for the models and explanations most needed by those interested in Home Training in Cabinet Work has met with prompt and practical response, with the result that in the present number all our space available for this topic will be devoted to explanations asked for by our correspondents, and the two models given are also in response to requests.

It will be remembered that in July we published in this series an article treating of the texture and qualities of our native woods. Of this, a correspondent interested in cabinet-making says: "This article was just what I have been in search of for some time, but it did not go far enough into detail for the uninitiated. The part about which I am ignorant is the treatment of woods in order to get these modern effects."

The subject of wood finishing in general is much too long to be adequately treated within the limits of the space available in a single number of THE CRAFTSMAN, but the division of woods into classes, each of which is susceptible to certain methods of finishing which apply with nearly equal advantage to all the woods in the class designated, makes it a simple matter to take up in detail these sections one by one, until methods and formulae have been given for the treatment of all woods in general use.

Among the easily obtained native woods used for cabinet making and interior house trim, white oak, chestnut, ash and elm come into one class as regards treatment. All of these woods have a strong, well-defined grain, and are so alike in nature that they are all affected in much the same way by the same process or method of finishing. This class of woods has been selected as the subject of the present article, and we will endeavor to make clear to our readers such of our methods of finishing them as may be of practical use to the inexperienced worker. It must be stated, however, that the formulae and instructions given here are not those which would be practicable in a large factory, where great quantities of furniture are to be turned out at low cost, but are addressed to those who take up cabinet making on a smaller scale, or who wish to learn how to obtain a desirable effect in the finish of interior trim. The best effects are to be obtained only by a comparatively expensive and laborious process, which necessarily demands a personal interest and energy on the part of the worker. And also it should be understood that our methods of finishing are for the purpose of getting the best possible results from the wood itself as well as the most pleasing effect in completing the color scheme of a room, and never for the purpose of imitating a more costly wood in the finish of a cheaper one. The beauty of each wood is peculiarly its own, and the sole aim of our finishing is to show that beauty to the best advantage.

That a clearer understanding may be given of the effects we try to obtain with the finishes to be described later, it seems best first to explain the method in ordi-

nary use in furniture and other woodworking establishments, where naturally the effort is made to get the most showy and commercially finished results from the least possible expenditure of time and material. In such cases the wood is first "filled" with a prepared wood filler made from a very finely ground silex. When this preparation is carefully rubbed into the pores, the surface of the wood becomes as smooth and even as glass. After the filler has become thoroughly dry, the wood is varnished and rubbed, and either polished to a mirror-like brilliancy or left "in the dull." This destroys the texture by covering it with an enamel that completely alters its character. Whether dull or polished, the woodiness of texture that is so interesting has given place to an artificial smoothness of surface that passes for fineness of finish and that makes all wood alike to the touch.

It is easy to finish wood in this way and yet leave it natural in color, if desired, for the filler made from silex is colorless. If a darker or different color is required, the pigment is usually mixed with the filler. This gives a finish in which the figure of the wood is made very prominent, for the reason that, when the color is carried on in that way, the pigment does not penetrate the glassy surface of the pith ray or figure, and is rubbed off by the same operation that rubs it into the softer parts of the wood. This effect is much sought after in showy furniture, where a highly emphasized figure is considered very desirable, but it is just what we seek most earnestly to avoid, as the figure in the woods mentioned above is already so strong that it needs to be subdued by an even tone rather than heightened by a marked contrast.

Of the woods in the class we are discussing now, oak and chestnut are the only ones affected by the fumes of ammonia. As was discovered some years ago by the use of oaken beams and panelling in the woodwork of fine stables, the effect of ammonia on this wood is to produce quickly the mellow darkness of hue that formerly was supposed to come from age alone. Careful experiment showed that this effect resulted from a certain affinity between the tannic acid in the wood and the ammonia with which the air was heavily charged, and that the same result could be artificially produced by subjecting to the fumes of strong ammonia any wood which contained a sufficient percentage of tannin. This process is the only one known that acts upon the glassy pith rays as well as the softer parts of the wood, coloring all together in an even tone so that the figure is marked only by its difference in texture. This result can not be accomplished by stains, and for this reason we always subject these woods to more or less fuming before applying a stain.

In fuming woods the best results are obtained by shutting the piece into an air-tight box or closet, on the floor of which has been placed a shallow dish containing liquor ammonia (26 per cent). The length of time required to fume to a good color depends largely upon the tightness of the compartment, but as a rule forty-eight hours is enough. Where fuming is not practicable, as in the case of a piece too large for any available compartment, or of the trim of a room, a satisfactory result can be obtained by applying liquor am-

monia (26 per cent) direct to the wood with a sponge or brush. In either case, the wood must be in its natural condition when treated, as any previous application of oil or stain would prevent the ammonia from taking effect.

After the wood is thoroughly dry from the first application, sandpaper it carefully with fine sandpaper, then apply another coat of ammonia and sandpaper as before.

Some pieces fume much darker than others, according to the amount of tannin left free to attract the ammonia after the wood has been kiln-dried. Where any sapwood has been left on, that part will be found unaffected by the fumes. To meet these conditions, it is necessary to make a "touch-up" to even up the color. This is done by mixing Vandyke brown, ground in japan, with German lacquer, commonly known as "banana liquid," and adding a very little lampblack, also ground in japan. The mixture may be thinned with wood alcohol to the right consistency for use, and the color of the piece to be touched up will decide the proportion of black to be added to the brown. In touching up the lighter portions of the wood, the stain may be smoothly blended with the dark tint of the perfectly fumed parts by rubbing along the line where they join with a piece of soft, dry cheesecloth, closely following the brush. If the stain should dry too fast and the color is left uneven, dampen the cloth slightly with alcohol.

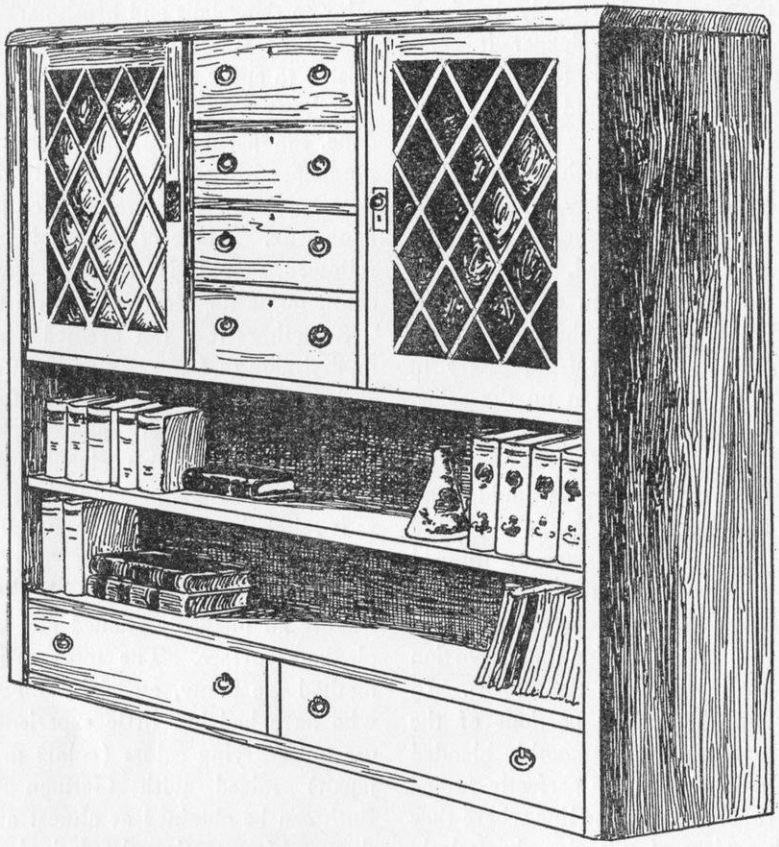
After fuming, sandpapering and touching up a piece of furniture, apply a coat of lacquer made of one-third white shellac and two-thirds German lacquer. If the fuming process has resulted in a shade dark enough to be satisfactory, this lacquer may be applied clear, if not, it may be darkened by the addition of a small quantity of the stain used in touching up. Care must be taken, however, not to add enough color to show laps and brushmarks. The danger of this makes it often more advisable to apply two coats of lacquer, each containing a very little color. If this is done, sandpaper each coat with very fine sandpaper after it is thoroughly dry, and then apply one or more coats of prepared floor wax. These directions, if carefully followed, should give the same effects that characterize the Craftsman furniture.

Sometimes it is not deemed practicable or desirable to fume oak or chestnut. In such a case a finish may be used for which directions will be given, and which applies to all woods in this class. For these woods a water stain should never be used, as it raises the grain to such an extent that in sandpapering to make it smooth again the color is sanded off with the grain, leaving an unevenly stained and very unpleasant surface. The most satisfactory method we know, especially for workers who have had but little experience, is to use quick-drying colors (colors ground in japan) mixed with German lacquer. Both can be obtained at almost any paint shop. After getting the desired shade of the color chosen, apply as quickly as possible, as it dries very rapidly. It is best to cover a small portion of the surface at a time, and then go over it with a soft, dry cloth, to "even it up" before it dries. When it is ready for the final finish, apply a coat of white shellac, sandpaper carefully and apply one or more coats of wax.

HOME TRAINING IN CABINET WORK

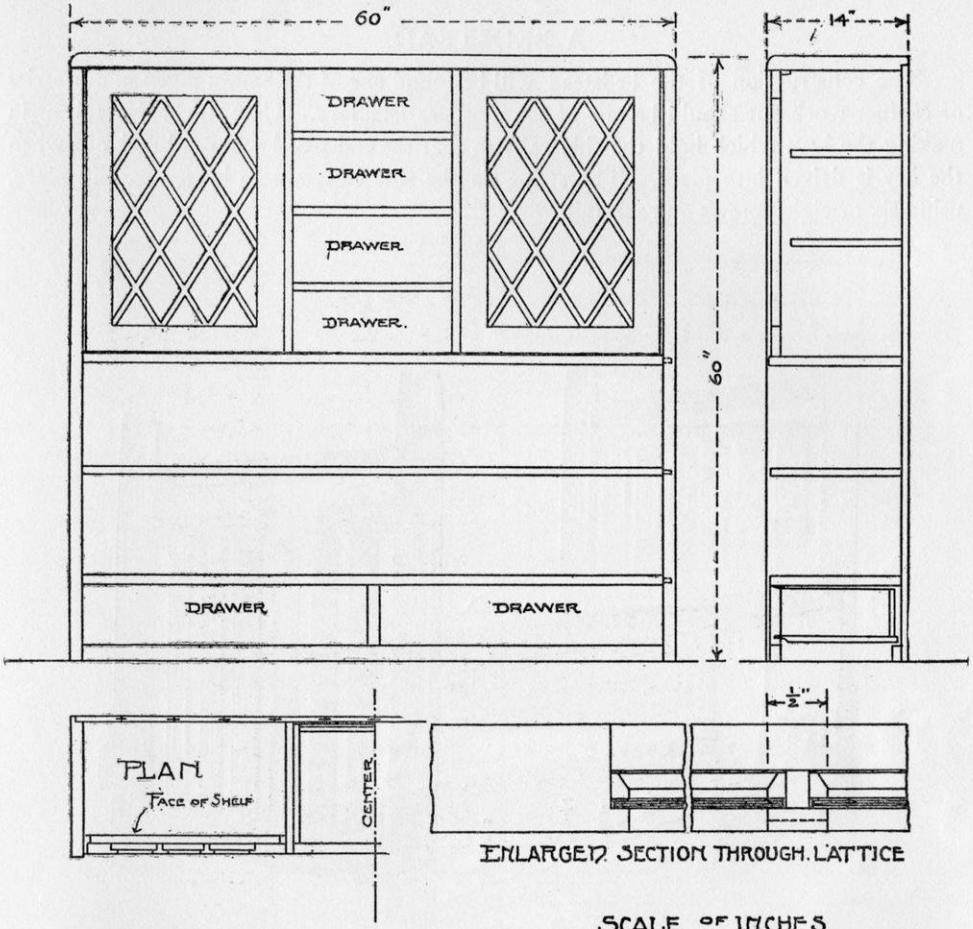
A BOOKCASE

THIS piece is designed to hold things as well as books. The top is fastned in place by half inch dowells placed not farther than three inches apart. The shelves are tenoned and the sides rabbited to within one and one-half inches of the front to receive them. The construction of the lattice as shown on the plans is as follows: The 3-16 inch stock for the face is halved at the intersecting points and on the backs are glued the 3-16 inch x 5-16 inch strips.



MILL BILL FOR BOOKCASE

Pieces	No.	Rough Long	Rough Wide	Rough Thick	Finish Wide	Finish Thick
Sides	2	62 in.	14½ in.	1¼ in.	14 in.	1⅛ in.
Top	1	62 in.	14½ in.	1¼ in.	14 in.	1⅛ in.
Back	12	62 in.	5½ in.	1 in.	5 in.	¾ in.
Shelves	3	62 in.	13½ in.	1 in.	13 in.	¾ in.
Shelves	4	22 in.	12 in.	1 in.	11 in.	¾ in.
Drawer rails	3	18 in.	14 in.	1 in.	13 in.	¾ in.
Base strip	2	62 in.	2 in.	1 in.	1¾ in.	⅞ in.
Partitions	2	30 in.	14 in.	1 in.	13½ in.	¾ in.
Door stiles	4	30 in.	3 in.	1 in.	2½ in.	⅞ in.



DESIGN FOR A BOOKCASE.

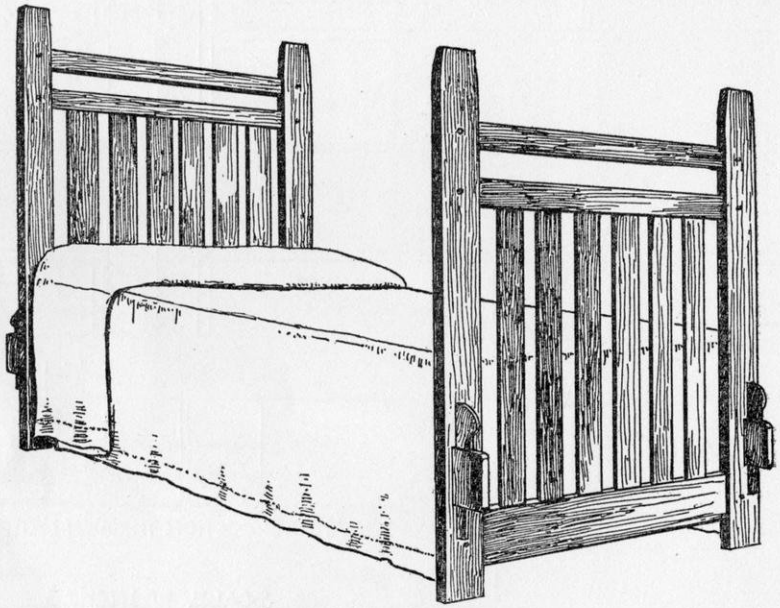
SCALE OF INCHES
0 3 6 9 12 18 24 30

Door rails	4	22	in.	3	in.	1	in.	2½	in.	⅞	in.
Lattice	4	29	in.	¾	in,	¼	in.	½	in.	3/16	in.
Lattice	8	22	in.	¾	in.	¼	in.	½	in.	3/16	in.
Lattice	8	12	in.	¾	in.	¼	in.	½	in.	3/16	in.
Drawer fronts	4	18	in.	6½	in.	1	in.	6	in.	¾	in.
Drawer fronts	2	30	in.	6½	in.	1	in.	6	in.	¾	in.
Drawer backs	4	18	in.	5½	in.	¾	in.	5	in.	½	in.
Drawer backs	2	30	in.	5½	in.	¾	in.	5	in.	½	in.
Drawer bottoms	4	18	in.	13	in.	¾	in,	12½	in.	½	in.
Drawer bottoms	2	30	in.	13	in.	¾	in.	12½	in.	½	in.
Drawer partitions	1	14	in.	6½	in.	1¼	in.	6	in.	1⅛	in.
Door stops	2	22	in.	1	in.	½	in.	⅞	in.	¼	in.
Glass stops	4	24	in.	⅜	in.	¼	in.	1/16	in.	⅛	in.
Glass stops	4	16	in.	⅜	in.	¼	in.	1/16	in.	⅛	in.
Drawer guides	14	14	in.	2	in.	1	in.	1½	in.	¾	in.

HOME TRAINING IN CABINET WORK

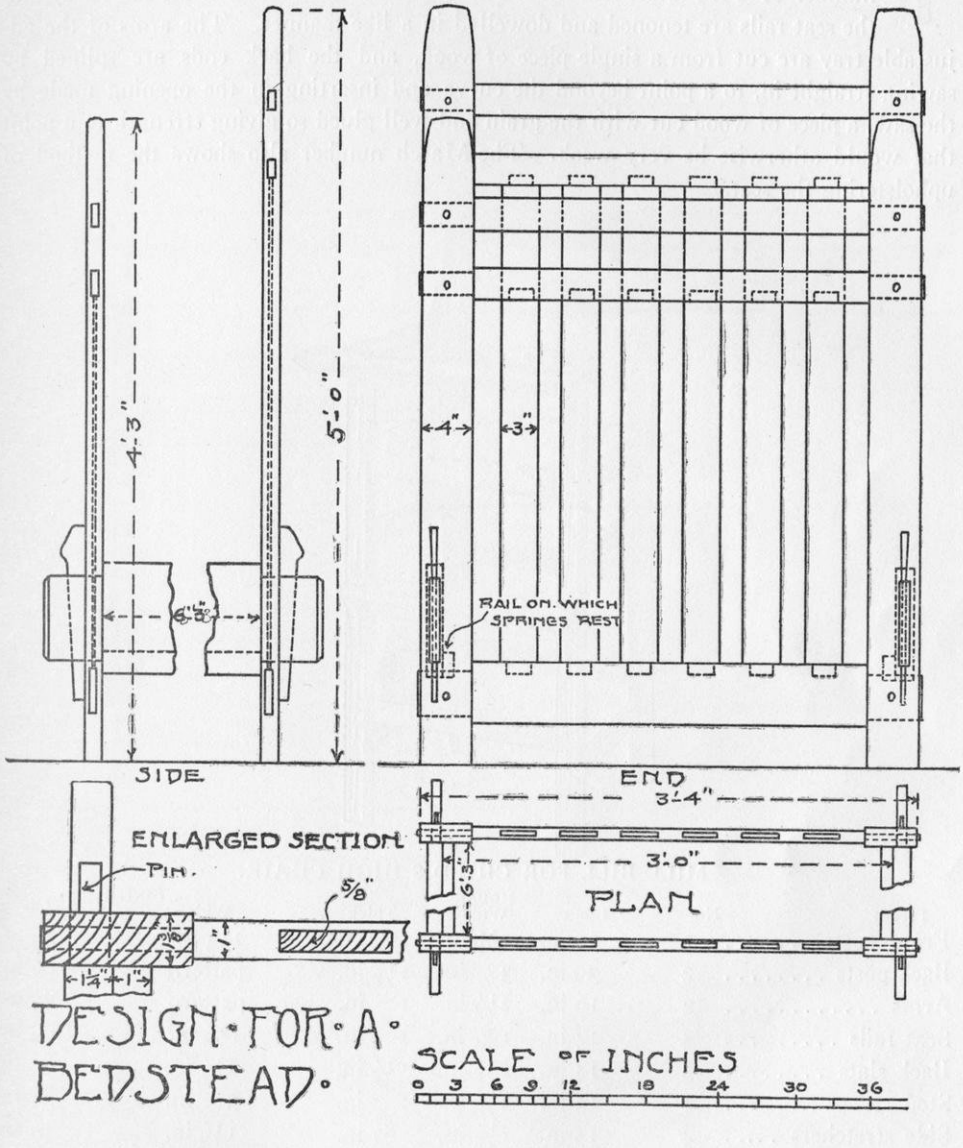
A BEDSTEAD.

The construction of the bedstead will be found one of the easiest given in our series of cabinet work but should be one of the most satisfactory. Care must be taken in making the keys which hold the side rails so that the end wood will not break out when the key is driven into place. The strips on the side rails are to be screwed in place, using six or eight screws on each rail.



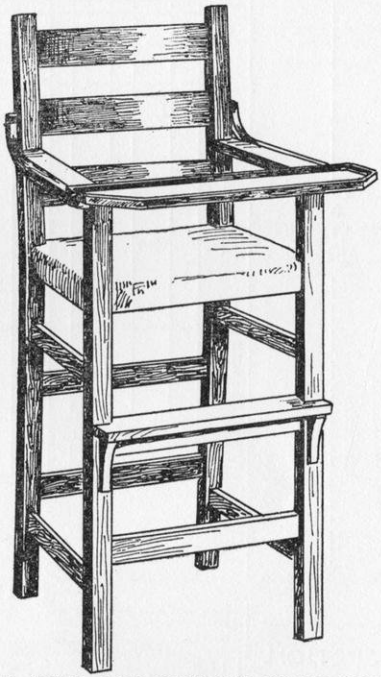
MILL BILL FOR BEDSTEAD

Piecec	No.	Long	Rough Wide	Thick	Finish Wide	Thick
Posts	2	62 in.	$4\frac{1}{2}$ in.	$1\frac{1}{2}$ in.	4 in.	$1\frac{3}{8}$ in.
Posts	2	53 in.	$4\frac{1}{4}$ in.	$1\frac{1}{2}$ in.	4 in.	$1\frac{3}{8}$ in.
Side rails	2	87 in.	$9\frac{1}{2}$ in.	$1\frac{1}{2}$ in.	9 in.	$1\frac{1}{4}$ in.
Side rail strips	2	77 in.	$2\frac{1}{2}$ in.	$1\frac{1}{4}$ in.	3 in.	1 in.
Top rails	4	42 in.	3 in.	$1\frac{1}{4}$ in.	$2\frac{1}{2}$ in.	1 in.
Lower rails	2	42 in.	$5\frac{1}{2}$ in.	$1\frac{1}{4}$ in.	5 in.	1 in.
Foot ballusters	6	32 in.	$3\frac{1}{2}$ in.	$\frac{3}{4}$ in.	3 in.	$\frac{5}{8}$ in.
Head ballusters	6	42 in.	$3\frac{1}{2}$ in.	$\frac{3}{4}$ in.	3 in.	$\frac{5}{8}$ in.


4'3"
5'0"
6¼"
SIDE
4"
3"
RAIL ON WHICH SPRINGS REST
END
3'4"
3'0"
6'3"
PLAN
ENLARGED SECTION
PIN.
5/8"
1¼"
1"
DESIGN FOR A BEDSTEAD.
SCALE OF INCHES
0 3 6 9 12 18 24 30 36

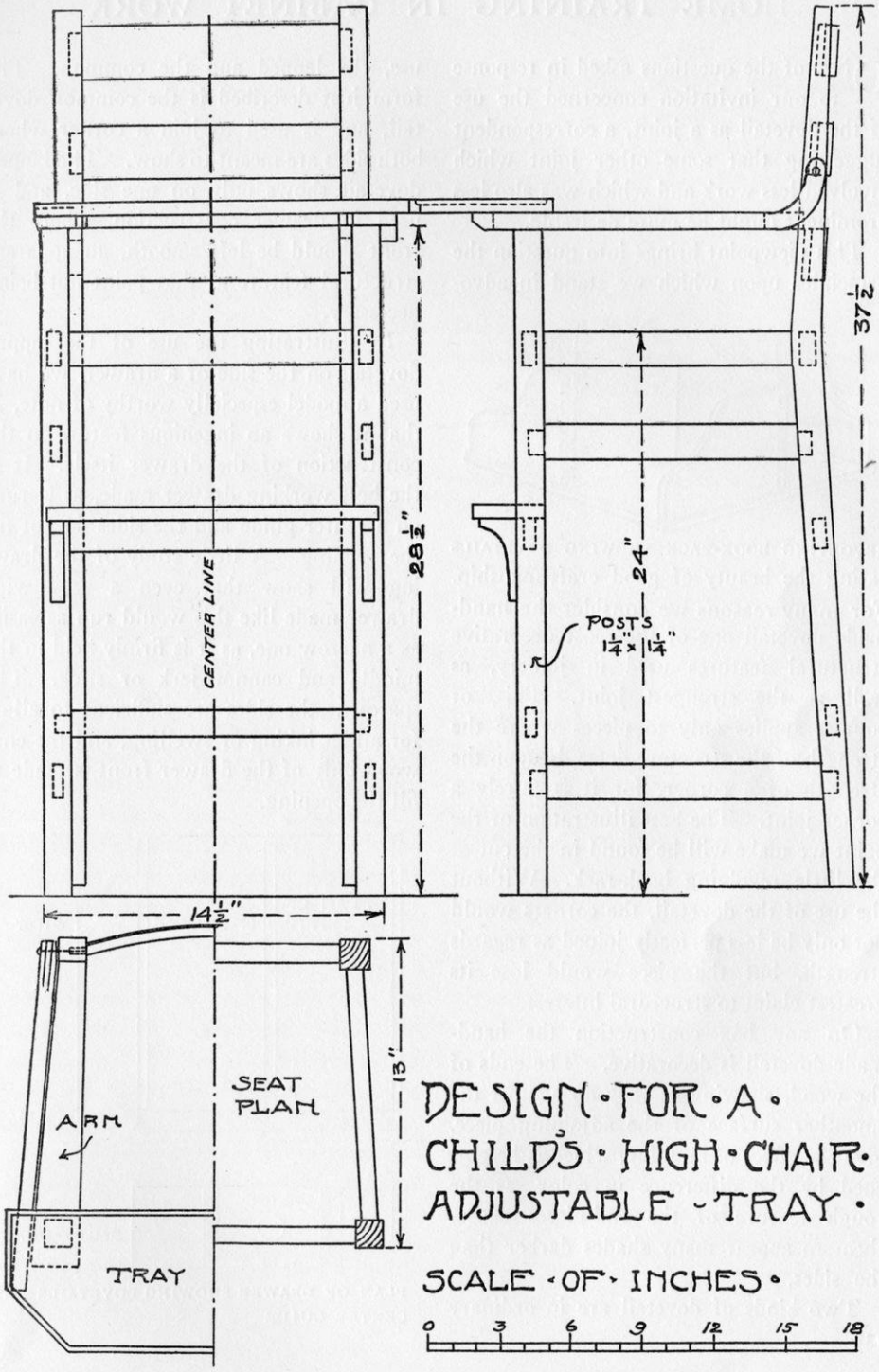
CHILD'S HIGH CHAIR

THE construction of this chair is very similar to the arm chair given in the March number of THE CRAFTSMAN. The back slats are curved in the same way and the seat rails are tenoned and dowelled in a like manner. The arms of the adjustable tray are cut from a single piece of wood, and the back ends are splined by sawing straight in, to a point beyond the curve and inserting in the opening made by the saw, a piece of wood cut with the grain and well glued so giving strength to a point that would otherwise be very weak. The March number also shows the method of upholstering the seat.



MILL BILL FOR CHILD'S HIGH CHAIR.

		Rough			Finish	
Pieces	No.	Long	Wide	Thick	Wide	Thick
Front posts	2	30 in.	1½ in.	1½ in.	1¼ in.	1¼ in.
Back posts	2	39 in.	3 in.	1½ in.	pattern	1¼ in.
Arms	2	16 in.	2½ in.	1 in.	pattern	¾ in.
Seat rails	4	14 in.	1¾ in.	1 in.	1½ in.	¾ in.
Back slats	3	14 in.	2½ in.	½ in.	2¼ in.	⅜ in.
Step	1	15 in.	3½ in.	1 in.	3 in.	¾ in.
Side stretchers	4	15 in.	1½ in.	¾ in.	1½ in.	½ in.
F. and B. stretchers.	4	15 in.	1½ in.	¾ in.	1¼ in.	½ in.
Brackets	2	5 in.	2½ in.	1 in.	pattern	¾ in.
Tray	1	20 in.	6½ in.	½ in.	6 in.	⅜ in.
Tray strips	4	20 in.	½ in.	⅜ in.	⅜ in.	¼ in.
Tray Arms	2	16 in.	4 in.	¾ in.	pattern	⅝ in.



DESIGN FOR A CHILD'S HIGH CHAIR ADJUSTABLE TRAY

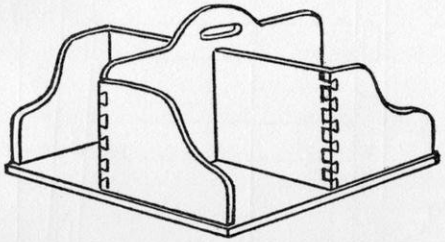
SCALE OF INCHES

0 3 6 9 12 15 18

HOME TRAINING IN CABINET WORK

ONE of the questions asked in response to our invitation concerned the use of the dovetail as a joint, a correspondent suggesting that some other joint which involved less work and which was also less prominent might be more desirable.

This viewpoint brings into question the principles upon which we stand in advo-



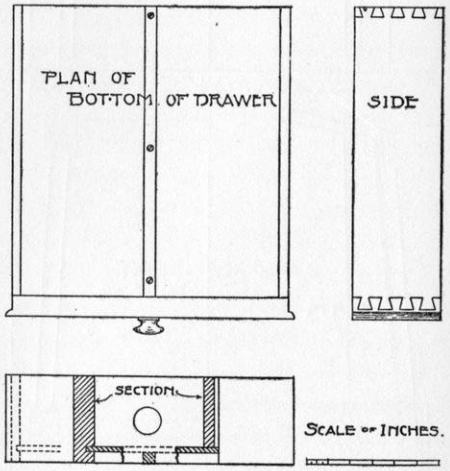
REVOLVING BOOK-RACK SHOWING DOVETAILS

cating the beauty of good craftsmanship. For many reasons we consider the hand-made dovetail one of the most decorative structural features used in joinery, as well as the strongest joint. This, of course, applies only to pieces where the strength of the structure depends upon the strength of a corner, for it is purely a corner joint. The best illustration of the point we make will be found in the cut of the little revolving book-rack. Without the use of the dovetail, the corners would not only be less perfectly joined as regards strength, but the piece would lose its greatest claim to structural interest.

On any box construction the hand-made dovetail is decorative. The ends of the wood, showing as they do against the smoother surface of the adjoining piece, give the effect of an inlay, which is height-ened by the difference in color, as the rough texture of the end-pieces causes them to appear many shades darker than the sides.

Two kinds of dovetail are in ordinary use, the lapped and the common. The form just described is the common dove-tail, and is used to join a corner where both sides are meant to show. The lapped dovetail shows only on one side, and is used in drawer construction, where the front should be left smooth, an apparent structural feature at that point not being necessary.

In illustrating the use of the lapped dovetail on the side of a drawer, we have used a model especially worthy of note, in that it shows an ingenious feature in the construction of the drawer itself. It is the best working drawer made, as it runs on a center guide and the sides do not fill the opening. A little study of the draw-ing will show that even a very wide drawer made like this would run as easily as a narrow one, as it is firmly held in the middle and cannot jerk or stick. The spaces at the sides are sufficient to allow for all shrinking or swelling, and the end-wood only of the drawer front is made to fill the opening.



PLAN OF DRAWER SHOWING DOVETAILS AND CENTER GUIDE

ALS IK KAN

THIS, our anniversary number, begins the fifth year of THE CRAFTSMAN'S existence. Of the progress made by the magazine within the past year, and of the efficiency of the work done in its chosen field, our friends and readers are best fitted to judge. That it is a kindly judgment they give has already been expressed to us in many ways, of which the most unmistakable are the steady growth in the circulation of THE CRAFTSMAN, and the many voluntary expressions of goodwill which every mail brings us, and which, coming as they do from all parts of the country, form the best evidence of its rapidly widening influence.

This influence has met with a response so cordial and a coöperation so hearty on the part of those allied with us in thought and feeling that it has come to be known as "THE CRAFTSMAN Movement." Without that response and coöperation our ideas and beliefs, however earnestly and persistently advocated from our own viewpoint, could never have gained the strength and scope necessary to make any lasting impression upon the thought and life of the people. The idea is universal; it needs only to be spoken to gain recognition and support from all whose minds hold any quality akin to it, for it is merely a firm belief in both the need and the possibility of a simpler and truer conception and expression of life in its everyday tasks and surroundings, and an endeavor to carry out that belief in practical form. THE CRAFTSMAN movement not only makes the home the source and inspiration of character-building, but endeavors to instil into the hearts and minds of all a realization of the beauty, the restfulness and the uplifting influence of simplicity.

With this in view, THE CRAFTSMAN believes that the field of its activity covers all of life. Not only does it aim to present both the artistic and the practical side of handicrafts and the applied arts, but it advocates most earnestly the ethical value of good art and good work in the shaping of character, the influence of simple and beautiful home surroundings as a factor of the highest importance in the right development of civic and national life, and the healthfulness,—spiritual, mental and physical,—that comes from the habit of spending at least a portion of each day in useful labor out of doors,—in actually getting "back to the soil."

Craftsmanship of the highest order is represented in our biographical sketches of men who are doing good work in one way and another for the betterment of their fellowmen,—for it is the craftsmanship of life itself. It is not so much the public life and achievements of these men that we aim to reveal, but their personality as it appears amid everyday surroundings, —the motive power that lies back of the work they are doing in the world. This series of homely biographies will be continued, for it is doing its work well. That it has been a help and an inspiration to thousands to be brought for a few minutes into such direct relationship with men who are shaping lives, events and the progress of thought, has been amply testified during the past year by the letters and comments which have reached us,—so many, so cordial and so appreciative that we cannot but feel justified in regarding this feature as

of the first importance to us and to our readers.

The series of illustrated articles which has been doing something to show the advance of civic art in this country will, in its course, continue a broad survey of the field, noting the progress already made and the plans proposed for the development and improvement of a number of American cities; urging the establishment of more and better parks and breathing places for the people, the blotting out of the slums in great centers of population, that the toiler and his family may have their share of sunlight and fresh air and decency in their home surroundings, and advocating the development of a more democratic architecture and a more distinctively American art.

Five of the series of Home Training in Cabinet Work have been given, and in response to numerous requests for specified models and more detailed information, it will be continued largely along lines suggested by those interested in the work. This series, which has succeeded beyond our hopes in arousing interest in a most fascinating form of handicraft, was begun for the purpose of directing attention to the many advantages arising from the training of head and hand together, to inspire respect for the dignity of labor, to teach in a simple and practical way the making of articles both useful and beautiful, and to discover to others, especially to the young, the joy found in creative work. We repeat our invitation with regard to suggestions for subjects to be taken up in future numbers, from all interested in the work.

The addition of the Home Department, which began in the January number, was intended at first to meet the everyday problems brought up by correspondents who sought suggestions and advice as to the interior arrangement and decorative features of the home, and incidentally to give all our readers the benefit of our skill and experience in the handling of these sometimes perplexing details of choice of fabrics, color harmonies, etc., and to extend to them freely the privilege of using our choicest designs. This department has been gradually extended to cover all the essential features of the interior arrangement of the home complete, its furnishings and decoration, fully described and illustrated. Hereafter, each number will deal at length with some especial feature, and this leading article will be supplemented with other articles and short contributions having a special bearing on the subject under discussion.

The continuation of THE CRAFTSMAN House Series, begun in January, 1904, has resulted in a great improvement in both the character and variety of the house designs, as has been proven by the rapidly increasing demand for plans, from our subscribers and members of the Home Builders' Club, all over the country. To this has been added a special series of Cottage Homes for the Workman, to meet the many demands for inexpensive yet homelike dwellings. Another extension of the House Series begins with this number, in which is given the first of a series of special articles, each of which will deal with a single room, its purpose, its uses and the possibilities of interest arising from good sense and individuality displayed in the construction, choice of color scheme, and

furnishing. Each article will be illustrated with colored plates and with black-and-white drawings, showing a number of examples of the kind of room under discussion.

For THE CRAFTSMAN'S new year a number of additional features have been planned. One of these appears in this number in the shape of a bit of charming fiction, a story that will appeal to all who have any kinship with nature and art. And more than ever it will be the aim of the editor and founder to make each succeeding number increasingly helpful and entertaining, to plain folk as well as to those who may be specially interested in the constructive or decorative arts in their relation to home life, or to the general advancement of American civilization.

IN place of a second editorial, we here reproduce "Gloria Mundi," by Michael Monahan, printed in the June-July issue of The Papyrus. It had been our intention to say a few words on the subject of the useless labor that dwarfs the true life of man and adds so much to the burden of the world, but in this little gem the thought was so exquisitely expressed and the idea so in line with our own belief, that it seemed better to give our readers an utterance which it would have been a deprivation indeed to have chanced to miss, rather than to attempt to express in another way what we were glad to find had already been perfectly said.

HAVE you ever really thought upon the beauty of this world which is passing away before your eyes? You have read the words, "The eye is not satisfied with seeing nor the ear with hearing," but have you ever thought that they might bear another sense than the parson gives them?

For my part, when I come to die I know what my chief regret will be. Not for my poor human sins, which have really hurt nobody save myself and most of which I will have forgotten. Not because I have missed the laurel which was the darling dream of my youth. Not because I have always fallen short of my ideal and, still worse, betrayed my own dearest hopes. Not for the selfish reason that I have never been able to gain that position of independence and security which would enable me to work with a free mind. Not for having failed to score in any one particular what the world calls a success. Not for these nor any other of the vain desires that mock the human heart in its last agony.

No; I shall simply be sorry that I failed to enjoy so much of the beauty of this dear earth and sky, or even to mark it in my hurry through the days, my reckless pleasures, my stupid tasks that yielded me nothing. I shall think with utter bitterness of the time out of all the time given me I might have passed in profitably looking at the moon. Or in marking with an eye faithful to every sign, the advance of the bannered host of Summer unto the scattered and whistling disarray of Autumn. How many of those wonderful campaigns have I really *seen?*—alas! I know too well how many I have numbered.

There was a rapture of flowing water that always I was promising myself I should one day explore to the full, and now I am to die without knowing it.

There were days and weeks and months of the universe in all its glory bidding for my admiration, yet I saw nothing of it all. My baser senses solicited me beyond the cosmic marvels. I lost in hours of sleep, or foolish pleasure, or useless labor, spectacles of beauty which the world had been storing up for millions of ages—perhaps had not been able to produce before my brief day. I regret even the first years of life when the universe seemed only a pleasant garden to play in and the firmament a second roof for my father's house. Grown older, but no wiser, I planned to watch the sky from dawn to sunset and, on another occasion, from sunset to dawn; but my courage or patience failed me for even this poor enterprise. I was a beggar at a feast of incomparable riches and something always detained me from putting forth my hand; or I left the table which the high gods had spread and went eating husks with swine. And now I am to die hungry, self-robbed of my share at the banquet of immortal beauty—can Christian penitence find anything to equal the poignancy of such a regret?....

Yet even as I write I am cheating myself in the old bankrupt fashion, for the day outside my window is like a tremulous golden fire and the world overflows with a torrent of green life—life that runs down from the fervid heaven and suspires through the pregnant earth. It is the first of June when Nature, like a goddess wild with the pangs of delivery, moves the whole earth with her travail, filling every bosom with the sweet and cruel pain of desire. Now she takes account of nothing that does not fecundate, conceive or produce, intent only upon securing her own immortal life. And though she has done this a million and a million ages, yet is she as keen of zest as ever; as avid for the full sum of her desire as when first she felt the hunger of love and life; as unwearied as on the morning of Creation.

"Put away your foolish task," she seems to say. "Yet a few days and it and you will both be ended and forgotten. Come out of doors and live while the chance is left you. Come and learn the secret of the vital sap that is no less a marvel in the tiniest plant than in the race of man. If you can not learn that, I will teach you something else of value—the better that you ask me naught. Leave your silly books and come into the great green out-of-doors, swept clean by the elemental airs. Here you will find the answer to your foolish question, 'What do we live for?' —Life—life—life!"

NOTES

THE Metropolitan Museum of New York is soon to be enriched by some exhibits which will be the first indications of the important advance the museum seems destined to make as a world-famed treasury of the fine arts under the new administration of J. Pierpont Morgan as president and Sir Caspar Purdon Clarke as director.

Twelve panels by Suardi, called Bramantino (1455-1536), were purchased for the museum last April at a sale at Christie's from the collection of the late H. Willett of Brighton. Mr. Willett had secured forty of these panels in Italy in 1881 for $120, rescuing them from housewreckers who were demolishing one

of the old country seats in Gonzaga county. The twelve panels are nearly all profile studies of men, and are exquisite examples of the decorative tendencies of the pre-Raphaelite period. The cable announcing their purchase states that "the pictures will be restored before shipment to New York." It is devoutly to be wished that the vandal's hand may be stayed and the characteristic charm of these genuine antiques may not be obliterated.

A Roman bronze, which was discovered fifty years ago by Prince Demidoff, has also been purchased in Paris. It represents the Emperor Trebonianus Gallus who reigned from 251-254 A. D. The statue, which was found in fragments, was restored by the expert, M. André, and is an archaeological treasure.

The library of the museum will be enriched by a gift from King Edward VII. It consists of two magnificent volumes, one of them one of his own copies of the great work on the armory at Windsor Castle, and the other a corresponding book on the furniture in the royal palace.

It is also rumored that many of Mr. Morgan's art treasures, which are kept in his London house, being excluded from this country by the prohibitive tariff on art, may be brought over as exhibits for the museum.

The "Aretino" by Titian, from the Chigi palace at Rome, which has been on exhibition for some time in the Colnaghi Gallery in London, has been purchased for America, the price paid being $125,000, which is very moderate for a work of this character, as the Aretino is one of Titian's greatest portraits.

THERE has been some talk that when the artists repair to town after their summer outings decided developments will take place in the matter of the union of the National Academy of Design and the Society of American Artists. The City has been approached to donate a plot of ground for an art palace under direction of the united body, and liberal art patrons stand ready to contribute to defray the cost of its erection.

THE summer haunts of the New York artists have been varied and wide spread. Scarcely a place along the Atlantic coast from the northernmost rocky bounds of Maine to the sands of Cape May that has not had some colony of the brothers of the brush—and of the sisters as well. The Adirondacks have been painted by Shurtleff, the Catskills have given inspiration to J. Francis Murphy, P. Cornager, Birge Harrison, Orlando Rouland, Will Robinson and many others. A number have conducted summer schools which interferes very little with personal work, and the ocean steamers are carrying another number back to their native shores. The ever increasing interest in art productions will find the coming exhibitions replete with the fruits of artistic labor.

REVIEWS

RELIGION and Science are made to join hands and work together toward the same great end in "God and His World," a book of "sermons on evolution" by the Rev. Samuel R. Calthrop, L. H. D., pastor of the May Memorial Church at Syracuse. Bringing to his theme the deep

learning that would mean success to many a man who devotes his life to scientific pursuits alone, Dr. Calthrop uses it only to prove the great truth that religion has been groping for so long,—the conception of "God filling all things up with Himself so that there is no room for anything else." Into that statement Dr. Calthrop has gathered the essence of his belief,—the belief which irradiates every one of the following pages with the divine enthusiasm of the "God-intoxicated man." But his view of "God and His World" is that of a scientist as much as a religionist. For instance, in speaking of the vital necessity to "sweep away at once the ten thousand illusions which beset thoughtful minds when they first begin to think about space," he says:

"In the deepest sense, then, we may say that Space is The All, including within itself all forms of being, all matter, all spirit, and all manifestations of both matter and spirit; and Space, to all alike, is that underlying reality without which none of them would be conceivable. To the archangel—that is, to the fully developed man—Space is the Presence of God, the fullness of Him that filleth all in all, in whose fullness are included all power, all beauty, all intelligence, all truth, all tenderness.

Evolution is the keynote of Dr. Calthrop's philosophy; it underlies all of his teaching, and in the essay entitled "Religion and Evolution," he says: We, I think, shall live to see the Doctrine of Evolution victorious all along the line; and, if this be so, our business as preachers will be to fill that idea full of God. We must show that the Evolution of Life does not mean blind Matter doing the work of Living Force, but means God creating His worlds through the consenting wills of all His creatures,—inspiring the bird with love of beauty and of song, and so gently impelling the whole race of birds to progress; inspiring the quadrumana with social affections, with care for the weak, the young, the aged of their number, and so laying deep the foundations of human society and organizing nerves which one day shall throb to human virtues. Man, in his blindness and conceit, has supposed that he alone was capable of heroism, of self-sacrifice, of progress, of inspiration. But one day it will be seen that all the ascents of life were taken with pain, and that man has a host of lowly benefactors whose very names he has held in derision." ["God and His World," by Rev. Samuel R. Calthrop, L. H. D. 5x7½ inches. 287 pages. Published by George H. Ellis Co., Boston.]

ONE the first books which The Macmillan Company will publish in the Fall will be the revised and enlarged edition of Mrs. Roger A. Pryor's "Reminiscences of Peace and War." Since its issue last autumn Mrs. Pryor's book has won increasing praise: it is adjudged the cream of all the recent Civil War reminiscences. Hardly another book of the last year has received such genuine and earnest applause from critics of the United States and England. Hundreds of letters from people who have read the book, many of them prominent in the world of literature or of politics, attest the impression which the book has made on the finest minds.

THE OPEN DOOR

WITH the coming of October and while Nature is yielding up her harvests to man, the commercial instinct takes on new hope and vigor, and the trade activities along all lines find new voice in the business announcements of the enterprising merchants and manufacturers. The Open Door joins heartily in repeating the season's tidings and in this issue presents an unusual variety of standard utilities, all closely identified with home life and comfort. The home messages which the Open Door carries to its readers this month include a dozen or more suggestions and descriptive matter relating to almost every department of the home, from the foundation to the roof, the kitchen, library and parlor, and each subject will repay careful reading, and further investigation, by sending for the interesting booklets and catalogues issued by the several firms.

McDOUGALL KITCHEN CABINETS

The development of the McDougall Kitchen Cabinets by G. P. McDougall & Son, of Indianapolis, Indiana, is the result of careful research and study in domestic science with a definite purpose to simplify kitchen work, to save steps, in the small kitchen to save space, and in all cases to economize the health and strength of the patient housewife or servant. It is only within recent years that architects and specialists have given proper attention to the kitchen which naturally deserves more attention than any other room in the house, and the efforts of Messrs. McDougall & Son, to meet the essential requirements, are deserving of intelligent attention and study by all home-makers, who desire to combine beauty, utility and convenience in kitchen appointments.

The catalogue of the firm shows a dozen or more handsome illustrations of the various designs of these kitchen cabinets, and describes fully the subject in all its details. THE CRAFTSMAN welcomes all efforts that tend to make the home more homelike, to reduce the daily tasks of living to the minimum by doing away with so much unnecessary labor and care-taking which makes the housewife a drudge.

We trust THE CRAFTSMAN readers who are interested in this subject will inform themselves more fully by sending for the handsome catalogue to the firm's address, Indianapolis, Indiana.

CABINET GLENWOOD RANGE

To many of our correspondents who have appealed to us for suggestions and advice in regard to obtaining a modern range to harmonize with a Craftsman home and furnishing, and that should be free from needless and obtrusive ornamentation, the announcement of the Weir Stove Company, manufacturers of the Cabinet Glenwood, "the plainest range made," will appeal forcibly and satisfactorily. These ranges, free from nickel or ornamentation of any kind, are designed and made by The Weir Stove Company of Taunton, Massachusetts, to meet the growing demand for "a modern range built on lines of elegant simplicity," and they certainly merit the admiration and approval of all interested

in The Craftsman movement. In addition to the external beauty the Cabinet Glenwood Range is a model of compactness, convenience and economy, both of fuel, care and labor. The illustrated booklet, which will be sent on application, will be a revelation to many of our readers, and is well worth sending for and careful study.

CROWN SANITARY FLOORING

One of the most interesting and practical developments in sanitary flooring, which has a wide application, is the modern composite known as the Crown Sanitary Flooring, which is being rapidly introduced by Robert A. Keasbey Co., of New York, in public buildings, hospitals, etc., where sanitary floorings are specially imperative. This combination material is equally suited for dining rooms, kitchens, pantries and bath rooms, and has many advantages which commend it to general use, not least of which is the fact that it can be laid with no sharp angles or corners to accumulate dust or germs, is easily kept clean and dry, and always smooth without being slippery. It is also easy to the tread, less noisy than the ordinary wood floor, fire-proof, water-proof, durable, artistic and reasonable in cost. This Crown Sanitary Flooring is furnished in several suitable tones with combination borders and designs when desired, and can be readily laid over old floors or any ordinary foundation and ready for use in three days.

Frank R. Eager, 89-91 Pearl Street, Boston, Mass., James W. Eager, 408 South Franklin Street, Syracuse, N. Y., H. V. Patton, 56-58 Pearl Street, Buffalo, N. Y. are prepared to furnish particulars, estimates and to make contracts.

WOOD-MOSAIC FLOORING

The announcement in our business pages of the Wood-Mosaic Flooring Company of New Albany, Indiana, whose parquetry factory is at Rochester, New York, will interest all who have occasion to use Parquetry, Hardwood and Ornamental floors of all kinds. This Company controls large mills and a large part of the visible supply of Indiana white oak, which is the standard by which all oak is judged. With an unlimited supply of seasoned lumber, large dry kilns, lumber yards and storehouses for finished stock, this firm is fully equipped to produce all kinds of ornamental flooring of the highest grade. Their staff of designers and the corps of agents throughout the country enable them to furnish special designs to order with promptness and to meet the most exacting ideas of the artistic decorator. Their book of designs will be cheerfully sent upon application.

THE NEW LUXEMOOR LEATHER

In the previous number the Open Door gave an interesting description of the new leather and leather carving which has developed the Luxemoor products. This invention, however, is one that needs to be seen to be appreciated both as a novelty in decorative effects and its artistic adaptability to so many practical or decorative uses. At first intended for upholsteries, draperies, table, chair and pillow covers, and also for wall panels, borders and screens, the development has come to include an almost numberless variety of

articles like book covers, library sets and gift novelties, to which is now added many tasteful designs for ladies and misses wearing apparel, all harmonious in design and color and where exclusive designs are required these can easily be produced to order. Luxemoor is rapidly being introduced in all the principal cities and can be found at James McCreery & Company's in New York, and other high class stores and decorators throughout the country.

IMPORTED WALL HANGINGS AND FRIEZES

The fall importations of English Wall Hangings and Friezes for the season of 1905-06 are now arriving at the American headquarters, W. H. S. Lloyd Company, including the entire output of the famous Sanderson & Sons, London.

The new catalogue and representative designs in the celebrated Anaglypta decorations are also ordered by this house and will be issued January first. The illustration of an Anaglypta panel in our business pages shows the Anaglypta decoration which is produced in life colors of the peacock in soft tones, with irridescent treatment of the colors and outlined in silver, the effect bearing close resemblance to Tiffany glass. Mrs. Lloyd, the President of the Company, who has been spending the summer months abroad and incidentally making a study of the latest productions in the decorative arts, will return about the 17th of September, prepared to discuss the subject from the latest view-points of foreign artists and designers.

TIFFANY & COMPANY THEIR NEW BUILDING

The removal of Tiffany & Company from their long-time location on Union Square to their new and handsome building on Fifth Avenue at 37th Street, marks another important confirmation of the up town movement by the leading commercial firms of the city. The new store is a model in its architectural design as well as its special adaptation to the business of the great diamond gem merchants, whose name heads the list of retailers in this country, if not in the world. Their announcement in our business pages is devoted in part to their special attractions in diamond brooches, and the name of the firm is always an unquestioned guarantee of honorable dealing and absolute trustworthiness. Messrs. Tiffany & Company extend a cordial invitation to the public to visit their new store and examine at leisure their collection of rich gem jewelry, gold and silver table services, and artistic merchandise, prepared for the opening and the holiday season. Every department of the store presents a wealth of objects of interest well worth seeing and study as an exposition of the latest and best products in jewelry and the silversmith's art.

A LIVING ROOM IN SANITAS

Some of the newer Sanitas tints and printed burlaps make a very satisfactory and effective wall covering for a living room. In this room, comfort is the first essential,—an element of homelikeness. The living room, illustrated in our advertising pages has these char-

acteristics. The walls are panelled with two tones of green burlap, the darker confined in panels which conform to the wall spaces of the room. They are outlined with small half-round mouldings. The ceiling may be either a lighter green or buff plain tint.

A more cheerful color scheme, if the room is dark, can be had by using red burlap in the panels, a plain red tint in the stile, and white Sanitas on the ceiling.

With either combination of color the wood work could be the same, either fumed oak or a dull black with an undertint of either green or red showing through.

The furnishings of the room should partake of its character, and would of course be influenced by the general color scheme. The wide window is an ideal place for flowers, and the window boxes can be covered with Sanitas, stained to imitate tiling, or made of the printed tiles already obtainable in this material.

POPULARITY OF THE PEQUOT RUG

The American, who has a genuine love for artistic decoration in his home, will be interested and gratified to note the progress made in what may be called the Western Art Rug Weaving, one of the finest examples of which is the Pequot Rug, of American manufacture, announced in our business pages by Mr. Charles H. Kimball, of Norwichtown, Connecticut. With so many Oriental rugs of various grades in the market, these modern art rugs are winning a distinction all their own, as unique, simple, durable and inexpensive, and possessing qualities which make them peculiarly appropriate in the modern home where simplicity and true art prevail.

These Pequot rugs are dyed to meet the requirements of any special color scheme and may be washed like a piece of linen. They are excellent examples of hand-weaving and would be acceptable in almost any home as a holiday or anniversary gift.

RECENT McCLURE PUBLICATIONS

The double page announcement in this issue by McClure, Phillips & Company, New York, of their noteworthy publications and standard fiction offers an unusually tempting list of new books for home reading. Literature, history, science, religion and the home are represented and grouped on a single page, while a dozen charming books of standard fiction in the second will appeal to the differing tastes of the household. No lover of good literature will fail to find something new and of interest and value in this partial list of their publications. Among the books included in the former list that have already challenged wide attention will be found, "The Americans" by Hugo Munsterberg, "Russian Literature" by P. Kropotkin, Ida M. Tarbell's "History of the Standard Oil," Aguste Sabatier's "Religions of Authority," "Man's Place in the Universe" by Alfred Russell Wallace, Simon Newcomb's "Astronomy for Everybody," and other books by well-known writers. In the group of standard fiction the authors represented include such entertaining writers as Booth Tarkington, Conan Doyle, George Martin, Edwin Lefevre, H. W. Phillips, Myra Kelly, Mary Stewart Cutting, Rex E. Beach and O. Henry. The description and prices are given in each case.

BOOKS FOR THE HOME-MAKER'S LIBRARY

The announcement of the well-known New York Publishing house, Frederick A. Stokes Company, in this issue presents an attractive list of publications which will be found of special interest to the home-maker and THE CRAFTSMAN readers generally.

The Old Furniture Book, by N. Hudson Moore, discusses the early English makers and their work from the days of the Good Queen Bess down to the first quarter of the 19th Century, with chapters on clocks and early musical instruments. Another by the same author, the Old China Book, describes and illustrates choice porcelain and will prove a great aid to the collector in choosing his specimens. Still another by the same author, The Lace Book, is a practical guide for all lovers and owners of fine laces. The Oriental Rug Book deals with rugs as they are found to-day in modern homes and is the most complete illustrated book on the subject.

The Stokes Company also have in preparation a work on Old Pewter, Brass, Copper, and Old Sheffield Plate, by A. Hudson Moore, and a new volume on House Furnishing, Practical and Artistic, by Alice Kellogg. Descriptive circulars will be sent upon application.

HAVING AND KEEPING

In the August number attention was called in the Open Door to the proper care of home treasures, the gifts, souvenirs, keepsakes, the family silver or other valuables in safeguarding them from the burglar or sneak thief. Several designs of "Safecraft" furniture have heretofore been shown in the business announcements of The Herring-Hall-Marvin Safe Company, New York, and in the present number appears one of the most commodious and useful of these cabinet devices, showing the Dower Chest open. When closed its external appearance is that of a handsome oaken chest without any sign of the burglar-proof safe enclosed within. These Dower Chests naturally appeal to prudent people as a sensible and practical gift for bridal occasions, where safe from harm or loss the friendly gifts can be stored behind the barriers of a steel safe and burglar-proof lock, and at the same time adding an attractive piece of furniture. We live in an age of lavish giving and of frequent burglaries and the Dower Chest is well planned to meet both emergencies.

FACTS ABOUT "TAYLOR OLD STYLE" ROOFING TIN

The firm of N. & G. Taylor Company, the sole manufacturers of "Taylor Old Style," are the only tinplate manufacturers who make their products complete from start to finish, throughout all the different processes, in their own works. They not only make their own blackplates, and their own bars from which the blackplates are rolled, but their own ingots from which the bars are rolled. They have their own open hearth furnaces, and the entire output of these furnaces is taken for making these special quality blackplates, in order to get the best results for tinning. They commence with the iron ore and pig iron, and refine these in furnaces to

secure a pure, soft metal that will be best suited for this particular purpose, the manufacture of roofing tin. Every step in the manufacture of tinplates from the pig metals to the finished sheet is under their own personal supervision and not dependent upon any other manufacturer for any of the materials used in their products.

The following statement by the firm gives some interesting particulars:

"This roofing-tin has made an actual record for durability unapproached by any other roofing-tin, or in fact any other kind of roofing material. We have been making and selling it for more than seventy years, and it has established its value by the only sure test—the test of time. Forty- fifty- and sixty-year roofs of this tin are common in the older cities of this country, and the tin is giving entire satisfaction on thousands of public and private buildings in all parts of this country after many years' service. No other make of roofing-tin approaches this extraordinary record for durable, lasting satisfaction.

"Roofing-tin of fifty years ago was made slowly and carefully by hand labor throughout; the black sheets were dipped repeatedly into pots of metal alloy, so as to pile on a heavy, natural coating. This way of making tinplate is very slow and costly, requiring the highest skilled labor; but the roofing-tin produced is vastly more durable than modern roofing-tin. Labor saving machinery and severe competition among manufacturers have been responsible for steadily cheapening the quality of tinplate since the industry was established in this country.

"Modern roofing-tin is made in patent tinning machines which pass the sheets mechanically through the tin bath by means of rollers, and these rollers destroy the natural wearing surface of the coating, and squeeze off the surplus metal from the sheet. The process is very quick and cheap, and unfortunately a plate can be so manipulated as to imitate the appearance of the old-time hand-dipped plates. Some manufacturers after passing the plate through the machine give it a final dip by hand into a pot of metal, so as to claim the term "hand-dipped" for such tin. Tin made in this way, however, is little better than the common machine-made product."

A METROPOLITAN HOTEL HOME IN NEW YORK

The Open Door has frequently called attention of its readers, contemplating a visit to New York, to the various advantages, comforts and beauties of the finest family hotel in New York. As Mr. Roblee frankly states, "Our methods are not copied, they are our own. We do not try to compete with any one. We conduct the Hotel Belleclaire on common sense principles, and aim to give the best of everything for a fair price, served by pleasant and affable employees, and we endeavor to make the atmosphere of cheerfulness and 'home comfort' dominate the entire house. Still, the charm of expectancy hovers near, and, 'something doing' makes Belleclaire life fascinating."

OUR HOME DEPARTMENT

ONE of the most important elements in the success of a room designed to be beautiful in structure and color scheme as a whole, is the floor. Whether it is to be a more or less elaborate parquet floor, or one made simply of plain boards, it must be in harmony with the color chosen for the wood trim of the room. Also, it must invariably be darker than the woodwork, if the effect of restfulness is to be preserved. A floor that strikes a higher note of color than the woodwork above it, even if it be otherwise harmonious in tone, gives the room a top-heavy, glaring effect that no furniture or decoration will remove. Also, it should be unobtrusive. If a plain hardwood floor serves as the background for rugs, not only should the floor be darker than the rest of the room, but the choice of rugs should be governed by the same requirement. If a parquet floor is preferred, the design should be simple and structural rather than striking or elaborate, and the effect should depend on the choice of subtly blended tones of natural wood or stain, and on the excellence of workmanship, rather than on the more obtrusive qualities that often make the floor the main feature of a room.

The most satisfactory floors are laid double. The lower floor may be of hemlock or other cheap wood, and the upper one of oak, maple or any hardwood preferred, or of comb-grain pine. This last is the ordinary Southern or yellow pine, but quarter-sawn, so that the grain is straight, like the artificial graining done by the grainer's comb, from which appearance it takes its name. Quarter-sawn pine is very durable, as only the edge of the growth-rings are exposed, and it wears smoothly and evenly, without slivering, as is apt to happen when the softer parts of the wood are exposed as in straight-sawn pine.

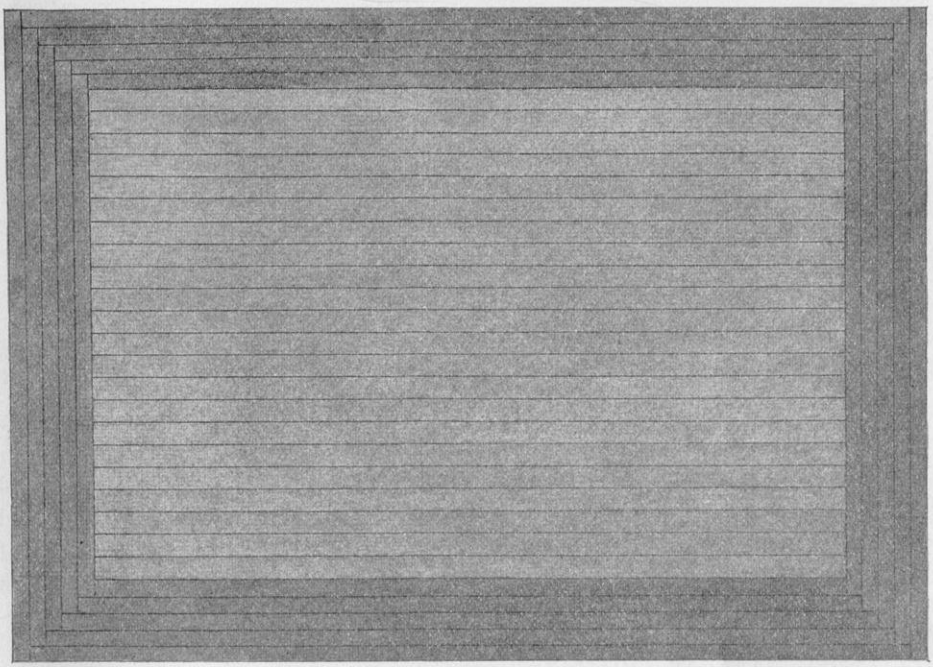


FIG. I. FLOOR OF SILVER-GRAY MAPLE AND MAHAJUA

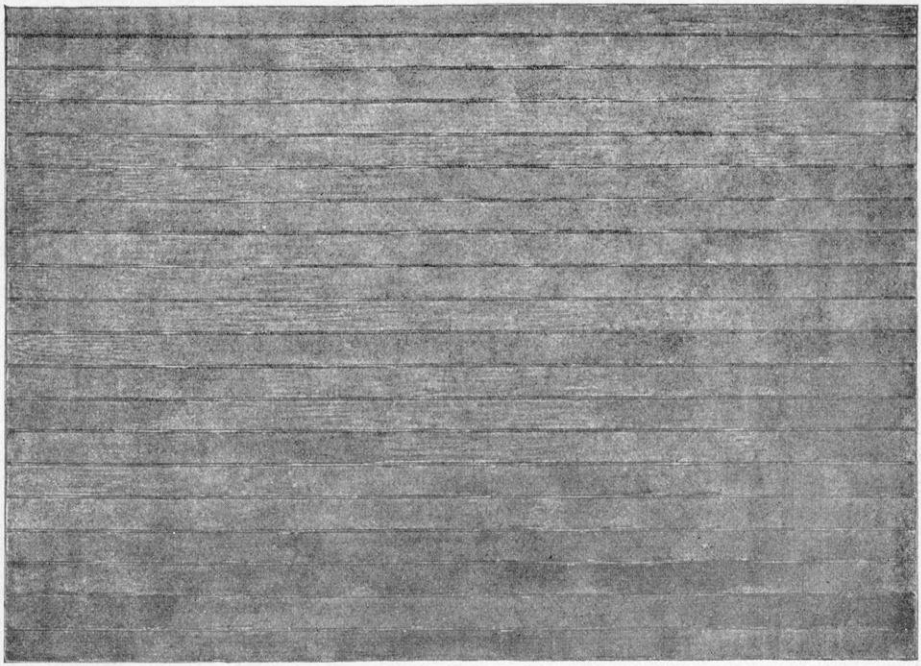
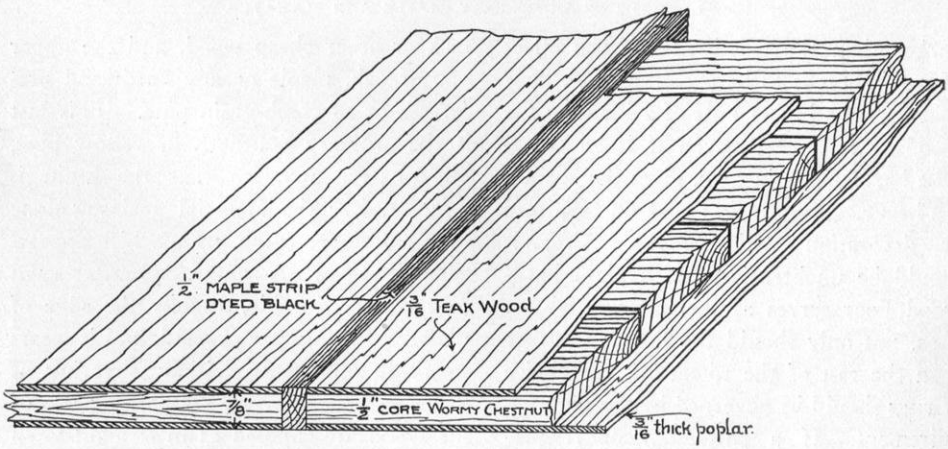


FIG. 2. FLOOR OF TEAKWOOD WITH BLACKENED STRIPS

Only the best kiln-dried or time-seasoned material should be used for flooring, and every care should be taken to protect it from the weather. The house should be thoroughly dry before the floors are laid, or it may long afterwards develop faults which are hard to remedy.

In laying a floor, the planks of the under floor should be nailed diagonally to the beams except when a parquet upper floor is to be used, in which case it is better to put them crosswise. It will be found advisable to put between the upper and lower floor a layer of asbestos paper, or of the tough building-paper board, coated on both sides with a water-proof and fire-proof cement, called "salamander." The latter will delay for hours the progress of



SECTION OF BUILT-UP FLOOR SHOWING THREE-PLY ARRANGEMENT

fire through a floor. Narrow boards should be used for the upper floor, except when a three-ply or "built-up" board is used. The latter may be as broad as desired, as the core, being laid crosswise between the upper and under layers, prevents shrinking or swelling. The accompanying cut will give a clear idea of the method of building up a three-ply board, which is very advantageous when a costly hardwood is chosen for a floor, as it greatly reduces the expense.

The finish of all hardwood floors is the same. After the floor is stained a thin coat of white shellac should be applied. When this is quite dry, the boards should be carefully sandpapered and then filled with a prepared wood-filler made from finely-ground silex. As this filler is colorless, it is best to add a little of the same color with which the floor is stained, so that the tone may be preserved. The filler should be rubbed carefully into the pores of the wood. A piece of common burlaps or sacking is best for this purpose, and the rubbing should always be done across the grain. The filler should be used on a floor for precisely the same reason that it should be avoided in the treatment of furniture and interior trim, as it destroys the texture of the wood by covering it with a glassy-smooth and impervious surface. Texture is not needed in the wood of a floor, which should be as smooth and as non-absorbent as possible. After the floor has been stained and filled in the manner described, two coats of thin white shellac should be applied, and each coat carefully sandpapered when dry. Prepared floor wax should be rubbed on next, and if a small quantity of spar varnish is added to and thoroughly mixed with the wax, it will not have to be renewed so often and will not spot so easily. A safe proportion to use is about one-fifth of the varnish to four-fifths wax.

Of the floor designs shown in the illustrations, Fig. 1 shows a gray floor which

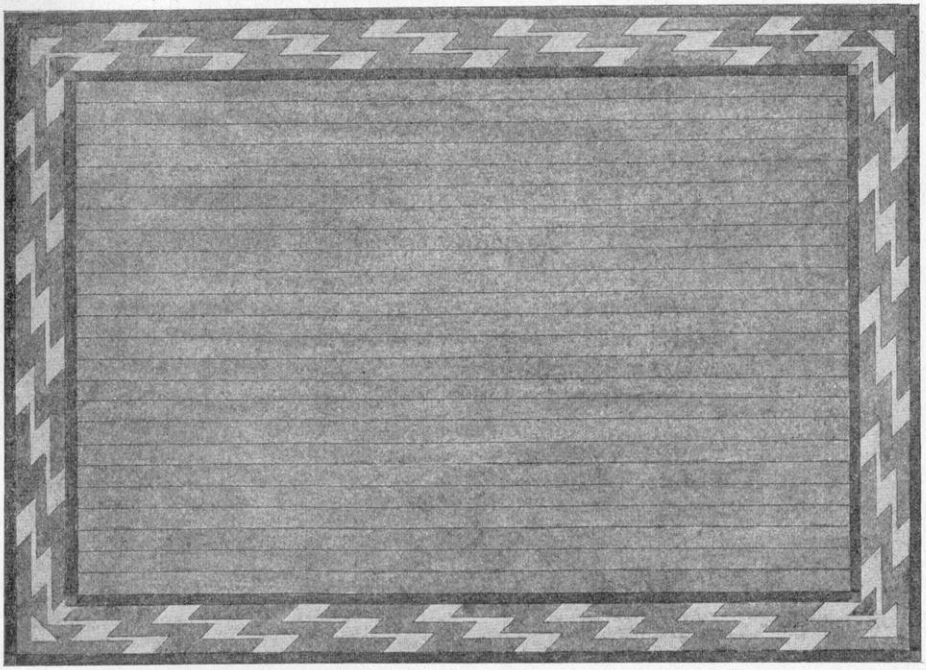


FIG. 3. OAK AND MAPLE FLOOR. INDIAN DESIGN

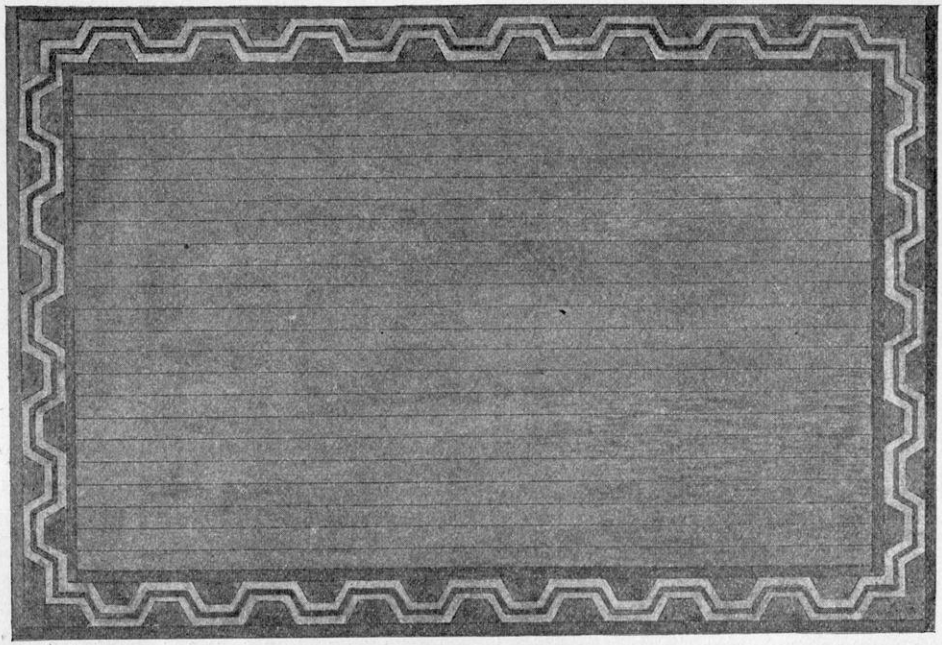


FIG. 4. FLOOR OF OAK INLAID WITH WHITE MAPLE

would be admirable as a completion to the color scheme of a room in which the woodwork is of silver-gray maple. The floor is very simple in design, having a plain center of silver-gray maple like the wood trim, and a wide border of "Mahajua," a beautiful Cuban hardwood, very close and smooth in grain, and in its natural color a greenish gray slightly darker than the finish of the maple. The blending of the two tones of gray is one of the most subtle and restful color effects obtainable in woodwork, and a room treated in these soft shades is always satisfying.

A warmer color and slightly bolder effect is illustrated in Fig. 2, where the floor is in teakwood,—not the blackened teakwood so often seen in Oriental furniture, but the natural color of the wood, which is a warm golden brown. The boards of this floor are broad, and are built up in the three-ply method described above and illustrated in the cut. The joint between the boards is very much emphasized by putting in a thin strip of blackened wood, which gives the same effect often seen in bricks or tile laid with a wide joint. In a floor it is very desirable, as the dark lines run the length of the room with a bold sweep that gives almost the impression of a stripe. The blackened wood strip may be of white maple treated in the following manner: First coat the wood with a solution made of two ounces of logwood extract, one-and-one-half ounces of copperas and one quart of water; to this add a dash of China blue or indigo; boil in an iron pot and apply hot; give several coats. Then give one or more coats of vinegar, in a half-pint of which has been steeped two ounces of steel filings or rusty nails. The color effect of this floor is delightful in a room treated with brown tones or forest greens.

Fig. 3 shows a floor of quartered oak, left in the natural color, and combined with vulcanized oak and white maple to form a border of Indian design. The

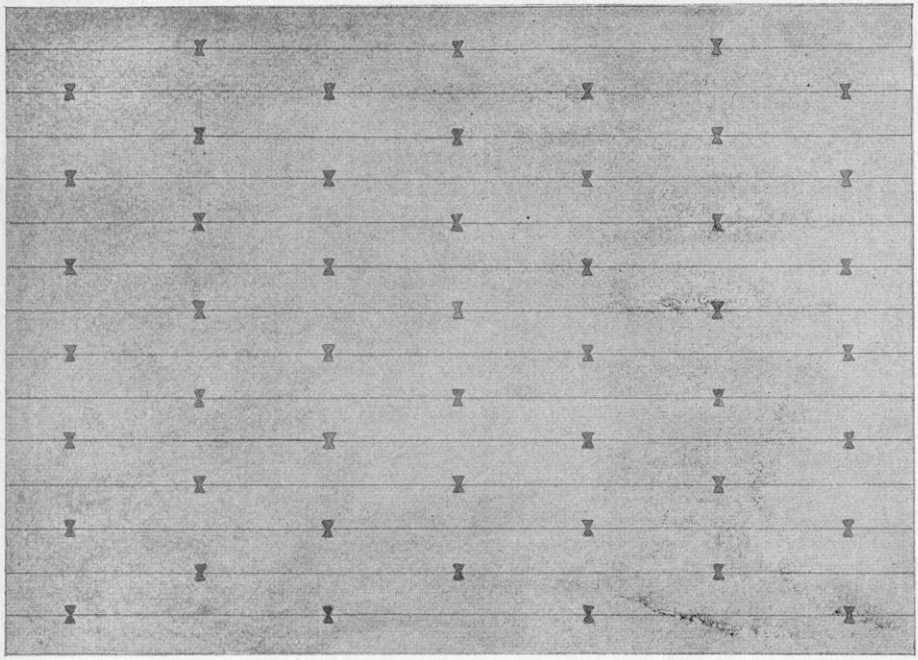


FIG. 5. FLOOR OF NATURAL AND VULCANIZED OAK

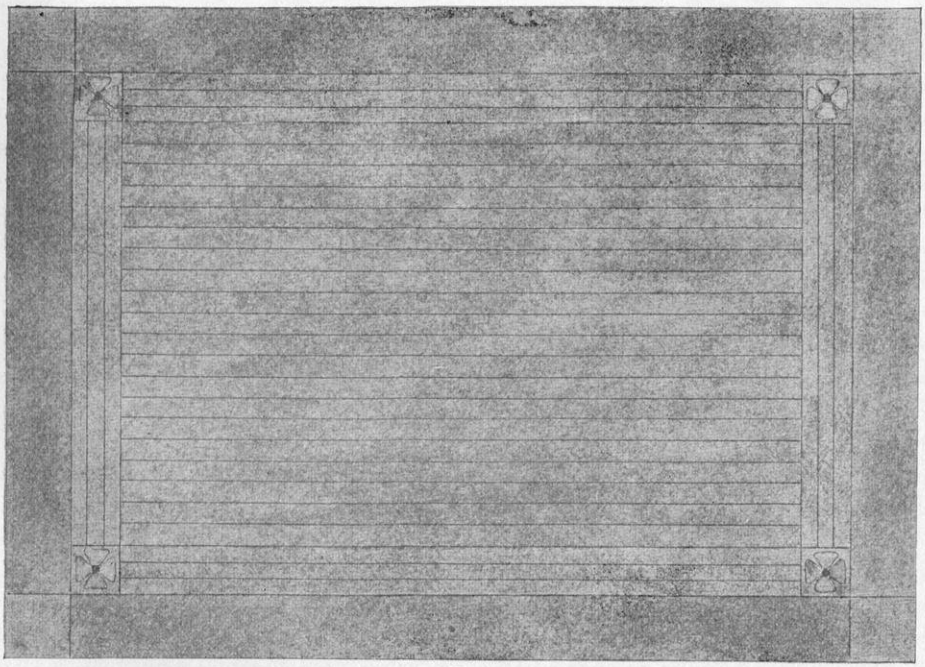


FIG. 6. FLOOR OF GREEN AND GRAY, INLAID WITH SUMACH

bands of vulcanized oak seen at the inner and outer edges of the border are enough darker than the body of the floor to give distinction, yet show simply a deepening of the same natural oaken tone. The inlaid design in the natural white maple gives life to the grave hues of the oak, and yet blends with them so as not to appear too prominent. The same combination of woods is shown in Fig. 4, with a different border design.

One of the most pleasing effects to be obtained in a floor is shown in Fig. 5. This is built of white quartered oak left in its natural color; the keys are of vulcanized oak. The design is so quiet that the beauty of the floor can hardly be appreciated at the first glance, but it is a constantly growing delight to live with. If the floor is to be stained to match the woodwork, the color value of boards and keys will remain the same, as the vulcanized oak will simply show a darker shade of the same color. This floor, having wide boards, is best if built up of three-ply like the teakwood.

Fig. 6 illustrates a floor stained in gray and green tones, with the corner design in the natural yellow of sumach. The center and outer border may be of red birch slightly stained green, and the broad band and corners of silver gray maple. The petals of the flower design can be of the sumach, and the centers of any dark wood.

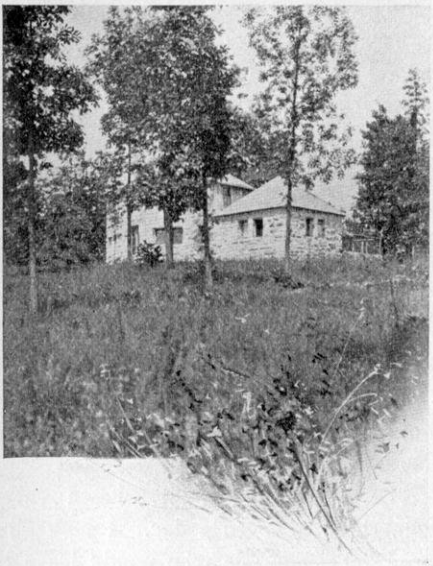
HOW ONE WOMAN IS BUILDING HER HOME

THE state of Tennessee is four hundred miles wide, and the real mountains are on its eastern border. We speak of our home as in the mountains when in fact it is on the Cumberland Plateau in the south-central part of the state.

Sewanee, the seat of the University of the South, is sixty-five miles west of Chattanooga and ninety-four miles south of Nashville. It is twenty-one hundred feet above the sea and has a climate and scenery much like Italy. Spring lasts from March until September and Autumn from September until January. Eight weeks of cold weather is considered a long and unusually hard winter. In summer time the thermometer ranges from 70 to 90 degrees at midday, but the nights are always cool, two blankets being the rule for covering. A fire is often welcome after sundown during July and August, while in September it is needed morning and evening. The days are beautiful and the nights perfect, the atmosphere being so clear that the stars seem not so far away, while the Milky Way is a great belt of white light. Myriads of new worlds have come within our ken since viewing the sky from Mt. Sewanee.

Our little estate is situated three and a half miles from Sewanee on the Tantallon Road, which old woods road now goes nowhere save to Wandy. At one time it went down the mountain to a French town from which it took its name. The strip of land lying between this road and the cliff is long and very narrow, so we thought Wandy, "long and narrow like a wand," a suggestive name. However, the choice of this name was because Mr. Milburn's boyhood home in Northumberland under the shadow of the Cheviot Hills was called Wandy, which is the Scotch for *windy*. This meaning also suits our strip of cliffland, though the breezes never blow too hard in summer time.

We have built our home within a hundred feet of the edge of the beetling cliff which forms a natural barrier. We need no fence, save on the road side and at the end where we join the University ground. The fence is of chestnut rails. The tall barkless dead chestnut trees were an unsightly feature; then this wood shares with



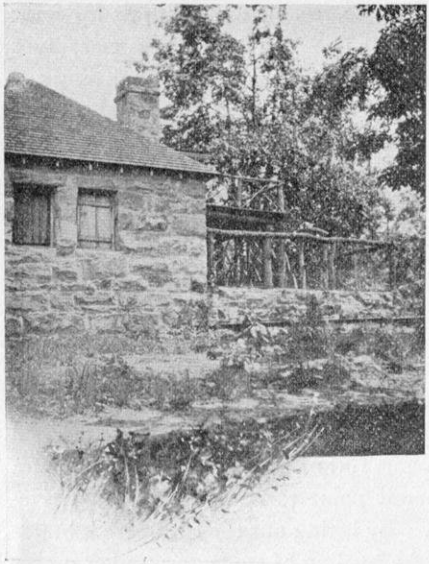
"WANDY"

locust the quality of resisting the weather and of not rotting even on the ground. Our fence is a slight improvement on the old "Virginia rail" for we nailed the rails. It is a cheap fencing and will last for forty years if it does not burn. By clearing a path around it every year and burning the leaves we preserve the fence and that is our insurance.

The next step was to make a driveway so that the materials could be hauled for the house. By placing the gate near the corner towards town, by circling the hill and curving the road to avoid the cutting of many trees, we have a drive about two thousand feet long, beautifully shady all the way to the house. A straight road up hill washes badly when not gravelled and soon gets full of gullies, so it pays from an economic point to make an artistic driveway. By laying out the road before building, the hauling of stone and timber makes the road and you save the expense of clearing.

We selected the site for our house so as to be not too far from a fine spring, which we also partially developed before starting

THE BACK PORCH AT WANDY



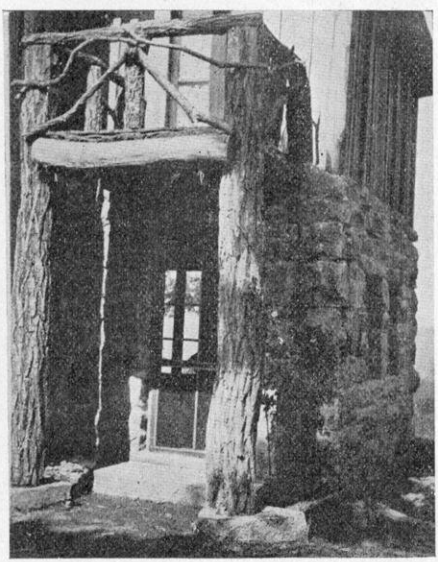
COURTYARD AND UPPER BALCONY

to build for we knew the necessity of water in making mortar.

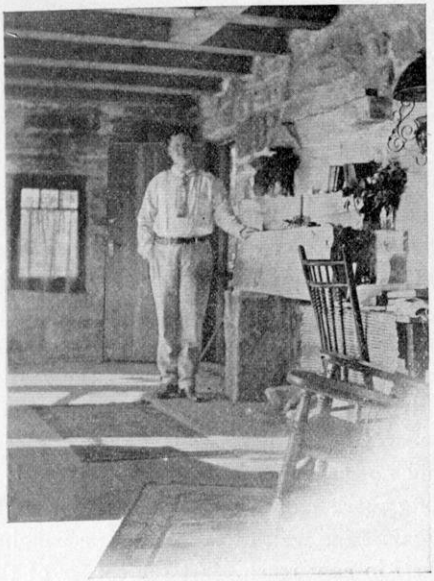
The great charm of our view is the sunset which every evening tries to rival its former grandeur. After once seeing the sunset over that blue plain which looks like the distant sea, there was no question as to which way the house should front. We cleared nearly all the trees to the west and north, leaving a small hickory grove to the south and some clumps of chestnut, three fine red oaks and a large tulip tree to the east.

Of necessity we have two fronts, for we approach the house at the northeast. Although we have been several summers at work on Wandy, it was not until the autumn of 1904 that we started the house, which is veritably founded on a rock. At one corner we struck the eternal cliff at a foot deep, while nowhere was it over three feet. We put in the foundation in September and left it for the winter rains to settle. Last summer I came in May, being here for the first time early enough to see the mountain laurel with its wealth of pink fringe, the tulip, dogwood and hawthorn trees in their white glory, the oak and hickory leaves light pink, the ground carpeted with sweet williams and forget-me-nots. I was too late for the red (bud) and the violets. For nearly three months I camped, cooking and eating out of doors, doing all my own work save killing the chickens. During this time I built the house, which is not finished yet, but we had a roof over our heads and lived in it within nine weeks from the laying of the corner stone. The men here say only a woman could have done it, that no man could have made the indolent mountaineer hurry.

The number of my workmen varied from three to seven a day. I took all I could get,—any one who would leave his plow or grubbing and come. They were all mountaineer boys or "covite" farmers; not one who had learned a trade and only one who could read and write. They knew nothing whatsoever about building a house and I knew ever so little. Not to boast but to encourage some other woman to go and do likewise, I must tell that I



THE ENTRANCE TO WANDY



FIREPLACE IN THE LIVING ROOM

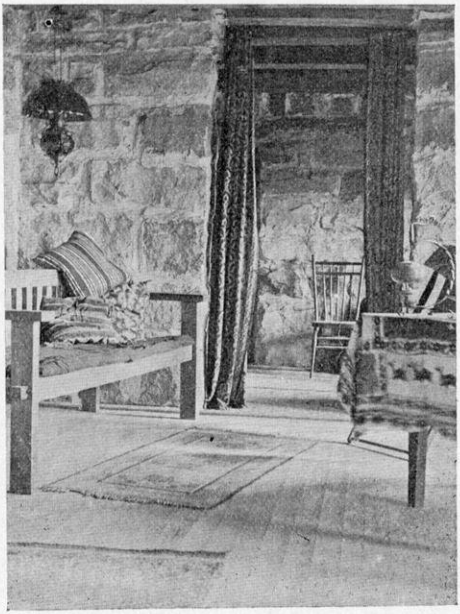
was not only my own architect, contractor and superintendent, but that I had to teach my boys how to do the work, all except the blasting of rock and the cutting of trees,—these they could teach me. We used as much as possible of the stone in sight. As I did not wish to mar the cliffs we made our quarries in the glens, breaking the soft sandstone with wedges and hammer.

Some of the stone is pink, some yellow and some with brown streaks showing the iron veins. On none of it have we the mark of a chisel; it is all in the rough. We placed the smoothest inside as it is not our intention ever to plaster.

There was some question as to whether a stone cabin would not be cold and damp. It is neither, the large number of windows keep it sunny and cheerful.

We have on the ground floor, a living room twenty-one feet by seventeen feet with an octagonal front; a hall eight feet wide; a study fourteen by fourteen feet; a kitchen ten feet by eleven feet, all having stone partitions. In the second story are three bedrooms, a bath room and trunk closet. At present all the rooms show the open rafters. For the second floor it is our intention to finish the vaulted ceilings with rough pink plaster. Some of the red earth from the roadway affords the coloring. The side walls we shall "seal" with narrow tongue-and-grooved pine. On the first floor we shall not need any finishing—the stone is far more effective than any plaster or paper and can be washed. In the kitchen and on the stairway, tulip trees barked, but not sawed, make very effective rafters. The window and door frames are of red oak rough sawed. Four of the doors are of the same wood, which was cut when we were clearing for our building site.

The only materials we purchased are the bedroom doors, the window sashes and the flooring (this is of tongue-and-grooved Georgia pine) and the shingles which are cypress. The shingles we should have had made here had we had time. The mountaineer boys manufacture in the winter a large oak shingle which they call "boards." Several of our



LIVING ROOM, SHOWING GLIMPSE OF HALL

friends have used them on their log houses and say they wear much better than the shingles of commerce.

My greatest triumph next to getting the roof on right is the large chimney. It is twenty-six feet high; it has a fireplace in the living room that will hold "four foot logs." This chimney also serves for the kitchen stove and has two flues that may be used for the upstairs rooms when desired.

My man Pack (that is his nick name) who built the chimneys with suggestions from me, had never made but one before, that was his own, which is a rude enough affair and smokes badly, so there was a tremor of expectation when we first tried a fire. It roared and crackled and the blaze warmed our hearts as we saw that the draft was perfect. We managed in the placing of the larger stones not only to get several mantels for the living room, but two pretty and useful shelves in the bedroom. For the hearths we saved all the thin flat stones that were quite smooth. After making a bed of broken rock we fitted the odd shaped flat stones, some light, some dark in color, then poured in a stream of soft cement which when mixed with the sand here gets a greenish tint. The whole effect reminds one of the Tiffany glass. As a finish we used a narrow strip of pine beveled to the floor. This reminds me to tell how we finished the floor. The stone being very rough, the narrow panel which goes around the room to act as a base board does not fit close, therefore to preclude the danger of spiders and other small vermin coming up the walls, we poured in a border of cement which makes the wall and the floor meet in every place.

The portico at the entrance door is made of locust trees with the bark on. The ground floor is of stone. The upper part, which I call my Juliet balcony, is accessible from my room; its flooring is of rough oak tongue-and-grooved. The space is six by six feet.

The east bedroom also opens onto a balcony which is large enough to admit of a cot and several rocking chairs. It is a place for an afternoon nap, when the hammocks are wet. The roof of the house shades this balcony from the west. Under this is our working porch opening off the kitchen. Here we have no flooring but sand, which can easily be renewed. A wood floor would soon rot for the roof is only a rough oak floor, but it offers shade and we can spill just as much as we please and no scrubbing is necesasry. Here is a long work table with a shelf underneath. Against the wall of the house is a hanging shelf in easy reach. At the corner of the house still under the porch is a huge galvanized iron barrel for rain water which more than fills when it rains hard. A small gutter of stone carries off the overflow which goes into an earthen pipe. A galvanized iron bowl with strainer in the bottom fits over this pipe and is the sink. The piping extends underground about fifty feet which carries it over the cliff.

Let me thank THE CRAFTSMAN for many hints and especially for its very valuable lessons in furniture making. We have saved all our walnut boards and now I am going to try to make furniture for the living room.

All along the way I have been gaining lessons in the difference between a picture and the object. The time and patience required to make the idea develop into the concrete is an interesting experience. Over and over again I have recalled the early lives of the Republic and said Socrates was right about the value of anything we ourselves produce. My little house is becoming a child to me. It grows more precious as I work over it.

LUCY MCDONALD MILBURN.

Wandy, Aug., 1905.