The craftsman. Vol. XVII, Number 6 March 1910

Eastwood, N.Y.: United Crafts, March 1910

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"SUNLIGHT": JOHN W. ALEXANDER, PAINTER: FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1909.

THE CRAFTSMAN

VOLUME XVII — MARCH, 1910 — NUMBER 6

Contents

"Sunlight" *From a Painting by John W. Alexander* Frontispiece

The Need of a National Academy and Its Value to the Growth of Art in America . . . . . . *By John W. Alexander* 607
Illustrated

Greatness: A Poem . . . . . *By Arthur Wallace Peach* 618

The Garden of the Many Little Paths 619
Illustrated

The American Boast . . . . *By The Editor* 629
How It Has Helped to Increase the Cost of Living

Pantomime . . . . *By Giles Edgerton* 637
Its Place in Education and Its Significance to the Arts
Illustrated

The Sane Life . . . . . . *By Marguerite Ogden Bigelow* 646

The Educational Value of the Camera 647
How It Develops the Power of Receiving and Classifying Impressions
Illustrated

City and Town Planning Suggesting Beauty Based on Business Conditions . . . . . . *By Arnold W. Brunner* 657
Illustrated

How Apple Culture Is Becoming a Big Industry . *By Edgar J. Hollister* 668
An Opportunity to Test the Practicability of Making Farming and Fruit Growing Profitable in the Atlantic States
Illustrated

Shadows . . . . *By Gertrude Russell Lewis* 679

Among the Craftsmen
The Cost of the Craftsman House
Why These Designs Do Not Lend Themselves to what Is Called "Cheap Building" . . 680
Illustrated

A Town House which Has all the Advantages of Outdoor Living that Usually Belong to the Country Home . . *By Una Nixson Hopkins* 688
Illustrated

The Minister's House
An Example of what May Be Done with Two Thousand Dollars When Supplemented by Taste and Ingenuity . *By Una Nixson Hopkins* 695
Illustrated

The Craftsmen's Guild
The Craftsman Designs
Why We Do Not Put Out New Things Merely for the Sake of Variety . . . 698
Illustrated

Some Pottery Bowls with Incised Decoration, the Work of Students in a Philadelphia School 706

Als ik Kan . . . . *By The Editor* 710
Will a New Political Party Come into Being as a Result of the Present Crisis in This Country?

Notes: Reviews

Unsigned articles in THE CRAFTSMAN are the work of some member of the Editorial Staff, frequently the result of many editorial conferences.

All manuscript sent to THE CRAFTSMAN for consideration must be accompanied by return postage. A stamped addressed envelope is the most satisfactory plan.

PUBLISHED MONTHLY BY GUSTAV STICKLEY, 41 WEST 34TH ST., NEW YORK

25 Cents a Copy: By the Year, $3.00 in United States; $3.50 in Canada; $4.20 Foreign

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THE CRAFTSMAN

GUSTAV STICKLEY, EDITOR AND PUBLISHER
VOLUME XVII MARCH, 1910 NUMBER 6

THE NEED OF A NATIONAL ACADEMY, AND ITS VALUE TO THE GROWTH OF ART IN AMERICA; BY JOHN W. ALEXANDER, PRESIDENT OF THE NATIONAL ACADEMY

ALL great movements progress through civilization by the aid of the institution. It is the means by which ideas are held back from the disintegrating forces of change, and to convince oneself of this it is only necessary to recall the fact that all permanent institutions are first born in some phase of reformation. This is as true of religion as of art; it is equally true of social conditions. The effort of the intelligent to conserve a progressive idea results in the upbuilding of the institution, which for the time being becomes the needed nursery of the idea.

Without doubt this nursery may in time become in a sense a restriction. The idea may take new form, craving new environment, or a different idea may spring up demanding fresh effort for its preservation, and become in turn a new revolution needing a new institution. And the fact that every phase of civilization is not the same, that each epoch demands its own materialization, producing its own colleges, academies and societies, proves only the more conclusively that however much the opportunity of achievement may vary, the essential of life is that there should be ever-widening opportunity; not one academy, but many, each in turn the symbol of new ideas and the guarantee of their preservation.

It is from this wider viewpoint that we should regard the existence of the National Academy, and its value to the progress of the art of America.

To those able to look back upon the distressingly dead conditions prevailing in this country only twenty years ago, the great awakening wave of interest now sweeping over the United States in regard to art matters seems little short of miraculous. At that period few, with the exception of those actively engaged in art as a profession, were interested either in native work or native workers, and a small band of devoted pioneers had not only to do without patrons, but were actually without the necessary means for recruiting their strength

by the study of great examples by great masters. To secure artistic sustenance the would-be artists were driven abroad, and no doubt many a talented man who could not command the means for this expensive method of study must have perished slowly at home of mental starvation.

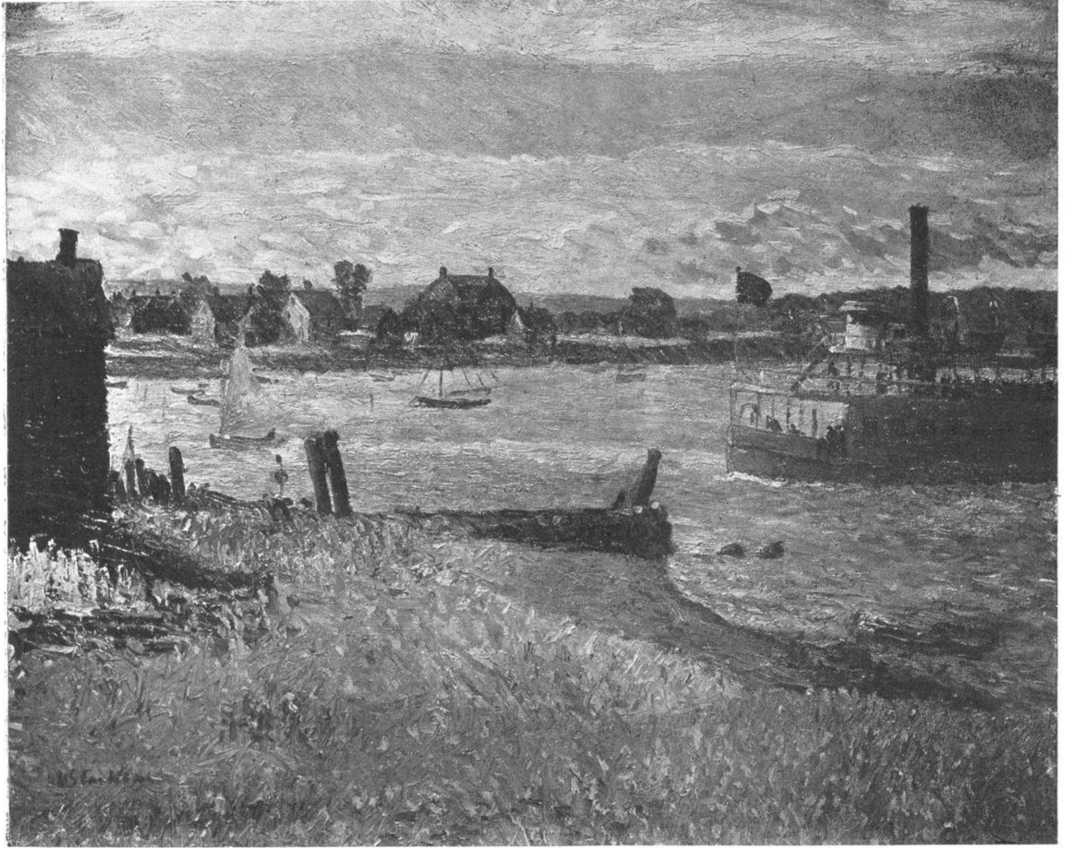
Within the short compass of a decade the whole aspect of affairs has changed. We have become genuinely convinced of the great educational value of the fine arts in their relation to the life of our people, and in every city and even in many of our smaller towns provision is made for exhibitions designed to foster the arts and encourage this conviction.

Beautiful and suitable buildings are springing up everywhere, erected and endowed in some instances by private benefactors and in others by appropriations from the State or municipality. It is extremely difficult now to discover a place of importance which has not its public gallery devoted to exhibitions of the allied arts. Unfortunately for the prestige of the most important city in our Union, New York has lagged far behind in this very vital work. It alone possesses no suitable quarters for the housing of current exhibitions, though we have amply provided for the education of our art students by the founding of schools.

THE schools of the National Academy, the Art Students' League, the Cooper Union and hosts of private undertakings, together with the founding and endowing of the American Academy at Rome, combine to afford the student ample facilities to acquire the technique of his profession. In addition to these schools, prizes and scholarships are awarded for the purpose of enabling those suitably equipped to enjoy the benefits of a post-graduate sojourn abroad; yet New York City, where congregates the large proportion of art workers, provides no proper accommodation for the exhibition of the result of all this expensive and complex study. It is true that two small exhibitions are held in the Fine Arts Building in Fifty-seventh Street under the auspices of the National Academy and at its expense, but the pictures shown have to be crowded into a series of small and ill-lighted galleries, thus neutralizing to a very great extent the beneficial influence of our schools, prizes and scholarships.

What is the use of all this preparation if its outcome cannot be made public? About three thousand five hundred pictures are annually submitted to the Academy jury, a very small proportion of which can be hung and the greater proportion of which come from New York City workers. Of these two exhibitions the interest, both on

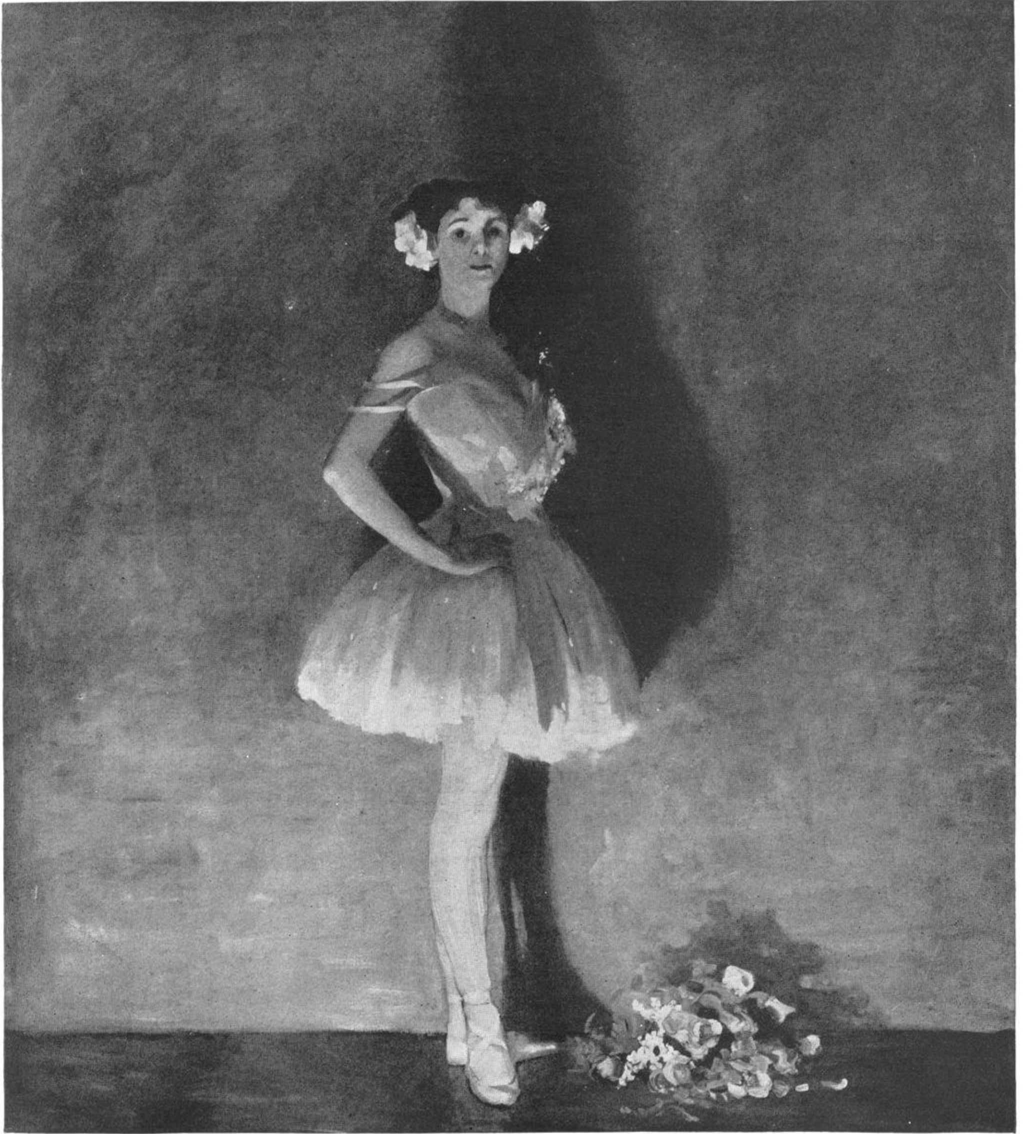
"GIRL WITH PARASOL": ROBERT HENRI, PAINTER: FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1909.



"WICKFORD": W. J. GLACKENS, PAINTER: FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1909.

"THE ORCHARD": JAMES PRESTON, PAINTER: FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1909.

"CHINESE RESTAURANT, SIXTH AVENUE": JOHN SLOAN, PAINTER: FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1909.



"THE LITTLE WHITE DANCER": BEN ALI HAGGIN, PAINTER: FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1909.

"THE BLACK SQUALL": PAUL DOUGHERTY, PAINTER: FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1909.

"SEA-GULLS": ERNEST LAWSON, PAINTER: FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1909.

"GIRL AND HORSE": IRVING WILES, PAINTER: FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1909.

the part of the public and the artists, is greater in the spring, yet some idea of the crying need for larger galleries may be understood when it becomes generally known that for the recent winter exhibition almost sixteen hundred pictures were sent in. Of these, many that were accepted were crowded out from lack of space. The jury, while constantly trying to keep in mind the limited capacity of the walls at their disposal, found their task a difficult one, as the standard of the pictures was so high that several hundred were approved which could not be hung, while many quite sufficiently worthy to be shown were necessarily refused.

Many of the most interesting and important works of native painters and all of the important work of our sculptors go to make up the fine exhibitions held in Philadelphia, Pittsburgh and all the other cities which have been sufficiently far-sighted to provide them with an appropriate setting. We can, it is true, show in New York a small proportion of the good things painted each year, but American sculpture, which is more and more taking the lead in the world, is given no chance whatever. To find a large enough exhibition place last year the Society of American Sculptors was obliged to go to Baltimore at an expense and loss of time to the workers which can hardly be estimated.

One fact not generally appreciated by the layman is that the educational value of an exhibition is not only important for the public, but is of indispensable value to the exhibitor. It is necessary that the exhibitor shall be able to see his work in juxtaposition with the work of other artists to bring him to a realization of his own shortcomings. Seeing his work unfavored by surroundings and position enables the serious worker to justly appreciate its value and understand its weakness. A healthy realization of weakness is sure to be of benefit to him in his future undertakings.

OUR Museum, which now rivals many of its European prototypes and which is run on a broad educational basis, of course fills a great place in the art work of this city. It spares neither time nor effort in the organizing of loan exhibitions, and it is slowly accumulating a permanent and representative collection of American painting and sculpture. The quality of its efforts can be measured by the wonderful Hudson-Fulton exhibit of this fall, but admirable as is the Museum's work and accomplishment it cannot be held to take the place of a gallery with ample provision for current art.

What we need is a building with spacious well-lighted galleries in an accessible locality; a building which should never be closed and where the decorators, architects, illustrators, engravers and craftsmen

could find room, as well as the painters and sculptors. Until we can secure this, New York will continue to miss much that is best in all these branches. The first city of our country should possess a building which will admit of exhibitions to which the artists of all parts of the United States would contribute,—an exhibition modeled on those held in Paris, London, Berlin, etc. Galleries could, from time to time, be filled with representative collections of work from different sections of the country.

There are groups of artists in the West and Middle West which have a distinct character of their own. These collections would be most instructive and stimulating, would add fresh interest to any exhibition and would certainly attract a much larger public here than it would be possible to gather together anywhere else in America.

With our enormous floating population the effect of a recognized representative exhibition would soon make itself felt over the entire country. This exhibition should be the Salon of America. To accomplish the erection of a building such as this is now the obvious duty of the most important existing art institution in the country—The National Academy of Design. Comprising as it does, with a few exceptions, all the prominent artists of the country, it seems the natural and fitting sponsor for this undertaking.

Editor's Note.—All illustrations used in this article were selected from the two hundred and seventy-one paintings shown at the National Academy exhibition of the winter of nineteen hundred and nine. The collection does not present any one expression or school of American art, but rather the varied achievement of manifestly significant artists. Among them are men who have watched the progress of more than one art movement in this country. They are all representatively American, some of them definitely of the pioneer spirit, possibly witnesses to revolutionary ideas which in the end may breed a new and interesting institution for its own preservation. The collection of pictures which illustrates this article was selected by The Craftsman Magazine.

GREATNESS

NOT in some one great deed does greatness lie,
But in the brave frank meeting, face to face,
Of all the thousand little things that try
The soul's true temper for a higher place.

Arthur Wallace Peach.

THE GARDEN OF THE MANY LITTLE PATHS: BY THE AUTHOR OF "THE GARDEN IN THE WILDERNESS"

NLY the wee groping chirp of a robin threading the darkness of a hoar March morning, and though the thermometer may have registered twenty degrees above zero the day before, all material proofs of winter's persistence are forgotten,—your heart knows it to be spring. It had not occurred to you the day before to search for a flower in the hostile out-of-doors, but today with a note of gold still sounding in your ear, you dance over the snow, stoop and confidently brush it aside, expecting, not a miracle, only the fulfilment of the robin's prophecy. Surely enough, there before you, awakening from its bed of white, is the still drowsy head of the snowdrop—small bell-like head, whose tinkle is only to be heard by the fairies and the friends of the fairies.

You rush back indoors, and the first book you pounce upon is the florist's catalogue. The universe holds but one thought now and that is garden! I shall never forget the day when, in my childhood, I discovered the first floral catalogue. It was an epoch. It opened the way into the Land of Desire, the vineyard of dreams, the end of which vista I've never yet discovered. Catalogues haven't changed much since my childhood; I'd hate to think they could. I've read every description, every promise, thousands of times, yet never has my imagination felt jaded, never have I failed to experience that old-new thrill. In all the world's literary classics, none contains for me the inexhaustible lure, the ever-new enchantment, the dream material, to be found in the seed catalogue.

A gardener lives in the future; he is planting for years to come, and what dear conspirators the flowers are to make him forget the passing of the years. He plants his garden as though he would still inhabit it long after he had developed his pin feathers as an angel.

I can never be thankful enough that our Wilderness garden was begun for us by Nature, years before we ourselves were planned. It seems almost a necessity to have a natural stage setting of matured and half-grown trees for a garden, for perfunctory beds of casual flowers do not constitute a garden. Then, too, the arrangement, composition, of Nature is almost infallible—Whistler to the contrary. Study a bit of wild brushwood and sequestered forest, then go home in chastened spirit to try and humbly follow out the natural. Notice how the goldenrod and purple aster intermingle. Could anything be lovelier?

THE GARDEN OF MANY LITTLE PATHS

IN THE middle break in our Wilderness—the Intermezzo, so to speak—we have made a great irregular bed of dozens of golden-rod, dozens of wild purple asters, sneeze-weeds, black-eyed Susans, and ferns, with a border, for early spring praise, of hepatica. It is our greatest gardening achievement. Purple and gold, gold and purple—even the words are magical! With the blue-green pines before and behind, the blue sky overhead, and the green grass and pine-needled ground leading up to the purple and gold, it is fairy-land come true.

Then take the bank near it, sloping from pine, birch and poplar down to the country road, what more appropriate flower for this spot than the dandelion? Pick a dandelion reverently, study it carefully—was there ever greater perfection of form, more embodied sunlight in color? In its ghost stage, the dandelion reaches the spiritual.

Walk through a shadow-dim forest and suddenly arrive upon a clump of rhododendron, doesn't it take the breath away with its unpremeditated beauty? That is the element you need to achieve in your garden—the unexpected. A dear old lady trailed behind me through our Wilderness, and after she had breathed "Oh!" number-less times over suddenly revealed beauty, she said: "Why, your gar-den is the Garden of Surprise!"

If you have a clump of evergreens, let the path wind sinuously through, bringing you out unexpectedly on, say, a mass of Shirley poppies, and I assure you it will make you quite dizzy with delight.

A very little girl once visited our garden, and afterward begged her mother to take her back to "the place of the many little paths." We haven't a broad walk in the Wilderness—because, to begin with, we only had trails, half-hidden paths where we had pushed through tangles to find some beautiful spot; so the paths remain as irregular and winding as if we had been cows. Then, too, I don't want stran-gers to know how to get about my garden alone. The strangers' feet step on things. I prefer to lead, and have the path so narrow, visitors are prohibited from walking abreast, having no choice but to meekly follow the gardener. Paths mean intimacy—not publicity. The path is a place to wander in; it leads the imagination gropingly, with promise of mystery. And a garden must have material for mystery, especially night mystery.

We felt this so convincingly, we refused to discover all our land the first year. There is a rocky promontory near the ravine, crowned by a great hemlock, and secreted by wild grape-vines, wild roses, and dotted over by hundreds of cedars, this bit of domain we selected to be our "Forbidden Land." We were placed on our honor not to put foot on it for a year, and I assure you its mysteries grew until I

came to believe it the stronghold of trolls and all other magical creatures. When the year passed, the habit of not intruding had grown upon us to such a degree, we did not care to trespass, preferring to leave its secrets to the trolls, rabbits and birds.

SPEAKING of birds,—no garden is perfect without them; they are its natural orchestra. And the members of the orchestra like to bathe and drink, so plan out a little bowl for them, to be kept filled with very fresh water. There are many things you may plant to attract the birds—elderberry bushes, mulberry trees and hundreds of sunflowers. Once plant sunflowers, and they will come up willy-nilly everywhere; then you may eliminate, or, if you like informal glory, leave them to behave as they choose, as we do.

Like sunflowers, many flowers once planted seed themselves, springing up as unexpectedly as poor relations. Corn-flowers, annual coreopsis, larkspur, candytuft, and Shirley poppies have this democracy in marked degree, and they are all so pretty they can never be unwelcome visitors in any unexpected corner of the garden. In our "vaudeville-bed"—so named because of its continuous performance—there are many of these impromptu stars, in addition to the regular "head-liners," the tulips and hyacinths, the bluebells of Scotland, Oriental poppy dancers, and those autumn performers, the Japanese anemones, cosmos and hardy chrysanthemums.

Let no part of your garden ever be without bloom—this is easily managed. Take one spot of our garden, for instance: in March the crocus, tucked into odd spots, first awaken, then the border of narcissus and tulips sing a song to the accompaniment of hardy primroses, while the forget-me-nots lead up to the sweet-william, followed by coreopsis, asters, hardy phlox, ending in chrysanthemums.

Another spot opens with scillas and hyacinths; continues with columbines, which are tagged by foxglove; then iris, Shasta daisies and larkspur follow, until the hollyhock's great steeples of bloom make one forget all that has gone before. Then lilies absorb the eye until hardy phlox lead once more to the inevitable chrysanthemum climax. Let your chrysanthemums be everywhere, a clump in every nook of the garden; it means all-pervading beauty far into November. They spread so rapidly that with a small root capital to start you can, in a few years, be a regular chrysanthemum-Crœsus.

FOR the Sahara parts of your garden—and in every garden there are sure to be dry, desert-like places—plant the hardy coreopsis. I know of no flower which is so long-suffering, which will put up with such poverty of soil, dearth of moisture, as the hardy coreopsis,

and there isn't a lovelier flower even among the wild things of the field. Speaking of no moisture, it may be enlightening and soothing to many to know we never water our flowers. Those which absolutely need moisture are planted where Nature has thoughtfully provided a little; the others, from not being watered, throw their roots down very deep and consequently learn to do without artificial moisture. Watering undoubtedly induces superficial root development, and that is not to be encouraged. The fact that we lose so few things by freezing—and we live in a cold zone on the Hudson—I attribute to the deep root our flowers have been forced to make.

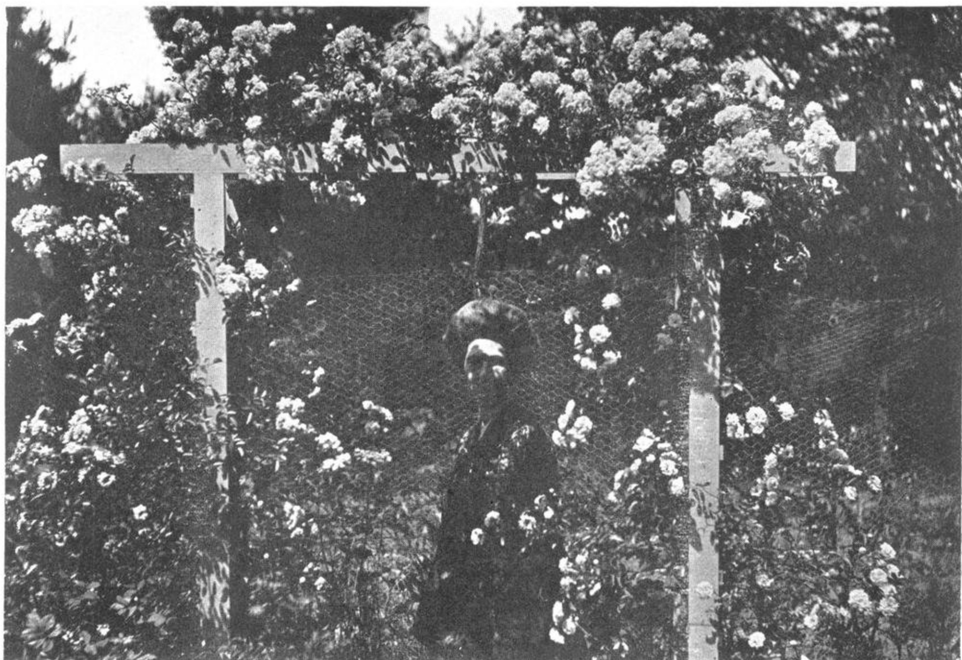
From June to November we have all the roses we can stand, and the watering is left to Providence. But the earth about the plants is constantly stirred, giving the greedy soil atoms every chance to drink the dew. Mulching with lawn clippings also tends to keep the roses moist. For winter protection, loose straw covering—sheath-gown effect—is the best for roses. Leaves, or manure covering, cause mold. The roses have to breathe, and the straw permits air while still covering enough to prevent the thawing, which is the thing that causes the real damage.

Keep trying new roses, and take cuttings of all those you most love. Make little trenches, and mix sand with the soil; take ends of branches or pieces with good noses (the places where leaves develop), cut in lengths about seven inches long, planting three-fourths under ground. Water a few times to get them started.

In addition to over two hundred cuttings from hybrid teas and hybrid perpetuals, we have one hundred and fifty Dorothy Perkins grown from cuttings made by merely trimming out the old last year's growth. From one thriving Dorothy Perkins you can, in two years, get enough sons to have a standing army of Perkins surrounding your entire kingdom.

I hope you hate the Crimson Rambler as I do. It is the most diseased, mildewed, bug-infested, shabby, common rose in the world. Our one Crimson Rambler has been sent to our "Penal Colony."

IT'S NICE to have a penal colony in your garden; take some miserable spot—not the Sahara desert, but first cousin to it—and there deport flowers that misbehave, cause scandals, are hopelessly diseased or persist in dressing in magenta. It's a soul satisfying way of committing euthanasia. I'm such a floral coward, I can't kill a flower, but if I put it in the penal colony and it dies—well, I'm not to blame, and the flower is probably happier. In our penal colony at present are, a very snarly rose (given me by a neighbor), the abhorred Crimson Rambler, some disorderly rockets,

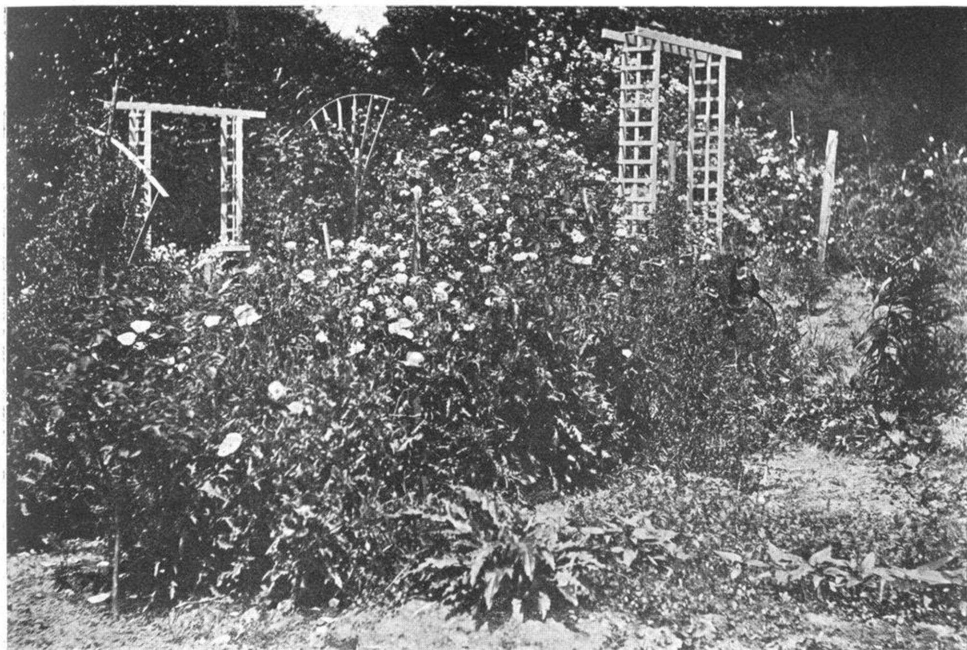


"ONE DOROTHY PERKINS ROSE."

"THE MOST DECORATIVE FORM IN ALL THE FLOWER WORLD."

"THE STRONGHOLD OF THE TROLLS
AND OTHER MAGICAL CREATURES."

"AN EARLY SPRING NOTE IN THE
GARDEN OF THE WILDERNESS."



"POPPIES AND ROSES IN JUNE."

"IN ITS GHOST STAGE—THE DANDELION REACHES THE SPIRITUAL."

"FOR RECKLESS, HAPPY-GO-LUCKY BEAUTY SOW GAY LITTLE PHLOX."

"THE MOON FLOWER FOR NIGHT BEAUTY."

"THE BIRDS' PUBLIC BATH, WHERE THE MEMBERS OF THE 'ORCHESTRA' BATHE AND DRINK."

magenta hardy phlox, and the tiger-lilies—not the beautiful, tall, steeple-like ones, but those freckled-faced common things, which would spread over "Kingdom Come" if permitted.

That reminds me of lilies in general; do buy lilies even if it bankrupts you—auratums, every kind, red banded and golden striped, pictum, longiflorum, superbum, speciosum, rubrum, and the dear old-fashioned candidum.

I dig up and move my auratums every fall. Perhaps it's because I'm a nervous gardener, but I think it's because I once heard that auratums had a habit of disappearing in the ground, and every fall I'm consumed with curiosity to see if mine have done so. Thereby I discovered they have children (little girls all named Lily, I suppose) along their stems underground. These children I as ruthlessly snatch from their mother as if they were chickens, placing them in the incubator-ground about three inches deep. In two years they grow up, so in addition to the old un-disappearing mothers I have all the young bulbs I want.

Lilies make me think of their kinswomen the iris. If you want to get Japanese iris named "Gekla-no-Nami," "Sofu-no-Koi," "Momiji-no-Taki," "Ho-o-Jo," you may pay forty cents apiece for them; but by getting mixed American grown roots, shuffling the alphabet, and naming them yourself, say, "Frost-on-the-Landscape," "Moon-Dancing-on-Milky-Way," or "Petulant-Sea," you may obtain them for six dollars a hundred. We have the latter variety, personally christened. The only drawback to the Japanese iris are the miserable little heart worms (which really belong in corn), which insist upon hiding in the sheaths of the buds, gnawing internally. The only thing to do is, watch and pray and murder the worms individually.

Equally lovely are the German iris. Though old-fashioned, many modern frills have been added to the original white and purple "flags" of our grandfathers. I love them even more than the aristocratic hyphenated Japanese ones, first because they are not proud and will grow all over my garden; next because they haven't any "varmints"; thirdly because they have the most decorative form in all the flower world.

THE Spanish iris are thoroughly appreciated by the English, though not yet by Americans. They are the most poetical of all iris and have the weirdest coloring. I hesitate to tell you their price, for fear they will decline in your estimation, for they are to be had in mixture for ten cents a dozen, thirty cents a hundred, two dollars and fifty cents a thousand—*a thousand*, think of that! They are small bulbs which should be planted not more than three or four

inches deep. Tucked between and around your other iris, they will make all June lovely, then die down, effacing themselves until the following year.

The English know and love the delphinium too. The delphinium is just larkspur elevated to a perennial and more fashionable state, though, confidentially, no prettier, only taller. Buy three kinds of delphinium to start with, at fifteen cents a root, then save your own seed—save all your seed of everything, anyway—in another year you will have hundreds of delphinium for thank-you. They are lovely when planted with the nicotiana-affinis. This nicotiana is the flower for your night beauty. Grant Allen tells of their incandescent property, a phosphorescent brilliancy which makes them beacon lights for the buccaneers of the night. Nothing is so absolutely bewitching as a corner of these starlike blossoms in the moon glow with their ever-hovering, devoted lovers, the moths. And their fragrance satisfies every craving of the human nose.

For reckless, happy-go-lucky beauty sow gay little phlox drummondii, any and everywhere. For absolute intoxication sow, sow, sow Shirley poppies. Sow in the fall, sow in May, June and July up to fall again. Many annuals, such as blue corn-flowers, larkspur, candytuft, coreopsis and Shirley poppies, do best if sown in the fall; they live cheerfully through the winter, making larger, sturdier plants, and bloom earlier in the spring.

Once a gardener, always a gardener, and there's no happier mortal than the soil and flower lover. Make friends with the shy things of the woods, the winged creatures of the air, the sun and the rain, and there is no poverty that can touch you, no world weariness which will not be effaced. The birds bring their sorrows to you and you forget your own; they bring you their joy, and brim your heart with song. The flowers know you for their sweetheart, the bees buzz fraternally about you, even the wasps let you into the secrets of their households, saving their stings for their enemies. The twilight restores all your childhood dreams, the moon gilds your present hopes, and the seasons take you by the hand, leading you so gently along the pathway of the years that there is no age to fear, only a vista opening ever wider to the clearer eye, the keener ear, the vibrant heart.

THE AMERICAN BOAST: HOW IT HAS HELPED TO INCREASE THE COST OF LIVING: BY THE EDITOR

LTHOUGH the whole tendency of the present age is to grapple with problems of all kinds with the idea of improving social conditions so far as it may; it is safe to say that no political upheaval, no industrial abuse or social corruption, could have aroused the entire country to action as has the present warfare against the increased cost of living, brought about by the swift advance in the prices of almost all the necessaries of life. More than any other, this is a problem which affects the whole people, rich and poor alike, and famous as Americans are for "putting up with things," it would seem that they have at last reached the limit of endurance and do not intend to stop until they find out whether the present almost prohibitive prices of foodstuffs are due entirely to economic causes and are therefore inevitable, or whether the interests that thrive by exploiting natural productions of all kinds are taking advantage of their powerful organization and well-nigh perfect system to extort unreasonable profits from the consumer, while at the same time they grind the producer down to the lowest possible price for everything that he has to sell. The general disposition is to attribute the greater part of the difficulty to the greed and unscrupulousness of the trusts which control our food supplies. The Government is actively prosecuting the so-called Beef Trust, with the idea of destroying the possibility of such combination in restraint of trade that it can monopolize the foodstuffs of the country and charge famine prices for everything, and the people are showing that they purpose to achieve the same result in a more direct and personal way by the readiness with which they have adopted Dr. Emil L. Scharf's plan of a general boycott of the foods for which the most extravagant prices are demanded, and are pledging themselves by hundreds of thousands to abstain from the use of meat especially, until prices have been lowered to a more normal scale. In the meantime, Congress is investigating the economic causes of the increased cost of living, with the idea of discovering if possible where the fault lies and of taking active measures to reconstruct conditions in such a way that necessary expenses will once more be brought down to a reasonable basis.

Meanwhile there is a widespread feeling among people who are given to thinking back to the underlying cause of things, that the situation cannot permanently be affected by investigation, legislation, punishment of the "Beef Barons," or even such drastic methods

as a general boycott. The fact that the increased cost of living is not confined to the United States, but is practically a world-wide phenomenon, seems to indicate that, although the big commercial combinations in this country undoubtedly have had some hand in bringing about the situation that exists here, their activities have been largely in the direction of controlling events so as to reap the largest possible harvest of profit from a state of affairs which is in itself the outgrowth of natural economic conditions. These conditions, according to the general consensus of opinion among economists, are brought about by the greatly increased supply of gold, the decline of agriculture, the enormous production of manufactures, the accelerated demand of prosperous times,—increased by high wages and a more general distribution of wealth,—and the seemingly uncontrollable propensity of people to compete with one another for commodities regardless of cost or of their own ability to afford them.

THE Secretary of Agriculture sums up the most significant and far-reaching of the causes which have led to the present state of things by quoting the familiar American boast: "I want what I want when I want it." Aside from everything else, a nation which prides itself upon being able to maintain this imperious attitude is bound to create an effective but enormously expensive system of distribution, for one result of the rapid growth and almost unbroken prosperity of this country has been to raise the standard of living to such a pitch that everybody wants the best, no matter what it costs, and is childishly proud of the fact that he can get it because he has money to pay for it. Therefore an elaborate system of distribution, which controls the whole business of food supply because it is so perfectly organized and so immensely efficient, has succeeded in severing all commercial relations between the producer and the consumer, and the fact that the national tendency to demand the largest possible returns from the least possible outlay of effort is just as characteristic of the farmer as it is of the trust magnate, makes the problem of restoring those relations one which can be solved only by the sort of far-reaching and thorough-going reform that comes as a consequence of misfortune or profound apprehension.

We all know the terms of the general alarm that was sounded some months ago by Mr. James J. Hill, who again and again has called attention to the fact that we are so neglecting agriculture that our supply of food products even now is very little in advance of the demand, and undoubtedly he defines one of the most important factors in the problem we are facing. He points out that the advance in the price of all foodstuffs, setting aside entirely the speculative element,

is permanent because it is founded on economic conditions, and that the overwhelmingly important question which we have to settle in the near future is not so much the curbing of the trusts, vital as that is to the national welfare, but the true relation of the land to national life. Aside from all other conditions, our neglect of agriculture in favor of manufacture and commerce, and our ignorant and wasteful methods of farming, will be sufficient within a very few years to bring us face to face with a grave economic crisis in the shape of a food shortage, especially as our population is increasing so much more swiftly than our capacity for producing food supplies. We have not yet felt the pinch because in former years the decreasing productivity of our older lands, due to poor cultivation, was more than made good by large yields from the new lands which were continually being thrown open to the farmer, but we have come almost to the end of our resources in this direction, and if the average yield per acre continues to fall as it has in the past, the total national product must soon begin to decline.

Mr. Hill insists that this question of dwindling supplies is one that demands consideration here and now, especially as we are already beginning to feel its effects in the increased cost of living. He strongly urges that, in addition to the agricultural schools which are largely for the benefit of the next generation, there should be more direct work for the immediate improvement of agriculture in this country, with the object of increasing the productivity of the soil by the introduction of scientific methods of cultivation. To this end he recommends the establishment in every community of agricultural schools in the shape of model farms, under the care of trained agriculturists, which would furnish to all the neighborhood a working model for common instruction of the kind that would apply directly to the needs of that special locality, and would do for the farming population what the technical school does for the artisan, or the college for the professional man. This reform would not be difficult to put into effect, for right methods of farming are not complicated and are within the reach of the most modest means. They were not at all beyond the capacity of the old-fashioned farmer who knew how to till his land thoroughly, to crop it without exhausting the soil, and to raise live stock as one of the natural products of the farm. The difficulty is that we have allowed ourselves to become so accustomed to doing everything more or less by machinery, and are all so imbued with the modern American spirit, that we have come to despise methods which demand real work in the getting of abundant results from a small area of land, preferring to skim over the surface of immense tracts and get what we can from them, regardless of the future.

BUT in spite of the decline in agriculture, which has been going on for a generation past, the country at present is unquestionably on the crest of a general wave of prosperity, due for the most part to the unbounded enterprise and the efficient organization of our great commercial and manufacturing interests. If prices are high, it is largely as a result of this prosperity, and wages are high also and work plenty. Therefore it would seem that those of our economists who assert that the general neglect of farming is by no means the sole cause of the sudden and inordinate increase in the cost of living, have reason on their side. The one point on which they all seem to agree, though, is that our national attitude toward life, with its extravagance, its imperious demands for prompt and perfect service, and its carelessness regarding all details of supply so long as convenience is not interfered with, is the most important factor in the whole situation. Under the circumstances that we ourselves have created, the purveyors of food have every opportunity and every temptation to effect just the combinations which are now being investigated, and to fix the prices of all supplies pretty nearly where they want them. The practical method employed by the Department of Agriculture in the effort to get at the truth in order to place the blame where it belongs, has been to send agents to every State, every county and almost every community in the country with orders to report exhaustively on the cost of production and the returns of sale on all sorts of food products raised on the farms in their neighborhoods. The investigation has already proven that the farmer is not getting exorbitant profits on beef, and as fast as facts and figures regarding the other products are secured, they will be compared with the prices paid by the consumer and the public will have some chance of knowing where it stands.

But when it does know, will the situation be any better? We are accustomed to a service so perfect as to be almost automatic, and, aside from all dishonest methods and all combinations to control supplies and prices, is there any way of handling food supplies under modern conditions other than through these very organizations? The real crux of the matter seems to lie right here. In earlier days the producer and the consumer were friends and neighbors. The buying and selling of farm products were at first hand, and the prices were regulated by the natural laws of supply and demand. There is no question but that this is the more reasonable method, but the present crowding in cities, the tendency of all classes to devote their time and attention to commerce and manufacture as being the more profitable occupations, and above all the American disposition to demand that the machinery of life shall run as easily as possible, be

the cost what it may, all combine to make the commission merchant and the retail dealer an absolute necessity. The fact that the farm area in the neighborhood of our great cities has mostly dropped out of cultivation, while the demand for farm products has enormously increased, makes it necessary to import fruit and vegetables, as well as meat and grain, from a distance. The use of refrigerator cars makes this not only possible but much less troublesome than dealing with a number of small producers near at hand, so it is not astonishing that the commission merchants favor the refrigerator cars, because the use of them lies along the lines of the least resistance and the greatest efficiency in distribution. So general is this system of distribution that our small cities and towns, as well as the large centers, are wholly dependent upon farm products shipped from a distance in refrigerator cars, and compete with the largest cities for supplies that come from a region where growers specialize and where there are combinations among the producers themselves to prevent the overstocking of any market. Also the perfection of cold storage enables any wholesale dealer to store and keep almost any food product as long as he wishes, and the two combined form a well-nigh irresistible lever by which prices may be raised or lowered.

UNDER such conditions the neighborhood farmer, even where he exists, can hardly be termed a factor in the situation. Half our population live in the cities, and not one city family out of a thousand makes any arrangement with such farmers as may yet live in the neighborhood to be supplied at first hand with fresh farm produce. Because it means less trouble and swifter service, all alike buy from the retailer, who in turn buys from a commission merchant or from a farmer who has such large quantities of any given commodity to sell that he may be termed a wholesale dealer as well as producer, so that supplies are controlled and prices fixed to suit the system. Fortunately, one result of the present crisis is a disposition on the part of many people who live in cities to go back, so far as is possible, to the old way, a tendency that shows at least some realization of the root of the trouble. Even in New York, numbers of families are making personal arrangements with farmers who live within reach of the city and who can supply them regularly, to send them all the milk, butter, eggs, vegetables and smaller fruits they need. It is quite true that this would probably not have come about had it not been for the prohibitive prices charged by the retail dealers, but it is one hopeful element in the situation that this, the obvious and, so far as we can see, the only remedy, has already suggested itself to individuals and is being put into effect in a practical way.

In fact, the whole situation would be speedily relieved if it were possible to restore to agriculture the lands lying in the neighborhood of our cities and towns. At present this is made impossible by the exploitation, for purposes of speculation, of almost all the land lying near enough to the large centers to be available sooner or later for building purposes. The dealer in real estate sees the chance of large profit in the present movement of city workers to the suburbs, and the consequence is that tract after tract within commuting distance is bought up, divided into lots and held until it shall be possible to sell it at high prices for residence plots. If such land could be utilized for farms and market gardens until actually needed for building, each city and large town would have in its immediate vicinity a productive area from which could be drawn a large part of the supplies which are now sent from a distance and, by the introduction of something of the same system in distribution that is now used so successfully by the jobbers, direct supply from the producer straight to the consumer would be made possible. But this cannot happen until men apply regular business methods to farming, using all the knowledge of modern agriculture to make every acre of land produce all it will, and then conducting the business of marketing their produce on the same basis that a shopkeeper sells his stock. The law of trade is competition, and when the competition is fair it is almost impossible to give a fictitious value to things meant for general consumption. If the farmer sells his produce to the jobber, he is at the jobber's mercy, but if he sells directly to the people who use it, he will get exactly what it is worth in competition with similar products. In England they are working toward the establishment of this state of things by the creation of the Consumers' League on the one hand, and by the coöperative organizations of farmers on the other, and there is no reason why, with our talent for organization in the interests of economy, convenience and efficiency, we should not be able in this country to release ourselves from the domination of the jobber, merely by following natural laws of trade in providing ourselves with the necessaries of life in a more direct way.

AS THINGS are now, we are absolutely dependent upon the army of middlemen, with their machinery of cold storage and refrigerator cars, and, in spite of all protests, upheavals and boycotts, we must in the long run pay the prices they demand. Take, for example, the case of the City of New York in relation to the products of its own State. Until the development of the present system, New York was a great dairy State, which more than supplied the metropolis with its butter, milk and cheese. Today we go to the

West for the greater part of our butter and eggs, as well as all our meat. With the exception of that imported from other countries, all our fruit comes from the South or from the Pacific Coast, and the same is true of nearly all our vegetables. And each year the merchant is forced to go farther and farther for his consignments of farm products, because each year increases the number of wornout and abandoned farms in the Eastern States. As we know, the wornout condition is one that can easily be remedied by thorough cultivation, and the question of abandonment would not exist if the farms were only run on a basis sufficiently businesslike to make their produce profitable to the farmer; but as matters stand, neither proper cultivation nor an effective system of marketing have been established.

Fortunately, a widespread and well-organized effort is now being made in the direction of making both possible by raising the standard of rural life, so that there will no longer be the overwhelming temptation on the part of country people to flock to the cities. With scientific instruction in agriculture; with the training of children to regard farming as a dignified and profitable occupation which takes quite as much energy and intelligence and offers quite as many opportunities as may be found in trade or in manufacture; with the endeavor to see that farms are made smaller so that farming districts may be more thickly settled and social life thereby made possible, and with the introduction of modern conveniences into the farmhouse as well as the fields, the foundations are being laid to bring about a genuine movement back to the land. But until the right kind of a market is provided for what the farmer has to sell, by the introduction of a system which will do away with the enormous profits of the middlemen, it is doubtful if farming will ever prove profitable enough to attract intelligent men away from the cities. Secretary Wilson's contention that the situation would be wonderfully relieved by an increase in the number of producers and a corresponding decrease in the number of distributors, is entirely sound. As matters stand now, too many people are trying to get rich by purveying food instead of producing it, and they will continue to do so until it becomes possible to get rich by producing it. The more purveyors, the higher the price will be, because all dealers long ago stopped trying to get business by cutting prices, and the tendency now is for all to stand together in elevating prices so as to give every man a chance.

BUT here comes in again the modern idea of progress, which is to get away as far as possible from real work, such as the farmer always has to do. The enormous increase of wealth throughout the country and the consequent increase of the class of fairly wealthy

people, has artificialized our standards of living until everyone cherishes the ideal of some day living in plenty without work. Owing to the organization and aggressiveness of the labor unions, the workingman gets high wages along with shorter hours, so that it is possible for him to work less and at the same time to eat more food and better food than he used to, to wear more expensive clothes and to live in a more comfortable home,—all of which he regards as steps toward the attainment of his ideal "independence." Unless it can be proven to the workingman that he and his family could live more comfortably, have a more assured income and a better chance of providing for the future, and so attaining real independence, by working on the farm instead of in the factory, he is going to stick to the city, get the highest wages he can, and avail himself of every convenience that the modern methods of distribution can give him. If prices are high, his wages are correspondingly high, and he does not look far enough into the future to see that the turning of his energies toward actual production on his own account will place him beyond the fluctuations in the labor market. Dealers of all kinds, as well as manufacturers, have no special interest in reducing prices, because for the most part their incomes are increased by the prevalence of these same high rates. But the enormous middle class of professional people and workers whose incomes are fixed, no matter what the cost of living, suffers immeasurably from the artificial inflation of values, and as a consequence it is likely to be this class which will combine to find a remedy. If the effort to do this succeeds in establishing more natural standards of living for all classes alike, greater economy all along the line, and a recognition of the fact that real independence can be gained only by direct personal effort in that direction, the chances are that the endeavors of the economists to reëstablish agriculture as the basis of all sound national development, and of the legislators to control the inordinate power of the trusts, will have some measure of success, because they will have behind them the kind of support that alone can make them permanently effective,—a commonsense attitude on the part of the whole people.

PANTOMIME: ITS PLACE IN EDUCATION AND ITS SIGNIFICANCE TO THE ARTS: BY GILES EDGERTON

"There was speech in their dumbness, language in their very gestures."—Shakespeare.

HE language of gesture,"—there could not be a better definition of pantomime. Pantomime is gesture made fluent, beautiful and expressive. It is the study of gesture as an art, which varies as it is affected by various temperaments. It is constructive gesture, the expression of states of mind worthy of recording. Joy or sorrow, peace or tumult, anger or gentleness, these may be made clearer, more understandable through pantomime. And at the same time this finely fluent art, which ministers to all the arts and enriches everyday intercourse, must result in a truer appreciation of the body which is its instrument. To cultivate a power is to grow in appreciation of it. We could not picture a Japanese soldier putting to vulgar use the sword which he had brought through the fire, had engraved with his own hands and made beautiful with jewels. Such a sword becomes a part of a man's spiritual as well as material equipment.

In presenting a testimonial to the half-forgotten art of pantomime we are taking it for granted that its rejuvenation in America would be because of its constructive value, because it would develop that power of expression which beauty reveals to the world. Americans, more than almost any other people, are in a position to benefit by anything which makes for fuller self-expression. And particularly, like Byron's "serious Angles," do we lack "the eloquence of pantomime." We have forgotten or learned to ignore gesture as one of the most dramatic and beautiful ways of transmitting thought and emotion. Of the possibilities which lie dormant in fluent facial expression we have taken no heed; on the contrary we have actually convinced ourselves that it is well-bred to wear an asbestos facial mask, guaranteed to withstand the fire of every flame from heart or soul. And not only must the formal countenance be protected by training from responding to any illumination within, but the whole attitude of the ultra-"civilized" person must be inert and unresponsive.

There can be no question but what this checking of expression must carry back, and impress itself upon the quality of mind and soul; for not only does thought assert itself through the body, but the body, whether trained to expression or to lack of expression, must inevitably reflect back upon the soul. Thus in our effort to acquire an ultra-restrained manner we are running the risk of losing our capacity for vivid interest in life. Lack of interest in vital conditions is likely to lead to the submerging of those conditions, and subterranean vitality

is no safer for a nation than for nature itself. Somehow the truths of life have got to be liberated, even though their expression is through upheaval.

It is impossible to escape the conviction that in modern life the man of genius, as we call the man who sees truth clearly, is the exception. Our environment does not often produce great simple natures. Hence our great painters, musicians and sculptors must remain a more or less limited community. Some kind of expression, however, is essential to all of us, and it is possible for all to enrich and beautify expression by a knowledge of pantomime. We will have gone a long way toward this result when we recognize the educational value of pantomime, and insist upon its being taught in our schools, our colleges and our homes. In this connection we are glad to record that Barnard College has established a course of study of pantomime for teachers. This should be a matter of congratulation not only to Barnard College and all educational institutions, not only to the teachers and to the children taught, but to all art in the country, for in a measure every fundamental art depends upon pantomime for its fullest expression. Such is the opinion of Rita Sacchetto, who has recently presented pantomime in this country in a beautiful and brilliant manner, and in connection with her pantomime has proved herself an interesting and original dancer. To quote her own words:

"THERE is no art which does not depend more or less for its complete achievement on that complementary art of pantomime, because the artist cannot as a rule present the fulness of his vision without the aid of some human being who holds for him for the time being an expression of the ideal he wishes to portray. This is especially true of the sculptor and of the portrait painter. It may also be true of the musician in a more elusive and yet as essential a way. What painter has not been handicapped by the inadequacy of his model; what sculptor has not felt that it was almost impossible for him to secure the great expression of the beauty he felt in his soul because his model lacked the power to express that fine essence of beauty in face and form? As for dancing at its best, it is dependent so largely upon pantomime that they seem at times to be one and the same thing; for dancing without the supreme gesture of hand and body, without facial expression absolutely in accord with gesture, is not the real art of dancing at all. It is only one phase of motion. And here in America I find that people look to the foot as a realization of dancing. They say to me, especially when I am dancing my Spanish dances, 'Why do you wear the skirt so long? We cannot follow the motion of your feet enough.' And I have said to them

"EN CRINOLINE": FROM A PAINTING BY BEN ALI HAGGIN OF RITA SACCHETTO IN EIGHTEEN-THIRTY PANTOMIME.

MME. HANAKO, JAPANESE ACTRESS AND PANTOMIMIST: FROM A PAINTING BY BEN ALI HAGGIN.

PILAR-MORIN IN A PANTOMIME PRESENTATION OF "MADAME BUTTERFLY."

RITA SACCHETTO AS *Pierrot*, IN MARIO COSTA'S OPERA, "HISTOIRE D'UN PIERROT."

very often, I do not wish you to watch my feet. They are the least of what I wish to express in dancing. I wish you to notice what I have to say with my face, with my hands, with my body. They are all more important, and they must all be in perfect harmony with the emotion I want to make clear to you. My feet help me a little, sometimes a great deal, but never so much as the face and the hands, which are much closer to the spirit, so much more fluent. They more readily become a part of the rhythm of music. You shall not remember only my feet."

In Sacchetto's opinion the defect of ballet dancing is that it centers in the expression by the feet alone of a usually somewhat trivial rhythm. There is much charm and prettiness, she feels, in the well-developed ballet, especially when related to so exquisite a personality as Adeline Genée, and yet it seems to her impossible that the utmost of beauty, joy and spirituality, the very soul of woman, can ever be expressed without utilizing the beautiful possibilities of the body as a whole.

"As for my own work in pantomime," Rita Sacchetto has said, "I must express what I feel about life, and I must express it by all of my body. For instance, in the 'Peer Gynt Suite,' which enables me to show the art of pantomime in its noblest form, there is dancing, and also an expression of all the beauty through face and form that to me is conceivable. It is an exposition of the human soul, all its beauty, all its truth, and I shall present it so far as in my power, through beautiful movements of the body and through groupings of various dancers in the most harmonious way. For the most perfect expression of beautiful emotion I must have added the rhythm of the music. The music and dancing must be one, and the rhythm of the body must be one with them. To me 'Peer Gynt' is a hymn of praise to all women who battle for great aims, for the highest and best in life, to those women who live for more than the externally beautiful, who feel that the life of the soul must be one of freedom and purity. Grieg's music expresses all this, and I shall seek to express it through pantomime.

"At the beginning, out of the darkness of ages will appear three mystic figures,—the Past, the Present and the Future. First of all I shall present out of the utmost gloom the soul of woman, that woman who would follow the voice of her spirit, but who may not because of suffering, who struggles in vain trying to reach the great light of understanding. It is very wonderful how Ibsen seemed to understand all that the woman groping for wider spiritual development has suffered, and to me he has presented it all in this story of 'Peer Gynt.' Through pantomime I shall show how this woman pleads with the inexorable

Past and with the Present, and how she suffers from the forgetfulness of her sisters, they who in turn suffer through no fault of their own. Added to her own suffering is that of the women who were thrown too young into the battle of life, who have blossomed but have never ripened, who have lost strength and grown tired, and of those whose love has died on the long road before fulfilment. All these weary souls must be helped. Later will come the conflict of the soul with the deteriorating spirits of materialism and convention, who triumph momentarily and for the time crush what is good in womanhood. Then will appear the pure white spirit to bless the sacrificed body. The conquered spirit of woman recovers itself, expands, gains strength and is bathed in the rays of the great light which henceforth shall illuminate the paths of all women's souls. At last there is the procession toward peace, the ideal and the sublime."

To Sacchetto, pantomime is the greatest art because most widely complementary to all arts, and because also the most intimate to daily life. New York has had an opportunity this winter of realizing to some extent how significant Sacchetto has made this art as an expression of beauty. She has presented pantomime in isolated dances, —Chopin's Tarantelle, in which she becomes the peasant girl suffering and dying; in the old Spanish court dances in which there is always the battle of love and jealousy and joy; in an eighteen-thirty dance which is wholly pantomime, and on this account the most perfect expression seen in America, and also in complete pantomime at the New Theatre, where she presented Mario Costa's "Histoire d'un Pierrot," where the fairy story of *Pierrot's* love and happiness and sorrow is depicted with interesting *mise en scène* and delightful fairy music. But all of this work is to Sacchetto an incomplete expression of what she feels the art of pantomime is capable, which she hopes to be able to prove to her complete satisfaction in the "Peer Gynt Suite," which she is to present at the New Theatre during February.

Glancing back through the slender history of pantomime in New York, one recalls with the greatest interest and pleasure the remarkable work of that enchanting personality, Mme. Pilar-Morin. Back at the time of Pilar-Morin's first production of pantomime, America was so remote from her purpose that there was scarcely any response to her exquisite work. And yet undoubtedly the beauty and sincerity of the art she expressed at that time helped to create the public interest which has made it possible during this last season for the management of a New York opera house to have the courage to present to fashionable audiences pantomime performances.

Pilar-Morin is especially interested in the education of children in the art of pantomime. On this subject she says:

"In the education of children it gives foundation for better understanding, therefore, greater character. The value of a nation lies in the character of its children. You can also teach children wonderful historical events, inventions and their results, pictured and brought to life by the emotions of play portrayed by them. I have made a careful study of this, and I hope to be given a chance to offer it to America as I understand it.

"The 'silent drama' is also a great help to memory because the pictured meaning of words, such as birds, trees, flowers, the sun, etc., unroll their form or meaning like a panorama before the eyes, and therefore become prompters of memory. This ought to be of value to singers; they could go on a platform without the sheets of music and the eternal turning of pages during a beautiful phrase of music would be avoided, thus giving to the singers less rigid appearance, because while the panorama of memory would pass before their eyes they would simply illuminate it with echoes of song, thus freeing the voice from the thought of fear or lack of memory, giving charm expression of the face, of the eye, and occasionally of the hand, inspiring the sympathy of the hearers; in short, becoming magnetic.

"In fact, this art is endless in its aims. It can be applied to almost every art, and everything in life. It is the silent voice within us that creates our thought. So when we stop and think of the wonderful light of understanding that this art of silent drama can give to life and to art, let us be thankful and believe in it as the greatest foundation for right thought."

At practically this same date and in the same barren soil Sada Yacco, the Japanese actress, achieved great artistic success. She was, however, caviar to the general public,—although her dancing was the perfect flowering of an art which has had centuries of development in the most beauty-loving nation in the world. Sada Yacco was possibly less of a pantomimist than an actress and a dancer, but the three arts are so related that as we have said it is often difficult to say where one begins and the other ends.

What more intricate and exquisite weaving together of these three phases of an art could be found than the more recent achievement of a Japanese actress, Mme. Hanako, whose work at the little Berkeley Theatre, under the management of Mr. Arnold Daly, was a most artistic presentation—and naturally—ignored. If Mr. Daly had never accomplished what he has as an actor in America (one of the most versatile and most sincere which at the present time we can boast), he would have deserved the commendation of true art lovers for furnishing an opportunity of seeing such acting, dancing and pantomime as was presented by this Japanese company of actors for

a few brief weeks in the season of nineteen hundred and seven. There was no moment in Mme. Hanako's acting in which the most remarkable pantomime expression was not interwoven. Indeed, the supreme tragedy of her sad little plays was achieved through the fluent quality of her lovely small face, and through her rare power of significant gesture.

Our school system at present is mainly absorbed in converting the child brain into an overcrowded storehouse of unrelated material; the usefulness of pantomime in our educational institutions would be to teach children how to use this material to the best advantage by liberating their power to express what they have learned.

THE SANE LIFE

THAT life is sane which is thrifty, provident, practical, as well as simple, generous and idealistic:

Which asks no advice and makes no apologies, follows no stale conventional standard, but, standing firmly, challenges the best in other lives and appropriates the best for its own.

That life is sane which has in it enough fresh air to breathe freely, enough sunshine to kill disease, enough rain to make it fruitful, enough wind to arouse the spirit:

Which seeks sound labor for every day, and wholesome play for every holiday, realizing that both work and play in their just ratio are essential, and that both may be beautiful.

That life is sane which claims for its own a few good books, pictures or statues, or the right to enjoy them,—a little good music, and, above all, good friends:

Which recognizes its end in service and its fulfilment in love.

That life is sane which meets the natural course of events naturally, glorifying, as it passes, birth, growth, maturity, parenthood, death, step by step, with perfect ultimate faith.

And this sane life may be lived even now.

MARGUERITE OGDEN BIGELOW.

THE EDUCATIONAL VALUE OF THE CAMERA: HOW IT DEVELOPS THE POWER OF RECEIVING AND CLASSIFYING IMPRESSIONS

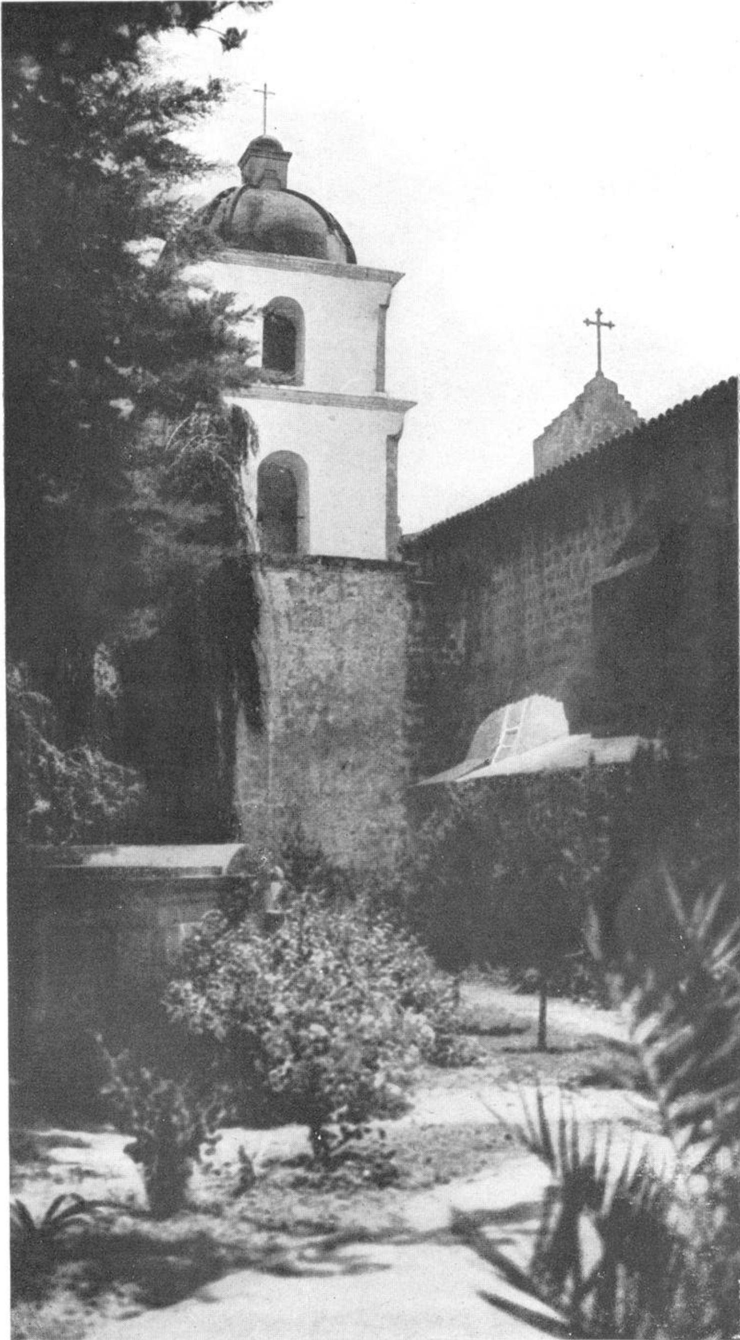
IN THESE days, when new inventions and discoveries follow one another so swiftly that we are hardly given time to comprehend the opening of one new realm of thought or possibility of achievement before our attention is directed to another, we have allowed ourselves to grow a little blasé with reference to the whole subject, taking it for granted that this is an age of wonders and that it is very interesting to be alive just now, but never realizing the tremendous opportunities for personal growth and development that are offered to each one of us by every discovery which helps to solve the mystery of natural forces and so serves to bring us into closer and more intelligent relation with our environment. Perhaps it is because the forward strides of science are so immense that the majority of us feel at times a little out of breath and inclined to turn back longingly to the peaceful days when we were not compelled by circumstances to know so much. In the plea for a return to nature and to simpler things, we too often hear an echo of this reluctance to face the wider realms of thought and understanding. For as yet the great majority of us fail to see the supreme simplicity that underlies all the complexity of this ambitious and progressive age, or to comprehend that each new achievement cuts a broad path through the labyrinth that lies between us and the heart of things.

It is but natural that we should leave to the specialists in one or another branch of knowledge the use and understanding of the delicate and complicated instruments which have given man such power over the forces of nature. But there are other inventions, equally wonderful, which we accept as little conveniences of daily life, without wasting a thought on their importance to us as a means of wider knowledge and, through it, of personal development. Perhaps the best example of this placid acceptance of the keys to wonderland is found in our use of the camera, which is regarded by the vast majority merely as a means of amusement or as a convenience for preserving a record of anything that specially interests us, but which, when rightly used, can unlock the doors into a world of such interest and beauty that our whole conception of life is changed by the revelation of it. In the old days, the first primitive processes of photography were regarded almost as miracles, and the pale little images thrown upon paper by the mysterious force of the sunlight were treasured mainly because they represented some power entirely apart from everyday

life and thought. When people became accustomed to the new process, so that it no longer seemed remarkable, photography was regarded merely as a convenient and inexpensive mechanical method of preserving the likenesses of friends and relatives. It is only within the past few years that the camera has come to its own as a means of artistic expression, and now it would seem that people are at last beginning to comprehend the important part it plays, not only in aiding the achievements of art and science, but also as a means of mental and spiritual growth to every person that owns one and understands how to use it.

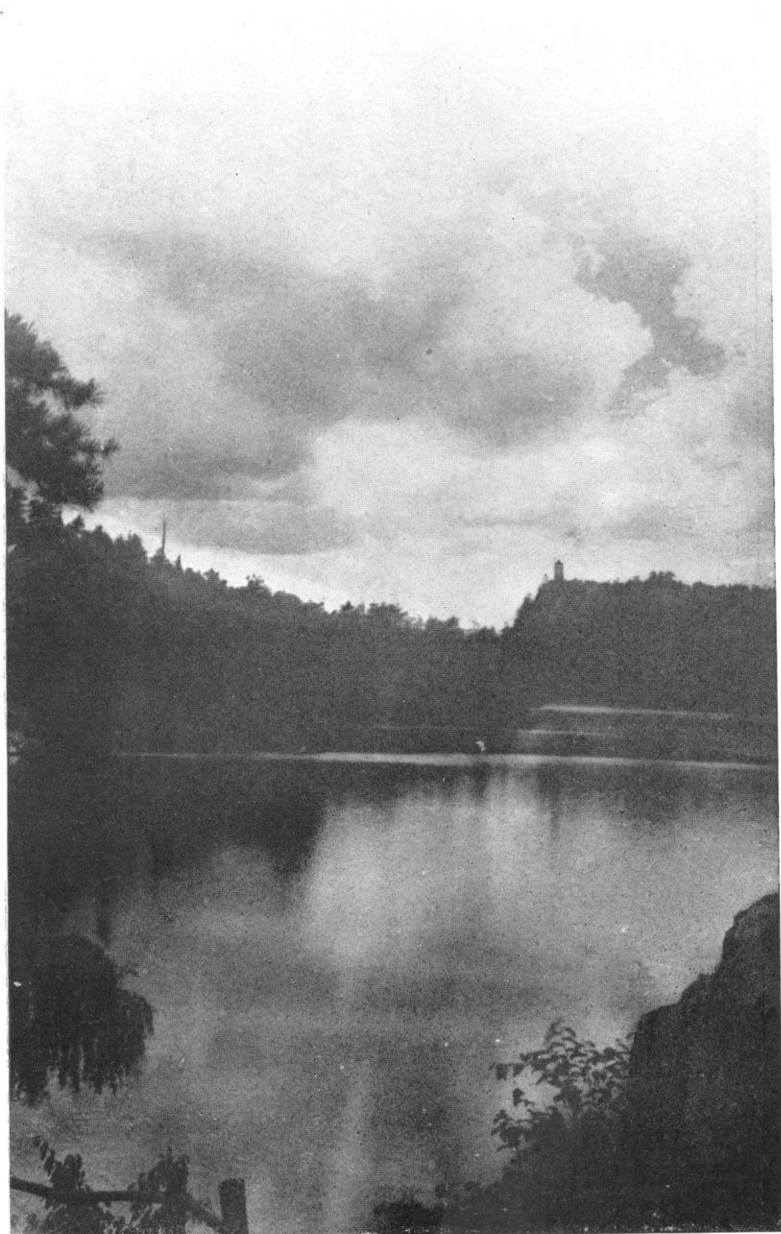
It is really to the educational power of the camera that we owe the swift growth and amazing development of the art of photography. Important as is its relation to the art world, where it is coming to be regarded as legitimate a means of expression as the brush or chisel, its real value lies in the opportunity it gives for the individual growth of the photographer, in bringing him into closer relation with every phase of life. When a man has learned to use a camera, he looks with new eyes at the world around him. Where he used carelessly to glance, with perhaps a passing feeling of approval, at a beautiful stretch of country and then turn his thoughts to the petty affairs of the day, the mere power to fix the beauty of that landscape in a picture or a series of pictures inevitably sharpens his perception, focuses his faculty of observation, and awakens in him a growing sense of beauty that takes account of the tender hues of the sky, the beautiful forms and grouping of the trees, the majestic masses of the hills, and the sparkle and splash of running water. He has seen these things before many times, but in the light of his newly awakened perception, it seems as if he beheld them for the first time. And when the sense of beauty is aroused, it means spiritual growth as surely as the sunshine means life to plants. Looking at the landscape with suddenly opened eyes and mentally selecting this or that bit as a good subject for a picture, the man with a camera comes into closer relation with the gracious life that crowds all about him and of which he is a part, although he may never have realized it. A sense of kinship grows as a result of this closer acquaintance with trees, flowers and the little winged or furry brothers of humanity, and when once he has felt this kinship, the man is in a fair way to attain that breadth and serenity of soul which comes as a result of harmony with his environment.

Not alone this, but it brings him into closer relation with animal life. Aside from all its other values, the camera is a constant inspiration to its owner to be on the lookout for new things. His awakened interest in nature is likely to excite curiosity regarding animal life, and instead of shooting the wild things around him, he finds it more



From a photograph by Howard P. Bartram

THROUGH PHOTOGRAPHY ONE LOOKS UPON LIFE WITH SUDDENLY OPENED EYES, LEST A GOOD SUBJECT SHOULD BE PASSED BY.



From a photograph by Howard P. Bartram

"THE SENSE OF KINSHIP WITH NATURE DEVELOPS THROUGH THE CLOSER ACQUAINTANCE BROUGHT ABOUT BY THE INTELLIGENT USE OF THE CAMERA."

From a photograph by Howard P. Bartram.

ALL THE LOVELY FORMS OF NATURE ARE BROUGHT TO MAN MORE INTIMATELY AS HE STUDIES TO MAKE THEM PERMANENT IN HIS CAMERA.

From a photograph by Howard P. Bartram

WHEN THE SENSE OF BEAUTY IS AROUSED, AS BY THE PHOTOGRAPHING OF BEAUTIFUL SCENES, THERE IS RESULTING A SPIRITUAL GROWTH.

From a photograph by Howard P. Bartram

"A MAN WITH A CAMERA COMES INTO CLOSER RELATION WITH ANIMAL LIFE: HE MUST BECOME A STUDENT OF THEIR WAYS TO PHOTOGRAPH THEM WELL."

From a photograph by Howard P. Bartram

NO MAN CAN BE ENGAGED IN PERPETUATING BEAUTY WITHOUT GROWING IN APPRECIATION OF IT: THIS IS THE EXPERIENCE OF THE PHOTOGRAPHER OF NATURE.

interesting to catch and preserve their characteristics of beauty, grace, savagery or industry, as the case may be. Although for several years past "hunting with a camera" has been growing more and more popular, we hardly realize even yet how much we owe to photography for the keen interest and enjoyment that come of a closer understanding of animal life. The man who once, out of mere thoughtlessness and lack of intelligence, found his pastime in killing things, has in many cases become an alert and interested student of natural history, merely because it meant greater fun, and sometimes more risk, to photograph an animal than it did to shoot it. Being definitely constructive as well as exciting and showing at the close of a day's hunting results rather more interesting than a heap of limp dead things, the practice of hunting with the camera has grown rapidly in popularity, and no man can make a study of photographing animals without developing a genuine interest in them as representing a phase of life closely allied to his own and yet forever divided from it unless he chooses to cross the barrier in friendliness and without thought of harm. He grows to appreciate their courage, their ingenuity, their sense of humor, their loyalty to others of the group to which they belong, their devotion to their young, and their cleverness in adjusting their own relations to their surroundings,—and each new discovery widens by just so much the man's view of life, and adds just so much to the stature of his own soul.

The next step is inevitable, for genuine interest in any pursuit means steady advancement, and it is impossible to have developed a deeper interest in nature without extending that interest also to humanity. The work of the camera in helping us to the understanding of conditions remote from our own life is hardly to be estimated. The written word after all is a second-hand way of conveying knowledge, and it must have the fire of genius behind it if the thought or the picture comes to the reader with the same force that existed in the brain of the writer. The same is true with the drawn or painted picture, which is largely the expression of the mood or viewpoint of the artist, rather than the accurate record of a fact or a condition. To the truthfulness of the camera and to its swiftness in recording impressions we owe its usefulness in scientific and also humanitarian work. It is safe to say that were it not for the hundreds of photographs, printed in our newspapers and magazines and sent broadcast through the land, of such horrors as the outrages in Mexico, the suffering of the starved Cuban *reconcentrados*, the conditions in the coal mines or on the rubber plantations in the Kongo country, to say nothing of slum conditions in our own great cities, we would never have gained a sufficiently keen realization of misery that might and

should be prevented, to arouse us to action, for after all the humanitarian spirit depends largely upon the emotion of sympathy, and an emotional appeal must be clear and direct. In the same way the work of the photographers who have devoted their time to securing ethnological records of dying races is adding to scientific research data that is valuable beyond compare in making it possible for us to gain a general understanding of humanity.

But aside from its usefulness in all manner of scientific research, the greatest significance of the camera in the history of modern development lies in the fact that every man, woman and child who has any money at all to spend for moderate luxuries may possess one. No one nowadays dreams of traveling without a small compact instrument that may be depended upon to fix impressions that otherwise might vanish in the general confusion of new things, record facts that are important to a clear understanding of conditions, especially in a foreign country, and preserve the memories that are the chief delight of the traveler. Because it furnishes the best possible training to the perceptive powers, the camera is not only a means of recording observations, but of greatly increasing their scope, for the mind is kept alert by the mere fact that it is almost unconsciously on the lookout for pictures, and with the growth of this faculty for observation the brain comes gradually to register as swiftly and clearly as does the camera. In this training of the perceptive powers lies its value in the education of children. If whole classes of the little folk could be taken from school on fine spring days and allowed to take turns using several good cameras which could belong to the school, there would be no question as to the permanence of the impressions received that day or the growth of the power to receive similar impressions on all subsequent days. The incidents might be multiplied indefinitely, but the point we are trying to make remains the same,—that the chief value of photography with relation to modern life is the opportunity it affords for mental, moral and spiritual development by bringing us into closer relationship with all visible phases of existence.

CITY AND TOWN PLANNING SUGGESTING BEAUTY BASED ON BUSINESS CONDITIONS: BY ARNOLD W. BRUNNER

HEN anything is said or written of "The City Beautiful" or a city "group plan," the comment of the average person is: "Delightfully ideal!—a fine thing for big cities like New York or Chicago or Boston. It really ought to be done sometime. But the cost is terrific!" The points which I wish to make strongly at the beginning are that any kind of city improvement is absolutely practical and profitable; that it is not only for big cities but for the smallest town or village; that it is needed by every suburban real estate development; also that it is not costly. It need *not* mean a huge debt. Moreover, city improvement in any form is easily inaugurated. A few citizens of any community who have the right standards of life can start on its way a movement for city betterment that will eventually bring numberless advantages to all the citizens.

City "group plans" and all schemes for city improvement have an ideal and also a practical side. It is fortunate that there is this combination. It is the ideal element that brings about the demand for them, but this demand would rarely be fulfilled except for the fact that the achievement of the ideal is through a line of action that is practical and means profit from a business point of view.

From the ideal side, city planning means the making of a center of beauty by grouping the buildings, getting parks and playgrounds for the children, correlating parks, and preserving ancient landmarks. In relation to the last mentioned I must point out that all plans for city improvement have in view, first of all, preservation of the city's characteristics, its historic points of interest, and any places of beauty that, in the hurry of its commercial development, it has managed to keep. These form the natural starting point, and it is a rare problem in which some such good foundation is not to be had. City planning means likewise the best method of forestalling evil tendencies and controlling the development of suburban additions to the city.

On the practical side, city planning means simplifying traffic and transportation problems by widening and straightening streets, preserving lines of communication and increasing real estate values. It can be easily understood what a tremendous leverage this latter point gives to those interested in achieving the ideal city.

The city improvement is not a half-tried-out experiment. It is succeeding splendidly in Cleveland, where four-fifths of the land required has already been bought and many buildings have been

erected or are in process of erection. In Washington, D. C., it is also far on its way and it is progressing satisfactorily in many large cities, such as Baltimore, Rochester, Grand Rapids and Denver. But this movement, headed in America by the cities mentioned, deserves a country-wide application. In cities already grown, it is chiefly a corrective measure, but the city plan idea in itself is really a preventive measure. It says, "If and when you are going to do this or that, do it *here*. Do not do something else that will eventually have to be undone." Properly worked out, it is the logical expression of the city's needs, character and topography, and it is, fortunately, always subject to reasonable modification and implies no unalterable restrictions. Therefore, it is evident that work in this direction is needed both for its preventive value in the smallest towns or hamlets, where it will obviate greater expense later on to achieve the same ends, and for its constructive value in suburban development, where there is only a question of what is the best thing to be done. And of course the necessity of prompt action along such lines is evident, since city real estate is never likely to be less expensive than now.

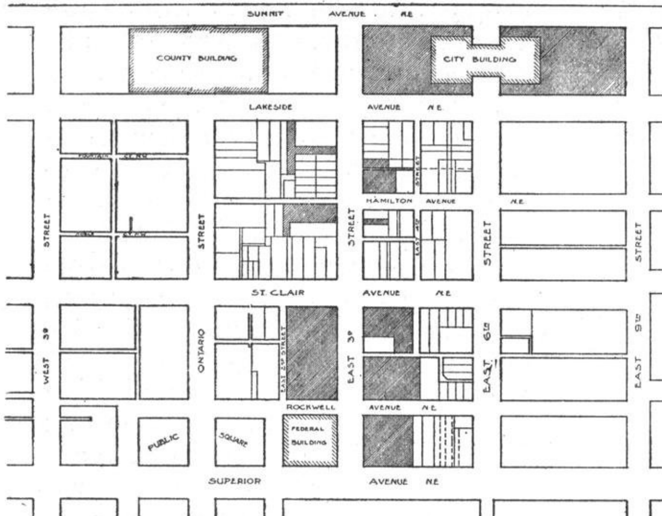
I AM writing for the person who is definitely interested in the development of a finer life for the city dweller through a finer city. The obvious question such a person would put is: "How is a movement for city improvement organized and carried out?" I would begin my answer with a word of warning. A lot of talk and a magnificent set of plans are worse than useless. Those who enter into such a work must be prepared to follow a very definite programme with persistence and enthusiasm. The success of any movement along this line is attained only by the education of the people themselves, and the problem consists largely in getting the people ready for the idea. It needs only a few people to take the first steps. In the case of many of the plans now under way the movement was started by influence being brought to bear upon the city Chamber of Commerce. In other cases the idea has been first championed by civic or church organizations. But in all instances the initial efforts of energetic individuals have counted tremendously in the final success of the movement.

The campaign of education, the purpose of which is to familiarize all classes of citizens with the true meaning of the idea of city improvement and to make clear just what problems are involved and how their successful solution will mean profit to everyone and increased happiness as well, requires time and diplomacy and tact. It is inevitable that there will be a thousand interests of one kind or another that will consider themselves likely to be harmed by any

proposed changes, and many people who will fail at the beginning to see in the idea anything but taxation following a large expenditure of money on a beautiful, but impractical and useless, scheme. This point of view is met continually, though fortunately it is becoming less common. But the business men who control the policies of a city will always, and quite justly, ask to be shown what the return is to be for the proposed expenditure.

Every good plan for city betterment is at bottom a plan for economy. It means saving of energy and time for every person who lives or does business in the city. It means less time for every manager and clerk going to and from his business; swifter passage of street cars through the streets; less time on the road for every merchant's delivery wagon,—and all of these mean money saved. In addition to these advantages there comes about an increase in the value of real estate in the immediate vicinity of definite improvements, and a general increase in values all over the town that means a larger total to the city assessment roll, and hence a greater city revenue. City improvement can and should be made to pay directly for itself, but it is literally true that it pays for itself many times over by these merely collateral results.

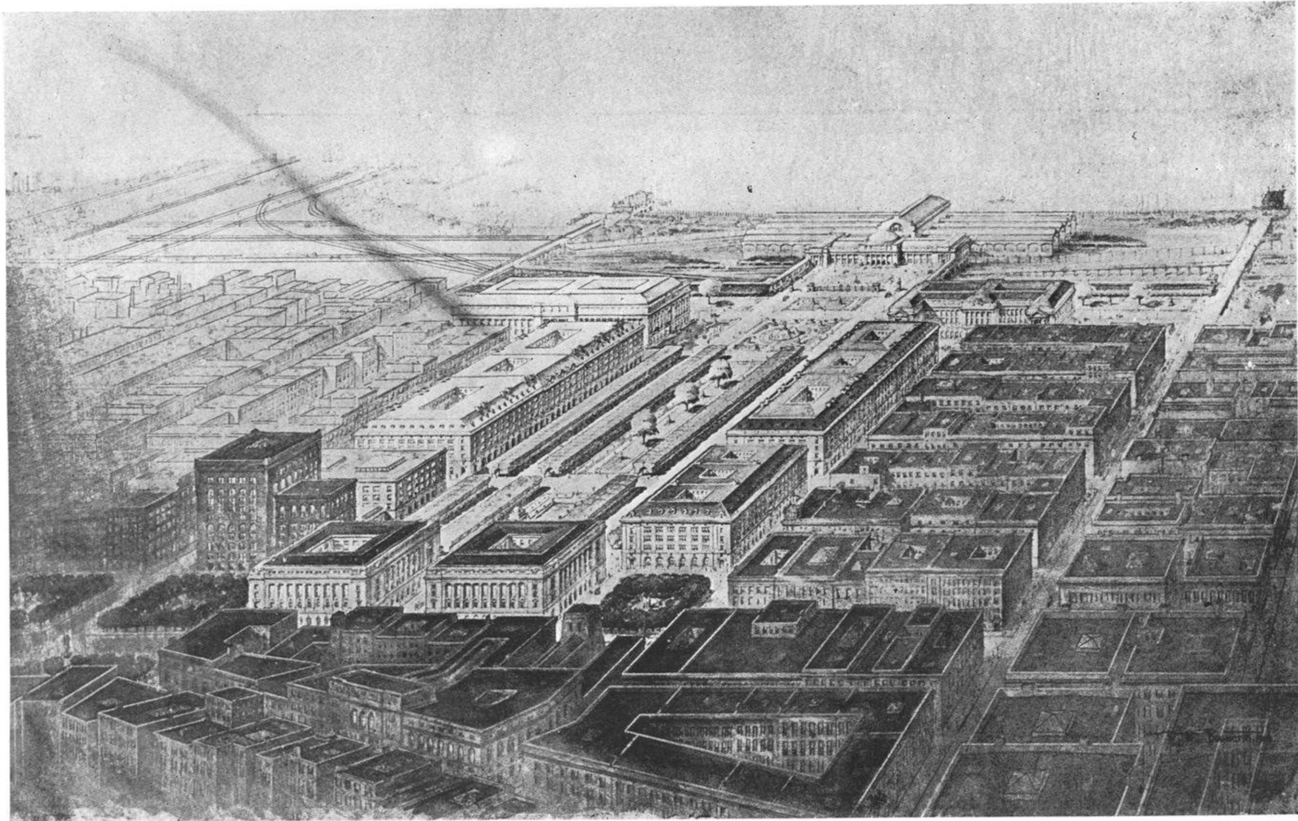
THE usual method of inaugurating the movement is to invite an architect, who has made a special study of such problems, a landscape architect and a traffic expert, to consider the difficulties presented by a given locality. Their conclusions will naturally be embodied in an address before an influential body of citizens and in all probability they will be asked to make some sort of a preliminary report upon their findings; this report to embody their suggestions and to be accompanied by a tentative plan in printed form for distribution among those people likely either to support the idea or to oppose it. The small expense of this expert diagnosis may probably have been borne by the individuals, or whatever civic organizations have interested themselves in the matter. The movement will most likely have grown by this time to such proportions that the city officials must reckon with it, and the next step is usually the appointment by the city of a committee to consider the proposition. On this committee will be possibly the experts first called in, representatives of the citizens interested in the movement, and the mayor, and it will probably then proceed to a more thorough and detailed consideration of the city's problems, and the production of specific plans and recommendations. Thus the foundation of the work is laid, and then as a rule there follows a long period of educational work which touches nearly every branch of the city life.



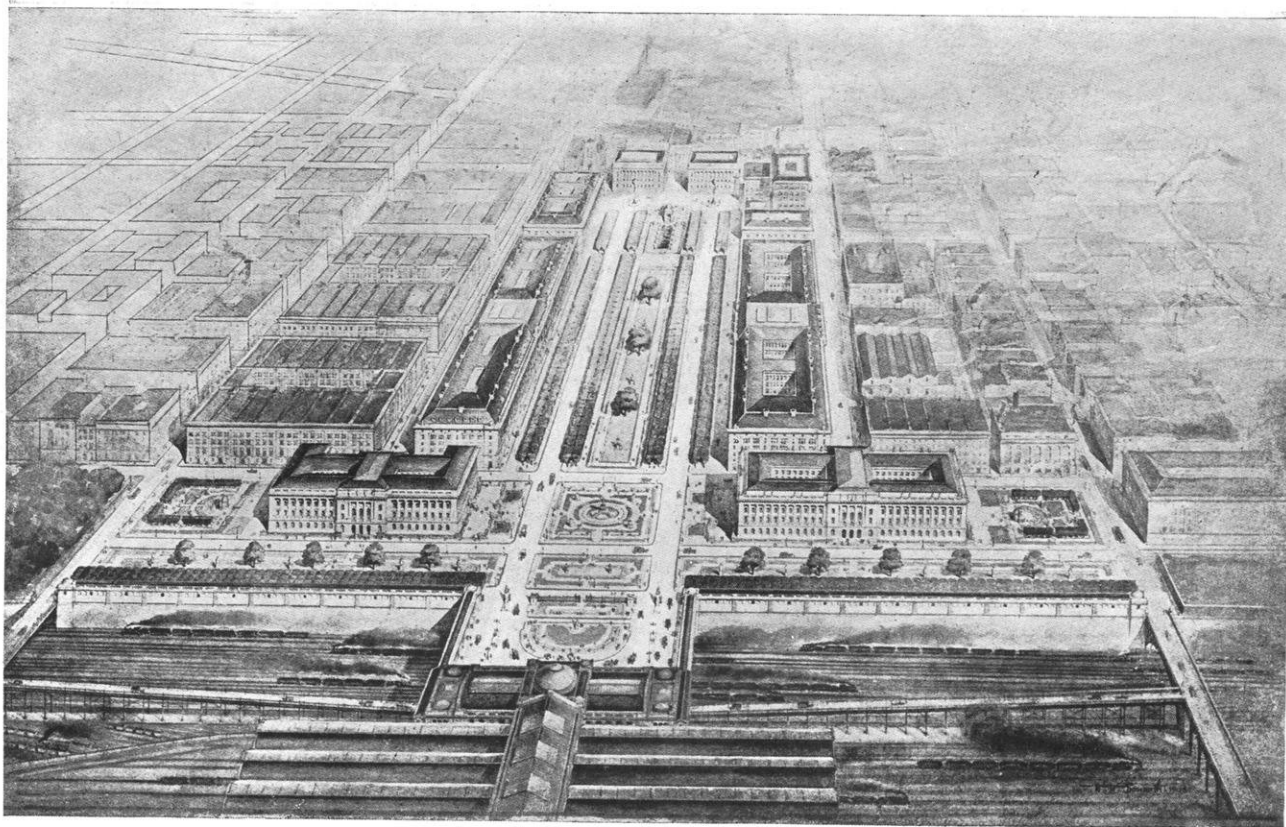
CLEVELAND BUSINESS CENTER: SUMMIT AND SUPERIOR AVENUES, ONTARIO AND EAST SIXTH STREETS BOUND THE "GROUP" PROSPECT: PROPERTY ALREADY PURCHASED SHADED.

The reason why city improvement plans are difficult to put through is easy to understand, because in almost every case they mean alterations. Most people are prone to think change will result in harm to them, and they are at least likely to resent the trouble to which it puts them. So the success of any plan for city betterment is always prefaced by an immense amount of talk, for a thousand and one people must be persuaded. First of all, there is the Board of Aldermen,—or whatever body handles the revenue of the city. Here is a scheme which involves the investment—or squandering, as the point of view may be—of so many millions of the city's money. Most people will say: "We are getting along pretty well now, what's the use?" and boards of aldermen are more likely than most organizations to be impervious to any suggestion of expenditure for ideal purposes. But fortunately it can be very easily proved to them that this is an idea founded on a certain and absolute financial return to the city.

Here, for example, in the section which we propose to devote to our city group plan, we can refer specifically to the Cleveland scheme,—putting our argument somewhat like this: "A few public buildings are surrounded by inadequate streets and crowded by blocks of dilapidated structures that ought to have been torn down long ago. Here are an inaccessible water front, badly arranged railroad tracks, and a host of other things that need attention. The taxable value of the land so occupied is so low that if it is put into a city park or devoted to city uses you will not lose much. Now here is our plan. You notice that there are streets surrounding this proposed improvement, and these streets, as you know, are lined with old houses that stand on land of low taxable value. Can you imagine what is likely to happen to those houses and to the value of that land when a well-kept park, with grass and trees and flower beds, lies out in front?

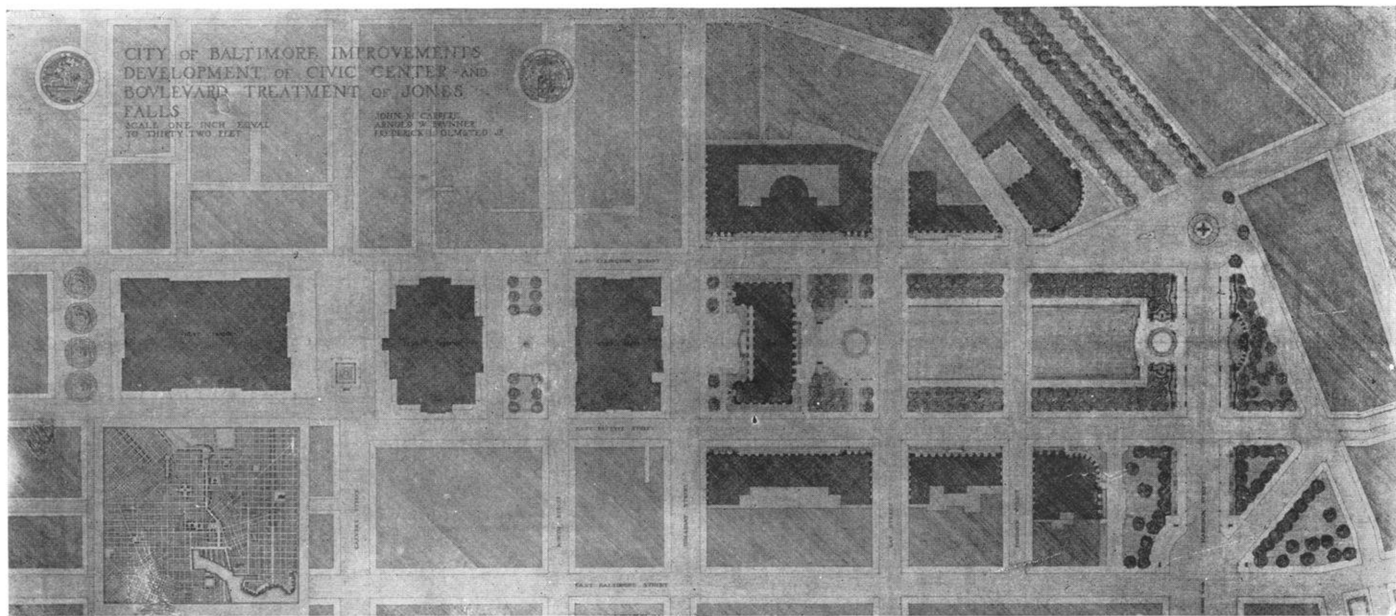


GROUP PLANS OF THE PUBLIC BUILDINGS OF THE CITY OF CLEVELAND, OHIO, LOOKING NORTH: DESIGNED BY THE COMMISSION ON BUILDINGS AND GROUNDS, CONSISTING OF DANIEL H. BURNHAM, JOHN M. CARRÈRE AND ARNOLD W. BRUNNER.

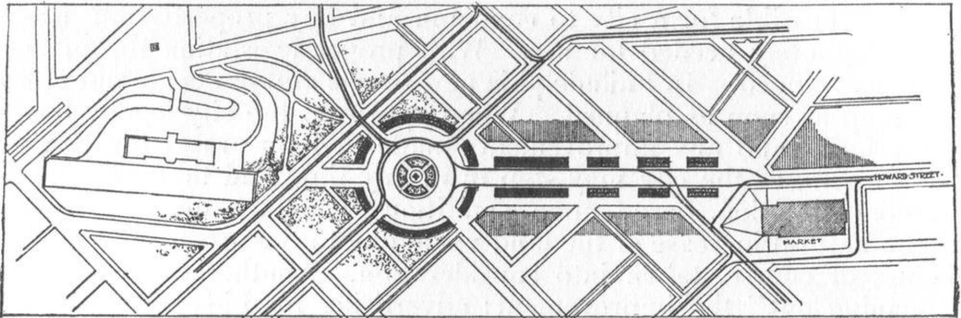


GROUP PLANS OF THE PUBLIC BUILDINGS OF THE CITY OF CLEVELAND, OHIO, LOOKING SOUTH: DESIGNED BY THE COMMISSION ON BUILDINGS AND GROUNDS, CONSISTING OF DANIEL H. BURNHAM, JOHN M. CARRÈRE AND ARNOLD W. BRUNNER.

PROPOSED CIVIC CENTER, BALTIMORE, MD.: PLANS DESIGNED BY THE ADVISORY COMMITTEE, CONSISTING OF JOHN M. CARRÈRE, ARNOLD W. BRUNNER AND FREDERICK L. OLMSTED, JR.



PLANS DESIGNED BY THE ADVISORY COMMITTEE, CONSISTING OF JOHN M. CARRÈRE, ARNOLD W. BRUNNER AND FREDERICK L. OLMSTED, JR.



EXTENSION·OF·HOWARD STREET
SHOWING·PRESENT·MARKET
·FOR·THE CITY OF BALTIMORE

JOHN·M·CARRERE
ARNOLD·W·BRUNNER
FREDERICK·LAW OLMSTED, JR
ADVISORY·COMMISION

SCALE 1 INCH EQUALS 100 FEET

The houses will come down, because the land will have quadrupled, or more, in value, and substantial buildings will go up in their place, making the city assessment roll just so much fatter. So if you have to issue bonds to pay for this improvement, just remember that out of the increased tax receipts of your city you can set aside a good round sum to pay the interest on those bonds and to create a sinking fund to pay them off as they come due. You thus have your cake and eat it too."

ALSO, there is another way to finance such improvement so that the return is quicker to the city, and probably larger. Because of city laws it is not generally possible, but it is so good and practical a way that legislation everywhere ought to make it possible. This method is for the city itself to buy up all the land surrounding the proposed improvement, as far as it is likely to be benefited, and then to sell it off at the increased price and turn the profits over to the improvement fund. The magnificent King's Highway from the Strand right across London's most crowded section was financed in this way. A strip much wider than was absolutely needed for the road was acquired by the City of London through condemnation proceedings, and when the road was completed the abutting property on both sides, which naturally had tremendously increased in value, was sold for enough to pay for the entire enterprise. This is really the most rational way of carrying out city betterment enterprises of every sort, and it was many years ago that Mr. Joseph H. Choate declared that until laws would permit our cities to improve by this method they would not be able to keep up with the requirements of their natural development, much less provide for the future. This is really a species of "honest graft" worked, as it always might be, for the benefit of the city, not the aldermen.

It is possible for a city to condemn and buy property only when it is absolutely needed for use. With proper legislation the matter can be arranged. In Philadelphia new streets and parks are put upon the map as soon as planned. When approved the city legally holds these lands and any improvements made thereon are at the risk of the owners, as the city may step in at any time and take possession by condemnation, based upon conditions when the map was made —the natural increase of the land value due to the growth of the city being, of course, taken into consideration. Another method is by "farming out" the improvement: advertising for bids to undertake it in its entirety. The city lends its power of condemnation to the contractor for buying all the land which is included in the scheme. With power to acquire also adjoining land, it is quite possible that under such an arrangement a contractor would pay the city even a larger sum than the actual cost of the work for the privilege of doing it.

Such an explanation of the financial side of city improvement is likely to appeal to any board of aldermen, and to pave the way for an appreciation of arguments for the ideal side of the case. It will make the "City Fathers" more willing to incline their ears to the truth that a beautiful city means better citizens, and they will be more likely to appreciate the connection between a short docket at the police court and adequate park space. They will better understand, too, that a city improvement idea starts its benefit to the citizen from his birth. It is the children who are helped most. Playgrounds where they can work off their energy normally form an essential part of any city group plan,—baths, swimming places, spaces where they can get sun and air and be out of the filth and dust and danger of the crowded streets. Less work for the Board of Health as a result, and fewer "incorrigibles" in the juvenile courts,—these results are inevitable, and they are valuable far beyond measurement in dollars and cents.

ORGANIZATIONS handling the traffic of a city are naturally much interested either for or against plans for city improvement. Congestion of traffic is usually one of the main causes for starting any such scheme. There may be a street crossing so overburdened with street-car tracks, streams of vehicles and passing workers and shoppers that the whole business of the city is delayed exasperatingly. How to divide this crowd without entirely deflecting it is the problem of those developing the plan. There are always real estate interests to be considered and placated in situations of this kind. Shopkeepers value crowds passing their windows, even if they are unwieldy ones, but their objections can as a rule be easily

L.et. Frequently a series of street-car lines will get themselves into a tangle of curves and switches which result in continual blockades and delays. This was the situation that had to be attacked in the Howard Street extension in the Baltimore plan, of which illustrations are given. For relief of such kind as we are able to outline in this case, traffic corporations are definitely grateful and willing to lend their support and influence to any plan that includes it.

The real achievement with regard to transportation is that the citizen finds the process of getting to and from work shorn of its most disagreeable features,—the rush, the crowding and the worry. As a city plan should take into consideration the arrangement of the railroads leading into a city, it can be seen that this benefit is felt by even the suburban dweller from the time he leaves his house.

It is true that no city improvement plan can be carried through without the exercise of tact, perseverance and business sense. It involves politics, sociology, commerce, transportation,—one might say all human activities, and problems in every branch will be sure to present themselves for solution to those persons who have elected to become leaders in the movement. Land owners will try to get exorbitant prices for their land, but there are ways of circumventing them. In the case of the Cleveland improvement several small pieces of property were bought by citizens just before the district to be included in the plan was made public, and in this way a basis was obtained for the values at condemnation that saved the city many thousands of dollars. Certain groups of population may have to be provided for: foreigners, perhaps, who want to live together. There may be traffic rights and franchises to contend with, or even city laws of past times that bar action which now is highly desirable.

But all these can be met,—tremendous difficulties in fact are being met today in the larger projects that are already under way. In Cleveland most encouraging progress has been achieved, as may be seen by the maps and plans given. Much land has been bought and several buildings are begun. The Commission appointed by the governor of Ohio is meeting with the most satisfactory coöperation. It has been given complete veto power over all city building plans, and thus the group plan is in a fair way to be executed as laid out.

The purpose of the city plan is to better the lives of the citizens. It sets a standard of beauty in the main portions of the city that is sure to have a very definite effect in raising the standards of the community. In conclusion, I want especially to emphasize that it need not and, in fact, should not, be done all at once. It should follow the development of the city and can take ten or a hundred years for its completion.

HOW APPLE CULTURE IS BECOMING A BIG INDUSTRY: AN OPPORTUNITY TO TEST THE PRACTICABILITY OF MAKING FARMING AND FRUIT GROWING PROFITABLE IN THE ATLANTIC STATES: BY E. J. HOLLISTER

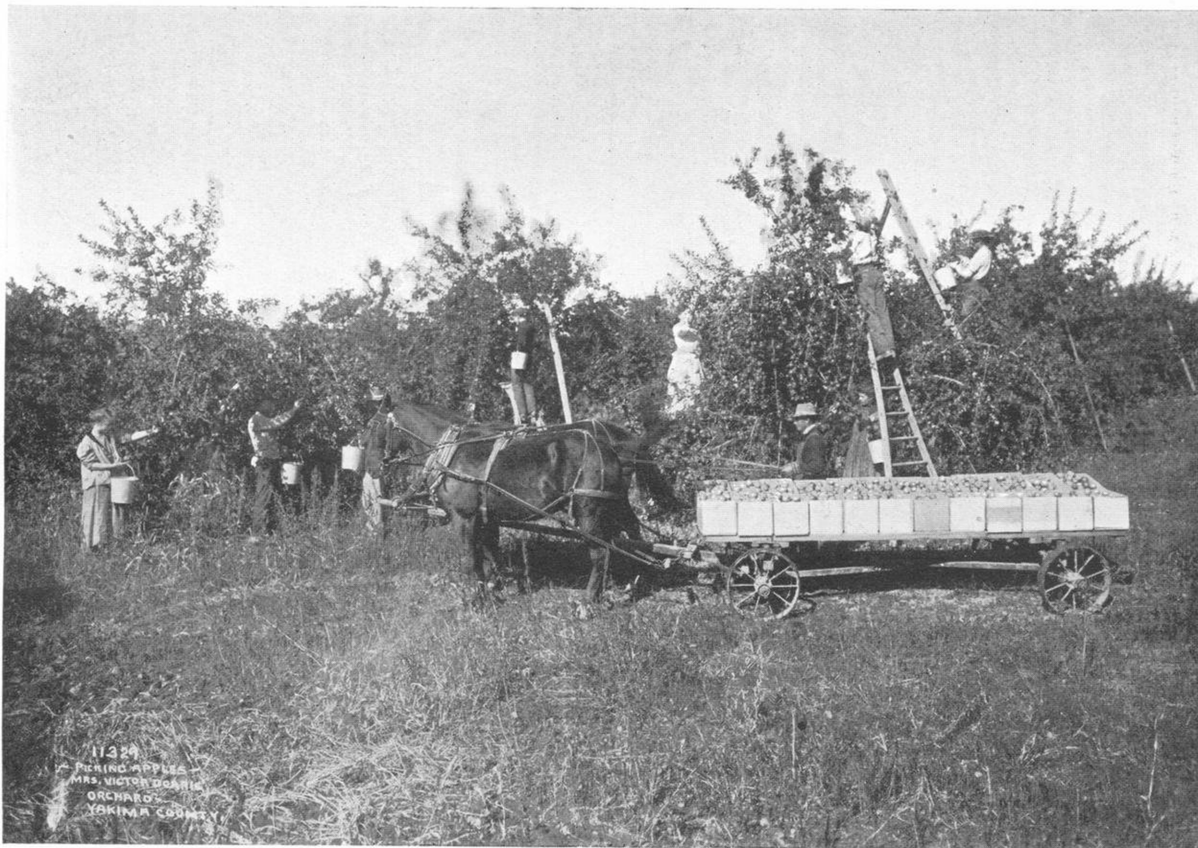
NATURAL consequence of the pressure induced by the present high cost of living is the suggestion of many remedies for the political, industrial and economic conditions that have been instrumental in bringing it about. With the subsidence of the first wave of indignation, however, and the feeling that the Government and the courts are doing all they can to remedy the abuses that lie outside purely economic conditions, there is evidenced a growing disposition to regard the tariff and the food trusts as only temporarily responsible, and to look deeper into the national life for the real underlying cause. The result of such looking has been at least a partial glimpse of the truth, and in consequence we now hear from every direction the familiar cry: "Back to the land," and a renewed insistence upon our need for encouraging the cultivation of small farms and the devising of some means to attract people from the cities into farm life, and to prevent our young people from leaving the country But in answer to this comes the very practical question: "How is it to be done?" Theoretically it is all very well to urge men to leave the shops, factories and offices to go back to the farm, but what has the farm to offer them when they get there? This question has practically no application in the West, where farming and fruit culture are carried on by well-organized business methods; but in the East, where the rush to the cities has left so many farms lying idle and neglected and where the lack of the right kind of an organization to attend to the marketing has tended to increase the discouragement and distaste of men who have been compelled by circumstances to remain on the farm, it is the one problem which must be solved before the movement back to the land will gain a headway that will carry it beyond the desire of city workers to have a home somewhere out in the suburbs.

To my way of thinking, the only solution is a revival of the enthusiasm and energy that once made farming profitable in the East,—the same enthusiasm and energy that now keeps the West secure in its prosperity. And this enthusiasm comes only during the youth of a country or of an enterprise. So long as it lasts, the tide of prosperity runs high, but if it has flickered out, or rather has been diverted into new channels, the only thing to do is to begin over again on a different

A BUNCH OF WESTERN GROWN APPLES, SHOWING WHAT INTELLIGENT CULTIVATION CAN ACHIEVE IN THE SIZE AND QUANTITY OF FRUIT.

THE CAREFUL METHOD OF PICKING APPLES EMPLOYED BY THE SUCCESSFUL FRUIT GROWERS OF THE YAKIMA VALLEY, WASHINGTON: IN THE FALL OF 1908 THIS TREE PRODUCED TWENTY-SEVEN BUSHELS OF APPLES.

IN MANY OF THE LARGE WESTERN ORCHARDS, APPLES ARE PLACED ONE AT A TIME IN PACKING BOXES: THIS GRADE OF APPLES REACHES THE MARKET WITHOUT FLAW OR BRUISE.



PICTURESQUE SCENE OF APPLE PICKERS IN AN ORCHARD IN YAKIMA VALLEY, WASHINGTON.

and better basis. We all know what happened during the years following the Civil War, how the swift expansion of the country and the growth of the new commercial and industrial spirit offered fields so tempting that no boy of any ambition would stay on the farm when his chances were so much better in some other line of business. The enthusiasm which had developed the country throughout the pioneer period, when the substantial farmer was the most prosperous and respected man in the community, had gone into new and apparently wider channels, so far as the East was concerned, and only the man who went West to open up virgin country heard, with the old joyous response, the call of the land. The result is a thrice-told tale. The West, still moving under the impetus of developing its great opportunity, supplies us with the larger part of our foodstuffs, while close to the markets which yield the Western farmers such substantial profits, are lying idle thousands of acres of land that might easily be made productive, if only the knowledge and the energy to do so were available. To bring about such a revival of interest in farming is a task over which legislators, economists and business men alike are puzzling their brains, for the neglect and waste of all this land means added cost of living to the community, which not only must pay the extra charges for transportation and handling of supplies brought from a distance but, while this state of affairs continues, is practically powerless to resist the exactions of the army of middlemen who make fortunes by purveying the food supplies needed by the dwellers in cities.

LOOKING at the question of a revival of interest in agriculture purely as a business proposition, it would seem that the obvious course would be to find out why the Western farmer prospers while the Eastern farmer ekes out a bare existence on his starved land. There is no valid reason why our own fields and orchards should lie neglected and idle while we pay high prices for grain from the Mississippi Valley, and fruits from the Pacific coast. Take, for example, the case of our great staple fruit, the apple. It is not so long ago that we raised in New England and the Eastern States abundant crops of the most delicious apples, both for export and for home consumption. But now the greater part of our orchards are practically nonproductive, or the fruit they do produce is of poor quality and will not keep, and we get all our apples from Washington and Oregon, where the orchardists have made a well-organized, profitable and permanent business of growing the best grade of apples to supply the Eastern and European markets. Yet, these Eastern States, so far as soil and climate go, are as well adapted for apple culture as any other part of

the country, and given the same energy, enterprise and capacity for organization, there is no reason why the Eastern farmer should not raise as good apples, and market them as profitably, as can be done anywhere in the world. The trouble seems to be that the Eastern farmer has never thought of apple culture as a business, and therefore has made no effort to find some practicable method of making his apples net him a yearly profit. In the old days, when the soil was more fertile, all a man had to do was to plant his apple trees, grafted with the varieties of fruit he wished to produce, and keep them trimmed in a casual way. That was practically all the care that the orchard needed, for the trees were young and vigorous and the natural enemies of the apple had not yet appeared. Apples were produced so easily and so cheaply that the markets were over-stocked in the fall and early winter, and the prices were so low that all the farmer got out of it was barely enough to pay him for the cost of picking the fruit and sending it to the market. Therefore, apples were regarded rather as an easily-obtained luxury than as a tangible asset, and although a good many were exported, especially from Rhode Island, the farmer took very little account of his apple crop when he reckoned up his returns for the year. A temporary revival of interest in apples occurred somewhere around eighteen hundred and eighty, when nurserymen with new varieties of trees to sell created a demand among farmers that enabled their agents to do a thriving business in apple trees for a while. But as apples still had but little commercial value in the eyes of the farmer, this flurry of enthusiasm soon wore off and the trees were again neglected because there was no sale for the fruit.

SO IT went on, until the organization of the fruit growers of California into business associations for the marketing of both citrus and deciduous fruits was rewarded with such success that it inspired the farmers up in Washington and Oregon to apply the same methods to the growing and marketing of the fine apples grown in that region. They realized that, more than any other fruit, the apple was a staple; that it was easy to cultivate, easy to handle and easy to pack; that it bore transportation well, kept for a long time, and was essentially a wholesome and delicious fruit. The prompt application to apple culture of the suggestions received from the orange growers in southern California, resulted in the development of the ability of these Northwestern farmers to supply the Eastern market with such apples as we now see on every fruit stand. As so often happens, the supply created the demand, building up a steady market that has been found profitable to serve even from across the continent, at a considerable expense for transportation and handling.

The Western grower made it his business to find out what people wanted and to give it to them. He also knew from experience the value of organization, not only in marketing his product, but in establishing for it a reputation that would tend to make that market permanent. He made it his business to plant the best varieties, and to so cultivate and care for his trees that they produced the maximum of perfect fruit. This fruit was carefully picked, carefully packed, and placed upon the market in such shape that it was most attractive and, above all, would keep. Every grower made it a point of honor to maintain the reputation of the brand, and the association saw to it that no fruit was sent out deceptively marked. Also, these associations brought about the appointment of State Commissions and State Chief Horticulturists, who were given power to condemn an orchard if diseased or a carload of fruit if improperly picked, packed or graded. They had State laws passed calling for a thorough inspection of all orchards throughout the year. They sent out demonstration trains to instruct the less intelligent growers in fertilizing the soil, and pruning and spraying the trees. They organized and held annual apple shows, and stimulated the growers to their best efforts by keenest competition. The result is that the Western apple is today one of our most popular fruits, and the fancy varieties bring two or three times the price of oranges in the Eastern markets.

There is no reason why just such sound business methods should not be applied to apple culture in the East. Although it is naturally an apple country, nothing has ever been done to make apple culture a permanent and profitable industry. It is true that practically all interest in apple raising has died out, but as it never existed in the sense I mean, it should be easy for men interested in the possibilities of farming to regard it as an entirely new enterprise and to attack it with the same energy that is shown by the Western grower. The market exists, the need for it exists, and if people are in earnest about wanting to get back to the land and turn their personal attention to helping to solve the problem of the increased cost of living, here is one item which would seem to offer an excellent opportunity to men who may wish to specialize in any one product of the farm.

THE work of bringing neglected orchards once more into bearing is neither complicated nor arduous. It is true that in every old orchard there are a great many trees past saving. Some are too old to bear good fruit, others are hollow or hopelessly diseased. Such trees are mere cumberers of the ground and should be removed as preliminary to the restoration of the orchard, where in all probability there will be a good many trees well worth saving, because they would

bear good fruit if they were properly taken care of. The first thing to do in the way of restoration is to dig holes in the ground all around the trees at the ends of the roots, and put in one peck of fine bone to each tree. It is well to remember that the roots of a tree extend just as far as its branches, and that the feeding organs of the tree are at the ends of these roots, not close to the trunk. This supply of bone will give the needed nourishment to the roots, but the top of the ground around each tree should receive about ten pounds of air-slacked lime, which should be scattered uniformly in a circle that extends from the outer limit of the branches to within about four feet of the trunk. To this should be added five pounds of sulphate of potash applied in the same way as the lime.

This work is best done in the spring after the ground has thawed, although the treatment, being general in its nature, can be applied at any time of the year when there is no ice or snow. Then, with judicious pruning,—which should be done by someone who thoroughly understands how to prune for the production of fruit,—favorable results may be expected within a short time. The tree will show the effect of the treatment during the first year, but its real bearing capacity will not develop until the following season, as the tree must take up the food provided for it and store it during the growing period of the year, so that it may be used in the production of fruit buds. Unless the tree is given an available supply of food to nourish the blossom during the critical period when the fruit is forming and beginning to grow, it will not bear a good crop. The treatment I have described should improve even old and partially barren trees sufficiently to provide a fair quantity of excellent fruit, that will serve until a newly planted orchard comes into bearing.

Of course the old orchard, if fed and cultivated so that it is brought once more into normal bearing, may yield all the fruit that is necessary, but where the farmer intends to make a business of apple culture, it is usually advisable for him to plant a new orchard, using only the marketable varieties and giving his trees the best possible care from the very beginning of their growth. It is not wise to mix the new trees with the old, because young trees will not do their best when they are planted in the ground of an old orchard. Even where conditions are such that the new trees must be planted in poorer soil than that of the old orchard, it is safer to do so, because of the better sanitary condition of new soil, its freedom from insects, and the like. It is much easier to make comparatively poor soil fertile enough to grow good trees than it is to renovate the foul soil of an old orchard, which has been exhausted of the elements essential to the production of fruit.

In setting out the young orchard it is wise economy always to put

into each hole, before the tree is planted, at least one pint of what is commonly known as chicken bone,—that, is crushed bone about the size of corn that is ordinarily used for chicken feed. This lasts longer than the fine bone, and the food is more slowly available, providing all that is necessary during the infancy of the tree. This should be done regardless of the fertility or non-fertility of the soil. The surface of the ground should then be covered with lime, using four hundred pounds to the acre. At the same time, two hundred pounds of sulphate of potash to the acre should be put on, and this treatment should be repeated every fourth year, until such time as the trees begin to bear heavily. Some farmers use muriate of potash, which is cheaper than sulphate, but this impairs the quality of the fruit. Every second year the ground should be covered with finely ground bone, two hundred pounds to the acre, but care should be taken not to do this in the same year that the lime and potash treatment is applied, because the lime renders insoluble the phosphoric acid in the bone, so that it is not released for the nourishment of the trees. Clean cultivation of the young orchard should be carried on until about the first of July, when crimson clover should be sown and allowed to remain in the ground until the following spring, when it is worked into the surface either by plowing or disking, according to the character of the soil. Clean cultivation follows until it is time to plant more clover, and this process repeated year after year will supply the necessary nitrogen and increase the water-holding capacity of the soil, an addition very necessary to the success of an orchard. Where crimson clover cannot be grown, Canada peas will answer the purpose, although these are less attractive in the orchard because they do not remain green during the winter and spring, as does clover. It is the custom of some farmers to utilize the ground of an orchard for raising potatoes, but this is done at the expense of the young trees, which should have no rivals if they are to attain the fullest possible development. The only use to which either a young or old orchard can be put during fall and spring, without detriment to its productive capacity, is to turn it into an enlarged run for chickens. These pick up the insects and old fruit, and so are a real benefit instead of an injury to the orchard.

THE general line of treatment which we have suggested will encourage the normal development of young trees and bring old ones into a healthy condition which will help them to resist the onslaught of all natural enemies of the apple tree. The chief of these are, of course, the Codlin moth and the San José scale, both of which are very dangerous to trees weakened by neglect or lack of nourish-

ment. The best way to get rid of them is to increase the resisting power of the tree by proper cultivation, pruning and feeding, but, should they be very prevalent in the part of the country where the orchard is situated, it would be the wisest course for the farmer to call in the help of the State Experimental Station nearest at hand, to investigate the condition of his trees and to devise a course of treatment directed against parasites and other tree troubles that may afflict his own and surrounding orchards.

In bringing our own orchards once more into bearing, we have before us as an incentive the quality of the Western fruit and the example of the Western growers. They have the advantage in some ways, because the soil of that part of the country is full of essential salts, which are liberated and made available by irrigation. This quality of soil, combined with the continued bright sunlight, produces uniformity of development as well as quantities of large handsome fruit. The only difficulty is to estimate the quantity of water required to produce the best results, because a little too much impairs the quality of the apple, and not quite enough lessens the yield. As a rule too much is used, so that the flavor of the Western apple does not equal that of the Eastern apple when grown under the most favorable conditions here. A little less water would produce a better quality of fruit, but not so many bushels. The Eastern farmer has not this problem to contend with, and the climatic conditions in this part of the country, as well as the natural moisture of the soil, are in his favor when it comes to producing fruit of fine texture and flavor, although it hardly equals the Western fruit in size and color.

The suggestions we have made with reference to apple culture would apply equally well to the cultivation of all the farm products that would naturally grow in this part of the country. There is no good reason why these idle lands in the East should not be made to pay their own way, and if this is done, not only would the question of the food supply be much nearer solution, but farming would no longer be sneered at as a business proposition. If the farmer himself will not do it, why is it not a chance for the city man to invest some of his spare cash and business experience in putting to the test of practical application the prediction of economists that intensive agriculture practiced on small farms near the great cities would not only remove all fear of future shortage in our food supply, but also furnish the only sound basis for further commercial and industrial expansion.

SHADOWS

IT was the harvest time. The Father came into the farmhouse and said: "Children, I have turned the old nag into the orchard for two or three weeks and I don't want you to climb on her back or tease her. I want her to have a good rest before her colt comes. Wife, isn't supper ready?"

The wife dropped the stiff faded overalls she was mending and resting her hands on the arms of her chair pulled herself up heavily. For a moment she swayed blindly and then gathering herself together went about preparing the evening meal. The supper over, she washed up the dishes for her husband, the children and the two hired men, and then took a pail and went out to the tank for water. The water was piped to the barn but not to the house. A brilliant moonlight glorified the scene and for a moment she paused and looked about her. The old mare munched busily under the apple tree in contented freedom.

Again the blindness came over her and she swayed a little. A querulous question followed by the response, "*I* don't know, ask your Mother," hurried her toward the house. Her husband stood in the doorway and his form blocked the light so that in the darkness she struck the lower step. She climbed up heavily, carried the pail of water by him and lifted it on to the table. Then she undressed the younger children and turned toward the kitchen bedroom. It was very hot in the tiny room next the kitchen stove. From her window she saw "old Mag" for just a moment, free in the moonlight: and from the other room she heard her husband's voice, "I never abuse an animal." And that night her baby was born.

THE housewife looked up from the great basket of black hose. Every thread of the black on black drew a corresponding cord in her eyeballs. The back of her neck ached. She reached out to a little book of poems. It was printed in heavy black type on a fair white leaf widely margined: such rest for the body, such food for the soul.

Her husband entered the room. "Your eyes look tired," he said. "You read too much." So she laid down the book and turned back to her task, black on black.

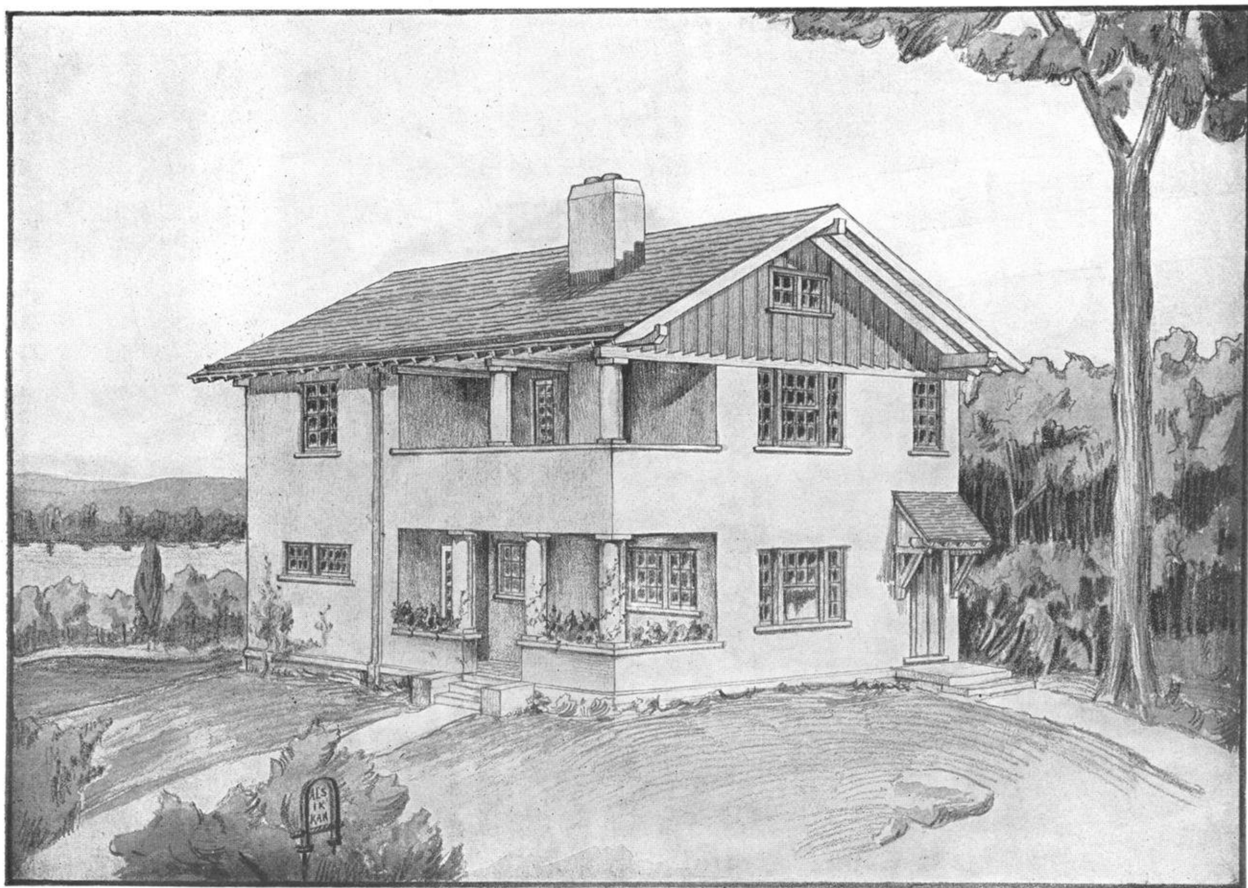
GERTRUDE RUSSELL LEWIS.

THE COST OF THE CRAFTSMAN HOUSE: WHY THESE DESIGNS DO NOT LEND THEMSELVES TO WHAT IS CALLED "CHEAP BUILDING"

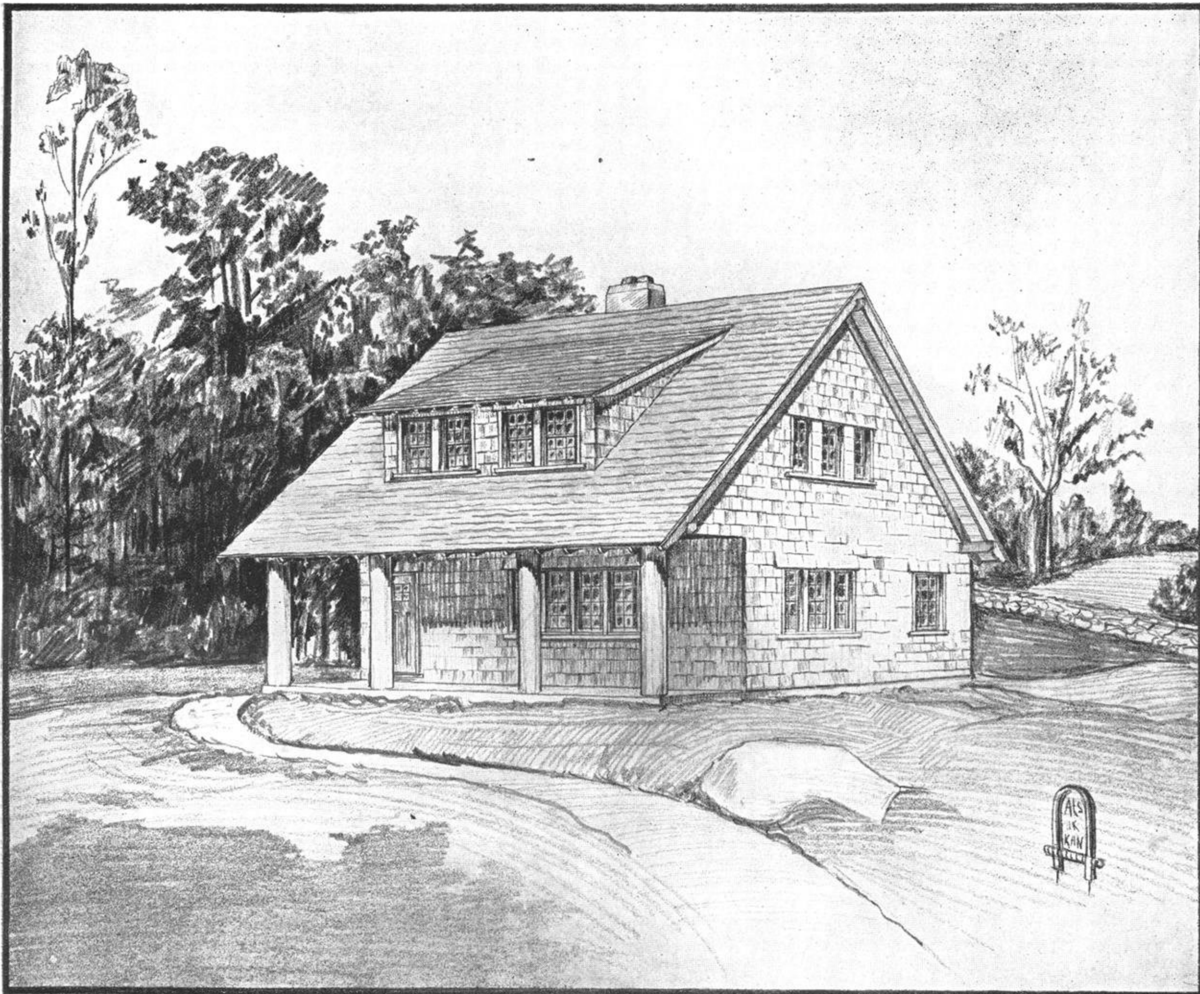
WITHIN the past few years the Craftsman house has so thoroughly established itself as the right and desirable kind of a dwelling for people who are willing to give thought and pains to the building up of a home that shall be permanently satisfying, that we receive many requests for designs of houses specially adapted to individual needs and to climatic conditions in this or that part of the country. And because the Craftsman idea of house building is based upon principles that are essentially simple and reasonable, we find that it takes a strong hold upon people of taste and cultivation who wish to make the most of moderate means in obtaining the best results from an outlay sufficient only for the building of a very modest home. These are the people whom we wish most of all to reach and to serve, and therefore we are giving much thought and time to the problem of designing a house that shall embody all the Craftsman ideas of beauty, comfort, fine simplicity and plenty of room, and yet cost but little more than the ordinary ready-made house of the kind that is unhappily so familiar to us in this country.

Although simplicity is the keynote of the whole Craftsman style, we find this problem difficult to solve for the reason that a Craftsman house, above all others, requires thoroughness of construction, the use of good materials and the impress of an individuality that is far removed from the house built in the ordinary way with the use of stock material and cheapened by the thousand and one devices employed by contractors to lower the cost of construction. Where every part of a house may be purchased from the factories and put together in the quickest way by a contractor, the cost of building is naturally less than it would be where every detail is carefully thought out with regard to the harmony of the whole, and where nearly everything must be specially made for the place it is to occupy. With us the plan is only the beginning, for unless it is carried out in every detail the harmonious effect for which we are striving must be sacrificed. From the outset, everything depends upon the right adjustment of the proportions of each individual part of the house to those of the whole structure, so that its structural simplicity is the result of that fine discrimination which selects the essential thing and omits everything else, because nothing more is needed.

For example, the lines and surfaces are simple to the point of austerity. Yet when the right proportions are preserved throughout; when the right materials,—that is, those which are specially suited to give the fullest expression to the idea contained in the design,—are used, and when



A CRAFTSMAN DESIGN THAT IS ESPECIALLY ADAPTED TO CEMENT CONSTRUCTION.



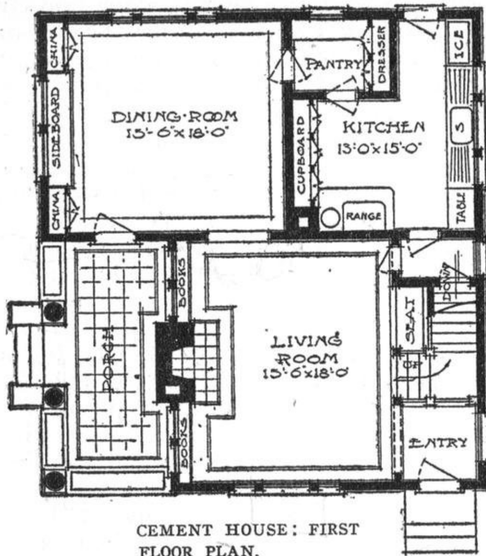
CRAFTSMAN DESIGN FOR SHINGLED HOUSE, SHOWING THE DECORATIVE EFFECT TO BE GAINED BY CAREFUL GROUPING OF WINDOWS.

the colors are so carefully chosen and blended that the exterior of the house is in perfect harmony with the landscape and the interior merely affords a richer and more complete expression to the color scheme already suggested outside, we have no sense of severity or barrenness, but only a deep quiet realization of the restful harmony that, when embodied in our home, insensibly affects all of life.

But in order to obtain this harmony, as much thought and care must be put upon such details as the shape, design and grouping of windows and doors—which bear so large a part in making the structural beauty of the building,—as we give to the planning of the spaces and the arrangement of rooms. Also, the woodwork, if it is to carry out the Craftsman idea, must be designed and finished with special reference to the shape and size of the room; to the purpose for which it is to be used; to the exposure which controls the quantity and quality of light admitted, and to the general character of the house. The same thing applies to the treatment of the walls, the materials used for the chimneypiece, and the various structural features such as the staircase, window seats, built-in bookcases, cupboards, sideboards and the like,—all of which form part of the very body and bones of the Craftsman house and cannot be changed or omitted without altering the character of the entire structure.

Naturally, to have a house built in this way,—no matter how modest its size or how simple its design and appointments, —costs more, on account of the special material used and the special workmanship required, than does a house where stock doors, windows and mantelpieces of a prescribed shape, size and style, are used throughout, and where supplied ornamentation of many kinds serves, like charity, to hide a multitude of sins in the way of cheap and hurried construction. For this reason we find it difficult to supply designs for what are ordinarily called cheap houses, because it is almost impossible for us to build even a small house that is designed along purely Craftsman lines for less than $3,000 or $5,000, and more usually the cost runs from $6,000 to $8,000. These prices, of course, imply intelligent design, the use of the materials called for by the design, specially made structural features, and the most thorough construction and careful finish throughout. Also, this estimate means all the work done, from the plan down to the last detail, and the house ready for occupancy. This method of building is quite as much a part of the Craftsman idea as is the design, for a house of this character will not only be permanently satisfying to the people for whose comfort, convenience and individuality it was planned, but it will last indefinitely and require very little expenditure in the matter of repairs. Considered in this way, it is really more economical to build a house that costs $1,000 or $2,000 more at the outset, for although a cheaply-built house may seem a saving in the beginning, it is really an extravagance, as the repair bills will show at the end of four or five years, and as the constant restless desire for changing and making over this or that thing that has proven unsatisfactory will show even more strongly.

However, we are doing our best to comply with the many requests we have for moderate-priced houses, and the two designs we give this month to the readers of THE CRAFTSMAN show small dwellings which are as inexpensive as we know how to make them, considering the cost of labor and building materials. Although it is impossible to give the exact prices, because of the variation in the cost of building in different parts of the country, we will roughly approximate the probable cost of each of these houses when built in the Craftsman way, and will also point out where savings may be effected by using less expensive materials in the interior. We do not suggest any saving in the construction of the house itself, because that is absolutely contrary to our principles in building.

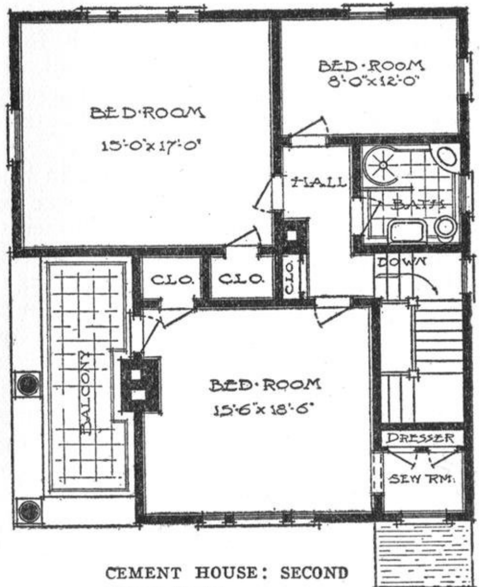


CEMENT HOUSE: FIRST FLOOR PLAN.

The cement house we regard as one of our most successful designs, because of its simplicity, its proportions and the decorative quality of its structural features. Although a small house, it has in it no element of pettiness, either in exterior effect or in the arrangement of the interior. The severity of the square is relieved by the deeply recessed porch and the sleeping balcony above. But for the rest the lines remain unbroken, and the plain surfaces depend for decorative effect upon the small hooded entrance and the design and grouping of the windows. The walls are built of cement on truss metal lath—a mode of construction which we have found most satisfactory—and the gables are sheathed with wide V-jointed boards, which form a pleasant variation to the plainness of the straight cement walls. The low-pitched roof, with its revealed rafters resting on heavy purlins that are also revealed, offers no corners or crannies to collect moisture and so rot under the action of the weather. The solid construction seen in the roof timbers and purlins is repeated in the hood over the entrance door, and in both cases it serves the double purpose of doing its work frankly and in the best way, and of giving to the house the form of decoration that alone belongs to it. The round cement pillars of the lower porch are repeated in the balcony above, where they support the purlins that hold up the roof, thus carrying out the idea of massive construction in appearance as well as in actuality.

Much of the charm of this house would depend upon its color and the finish of the walls. The best effect would be gained by having the cement mixed with coarse brown sand and simply troweled on without any other finish, rough or smooth. A beautiful color effect would be gained by giving the cement a soft indeterminate tone of brown that would blend with the brown wood tones of the boards in the gable and the shingles on the roof.

Both the porch and the balcony above are paved with dull red cement marked off into squares, and the same cement flooring is used for the bathroom. The shower bath in the corner is separated from the rest of the room by a partition of cement built on truss metal lath, like the walls of the house. This partition ex-



CEMENT HOUSE: SECOND FLOOR PLAN.

tends part way to the ceiling and has much the effect of a rough marble slab set on end. The hearth in the living room could also be paved with this dull red cement, which has a smooth matt finish, is pleasant in color, is less expensive than tile and much easier to keep clean than brick. If the chimneypiece were built of brick, as is usually the case in a Craftsman house, this cement hearth would be quite in keeping with it.

The small entry at the corner of the house opens into the living room, the opening being at right angles to the entrance door in order to shut off the draught. The stair, which is separated from the entry by a partition, leads directly out of the living room, so that the first three steps and the landing form an attractive structural feature of the room. The space between the staircase and the doorway leading into the small passageway that opens into the kitchen, is occupied by a wide seat which is thus recessed from the main room. The spaces on either side of the chimneypiece are filled with built-in bookshelves that combine with the chimneypiece to make interesting the entire side of the room.

Owing to the arrangement of this house, the living room and dining room are more definitely separated than is usual in a Craftsman house. Both rooms are of the same size and are nearly square, and the arrangement of chimneypiece and bookshelves in the living room is repeated by the sideboard and china cupboards that occupy the whole of the corresponding side of the dining room. A door from the dining room leads to the porch, where the table may be set in warm weather if desired and which provides a pleasant outdoor sitting room at all times when the weather permits outdoor life. There is no direct communication between the dining room and the kitchen, but swing doors from both rooms lead into the pantry, which occupies a corner of the space allotted to the kitchen. The kitchen itself is small, but very conveniently arranged with cupboards, table, dressers and the like.

The cost of this house, as we would build it, would probably come somewhere between $6,000 and $7,000, but it might be possible to save on the material used in the interior and to make such arrangements for labor that the cost could be brought down to a considerably less sum. We do not recommend the use of any cheaper material for the outside walls, as this would alter the whole character of the house.

The shingled house we regard as one of the best designs we have yet made for shingle construction, and an excellent example of what we mean when we speak of the demand of a design for a given form of construction and the use of a given material. This is emphatically a shingled house and its whole meaning would be lost with an attempt to make it anything else. The perspective drawing gives a good idea of the unpretentious charm of its lines and proportions, and the floor plan shows the economy and convenience embodied in the arrangement of the rooms. Although the house seems small, the space is so apportioned that all the rooms are of good size. The large dormer that breaks the roof line at the front of the house, and the smaller one at the rear, add much to the space of the second story by providing ample head room where, without the dormers, the rooms would be made very much smaller by the slope of the roof. The closets, which seem large in proportion to the rooms, are made so because the sharp downward sweep of the roof line makes them very low at the back.

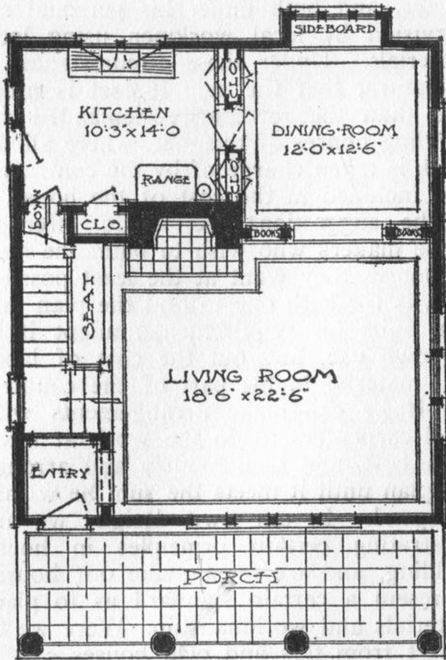
As designed here, the walls are shingled with hand-riven cypress shingles, treated in the Craftsman way we have so often described. Both in the character of the surface and the color they take on, these shingles are beautiful and very durable. Under the treatment we give them they show soft varying tones of brown, to which action of the weather adds a silvery sheen of gray, much like the natural sur-

face of a tree-trunk which has been exposed to the weather after the bark has been peeled off. The roof, for which ordinary sawn shingles would be used, can be either deep brown, moss green, a very light gray, or just darkened a little from the natural color, according to the general character of the surroundings and the taste of the owner. The pillars which support the wide roof where it slopes over the porch are peeled logs, treated in the same way as the shingles, so that the raw look of new wood is taken off, and hewn to an irregular square, with the wane left at each corner. As in the case of the other house, the porch is floored with red cement. This is slightly more expensive than a board flooring, but so much more durable that it means a saving in the end to use it.

The entrance is arranged very much the same as it is in the cement house; the relative positions of the entry, the staircase and the seat being similar. In this case, however, the fireplace is in the corner of the room, so that the seat below the staircase is really a fireside seat. A delightful impression of a nook would be given if a large settle were placed at the other side of the fireplace, standing out into the middle of the room so that it faces the built-in seat and is at right angles with the chimneypiece. The living room is well lighted by the groups of windows in front and on the side wall, to which is added the window over the staircase landing. As the opening into the dining room is very wide, the two rooms give the effect of one. There is no partition, but only posts extending to the ceiling, and bookcases which may be low or high, as the owner wishes. The bookshelves are all on the living room side, the side toward the dining room showing only the plain wainscot. Directly opposite this broad opening is a recess, into which is built a sideboard surmounted by a group of three casements. The sideboard, of course, would be built of the same wood which is used for the interior woodwork throughout these two rooms. The partition between the dining room and kitchen is made into two cupboards, which open both into the kitchen and the dining room. The swing door between the two rooms occupies the space between these cupboards. On the dining room side the plain wainscot runs up to the height of a table, or of the wainscoting around the rest of the room,—provided the room is wainscoted all around. The glass doors above may be of any height desired for the china cupboard, and a frieze of plain wood across the top makes a decorative finish that extends to the ceiling. On the kitchen side the cupboard extends from floor to ceiling and is divided into drawers, shelves and small closets, according to convenience in storing away dishes and groceries. The placing of the kitchen door and windows and of the range, sink and other conveniences, is indicated by the floor plan.

Upstairs are two large bedrooms, with a maid's room, bath and plenty of closet room. A small upper hall gives access to all the bedrooms and the bath. The two bedrooms at the front of the house gain a considerable extension in size because of the nook formed by the dormer. This recess is so deep that it might serve at a pinch as a small extra room, for the couch built in below the window is meant to serve as a bed if needed. Also the bedroom proper might easily be arranged as a sitting room, and the couch in the nook used regularly as a bed.

This house has no cellar, therefore no furnace, the intention being to heat it from the big fireplace in the living room. Under ordinary circumstances this would not be satisfactory, but we have a way of conserving the heat from the fireplace by making the opening very high and putting in a large metal hood, behind which are concealed coils of hot water pipes from which other pipes run to different parts of the house. When the fire is kindled these pipes gather the heat that goes up the chimney and the metal hood, acting as a radiator, throws a strong heat into the room, while the sys-



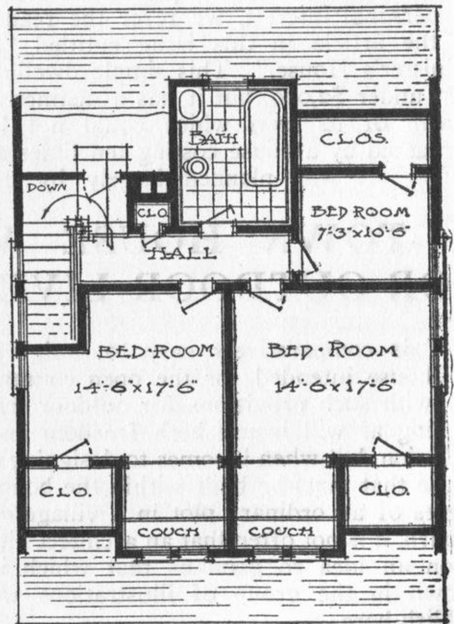
SHINGLED COTTAGE:
FIRST FLOOR PLAN.

tive than the ordinary stock panel door, which is entirely out of keeping with Craftsman woodwork.

Of course, almost any one of the Craftsman plans could be carried out in a cheaper way than is indicated by our suggestions as to finish and materials, for the general design remains unaltered. But without the woodwork, the decorative structural features, the right kind of windows and doors, chimneypieces and built-in furnishings, it is difficult to have a Craftsman house. The design is so simple to start with and contains so little that is unnecessary, that its beauty depends entirely upon the interest that attaches to the decorative use of necessary things, the harmony of the color scheme, the selection and finish of the wood,—in fact, everything that tends to give individuality to the house as distinguished from all other houses. However, much may be done in the way of saving when the owner is accustomed to think for himself and has some knowledge of the

tem of pipes warms the whole house every time a fire is built in the fireplace.

If built as designed here, the cost of this house would probably range from $3,000 to $4,000, but it is possible to effect a considerable saving on the materials used. Sawn shingles, for example, could be used instead of hand-riven shingles on the outside wall, and very inexpensive wood, if carefully finished, would serve for the interior. The built-in furnishings, such as the sideboard, cupboards, bookcases, seats and couches, could be made by the local carpenter under the direct supervision of the owner, and the doors, which usually mean a considerable item of expense if they are made to harmonize with the general style of the woodwork, could also be put together by any carpenter if the suggestion given in the accompanying drawing is carried out. Our own idea is that a door thus built of wide, V-jointed boards held together by cleats, is much more decora-



SHINGLED COTTAGE:
SECOND FLOOR PLAN.

use of tools, so that he not only understands how to direct the carpenters, but also can take a hand himself when it is necessary. This we consider the ideal way to build a house, because the effects that give it its greatest charm are gained solely by just such personal interest and effort. For example, woods finished in the way we recommend make the owner of a Craftsman house entirely independent of the professional finisher, whose knowledge does not count a straw when it comes to the use of such a simple process. By using the Craftsman method, all the woodwork in the house could be finished at odd hours by the owners themselves, which would confine the expense to the comparatively trifling cost of the material. Also, the various built-in fixtures and other things that stamp a house with the individuality of the people who live in it, are very much better if modified to the tastes of the owner and to the uses to which they are to be put in that particular house.

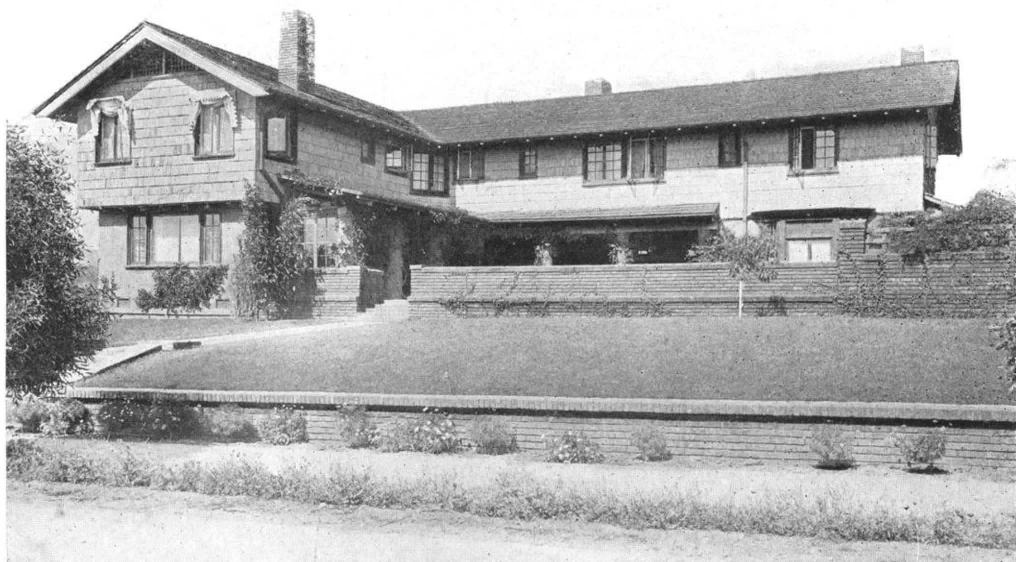
For an excellent example of the result of personal interest, we refer the reader to the article in this issue entitled "A Minister's House." This simple dwelling cost under $2,000, but it has a distinctive charm of its own which could not be surpassed by a house costing ten times as much. It was planned largely by the owner, and built under his personal supervision by local workmen using local materials. Under these circumstances it is natural that the sum it cost is much less than that ordinarily demanded for building houses of this size, where all the work is taken charge of by the contractor and included in the cost of the house.

The suggestions we would offer to home makers who wish to build the kind of houses they want at the least possible cost, is for each one to find the plan that best suits his requirements, adapt it to his own use, find out the cost of labor and material in his part of the country, see if he can make arrangements with local carpenters to do the work at moderate cost, and then modify and arrange the plan until it meets the sum he wishes to spend. In our own designs we are illustrating certain principles in house building, and we must make our houses represent a certain standard as to plan, materials and workmanship. Were we to depart from this and plan houses chiefly notable for their cheapness, the Craftsman house, we fear, would speedily show the very characteristics we wish most to avoid,—flimsiness of construction, lack of durability, and most of all, absence of the interest and individuality upon which depends so much of the charm of home.

A TOWN HOUSE WITH OPPORTUNITIES FOR OUTDOOR LIVING: BY U. N. HOPKINS

IT is comparatively easy to design a house intended for the open country with such provisions for outdoor living as will insure both freedom and seclusion, but when it comes to designing a house that must be built within the boundaries of an ordinary plot in a village or suburb, it is not often that an architect hits upon an idea so good as that which is shown in the group of illustrations we publish here.

These illustrations show a house designed by Messrs. Myron Hunt and Elmer Gray, of Los Angeles, progressive architects whose work in creating a building art that belongs essentially to southern California has come to be so well and widely known. This house is built in the little seaside town of Santa Monica, which is about twenty miles away from Los Angeles and lies on a plateau overlooking the sea. Lots in Santa Monica naturally are not confined to the narrow limits of a city lot, but they are nevertheless the average lots to be found in a country town, and it takes quite a block of them to sur-



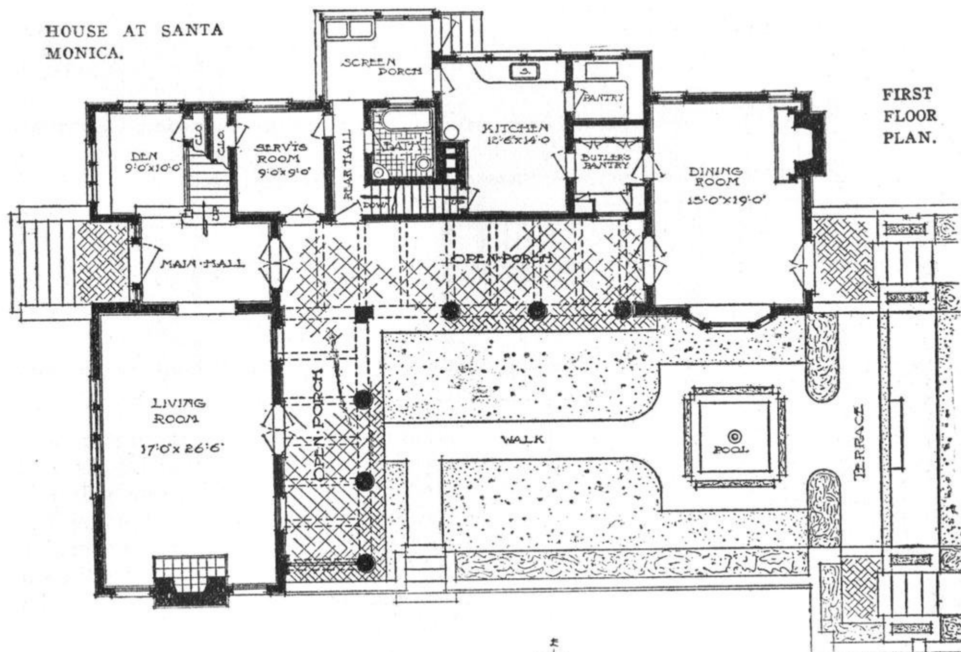
FRONT VIEW OF TOWN HOUSE BUILT AT SANTA MONICA, CAL., BY MESSRS. MYRON HUNT AND ELMER GREY.

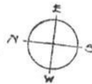
CLOSER VIEW, SHOWING ENCLOSED COURT AND PORCH WHICH FURNISH OPPORTUNITY FOR OUTDOOR LIVING, YET PRIVACY FROM THE STREET.

LARGE LIVING ROOM, SHOWING SATISFACTORY PLACING OF WINDOWS AND DOORS IN A TOWN HOUSE.

STAIRWAY IN THE HOUSE AT SANTA MONICA, SHOWING CHARMING ARRANGEMENT FOR A SMALL DEN.

OUTDOOR LIVING IN A TOWN HOUSE





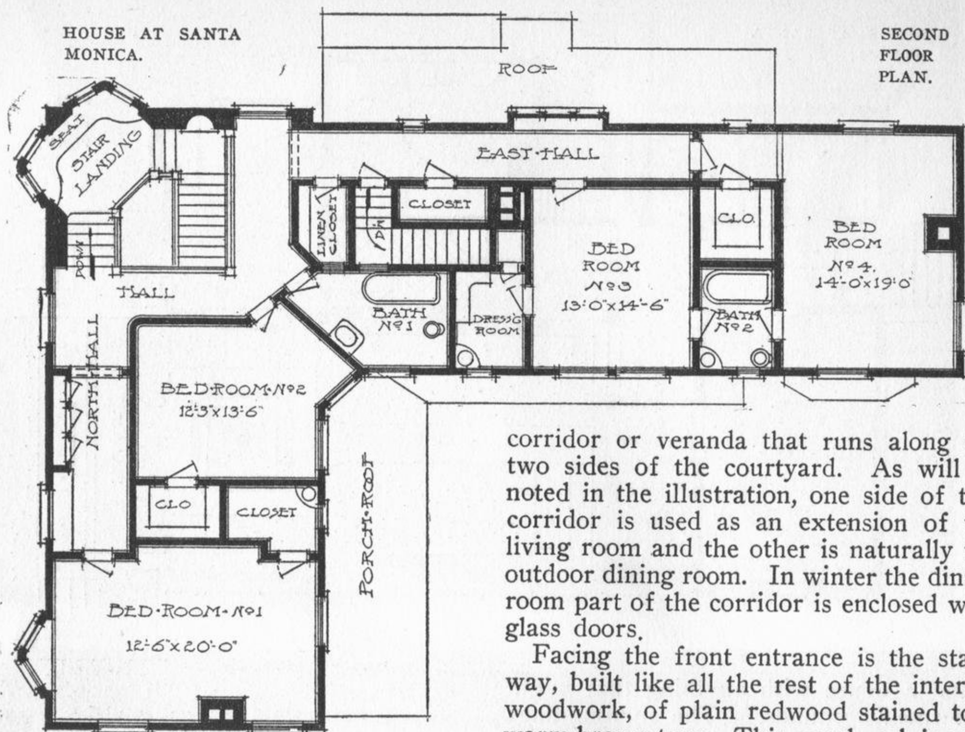
round a house with anything that might be termed "grounds." The surroundings of this house are not specially ample, a strip of lawn all around and a small garden in the rear being all that it can boast in the way of a setting. Yet, by the ingenious device of an inner court screened from the street by the low wall, the architects have managed to preserve a great part of the charm and seclusion that belongs to the *patio* of an old Spanish house, without any apparent effort to screen the courtyard from view.

As will be seen, the lines of the house are long and low, spreading out over ample ground, and this effect of having ample elbow room is increased by the wall, which carries on the line of the front part of the house in such a way that the courtyard is made a part of the building itself. The arrangement of this courtyard is definitely Spanish. A broad walk, paved with brick, runs all around it on a level with the brick-paved floor of the veranda, so that the latter seems merely a sheltered portion of the courtyard. A square of green encloses a small fountain and pool which a year or two more will fill with a growth of aquatic plants, and the heavy cement pillars are already twined with vines. Other vines and shrubs clambering up the wall and up the sides of the house help to make this courtyard a bower of green during the greater part of the year,—in fact, we might almost say the entire year, because there is no month in southern California that does not bring its tribute of bloom.

The house itself shows varying tones of brown, the rough-cast cement of the first story being stained to a soft indeterminate brown that blends with the wood tones of the broad "shakes" used for the upper walls and roof. The bricks of the pavement and the wall are dark red, and the effect of the whole is a color combination of unusual warmth and richness, especially when considered in relation to the brilliant flowers and the green grass and vines that grow luxuriantly about it. At the back of

HOUSE AT SANTA MONICA.

SECOND FLOOR PLAN.



the house the wall of the courtyard is made high enough to shut out all view, and extends straight to the stable and carriage house, enclosing another stretch of lawn that is separated from the courtyard only by the paved walk. This lawn is bordered by trees and shrubs set against the wall all around. As the house is situated on a corner it has two entrances, one through the courtyard and the other at the front of the house, which faces upon another street. Here a brick walk leads from the terrace steps directly across the strip of lawn to a charming little hooded entrance, from which one enters the hall leading to the living room.

Both the hall and the living room are in the front of the building. The kitchen is in the center and the dining room occupies the end of the long wing. This dining room has three exposures, north, east and south, and comes into unusually intimate relationship with out-of-doors. In the summer the table is set in the brick-paved corridor or veranda that runs along the two sides of the courtyard. As will be noted in the illustration, one side of this corridor is used as an extension of the living room and the other is naturally the outdoor dining room. In winter the dining room part of the corridor is enclosed with glass doors.

Facing the front entrance is the stairway, built like all the rest of the interior woodwork, of plain redwood stained to a warm brown tone. This woodwork is used throughout the whole of the lower story, but in the bedrooms above the wood is all enameled white. The space beside the staircase is utilized as a small den, or writing room, which is lighted by the group of windows that extends across the end. The living room is flooded with light from the large groups of windows that take up a good share of the wall space, and is made one with the veranda and courtyard by the means of French doors that stand open all the time except during the chilliness of the brief winter storms. All the plaster on the lower story is tinted to a warm shade of golden brown that tones with the woodwork, and the hangings are of raw silk with sash curtains of net.

We are growing accustomed now to look for good, simple, straightforward houses from the Californian architects, and we have published many examples of such, for these California houses are closer to the Craftsman idea than any other.

See Page 695.

A HOUSE BUILT FOR A MINISTER IN PASADENA, CAL.: COST WHEN COMPLETED LESS THAN $2,000.

SHOWING INTERIOR ARRANGEMENT OF MINISTER'S HOUSE, THE END BEYOND THE FIREPLACE AND STAIRWAY SERVING AS DINING ROOM.

SEAT BY THE FIREPLACE, WITH GLIMPSE INTO THE HALLWAY.

DETAIL OF STAIRWAY, LEADING UP FROM LIVING ROOM: OREGON PINE HAS BEEN USED EFFECTIVELY THROUGHOUT THE INTERIOR.

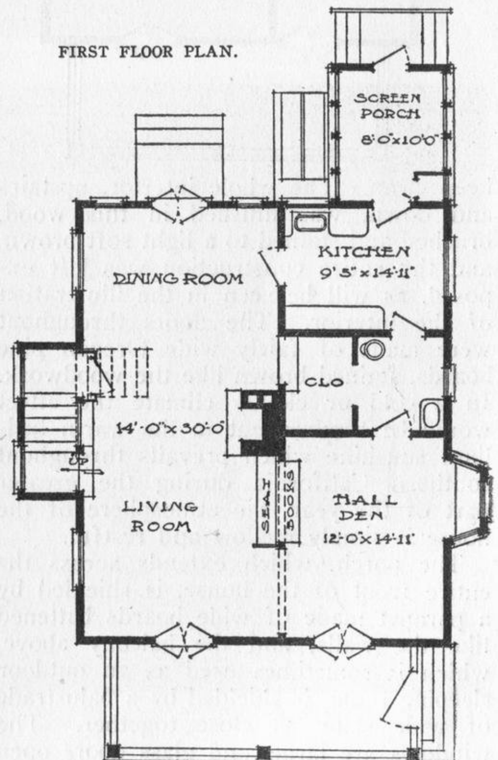
THE MINISTER'S HOUSE: AN EXAMPLE OF WHAT MAY BE DONE WITH TWO THOUSAND DOLLARS WHEN SUPPLEMENTED BY TASTE AND INGENUITY: BY UNA NIXSON HOPKINS

ONE of the most urgent of the many problems which confront the home builder is the building of the kind of house he wants, for a sum that will come within his means. This, of course, varies widely with different individuals and their different tastes, but to the vast majority it means the question of keeping the cost of a house down to $2,000 or $3,000,—a difficult process when a fairly large house is needed to accommodate the family, and when the taste of that family refuses to remain contented with the ordinary cheaply-built house.

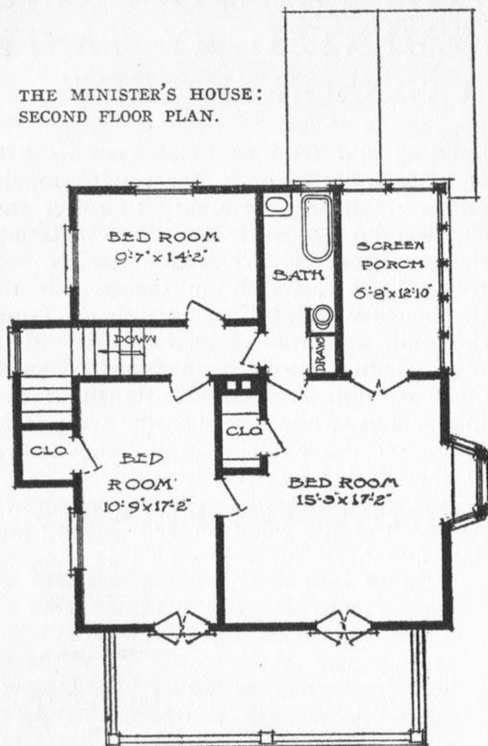
Therefore, it was interesting to discover one day in Pasadena, which everyone knows is one of the most beautiful towns in southern California, an eight-room house which was individual, beautiful and thoroughly commodious and comfortable, yet which was built for rather less than $2,000. As it belongs to a minister, its owner probably has had sufficient training in economy to teach him the art of making a little go a long way, but the little has been made to go such a very long way in this house and to do it so completely and satisfactorily, that it is worth noting because of its suggestive value to other people.

Of course the house is simple and rugged, but in California that rather adds to its charm than detracts from it, and judging from the growing popularity of the bungalow in the Eastern and Southern States, people everywhere are coming to realize the homelikeness of this primitive kind of house, where everything shows frankly what it is and contributes its quota of beauty and interest to the whole.

In the beginning the house was carefully planned along simple lines, avoiding as much as possible the projections and angles that add so much to the cost of building and tend so to shorten its life and break its owner's heart with repair bills. As it was necessary to select the simplest and most inexpensive material, the minister's choice fell upon No. 2 rough lumber, which on the outside of the house was left just as it came from the mill, and was stained brown. The walls, both exterior and interior, were made of upright boards battened at the joints, but while the boards were left rough on the exterior walls, they were finished inside by wire brushing, a process which removes the splinters and shows the grain of the wood under a rugged but firm and hard surface, which is easy to



THE MINISTER'S HOUSE.



THE MINISTER'S HOUSE: SECOND FLOOR PLAN.

keep clean. The whole interior, upstairs and down, was finished in this wood, brushed and stained to a light soft brown, and the entire construction was left exposed, as will be seen in the illustration of the interior. The floors throughout were made of fairly wide Oregon pine boards, stained brown like the woodwork. In a cold or cloudy climate the effect would be somber, but in the warm brilliant sunshine which prevails throughout southern California during the greater part of the year, the atmosphere of the house is simply mellow and restful.

The porch, which extends across the entire front of the house, is shielded by a parapet made of wide boards battened like the walls, and the balcony above, which is sometimes used as an outdoor sleeping room, is shielded by a balustrade of wide slate set close together. The windows are large, and glass doors open from the dining room into the garden at the back. In front are two French doors, with shutters also made of battened boards, but with the battens running crosswise instead of up and down. One of these doors opens into the hall den and the other into the living room, and they are used indiscriminately, according to the convenience of the family, to admit visitors. If anyone happens to be writing or studying in the hall den, the living room door is the entrance door, but at meal times, or when the family is occupying the living room, the other door is used.

The arrangement of the lower part of the house follows closely the Craftsman idea, for the hall den, living room and dining room are really one room. There is no division between the living room and the dining room except such as may be suggested by the staircase and the fireplace, and the only attempt at a division between the living room and the hall den is made by the high-backed seat beside the fireplace. On the side of the hall den the back of this seat is shelved for books, and in the living room it forms a very comfortable fireside seat. A lavatory, with a coat closet, opens off the hall den, and another door opens from the lavatory into the kitchen. A screen porch, just beyond the kitchen, serves as an outdoor cooking place during the warm months. All the cooking is done by electricity, and the kitchen is well fitted with modern conveniences. There is a good cellar, and the house is warmed during the rainy months by a furnace.

The living room and dining room together make a room thirty feet long by fourteen in width. The wood used in these rooms was specially selected because of its beautiful markings, and the whole construction is made decorative as well as utilitarian. The way in which the staircase projects into the living room over the door of the little closet that occupies the space below the stair, is really a delightful piece of simple structural decoration, and the massive chimneypiece

of arch brick is equally well planned. So effectively has all the space been utilized that no barren places are left anywhere. A set of bookshelves fill the place left between the stair landing and the closet door, and the only available wall space in the dining room is occupied by a beautiful built-in sideboard made of the same brushed wood that is used all over the house.

There are three large bedrooms, a bathroom and the sleeping porch on the second floor, besides the large balcony at the front. The sleeping porch is well screened, and the addition of a few screens can at any time make the front balcony also available as an outdoor sleeping room, which is a specially desirable thing in a warm climate.

The house is quite as warm as if it were plastered, because between the outside and inside walls a heavy building paper is fastened to the studding. Much labor and expense was saved by this method of building, for the reason that one set of men could do all the work. Where a house is lathed and plastered, it is necessary to secure special workmen for the different kinds of work. The use of upright boards is also a saving, because while rough siding costs very little more, the expense of putting it on adds considerably to the cost of the house.

A WAY TO PROTECT HARDWOOD FLOORS

IN our efforts to solve one after the other of the problems in house building and furnishing that are put to us every day by people who have learned to look to THE CRAFTSMAN for advice on these subjects, we naturally acquire many a stray bit of knowledge from experience, and one of the most useful of these is the discovery of a way to preserve the surface of a floor even under the moving about of heavy furniture.

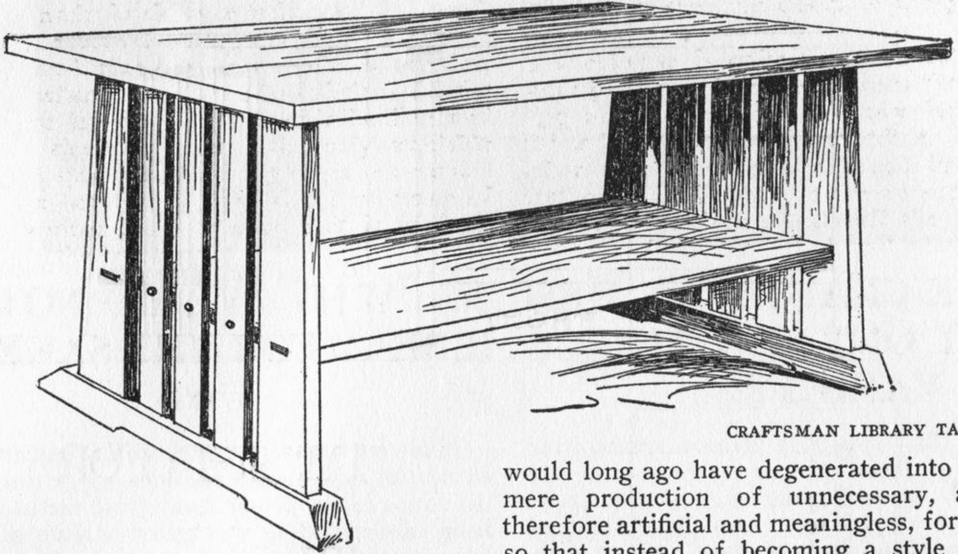
Personally, we do not believe that the larger pieces of furniture in a room should ever be moved, for when they are once settled into their place they become a part of the room itself and belong where they are as definitely as does the fireplace or staircase, and to alter the arrangement inevitably takes away something of the restfulness of the home surroundings. But there are many people whose way of thinking does not agree with ours, and who find a certain enjoyment in experimenting with new combinations and moving the main pieces of furniture from place to place in order to gain new effects in the arrangement of the room. From these we hear frequent complaints of the long scars left on polished floors by the shifting of a piano, a sideboard or a heavy library table, and a request to know if some means cannot be devised by which such articles may be moved without injury to floors. Also, such heavy pieces of furniture even in the most settled and well-established rooms have to be moved now and again to allow a thorough cleaning, so taking it altogether, the difficulty has been a very real one. We are glad, therefore, to be able to say that a caster for just this purpose has recently been put on the market. Being made of compressed felt it is strong enough to bear the weight of the heaviest piece of furniture and yet soft enough to leave no mark on the most finely polished floor.

THE CRAFTSMAN DESIGNS: WHY WE DO NOT PUT OUT NEW THINGS MERELY FOR THE SAKE OF VARIETY

WE frequently receive letters from those of our readers who are specially interested in handicrafts of one sort or another, asking us to give them more of the Craftsman designs for furniture, metal work or needlework, for the reason that they, as craftworkers who pursue these various occupations either for the sake of amusement or because they like to have a hand in making their own belongings, wish to have a larger variety of models for use in their own work. Our answer to these letters has always been the same: that we are vitally interested,—perhaps even more so than they are,—in the discovery and production of good original designs and models that have at once a definite usefulness and that indefinable quantity which is known as art. Were it possible for us to produce such designs and models to order or in quantity, without feeling that in doing so we sacrificed the essential principles which form the foundation of the Craftsman style, we would be only too glad to give our readers a fresh set of designs each month, but from the very first we have tried to make clear to those who are in sympathy with us and who have some understanding of what we are trying to do, that these fundamental principles to which we have referred express just one thing,—sincerity,—and that any product made strictly in accordance with them is necessarily limited as regards variety for variety's sake.

When we began to make the Craftsman furniture, it was with the idea of getting the minds of the people away from the bad habit of demanding a ceaseless stream of "novelties" in the way of personal belongings and household furnishings. It seemed to us that these belongings were essentially a part of our lives and must needs bear an important share in the creation of that environment which psychologists tell us has so much to do with the formation of character. Therefore, it seemed clear that we could hardly spend too much thought or care in the designing and making of the things we were to live with and use every day, seeing to it that these things were first of all truthful; that is, that they were made in the shape which would give them the greatest usefulness and durability combined with the utmost simplicity. If this principle were sincerely carried out, they must inevitably be beautiful because, in the very nature of things, there could be nothing vulgar or artificial about them.

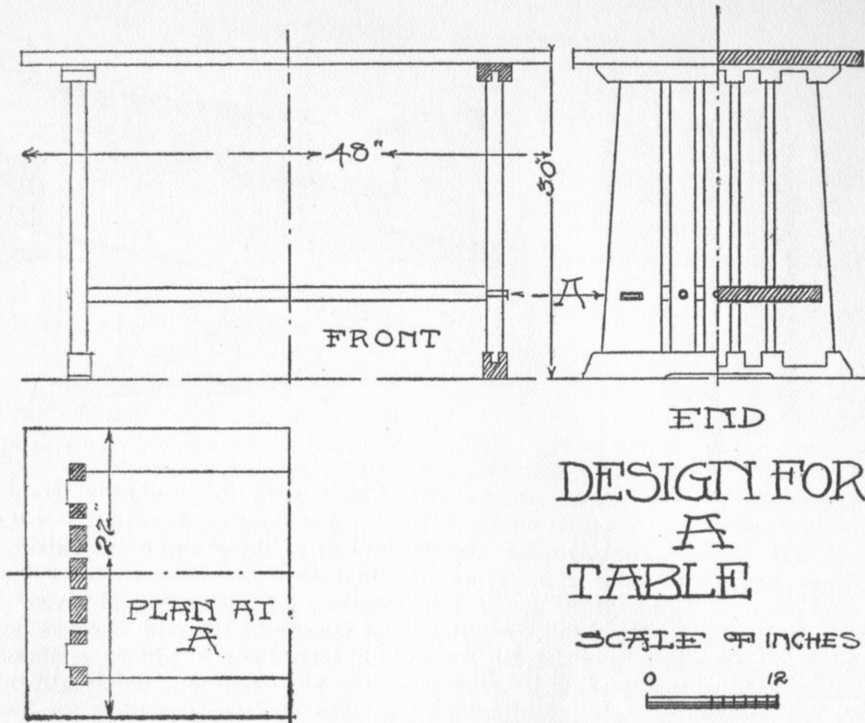
With this idea clearly in mind, we endeavored to put it into form. It was not an easy task, for the idea of getting back to the first principles of construction and making things that are for the most part absolutely plain and unadorned implies a certain degree of crudeness. Also, it is very hard sometimes not to yield to the temptation to depart just far enough from the principle of truthfulness in everything we make to produce something that is defi-



CRAFTSMAN LIBRARY TABLE.

nitely and intentionally picturesque. But because we have felt that the application of this principle to the making of furniture, embroidery, metal work and the like was only the beginning of our effort to express it in everything, we have gone very carefully, producing nothing from our workshops that has not grown, through much thought and repeated modifications, to be as near to the perfect thing of its kind as we could make it. The same principle naturally applies to the models we publish for the benefit of home craftworkers who care for the simple things and wish to make them for their own use, or for sale, as the case may be. If we were to depart from this basic principle of sincerity in order to add novelties of one sort or another,—not because anything new or different is really needed, but because people are so used to the idea of perpetually getting something new that they expect it as a matter of course,—we would inevitably lose sight of the meaning of an idea that stretches so far beyond the making of furniture and other household belongings and the building of houses, that there is nothing in life to which it does not apply. Also, if we were to do this, the Craftsman designs in the several crafts would long ago have degenerated into the mere production of unnecessary, and therefore artificial and meaningless, forms, so that instead of becoming a style expressive of perhaps the strongest underlying quality of the American people, they would have provided just one more outlet for the extravagance that is always seeking something new.

Perfect simplicity is perhaps the hardest thing to attain, especially in the present age, for the reason that people seldom think into the matter sincerely or deeply enough to realize just what simplicity means. Any form which is simple enough to appear primitive contains at first to the average man or woman a suggestion of crudeness, merely because people have not trained themselves to see the difference between the simplicity which is groping for the beginnings of knowledge, and that truer and higher simplicity which, having gained much knowledge and tested many things, returns to fundamental principles because there it finds the truth. If we make a pose of simplicity it does mean merely crudeness,—worst of all, an artificial and intentional crudeness that has in it no leaven of honesty,—but when we come to it with a fineness of taste and a breadth of experience that has grown from trying and rejecting all lesser and cheaper things, we find in it a quality so satisfying to all that is best in our nature, that noth-

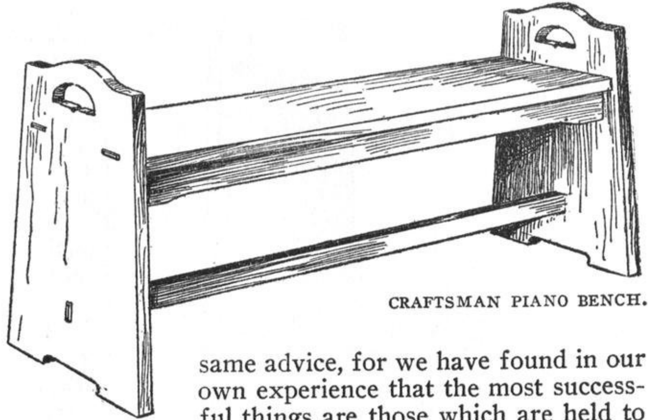


ing else is tolerable. When this is the case, we are very apt to spend our energy upon developing a good thing to the last essence of fineness, rather than in hunting round for a chance to do something different.

We believed at first that the Craftsman style of household furnishing was merely the forerunner of some better and truer style that would develop from it,—perhaps with the added graces of a form of ornament so essentially right as to be inevitable, perhaps with a yet more exquisite plainness and fineness of line and surface, —but now after ten years we have come to see that this style is the full expression of itself. It may possibly suggest development along one line or another to some creative mind which will come closer to the truth than we have been able to do, but in itself it cannot be changed in any one of its essential features. What is good in it is inherently good, without respect to anything that preceded it or anything which is to come after it, and it is good only because each thing has a definite purpose and fulfills that purpose just as completely and honestly as it can. We have been so deeply concerned with the development along natural lines of the style itself that we are always seeking opportunities to better it wherever we can, yet in ten years we have seen very little opportunity for change. This being the case, it would hardly be possible for us to have either the desire or the ability to put forth different designs merely for the sake of doing something new. Every design, whether it be for a footstool or a house, an ash tray or a complete set of fireplace fittings, a table scarf or hangings for an entire room, is made because we feel that, so far as we know, it is a thoroughly good design. As rapidly as we make these, we give them freely to our readers, but where we have no new ones that seem to us worth offering to workers as sincere as ourselves, we refrain from offering anything that falls below the standard, merely for the sake

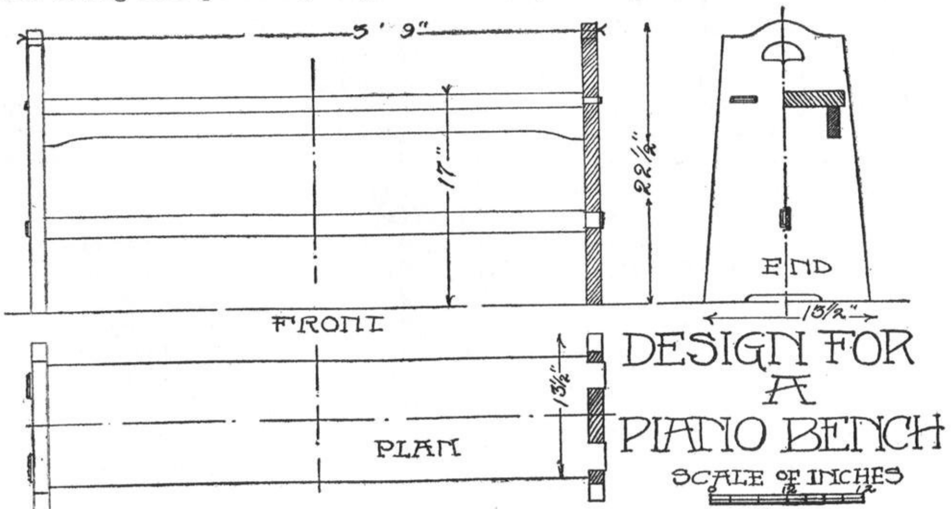
of filling up a department in the magazine or of having our readers feel that they have a wealth of material to choose from for their craft work.

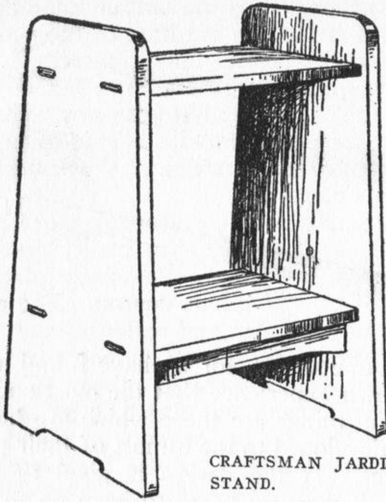
We find that most changes in style are the result of commercialism pure and simple, and we believe that the right and beautiful thing is as independent of commercialism as an honest man is independent of fear or favor. The Craftsman designs have never been made with any reference to the prevailing style or to what the department stores would like to handle, but because we believe that such things would be useful and good to have around, and that so far as we could make them, they were right. We take it for granted that our readers agree with us in this matter and that they will see the advantage of taking an idea, which may possibly have originated with us, and making it serve as a basis for designs of their own that will meet their own needs and express their own individuality, instead of feeling that they should be furnished each month with "something new." Even to those craftworkers who wish to make a regular business of selling their products, we give the same advice, for we have found in our own experience that the most successful things are those which are held to and developed to the utmost of their possibilities. If the design is good to begin with, it does no harm to keep on making the same thing again and again. In fact, the longer a worker keeps on in a certain chosen line of work, the more sure he is of success in the end, because he is taking the surest way to win the confidence of the public in what he is doing and so to insure a safe and steady market for his wares.



CRAFTSMAN PIANO BENCH.

Therefore the designs we publish this month for the benefit of home cabinetmakers and metal workers are of the simplest character and adhere closely to the style of which we have already given so many examples. The models differ in



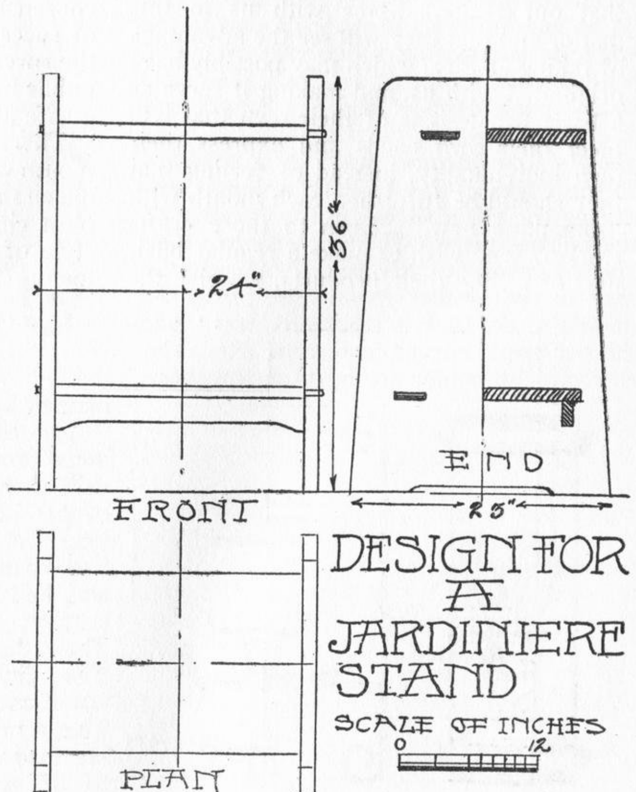


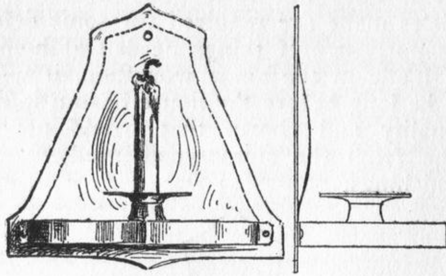
CRAFTSMAN JARDINIÈRE STAND.

detail from similar Craftsman pieces, for even the most conscientious adherence to a fixed principle allows for such legitimate variety as may be suggested by the use of an article or the surroundings in which it is to be placed. The library table, for example, while distinctively Craftsman in style, differs from our other tables in the formation of the ends, which are made of two broad, flat posts sloped at the outside edge, and have three wide slats, about half the thickness of the posts, that fill the space between. The broad lower shelf of the table acts as a support, and the end slats are pinned to it with round-headed wooden pins, the heads forming a structural decoration similar to the projecting tenon. We have often described the proper way of making the top of a table like this, for much of the beauty and usefulness of the piece depends upon the selection of the wood for the table top and the care given to making and finishing it. The details of construction are clearly shown by the detail drawing.

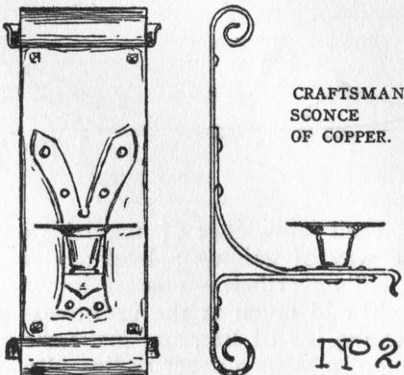
The piano bench and the jardinière stand are intended to serve as companion pieces for the table. They both show the same general characteristics in style, the ends being wide and flat and sloped from the bottom to the top. Naturally, in designing the smaller pieces, the ends are made solid instead of being slatted as in the case of the table, and the staunch mortise-and-tenon construction is used for every piece, as will be observed by careful examination of the detail drawings.

For metal workers we give designs for three simple candle sconces and a candlestick, to be made in brass or copper as preferred. We assume that in the majority of cases copper will be selected, as it is not only easy to work, but is admirably effective when used in relation to oak furniture and the autumn colorings that prevail in most houses furnished according



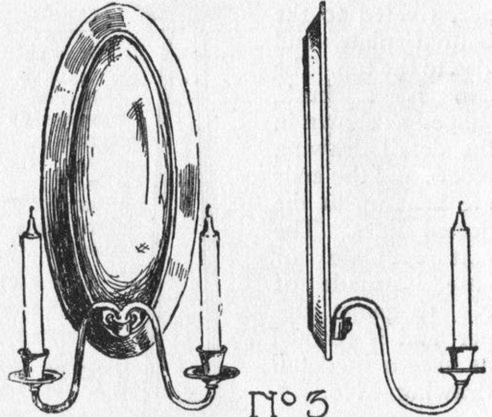


to the Craftsman ideas. Sconce No. 1 is made of No. 18 gauge copper, which is cut out in the shape shown by the drawing. After the back is shaped, a border about ½ an inch in width is made all around the edge, by hammering a line into the metal with the blunt edge of a chisel. The base is also made of No. 18 gauge copper and is cut as shown in the diagram. A band about ⅝ of an inch in width is soldered to the edge of this base all around, producing the effect shown in the drawing of the finished piece. The whole base is then riveted firmly to the back. As will be seen in the profile view of the piece, the middle of the back is hammered in so that the surface is curved instead of flat. The cup and cup-holder are made in the shape of a cylinder, with the bottom edge flared out and riveted to the base of the sconce. We have several times described the method of making these cups, but if they are found to be too hard for any amateur worker in metal, we will be glad to supply them from the Craftsman Workshops at 60 cents each.



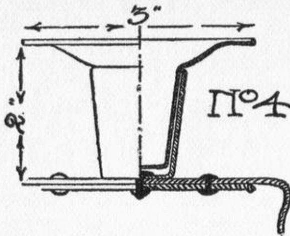
CRAFTSMAN SCONCE OF COPPER.

The second sconce, although more elaborate in appearance, is in reality quite as simple as the first. The back plate is made of No. 16 gauge copper. The ends are hammered thin and widened, and then the scroll is formed. The arm that supports the cup is made of copper ⅛ of an inch in thickness and about ¾ of an inch wide. The design of this arm and the way it is fastened to the back are explained in the detail drawings of the piece.



CRAFTSMAN SCONCE FOR TWO CANDLES.

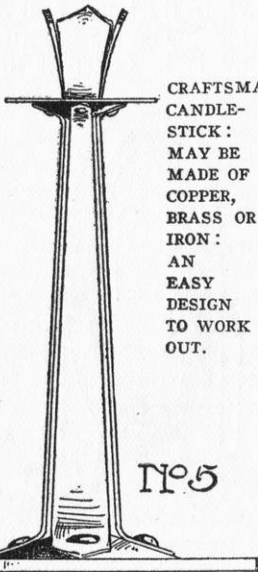
The third sconce is made of heavier metal and requires a greater degree of skill than the other two. No. 20 gauge copper is used. The back is shaped in a long oval, of which the embossed center is first raised. The piece is then turned over and laid on an iron with a ball or oval surface, which is clamped into a vise. Then the surface is hammered smooth. The wide border is slightly curved upward, and the edge is turned over a wire. The arms that support the candle cups are made of rods or tubes about 5/16 or ⅜ of an inch in diameter. These are



DETAIL DRAWING SHOWING HOW CANDLE CUPS ARE SHAPED.

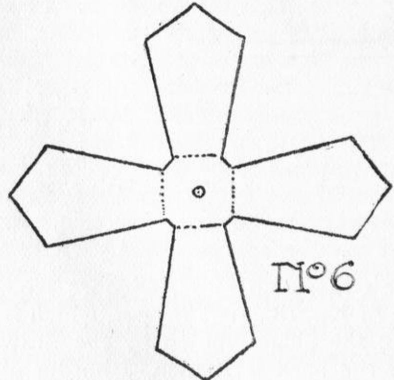
brazed together and filed to fit into a socket which is riveted to the back of the sconce. Detail drawing No. 4 gives an idea of the way the candle cups are shaped and how they are screwed to the ends of the arms.

The candlestick is made of four tapered strips of No. 16 gauge copper, riveted to the bottom plate and also to the top. The cup is a husk, shaped as shown in the detail drawing No. 6, and the ends are bent up at the dotted lines. The bottom plate or base is made of No. 18 gauge copper, and is formed as shown in detail drawing No. 7. It is hammered into a square band until the right depth is gained, then the edge should be hammered around, leaving a flat margin about 1½ inches wide.



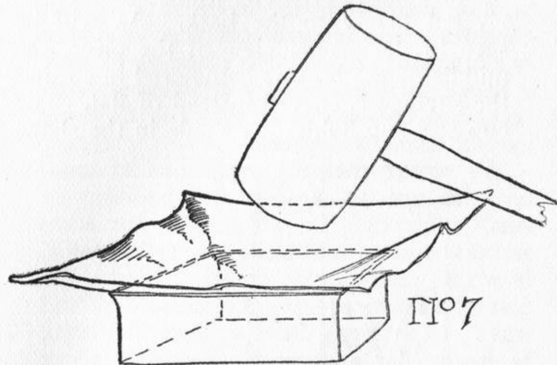
CRAFTSMAN CANDLESTICK: MAY BE MADE OF COPPER, BRASS OR IRON: AN EASY DESIGN TO WORK OUT.

We take special care to make these designs as simple as possible, not only because simplicity in household surroundings has a definite artistic value, but because it does not require any great skill with hand or tools to make at home such little household belongings as may be needed from time to time. The work itself is interesting, and the best possible training for young people. But we hold that it does but little good unless the articles made are required for some definite purpose. If things needed at home are made in the home workshop, it will not be long before the house has an individuality and charm that would never come from the stereotyped, ready-made furnishings.



DETAIL DRAWING SHOWING THE CUT OF THE CANDLESTICK.

For this reason the work now being done in the manual training departments of the public schools has a very vital bearing upon the development of home handicrafts. While the students may never become expert craftsmen and may never



utilize their knowledge of manual training in the way of gaining a livelihood by it, they will nevertheless possess knowledge that will add much to the usefulness and also to the joy of life, and make the furnishing of a home a never-ending pleasure.

HOW IT IS POSSIBLE TO BUILD THE HOUSE YOU WANT AT A PRICE YOU CAN AFFORD

MOST people feel that it ought to be possible for them to build a house that would suffice for the needs of an average-sized family, for $2,000 or $3,000. We most heartily agree with them, but we find from our own experience that unless conditions are exceptional it is well-nigh impossible, because of the high prices of labor and building material. We give in this issue the design for a small shingled house which is as simple as it can be and yet live up to the requirements of modern life, and which should not cost more than $3,500 or, at the outside, $4,000. But this house has only two bedrooms and a very small room for the maid, so that it could serve only for a small family. What most people want is a house containing at least three or four bedrooms, in addition to the servant's room, and provision made for modern comforts and conveniences. A house as large as is wanted by the average family cannot be built for $2,000, or even $3,000, unless the owners are willing to meet one or the other of the following conditions: First, the simplifying of the house so that there is the smallest possible number of rooms, and the elaborate apparatus incident to the installation of our cherished "modern conveniences" is largely eliminated; second, the planning of such a house as is needed for permanent comfort, and building it so that the finishing may be done by degrees.

We realize that the conditions of modern life are all against the building of small and simple houses such as our forefathers found sufficient for their needs. It would undoubtedly greatly cheapen the cost of a house to have the rooms few and small; to arrange them so that they may be heated by a stove in the main room instead of a furnace in the cellar, and to reduce the plumbing fixtures to the minimum required by health, but we doubt if there are many people who would care to build for a permanent home a house of this kind. It is because they are not willing to do this that so many people mortgage their property, burden themselves with debt and pledge their savings for years to come in order that they may build the kind of house they want.

Therefore we offer another alternative which seems to us to be not only practicable but definitely constructive in its nature; that is, the planning of a house that will meet all requirements and the building of it in such a way that it may be lived in from the time the actual construction is completed, leaving the finishing to be done at the owner's convenience. For example, in the case of a shingled house, the roof and even the siding, if necessary, could be covered temporarily with ruberoid held down by battens. This would give warm, tight, durable walls and roof at a cost much less than that of shingles, and would not look unfinished, as this thick, rough sheathing material comes in good, dull colors and the battens could be stained to match. When the owner felt ready to undertake the cost of shingling, the whole house could be shingled over this covering. The built-in fixtures could be added one by one, and the interior woodwork finished by the owners themselves. This offers an opportunity for the gradual growth of a home by the addition of such features from time to time. Of course, the house would be made comfortable from the start, and much of the work required afterward could be done very cheaply, especially if the wood were finished by a method that could be employed by anyone, and if the owner of the house and his boys maintained a home workshop and cultivated a taste for home carpentry and cabinet work.

If our readers are interested in either of these suggestions, will they be good enough to write us their opinion? If anyone wishes to try the experiment of building a house in either one of the two ways we have suggested, we shall be glad to offer them any assistance in our power.

SOME POTTERY BOWLS WITH INCISED DECORATION, THE WORK OF STUDENTS IN A PHILADELPHIA SCHOOL

WE take special pleasure in showing the group of pottery bowls illustrated on the opposite page, because they are the work of children and young students at the School of Industrial Art of the Pennsylvania Museum in Philadelphia. Each piece is entirely the work of its young maker, from the bowl itself, which was built up by hand or thrown on the wheel as the case may be, to the decoration, which was incised or pierced according to an original design drawn and executed by the maker of the bowl. These pieces illustrate the decorative work in pottery that precedes the more elaborate arts of inlay painting and mosaic which form part of the work done by the advanced students. They are for the most part unglazed and are burnt to various tones of red, cream and gray.

The pottery done at this school is entirely educational and is considered by the instructors as one of the best methods of teaching a thorough understanding of design, because of the knowledge of form which becomes second nature to the potter. The decoration is done in connection with the regular lessons in drawing and design, and serves to apply the principles of ornamentation after a manner that develops rapidly the power of creative thought on the part of the student.

Teachers of manual training in schools are coming more and more to realize the value of clay work of all kinds in training the hand to deftness and pliability and the eye and brain to quick perception and a just estimate of form and proportion. The clay is so easy to manipulate that it forms a most desirable medium for the expression of an artistic idea, for a material so plastic that it comes readily under the control of the fingers offers an unexampled opportunity for developing sensitiveness and delicacy of touch, especially as the hand is considered better than any tool for the greater part of the potter's work. The students are taught to make their designs for decoration big and simple, the instructors holding that intricacy is out of place on anything so sturdy in its character as one of these heavy pottery bowls, and, as a result of this training, the idea of ornamentation develops just as it should from the interest of the maker in beautifying the thing he has made.

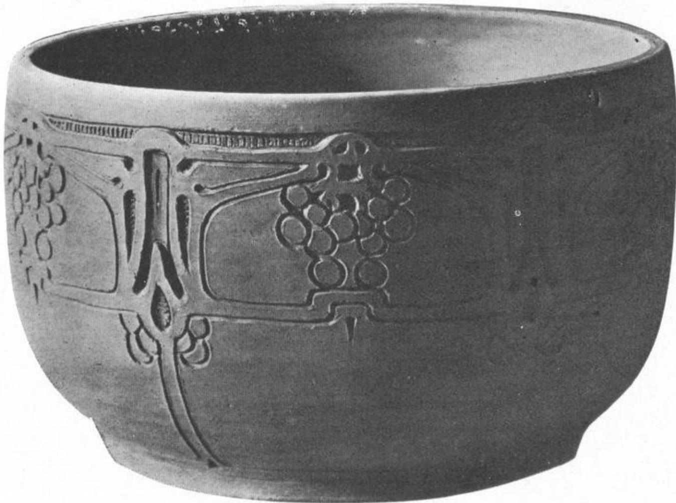
No great measure of technical skill is required to do this sort of work, but the utmost care and accuracy is imperative. The pottery is made both by hand and on the wheel, the two methods of work offering the opportunity for all-around development in the perception of form and the sense of touch. When the bowl is built up, coil by coil, either by the help of a cardboard outline or by shaping it within a plaster mold, a kind of skill is needed to make the outlines firm and smooth and to see that all the coils are properly joined together, which differs somewhat from the training that is given by molding a lump of clay with the pressure of the hands as it revolves upon the flying wheel. It is difficult to say which method of work is the more interesting to the student, for the fascination of building up a piece of work bit by bit is almost equal to the thrill of feeling the clay give and spring under the pressure of skilled fingers as it grows into shape on the wheel. But both alike demand the most concentrated attention and the firmest control of the muscles, in order to produce just the right effect. As the form grows under the hands, either precisely according to a preconceived idea or varying in shape as it develops, the mind of the student is apt to see at the same time a mental image of the kind of decoration that would make it most complete, and he is encouraged to give free expression to his idea in being allowed to ornament his own work as he thinks best, the teacher doing little more than guide him in its expression and keep him from

POTTERY BOWL MADE BY STUDENTS OF THE SCHOOL OF INDUSTRIAL ART OF THE PENNSYLVANIA MUSEUM, UNDER THE DIRECTION OF MR. CHARLES T. SCOTT AND MR. LEON A. VOLKMAR.

FRUIT OR FLOWER BOWL, SHOWING A MORE ELABORATE FORM OF DECORATION FOUNDED UPON A CONVENTIONALIZED LEAF AND FLOWER MOTIF.

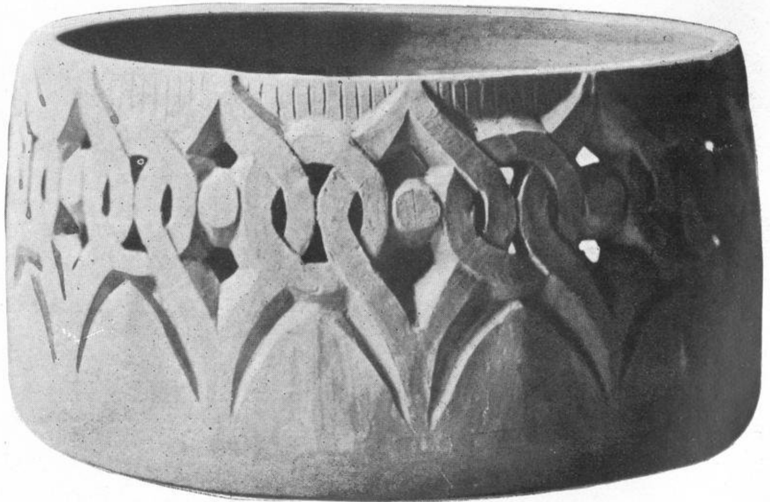
BOWL OF CREAM-COLORED, UNGLAZED POTTERY, SHOWING A MORE SCULPTURAL EFFECT BY THE MODELING OF THE INCISED DECORATION.

FRUIT BOWL OF UNGLAZED POTTERY, FIRED TO A VERY DARK RED. THE MOTIF OF THE DECORATION IS BYZANTINE AND SHOWS CAREFUL MODELING WITHIN THE INCISING.



LARGE PUNCH BOWL GLAZED TO A GRAY-GREEN TONE. THE INCISED DECORATION IS SHARPLY DONE, BUT THE FILLING OF THE INCISIONS OF THE GLAZE GIVES A SUGGESTION OF MOTTLING.

FRUIT BOWL OF UNGLAZED POTTERY, DECORATED WITH A BOLD DESIGN THAT IS PARTLY IN RELIEF AND PARTLY PIERCED.



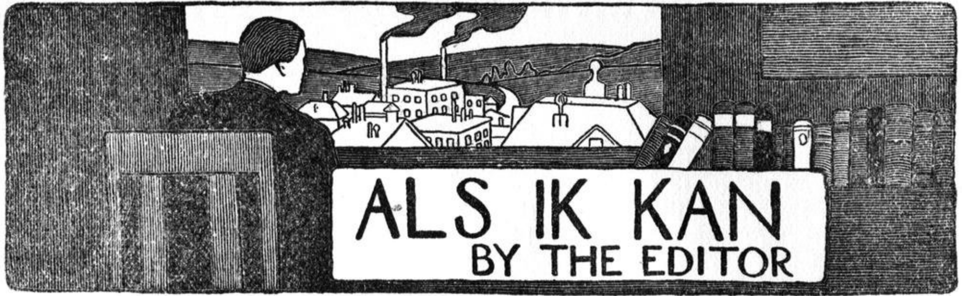
departing from the fixed principles of good design.

At a later stage of the work done in the school comes glazing and the use of color, and then the more elaborate forms of decoration, so that the possibilities before the student are constantly growing and his interest never wanes. There are so many delightful by-paths to be followed in studying the effect of inlaying various colored clays, of slip and underglaze painting and the treatment of sunken designs in flat mosaics of color, as well as the unexpected beauties produced by the skilful flowing of the glaze, that this work alone would amount almost to a complete education in artistic perception and expression, while observation is constantly stimulated by the use of natural plant forms as a basis for decorative motifs.

Aside from its educational value, the study of pottery offers an opportunity for acquiring technical training in a craft which stands shoulder to shoulder with cabinetmaking and metal work, in the making of beautiful household belongings. The Craftsman urges constantly that all furnishings and ornaments in a home should bear the stamp of the individuality that belongs to that home,—a thing which is well-nigh impossible when the articles are bought here and there as they may be needed. If collected by someone with discriminating taste, the articles that are bought may be many times more beautiful in themselves, because in most cases they will be the work of craftsmen possessing technical power far superior to that of the amateur worker, but the personal touch is apt to be alien to the spirit of the house, as this grows only out of an intimate understanding of what is needed in the home and a definite effort to meet that need. For this reason a fruit bowl, flower jar, tray or candlestick, made specially for the place it is to fill and with a keen sense of what is required to harmonize with all its surroundings, is apt to fit into the general scheme of household furnishing much more comfortably than a similar article bought from the store.

Then, too, the interest that centers in the home workshop, where the boys and girls may make practical application of the lessons in carpentry, pottery, basketry, and so forth, that they learned at school, and where the young people of the neighborhood will gather because they too are skilled in the same kind of work, offers a center of wholesome attraction that is hard to overcome. If the father works with his boys in the making of some chair, table or settle that is needed in the house or for a gift to some friend, or the mother shares with her girls the pleasant work of modeling or beating out the lighter and smaller articles in pottery, copper or brass, an interest and sympathy will exist between parents and children that is hard to arrive at in any other way. Creative work of any sort is always a meeting ground, and in the old days when home crafts were of necessity a part of the family life, the training of children, narrow and stern as it undoubtedly was in some ways, was yet carried on upon a healthier basis than exists now, and the honest pride of skill in some useful craft formed a basis for genuine self-respect that lasted all through life.

We may never be able to reëstablish handicrafts as an industry, for the needs of the world must be supplied in the quickest and most economical way, but at least they can be restored to the life of the home. Every school that emphasizes the value of sound instruction in the training of the hand to useful work is therefore helping to bring about a healthier development of the national character and to put our national life upon a more enduring basis.



WILL A NEW POLITICAL PARTY COME INTO BEING AS A RESULT OF THE PRESENT CRISIS IN THIS COUNTRY?

RESULTS most important to the future of the nation will inevitably follow the agitation over the high prices of the necessaries of life, which has swept the whole country during the past two or three months. Nevertheless, it is quite likely that the outcome will be very different from what is expected by people who see in it nothing more than an effort to obtain regulation of abuses through legislation, or to use the boycott as a weapon to overcome the trusts. Were it nothing more than this, the prediction of those pessimists who assert that such agitations in this country are apt to be but short-lived flurries would very likely be justified by the event, but the present movement is deeper and broader and more significant than any political or labor upheaval. It reaches farther down into the heart,—and also deeper into the pockets,—of the American people, and the final result, although it may be long deferred, will inevitably be the gaining of some real knowledge of life and its conditions, which is all that is needed to solve the problem of happy, normal living and the proper relation of productive work to the general progress of the nation.

There is no doubt as to the responsibility of the artificial conditions with which we have surrounded ourselves, for the present feeling of strain, anxiety and discontent that has come to be the prevailing mental attitude of most of us. We are slowly coming to recognize this, and with the American people the realization that a state of things exists which ought to be remedied, is sure to bring with it an effort to find the remedy in one way or another. As the United States has developed political, sociological and economic conditions, it has brought into existence three groups of people. Up to the beginning of the present agitation, politicians and economists have recognized only two, and in fact only two have to any great extent been conscious of their existence. The first and most important has comprised the manufacturing, mechanical or laboring interests. The second is the agricultural class, including all people actively engaged in producing things from the soil. The history of politics, and nearly all the business activities in this country, shows that these groups have had almost the entire consideration of the thinkers and the talkers. Very definitely, however, we see today, behind this vital discussion over the increased cost of the necessities of life, the appearance of a third group of people,—a group made up of those whose incomes tend to remain fixed; whose remuneration is, in most cases, termed "salary."

The salaried man or woman is the one who is in the position to know best the measure of any increase in the cost of living. Heretofore political parties have come and gone, and they have made ad-

justments in political and economic conditions, but not in the interest of the salary earners. This group, in fact, did not recognize itself at all as a group, and hence could not make any impression on politicians or even the theories of economists. When it seemed necessary to rearrange political conditions, the great industries have always had ample consideration, and so have the wage earners,—the laborers. The latter have always been told that if the price of materials went up, their wages would go up also. The agricultural interests of the country have also had their wishes considered. The result of these changes has inevitably been to raise the money cost of the necessaries of life. The distinguishing quality of salaries, as discriminated from wages, is that they tend to remain fixed and to respond but sluggishly, if at all, to any changes in political conditions. A professor gets so many thousand dollars, and an assistant professor so many hundred less; a bookkeeper so much per week; a shoe clerk so much; a cash girl so much, and so on. Merchants count these among their fixed charges in estimating the costs of their business, and this gives a good idea of the general attitude toward them.

This great group of salaried people, which includes one-third of the entire population, is really what we mean when we refer to the "ultimate consumer" out of whose pocket must be paid the greater part of the cost of maintaining our whole industrial organization, and who therefore feels more strongly than any other the pinch of the increased cost of living. He feels it all the more because the conventions of his class call for a standard of living higher than that of the laborer, and more complex than that of the farmer. The laborer can live as cheaply as he must; the farmer can reduce his personal expenses, and those of his family, to suit his income, but as a rule the salaried worker must live up to certain conventions of dress and surroundings, at peril of forfeiting his chance to earn a living. And if he should forfeit this chance, and should find the market for what he has to offer so crowded that it is difficult to get another chance, he has absolutely nowhere to turn and, unless he happens to have been so exceptionally fortunate as to have been able, out of his salary, to make provision for the future, he has no resources to fall back upon.

Perhaps it is because of the uncertainty and anxiety incident to earning a living that this class has evinced so little sense of solidarity. It is made up of individualists, who for the most part are preoccupied with their own affairs and anxieties and who make no effort to act in concert with others whose interests are identical with their own, and so make themselves felt as a power in the nation. This inaction has inevitably resulted in the conditions that exist today. In spite of the increased cost of living, wages are high; the farmer has had bumper crops, which he is selling at good prices; the manufacturer has found his protecting wall but little reduced by tariff revision, and the only person who has received no benefits from the Government, the political parties or Providence, is the salaried man. It is, of course, difficult to draw any definite line between salaried people and the so-called wage earners, but all those who have separated themselves from productive or creative labor and who seem to serve, in one way or another, just as middlemen to pass on things from producer to consumer, would seem to come in this class, which is made up almost entirely of city dwellers, and is therefore helpless in the hands of those who control the supplies upon which life depends.

As this group of people includes the vast majority of the brain workers of the nation, it is amazing that they have taken so little thought of their own condition, and have been so indifferent concerning any effort to devise a means for its amelioration. Manufacturers and business men have always protected themselves; for they have always banded together to study the conditions which confronted them and to devise some means of coping with them.

The farmers have done the same thing, and their organizations are nearly as complete and effective as those of the manufacturers. Labor unions, as we all know, have made themselves a factor to be reckoned with, and even unskilled laborers, who congregate at the corner saloon day in and day out, discuss political questions as bearing upon their own interests, and use to the utmost of their ability the power given them by the franchise.

But the salaried worker apparently has not even considered his defenseless position in the body politic. In many cases he does not even take the trouble to cast his vote, regarding politics as something entirely outside of his sphere of action, if not as something which it would contaminate him to dabble with. In fact, he thinks it rather smart and fastidious to play golf on Election Day, and is inclined to boast of the fact that he does not consider it worth while to cast his vote. The strange part of it is that he pays the penalty without seeing that it is a penalty, and grumbles at oppressive conditions without making any special effort to remedy them. It may be said, in explanation of the lack of any united action by this group of people, that they are by nature, and as a result of the conditions under which they live, extremely conservative. It does not breed much manhood, or any great inclination to take up new ventures, for a man to be dependent for his life and the life of his loved ones, upon a few dollars in an envelope passed to him each week by someone else. But while this conservatism and timidity offers an explanation of the passivity of the salary earner, it is hardly an excuse, and until this great group of citizens achieves a vital class consciousness commensurate with its numerical power as well as its brain power, it will inevitably suffer from abuses which, through sheer inertia, it allows to exist.

Whether or not the agitation over the increased cost of living is destined to produce permanent results in the way of legislative and industrial reform, there are unmistakable signs that it is already producing a most significant effect upon these people. They are beginning to think seriously upon the fact that every ounce of food they eat is taxed heavily by extravagant methods in transportation, and people living in the suburbs are realizing that in the price of a pound of meat or a bushel of potatoes must be figured the cost of sending it—perhaps from his own neighborhood—into the city, paying possibly a certain amount for storage and finally another price for transportation from the city back to the local grocery store. In short, he is beginning to realize the tremendous waste that goes on in all departments of American life, from the careless and extravagant methods of cooking in his own kitchen, and the slipshod fashion of ordering each day's supplies over the telephone or from the butcher's or grocer's man who calls at the door for orders, up to the suppressing or destroying of thousands of tons of needed supplies in order that the prices may be kept up to a point where they will bring inordinate profits to the men who are able to control them.

And when once the brain workers really begin to think seriously of these problems and to study means to solve them, we shall see what has been accomplished by the present upheaval. From thinking over these things individually with an earnest desire to help in bringing about better conditions, it is but a step to the formation of clubs and organizations for the study of domestic and political economy, and then will come such associations as the Consumers' League in England, which buys what is needed by its members directly from the producers and pays only a fair price, or the Vooruit of Belgium, which began with a little association of laborers who, under the pinch of dire necessity, banded together to make the bread which they could not afford to buy, and which now is a tremendous coöperative concern importing wheat from America in its own ships, buying all supplies in the most economical way, and speaking with no uncertain voice in the councils of those who direct the affairs of the nation.

All great movements rise from small beginnings. Were we to suggest the formation, at the outset, of a great national party made up of this enormous and hitherto unrecognized element in the population, it would probably end with a flash in the pan. But if each group of salaried workers who dwell together as neighbors in some suburb of a great city were to organize for the purpose of finding some practical way to lower the cost of living, we venture to predict that the movement would grow like Jonah's gourd, and that before we knew it we would have a country-wide application of the idea that lies at the foundation of the English Consumers' League. And, once given this class consciousness of common interests and a realization of what can be done through organization, we will have among us a party so strong that, if it presented a solid front against any abuse or corruption, no power of fraud or chicanery could stand against it. It would be a party of the people, born with a vigorous and live issue in its hand, and the great political parties that now rule this country would find themselves in imminent peril before the straightforward action of this mighty mass of people, awakened through need to a realization that their interests differ from those of the producing and manufacturing classes, and standing ready to insist upon a sounder basis for our industrial and commercial expansion as well as our legislation.

NOTES

STOPPING in Macbeth's second gallery during the exhibition of Paul Dougherty's marine painting, there was a sense of clamor. The booming of the surf sounded about your ears and the war of the waves striking the rocky coast of Cornwall smote upon your senses. You were no longer there to consider technique, handling of light (although both were wonderful), to hunt for mannerisms (in order to "understand" Mr. Dougherty's "vogue") or to say pert things about the "use of blue" or "less sentiment." Some critics may have been able to hold to their serious business purpose in this room of sea and spray and sunlight and mist; but *you* would say that a man who had made the great ocean alive under his brush, had saturated that ocean with sunlight or drowned it in shadows, who had seemingly caught up the sea, and by Nature's own miracle scattered it in fine transparent mist up to the sky, transparent and hovering, or held it suspended in a cloud of spray, detached, quivering, a ghost of a wave, that such a man, you would hold, could paint,—paint until your brain responded with the same poignant joy that Nature herself wrings from you when she moves in her mysterious ways toward beauty. There were many marines exhibited; probably you may not recall a single title. I do not. But you will never forget the tenderness of the moonlight dripping through the silent night-water of one canvas or the glory of the sun sinking to the depths of the water in another. Nature has withheld no moods, not the most intimate, from this lover of the sea. In the paintings shown at this exhibit Mr. Dougherty has done that fine and splendid thing in art,—he has used his work, not to swell the store of pictures in the world, but to convey to you the rapture of his own impression of the spell of the moment. I doubt, if you follow his work, that you will miss one ecstasy which has flooded his heart out on the fierce rockbound coast of Cornwall; so keen is his vision, so sensitive his power of response that his paintings are records for you of what life held for him while he used brush and paint to show the wonder. Just how this has been done must be left to other more serious critics. For myself, I still have the thrill and the joy of that seabound, remote room, with the sound in my ears of the great waters washing the Cornish coast.

IN the recent exhibition of Wilhelm Funk's portraits at Scott & Fowles Gallery, there was the usual immediate

impression of distinction, of that special style which does not inevitably characterize the work of American portrait painters,—the quality, in fact, of seeing things in very beautiful relation to each other, of knowing inevitably what the best relation would be in the association of details.

In addition to this sense of distinction this year one recognized a difference in the method of presentation. Mr. Funk seemed to be handling his brush more lightly, perhaps one should say more broadly, giving the impression that he is working through his medium more swiftly and fluently. The most significant painting was the portrait of Mrs. Wiltsee and child, published as a frontispiece in THE CRAFTSMAN for January, 1910.

In every exhibition of Mr. Funk's one feels that he is a student, as every artist should be as long as he lives, and that he is painting for his own development, not to be ready for an annual exhibition. His painting of red is marvelous. Few artists do this well. It is a color which it is the fashion to ignore in the studio. But Mr. Funk has thought it interesting to paint red, with all its possibility of luminous startling beauty. And the note is repeated again and again with ever fresh delight in his collection of portraits.

It is interesting that a man could at one and the same time paint children so brilliantly and lovingly as Mr. Funk does.

THE drawings of Glenn O. Coleman, portraying present-day life in New York, were exhibited in January at the Haas Galleries in New York. Readers of THE CRAFTSMAN will remember the article dealing with Mr. Coleman's work in a recent issue of this magazine. A second opportunity to view these pictures as a group confirms the impression that they form a most striking and intimate portrait of the city, and lie very close to its soul. These people of the crowded tenement section and their sordid surroundings make a very real appeal to him, and he finds in them and their life what is most characteristic of New York as a city today. What interests and affects him are the stories of these people, and his interest is in telling these stories rather than in just making pictures. Whatever he does, therefore, has what is known as "human interest" in plenty. He tells his story lightly, with here and there a touch that is close to caricature, yet always with an appreciation of the humanity of it all. One sees that he is drawing from something more than the mere exteriors of these people. He knows their lives and sympathizes with them, and his pathos is always sincere. Considered merely as a truthful, understanding record of places and types in New York today, the pictures are valuable. He gives us "Thanksgiving Day" on Broadway looking up from the Empire Theatre to Times Square with its swarm of comically-dressed, begging children; "The Old Haymarket" with a typical group of men and women; "Forty-Second Street;" "The Doctor;" "An East Side Corner Saloon" with its loafers and patrons; "Future Show Girls," small girls imitating a ballet step to the music of a barrel organ; "Gas House Gang at Work," showing a pair of thugs relieving an intoxicated gentleman of his watch and valuables on a remote and deserted corner. Down to the very misspelled words on the signs these are realistic and truly observed.

Certain Parisian illustrators and newspaper artists, of whom Steinlen is typical, have recorded the spirit of Parisian low life with sympathy and humor. Mr. Coleman's work shows a kinship with that of these brilliant men, not only in its humor, understanding and sympathy, but also in the somewhat ingenuous quality of its technique.

A very strange exhibit was recently held at the Union League Club, New York. It was called "Portraits of Actresses and Opera Singers." The fine large exhibition rooms of the Club were given over wholly to this display, and crowds of visitors were there early and late on the exhibition days — intelligent

people, one judged, because friends of the Club members. And yet among the thirty-three paintings with which the walls were hung, not more than six were up to the average Academy picture, selected haphazard, and of these six not all were the best examples of what the particular artists who painted them have done and can accomplish, whereas the other twenty-seven were so poor as to startle with their eccentricity and inefficiency. "Why, they don't even look like the actresses," complained one visitor, and this was happily true.

Among the few really excellent paintings was Maurice Fromkes' portrait of Doris Keane. It was delightful in its delicate presentation of youth. The colors, though dark, suggested light and were most happily harmonized. Throughout the painting, in pose, form and tone there was a charming lyric note. One thought of a June garden, somehow, and birds near by. In the garish surroundings this picture seemed withdrawn, as though more of its beauty would be revealed under happier circumstances. In the same gallery hung Mr. Everett Shinn's vigorously painted portrait of an English actress. It caught a large audience, partly of people who resented the straightforward presentation of the subject, evidently not realizing that Mr. Shinn had other reasons in painting beyond producing a likeness, and thus failing to grasp the fine sweep of the pose, the essentially vital presentation of the type, the technique adapted to the subject and the most interesting handling of draperies, and of others who came to it with immediate response and realized that the man's art was interesting him more than a reproduction of features. But then, Sargent's sketch of Ethel Barrymore furnished some perplexities also to groups of men and women. In the good things one must include Ben Ali Haggin's portrait of Mary Garden as *Salome*. The sweep of the vital pose and the stretch of orange draperies suggests Miss Garden's entrance in the first act of "Salome,"—one of the most dramatic stage entrances New York opera has ever achieved. And this dramatic quality is in the picture. It is vibrant and very Egyptian in suggestion, without the slightest effort to make it so in detail. It possessed as a whole a vividness which somewhat menaced the kindergarten art which surrounded it. Another excellent painting was Wilhelm Funk's most beautiful and harmoniously colored portrait of Jeanne Towler. A piece of sincere art also was Louis Loeb's kindly realistic portrait of Eleanor Robson as *Merely Mary Ann*, and William Chase presented a most characteristic study of Hilda Spong in "Wheels within Wheels,"—all of these portraits seeming a bit overwhelmed at finding themselves in such surroundings.

And there was a seventh, and that taking rank among the best,—Irving Wiles's portrait of Mrs. Gilbert, painted with a charm and a certain tender truth that rendered it a canvas of especial charm and interest.

ONE is grateful for much in Willard L. Metcalf's work, but most of all for the native quality of it. Perhaps not more than usual, but certainly prominently, this characteristic stood forth in his recent exhibition at the Montross galleries in New York. He seems more and more to realize, and more and more to put into successful practice, his conviction that our landscape requires an artist to divorce himself almost entirely from the point of view taken by the schools of landscapists of Europe whom we have so carefully studied and slavishly copied in the past. In this would seem to lie the reason for his thoroughly successful treatment of the material that his own country affords him. The European landscapists we are wont to hold up as models in composition and coloring, from the Dutch and Flemish to the modern French impressionists, had at hand a clean-cut country that naturally disposed itself into certain formal clumps and open reaches which required ordering in a more or less formal way. It bred out of its own characteristics certain rules of balance and contrast, because its masses

were such that form became the most important quality. It is admirable, and correct, of course, to approach the European landscape with the formulas thus developed in mind. But it is not correct to make these formulas the basis for pictures of our country. Form is really the least characteristic quality of our truly native landscape. It is thoroughly formless, measured by European standards. It has certain form of its own which Metcalf and some others recognize, but its leading qualities are color and character, and so to speak, texture. It might be said to have temperament, too. Spring is beautiful to the eye everywhere, and autumn, too, but nowhere have they quite the color or the poignancy that they have here. It is Metcalf's great good luck that he has an unfailing power to catch the tender wistfulness of these American half seasons. His canvases glisten with that wonderful yellow-green of the mixed spring sun and tender leaves (seen nowhere quite as tender and formless as here), and are sweetly pompous with the reds and oranges of autumn. Any one picture shown in his recent exhibit would be a priceless treasure to a homesick exile in foreign lands. They are each and all thoroughly of this country.

THE interesting Retrospective Exhibition of the work of William M. Chase held at the gallery of the National Arts Club will be noticed at length in the April number. The collection included examples of practically all of Chase's various manners and subjects, and represented, the painter says, about one-tenth of his accomplished work. There were canvases of his Munich student days exhibiting a touch, a style and technique that seemed to bespeak the master rather than the student. There were still-life subjects, interiors, Shinnecock landscapes, portraits of the vivid, direct, realistic type, portraits that are tone effects and decorative arrangements. There were examples of some of his very best latest ventures,—Italian subjects, glimpses of the garden of his Florentine home, bits of the Arno, and there were a number of portraits of his extremely paintable family. Some of Chase's most distinguished canvases were missing; the practical difficulties in the way of achieving an ideally representative exhibition are considerable. But the collection as it stood was most significant and valuable. The famous "Woman in the White Shawl" was there, also the full-length portrait of Whistler, the splendid portrait of Louis Windmuller and the impressive one of Emil Paur. The various influences that have played upon the painter were interestingly revealed in this gathering together of his various periods,—the Dutch solidity and richness and certain robust technique; the Spanish, the Manet, the Whistler, the Japanese print influences, yet all—in the painter's maturity—converted into the thing that is finally and unmistakably "a Chase."

COLOR—high color, low color, misty and subdued color, but always color—that is the strongest impression one gained from the exhibition of Eduard J. Steichen's pictures held in January in the Montross Galleries in New York. It is only natural that Mr. Steichen should revel in color, it being a new and therefore delightful addition to his medium of artistic expression. In the past he has come as near as anyone could with monotone to expressing color value, feeling and quality. Connected with the exhibition of his paintings was an exhibition of his photographs to recall to our minds his original and masterly achievement in that branch, and to form a sort of basis for a comparison with his paintings. Mr. Steichen is exuberant in his rejoicing at being free from the restrictions imposed by his former medium,—flexible as he made it,—and there is a vigor and courage and verve to his work, and especially his coloring, that is thoroughly delightful. In his handling one sees traces of the influences that touched him when working only in photography, and if he seems to look to anyone as his master in his painting, it is to the new French open-air school in his handling

and color and to the new German school of decorative landscapes in his composition. Compared with the pictures exhibited in New York a year or so ago, these new ones seem to have more strength and more realism, but less of the charm of remote and fanciful mystery.

At the galleries of the Photo-Secession, Mr. Steichen recently showed a series of color photographs, interesting and very characteristic of him, which contained several clever experiments in color recording, notably a portrait of a lady with a transparent green veil over her face, which is remarkable as showing how sensitive the process is under the hands of an expert.

IN a recent issue THE CRAFTSMAN gave an all too brief consideration of the significant and delightful work of F. Luis Mora. During January New York art lovers had an opportunity to view his oils at the Macbeth Galleries, in a collection consisting of twenty-one canvases full of striking qualities.

What seemed the most to stand out through this grouping of his work was the extreme range of his palette, and especially his frank, untricky and thoroughly successful painting of sunshine. His garden scenes seemed veritable sparkling jewels; wonderful masses of color drenched with light; never harsh nor crude nor over-strained, but always well in hand. His pictures from the palace of the Generalife are just such fanciful gardens as belong to dream castles in Spain. One is grateful to him for such a beautiful and imaginative rendition of places that are.

The exhibition contained numerous studies of Spanish character, individual and strong, notably "El Torero el Immediato," a carefully painted sturdy figure of a bull-fighter, whose dignity and repose is cleverly brought into relief by several humorous and sinister faces and figures in the background.

AN exhibition to which such painters contribute as Everett Shinn, W. J. Glackens, Colin Campbell Cooper, Wilhelm Funk, E. W. Deming and Augustus Koopman, can be counted on to prove interesting.

Interesting certainly was that held during February in the rooms of the City Club, New York. In addition to the artists named above, Gifford Beale, Reynolds Beale, Frank A. Bicknell, Emil Carlson, Frederick Crane, Albert Groll, W. Meritt Post, Edward Pothast, Arthur Hoeber, Granville Smith, Louis C. Tiffany, F. J. Waugh and Cullen Yates were represented. The exhibition, which was strong and varied, was chiefly of landscapes, and the larger number dealt with American subjects. Considered as a whole, the work was thoroughly representative of the best spirit and the most encouraging tendencies of American art. If, as a group, the pictures showed any one particular quality to be specially mentioned, it was their manifest sincerity in choice of subject and handling. There was a notable absence of trickiness of technique, the unwholesome or the abnormal. A vigorous picture by W. J. Glackens, entitled "Portsmouth Harbor," was a brilliant success, strong and full of clear atmosphere.

Everett Shinn and Colin Campbell Cooper gave up some canvases to New York. "Columbus Circle," seen from a roof top looking west, and "Lower Broadway" by Cooper seemed to contribute something new to a hackneyed subject. While realistic, and to a certain extent external, they were vivified by imagination and a shade of affection. They seemed pictures of a busy, but not a squalid nor an altogether ugly city.

Mr. Shinn's contribution was a night scene on Madison Square, dominated by the storied lights of the Metropolitan Tower, an interesting and effective study in deep greens. In his "Morning, Cape Ann," calm, on a rocky shore, Cullen Yates gave a beautiful embodiment of the peace of the opalescent daybreak moments. Wilhelm Funk was represented by two landscapes, "Near Fontainebleau" and "Montigney," worthy of note as examples of his work in a field in which we do not frequently see him.

THE exhibition of pictures by Mrs. Mary Curtis Richardson, of San Francisco, at the Macbeth Galleries revealed a passion for the exquisite evanescent charm of childhood. Mrs. Richardson's vision is clear; possibly too clear and exalted for her brush quite to reach up to it. Occasional pictures catch the real child, as "The Little Carpenter," a sturdy youngster, standing, all curious, by a beam on a saw-horse into which he has evidently been driving nails. He is caught in action, with his pudgy, investigative fingers in mid-air and a tilt of inquiry to his head that is true child, truly transcribed. Many of the others, however, fall into more conventional and less interesting forms, as "The Dancer," "The Dutch Cap," "The White Sunbonnet," "The Girl and the Dog," and do not, because of this conventionality, say what she would seem to have them say. And yet not one is without some bit of revelation of what a child can mean in the making of the joy, the goodness, or the aspiration of a life.

It is in her more intimate pictures that Mrs. Richardson is most successful. Her rosy, unclothed and half-clothed babies, sprawling their delicious plump bodies about, can surely not fail to give a jog to the primeval father or mother in the breast of any onlooker. Also, the childish form in one of her larger canvases, to which she has given the title "Reluctant Springtime," has a wonderfully appealing quality, for the artist has embodied her fancy in a slight, tender and dryad-like little figure, standing amid a landscape of fresh spring greens and shrinking with just a shade of timidity to the shelter of the arms of an elder child, who stands behind.

Although Mrs. Richardson's pictures are but little known in New York, in 1887 she captured the first Dodge prize at the Academy and has long been affectionately known in San Francisco, her home, where she has been a close friend of that grand old man of the Pacific coast, William Keith. Among her teachers have been William Sartain and Benoni Irwin, traces of whose influences are to be found in her technique.

AN interesting exhibition of portraits of painters is to be held in the rooms of the MacDowell Club of New York from February second to sixteenth. Among the canvases shown will be a portrait of John Alexander by himself, William M. Chase by Pierre Troubetskoy, Irving Wiles by Smedley, Paul Cornoyer by Irving Wiles, Paul Dougherty by Ben Ali Haggin, Robert Blum by William M. Chase, Hobart Nichols by Mrs. Hobart Nichols, and Hugo Ballin by Irving Wiles. There are also self portraits by Smedley, Turcas, and Rouland.

The exhibition, which will be open daily from two until six, was brought together by the MacDowell Club Committee on Painting and Sculpture, of which Mrs. Irving Wiles is chairman.

WE regret very much that through an error of our own on page 558 of the February issue of THE CRAFTSMAN the name of Mr. Alfred T. White, associated with the building of the Shively Tenements and many other philanthropic works of importance, appeared as Andrew D. White.

REVIEWS

HOW fearful we have been, painters, musicians, writers, to look about us for inspiration, through the streets we tread, into the homes where we live, into the faces of our friends. We have skipped Broadway and seated ourselves on the steps of the Parthenon, we have fled from the home of our friend to trudge up Parnassus, and our high inspiration has grown worn and thin with travel.

At last, however, our artists have refused to longer accept the tradition that their brand of Muse could not be made to earn her living this side of the Atlantic, and as a result we have acquired American art, strong, humorous, intimate to our

civilization, native, with the vitality of youth and sincerity. In verse, fashion is still too strong for us, and until very lately poetry accepted inspiration mainly from any foreign nation whose poets had no copyright. Not that America was absolutely ignored in "American poetry;" a rondel was permitted of native source, or a sonnet, or a quatrain was perhaps more suited to the quality of inspiration to be found at home; but the longer poem, the serious note, must repeat the triumph of ancient Greek or modern Gaul. "Of what could one write in America?" the poet has inquired plaintively. And the question has at last been fully answered in Charles Hanson Towne's latest poem, "Manhattan," a portrait of New York, covering some forty pages or so. Mr. Towne has found ample inspiration right in New York for a short-long poem that is at once sincere, absolutely simple in form, and beautiful. All the phases of the great city's power, lure, cruelty and terror are presented. She is shown as a siren, a tyrant, a companion; full of friendliness, without mercy; a mother to her children, a tyrant lashing her slaves; offering joy and poison in one cup; a lover wooing many sweethearts, a coquette true to none; with magic beauty; with tawdry desolation, powerful, futile, inescapable, insatiable.

Of the pathos of the passing of the city's early home intimacy, Mr. Towne writes:

"They tear them down—the little homes—
They cannot leave them long;
It is as if they robbed the world
Of every little song.

"Turrets and towers leap in their place,
When frantic Commerce calls;
And underneath Trade's ruthless hand
Each little homestead falls."

But on the other hand there is an equal understanding that the essentials of life, the great qualities, love, courage, tenderness, flower in the city through every obstruction, a leaven which renders progress conceivable. The verse "love in the city" is worth committing to memory, it speaks such truth with such rare beauty:

"I love to think of all the true love here,
Pillowed upon the City's throbbing breast;
Though false love stalks through mean or glowing streets,
The painted semblance of the dream God gave,
I know the opulent Rose of all the World
Flowers into life with each reviving day,
Is fed by tears from wells of kindliness,
And breathes its deathless perfume on the heart."

The technique of the poem is as modern as the subject. It has the essential qualities of the city herself, directness, strength, fearlessness, friendliness. Mr. Towne has sacrificed tradition and found truth. ("Manhattan." By Charles Hanson Towne. Illustrated. 44 pages. Price, $1.00. Published by Mitchell Kennerley, New York.)

IF one wishes to gain a vivid, comprehensive idea of life in a Mediæval city, one cannot do better than to read Mr. Ferdinand Schevill's "Siena," which is further described as "The Story of a Mediæval Commune." The author did not write his book until he had made himself one with the very soul of the city, so he has not attempted to write a political history of Siena, although he has dealt with the political evolution of the commune as one phase of the larger problem of its civilization. The book is rather an exposition of all that went to make up the individuality of this famous Italian city, and in reading it one gains an intimate understanding of the Mediæval spirit in Italy,—especially that phase of it which prompted the rise of the free cities in opposition to the power of feudalism.

After a chapter devoted to the Etruscan origin of Mediæval Siena, Mr. Schevill gives a vigorous sketch of the feudal age and the causes which finally led to the emergence of the free commune. Following this are chapters devoted to different phases of Sienese life and history; the

church, the burghers, the peculiar laws and institutions of the city, its great commercial rivalry with Florence, the part it took in the civil struggles of the fourteenth century, and the development of the religious, civic and artistic spirit, which led to the building and adornment of the town, and gave background to its literary and intellectual activity.

The author says in his preface: "The Siena of the Middle Age, in spite of its narrow limits, was a nation, and had a distinctive soul as certainly as any nation which plays a rôle on the political stage of our own day. Shy as a swallow, this imperishable personality still flits over the hills among the silvery olives, or in the purple dusk wanders like a stray wind among the narrow streets. As the one gift utterly worth giving, I would fain hope that I had disclosed to the reader something of the charm and diffused fragrance of this local spirit, integral and indestructible part of the eternal spirit of truth and beauty; failing in this, I have failed in the most essential part of my task, and must consider myself to be making a poor return for the generous hospitality of which, during many years and at various seasons, I have been the grateful recipient." His object in writing the book has assuredly been fulfilled, and the fact that its pages are instinct with such vital charm makes it one of the most important of recent contributions to historic literature. ("Siena: The Story of a Mediæval Commune." By Ferdinand Schevill. Illustrated with half-tone plates and maps. 422 pages. Price, $2.50. Published by Charles Scribner's Sons, New York.)

IN his "Cities of Italy," Arthur Symons chooses to distinguish his chapter on Florence as an "interpretation." Such it is, indeed, and most sympathetic, but hardly less "interpretations" are his chapters on the other cities. In his dedication to the volume, Mr. Symons says, "For me, cities are like people, with souls and temperaments of their own," and one senses this feeling of personality of cities throughout the book. It would seem difficult to give a more sympathetic or more understanding analysis of a city's meaning and spirit than he gives in his first chapter, dealing with Rome. It is learned too, but with the learning that stands as a background, and not for itself. He sees Rome beautiful, but the pagan domineering, material child of its cruel material past. Of Florence he says, "Florence is a corridor through which the beauty and finery of the world have passed," and that she "is like a woman who has been praised so long that she has become self-conscious. She has no sorcery, and there is no part of her charm that you cannot define." Yet for all that he makes her charming, and defines her beauties in such a manner as to make her seem almost irresistible.

A few of the chapters in the present book were published as the Italian section of an earlier volume, bearing the title "Cities." As it stands now, it forms a sort of glorified guide book to all the important towns of Italy, or, one might say, furnishes a personally conducted tour in which one has the advantage of a sprightly, imaginative and not too impressively learned courier. Rome, Venice, Naples, Florence, Ravenna, Pisa, Siena, Verona, Bologna, Brescia, Milan, are each given chapters. As a book to read before a journey to Italy, it is certainly excellent and sure to whet the voyager's understanding and appreciation. ("Cities of Italy." By Arthur Symons. 268 pages. Price, $2.00 net. Published by E. P. Dutton, New York.)

JUST now the idle farms, so numerous in the Eastern States, are occupying a good share of the public attention. People are beginning to wonder whether, after all, it might not be practicable to give the modern methods of farming a fair trial and see if by this means the cost of living could not be brought once more to a reasonable level. Therefore, there is renewed interest in all authoritative books on agriculture, especially those relating to modern methods of fertilization and drain-

age. With reference to the last-mentioned subject, one of the best books we have seen is Mr. Charles Gleason Elliott's "Practical Farm Drainage," a comprehensive and clearly-written manual for the use of the farmer and the student, of which a new and revised edition has just been issued. The fact that Mr. Elliott is the chief drainage engineer and the chief of drainage investigators in the United States Department of Agriculture gives this little volume a background of authority that arouses confidence from the beginning, and the information it contains justifies this confidence more and more with each succeeding chapter.

The book deals with the relation of soil to drainage; with drainage systems and the different kinds of drains; their location, construction and cost, and the advantages of coöperative work among farmers in draining their land. Several chapters are given to such special branches of the subject as the drainage of farm premises, irrigated lands, roads and some special problems. The subject is illustrated with a number of diagrams, showing the construction of drains, the leveling and laying out of the land, and the soil structure as influenced by various modifications. This is the second edition of this book, which was published twenty-five years ago to meet an urgent demand for a simple manual upon the draining of farm lands. It has been a standard for a quarter of a century, and in the present edition the author has entirely rewritten it, bringing it up to date and adding much valuable matter for the benefit of both farmers and students. ("Practical Farm Drainage." By Charles Gleason Elliott, C.E. Illustrated. 182 pages. Price, $1.50. Published by John Wiley & Sons, New York.)

FILLED with sunshine and the song of birds is "The Garden in the Wilderness," a book which comes to us anonymously, as the author,—unquestionably a woman,—signs herself simply "A Hermit." It is the story of two people, not over-burdened with worldly goods, who sought happiness and health in a little house and garden somewhere "up the Hudson" and found it in full measure, pressed down and overflowing. Written in the form of a somewhat intermittent and erratic diary, the story is merely a succession of delicious glimpses into the possibilities of life under these conditions. It is most picturesquely expressed, and every line carries with it the suggestion of a charming personality in the writer. It would be dangerous for anyone who is already possessed of a secret leaning toward country life to read this book, because the sweet, wholesome life of which it tells might be found an irresistible temptation to the reader to go and do likewise. The illustrations are quaint and humorous little pen sketches, supplemented with photographs of the actual garden in the wilderness. ("The Garden in the Wilderness." By "A Hermit." Illustrated. 210 pages. Price, $1.50. Published by the Baker & Taylor Company, New York.)

THE mellowness and delicious good humor that temper the keenness of Mr. William Dean Howells' outlook upon life were never more in evidence than in his latest book of travel, "Seven English Cities." This is not in the least like most books of travel. It is rather a comfortable reminiscence of the pleasant experiences that are good to talk over with one's friends, and to anyone who knows and loves England the charm of them is so poignant as to bring a pang of homesickness.

There is no American writer living who is so attuned to life in all its phases as Mr. Howells, and so absolutely sincere in the expression of what he sees and experiences, and his ripened, kindly, half-humorous comprehension of men and things enables him to give to the reader for the time something of the same perception. The seven English cities of which he writes are Liverpool, Manchester, Sheffield, York, Doncaster, Durham and Boston, and he throws in two quaint little watering places in Wales just for good

measure, and winds up with some glimpses of English character such as could be given only by himself. The book is one to read slowly and luxuriously, and then put away and read again after a hard day's work, when the tired brain needs rest as well as stimulus. We owe many charming impressions of other lands to Mr. Howells, but of them all none is more entirely satisfying than this latest group of sketches, overflowing as they are with pleasant memories of the country which, after all, is nearest to our own. ("Seven English Cities." By W. D. Howells. Illustrated. 200 pages. Price, $2.00 net. Published by Harper & Brothers, New York and London.)

WE have grown so used to looking for the unexpected from Mr. Gilbert K. Chesterton that the only thing which could surprise us would be something that we might naturally have expected. Therefore it is actually something of a surprise to find that, in a novel which he calls "The Ball and the Cross," he sets forth all the brilliant heterodoxies, theories and opinions that he so joyously advanced in essay form in his earlier books.

The plot of "The Ball and the Cross" is so fantastically insane that one hardly gets an idea of it even by reading the book through. It begins in an airship operated by a personage whom the reader afterward infers to be the devil. This individual unkindly drops an inoffensive old philosopher on top of the ball on St. Paul's Cathedral in London, and sails away into space. The philosopher manages to climb down, and is very naturally put into the insane asylum. Then an atheist and a Roman Catholic have a serious falling out about the Virgin Mary, and the duel, which they are always going to fight and which never comes off, skips merrily through the story until the duelists, and nearly everybody else concerned in the plot, are also landed in the insane asylum under the personal supervision of his Satanic Majesty.

There is some interesting philosophy in the book, but it is so bedizened with epigram and paradox, and so ingeniously hidden in the intricacies of the freakish plot, that it takes some time to discover it. ("The Ball and the Cross." By Gilbert K. Chesterton. 403 pages. Price, $1.50. Published by John Lane Company, New York.)

IN "The Moccasin Ranch" Mr. Hamlin Garland has given us one of his burningly truthful tales of life far out on the Western plains. We feel the hardships and the desolation, as well as the exhilaration, that fall to the lot of the pioneer, and we also realize that out here human nature is stripped of all conventions and shows for what it is.

The story is not unusual in itself, for it deals with a woman of rich, restless nature, inclined to rebel at the limitations which cramp her life and none too patient with her gentle, weak husband. Of course, she meets the inevitable man who is too strong for her. He is the typical man of the plains,—not the plains of fiction, but the plains of fact,—a big, handsome, shallow, good-natured creature with plenty of physical courage and a good deal of recklessness as to consequence. The attraction between the two grows stronger as the story develops, and at last, when winter isolates the Moccasin Ranch and brings real suffering, the woman can bear it no longer and goes away with her lover, leaving her husband without a thought as to what his life must be afterward. The two seek refuge from a blizzard with the man who has been a good friend to both of them. He disapproves the course they have taken so thoroughly that he is almost at the point of turning them out, but gradually the realization comes to him that he is face to face with the biggest issues of life and that, according to the law which is above all human laws, it is decreed that this woman must follow the promptings of her own nature, if only for the sake of the child that is to come. So he tells them to go in peace, free of hindrance or blame from him.

"The Moccasin Ranch" is not a long story, and it is very simply told, but it is vital from beginning to end because of the unflinching courage with which it faces life and truth. ("The Moccasin Ranch." By Hamlin Garland. Illustrated. 137 pages. Price, $1.00. Published by Harper & Brothers, New York and London.)

A series of eight books designed to give the outline of eight years training in drawing, design and construction, have been issued under the title of "The Manual Arts for Elementary Schools." These books begin with very simple subjects drawn in outline or sketched in wash or charcoal, and the work in each volume grows a little more complicated until the later years include fairly elaborate drawings and designs, the elements of instruction in color and simple problems in construction. The books are planned to help in the work of unifying drawing and manual training, with the hope of making drawing in the public schools more practical and manual training more artistic. The series as a whole is marked by a most commendable simplicity of subject and directness of treatment. The color plates are especially simple and good in their combinations of two or three harmonious tones, and should have an excellent influence over the formation of the student's taste as well as his perception of color values.

The books intended for school use contain only the drawings and sketches which are to be followed by the pupils, but accompanying the set is a tiny "Teacher's Manual" which may be slipped into the pocket or handbag of the instructor, and which contains all necessary directions for the use of the books. These directions are in very condensed form, but are quite comprehensive enough to be great aid to the teacher. The manual includes a well-selected list of reference books on drawing and design. ("The Manual Arts for Elementary Schools." By C. S. & A. G. Hammock. 8 volumes and Teacher's Manual. Price of first three volumes, $1.50; of the remaining five, $2.25. Published by D. C. Heath & Company, Boston, New York and Chicago.)

ANOTHER of the "Handbooks of Practical Gardening," issued by the John Lane Company, is "The Book of the Sweet Pea," by D. B. Crane, who already has written delightfully of chrysanthemums, pansies and violets. This latest book is exactly what its name indicates, and gives every kind of information concerning the history, character, varieties, cultivation and growth of the sweet pea, even to the inclusion of a complete list of books and periodicals upon this charming flower. It is a work that the amateur gardener with an enthusiasm for sweet peas could hardly do without, and one effect of its free circulation among horticulturists would be to arouse general ambition to grow prize blossoms according to the most scientific methods,—which are all set forth in this small but most useful volume. ("The Book of the Sweet Pea." By D. B. Crane, F. R. H. S. 131 pages. Illustrated with reproductions from photographs. Price $1.00 net. Postage 8 cents. Published by John Lane Company, New York.)

SCHOOL teachers and students who are interested in making gardening a part of the curriculum will find a great deal of inspiration as well as information in "The School Garden Book," written by Clarence M. Weed of the State Normal School in Lowell, Mass., and Philip Emerson of the Cobbet Grammar School in Lynn. The authors have evidently developed their theory of school gardens from extensive practical experience, and the book is meant to encourage the starting of more gardens by children at school and at home. It is written clearly and simply, so that any bright boy or girl could understand it and apply its instructions, and we venture to predict that many a new garden will be started and many an old one will be improved as a result of its teachings. ("The School Garden Book." By Clarence M.

Weed and Philip Emerson. Illustrated. 314 pages with index and bibliography. Price $1.25. Published by Charles Scribner's Sons, New York.)

A little volume of poetry that has the true ring is "Songs of a Cripple," by Mr. Maurice Johnson. Not only is it good verse, but being the work of one who is himself a cripple and who has spent his life in learning to draw from the depths of pain the serenity and content of a deep understanding of life, it has an emotional appeal that goes straight to the heart. The first part of the book is entitled "Little Boy Verses," and the poems speak simply and in childish language of the incidents and experiences of daily life from the viewpoint of a child who was surrounded with much love and care because he was not like other children. The pathos in these little verses is like the pathos of such a child, largely unconscious, because he knows no other kind of life. While the form is reminiscent of James Whitcomb Riley's "Songs of Children," the emotional quality is more convincing because of this very simplicity and serenity. The remainder of the volume is devoted to verse embodying the quiet philosophy which the man, still a cripple, had managed to wrench out of life as he had found it. ("Songs of a Cripple." By Maurice Johnson. Illustrated. 103 pages. Limited edition bound in decorative cover and printed on hand-made paper, $1.50 net. Half leather, $2.00. Cloth, $1.00. Published by the Grafton Press, New York.)

ONCE in a while it is very wholesome for this big and thriving nation of ours to be told a few plain truths about itself. Especially it is wholesome for the women of the nation, and most of all for that marvel of calm self-complacency,—the American girl. In a modest little volume, entitled "Why American Marriages Fail," Mrs. Anna A. Rogers has given us about the shrewdest estimate of our own individual and social characteristics that we remember to have seen. Foreigners, looking at us from the viewpoint of other nationalities, have endeavored more or less successfully to analyze our national peculiarities, but for the most part such analyses have borne the earmarks of prejudice rather than insight and judgment.

But this book was written by an American woman who knows her own people through and through, and who moreover has gained her own perspective during long years of life abroad. She tells us trenchantly, good-naturedly and, alas, most truthfully, some of the reasons why so many American marriages fail, and distributes the responsibility for such failure pretty evenly between our girls, absorbed in themselves; our men, absorbed in business, and our mothers, too often foolishly absorbed in society or in pampering their children. Also, she reminds us, in terms that are not the less forcible because they are so amusing, of some of the things we Americans put up with, and a few of the fallacies in our ideas of training the young that help to make our educational system such a fit subject for constant tinkering. This book is emphatically one to be read, for such common sense is not found every day. ("Why American Marriages Fail." By Anna A. Rogers. 214 pages. Price, $1.25. Published by Houghton Mifflin Company, Boston and New York.)

ANYONE who delights in reading the reminiscences of a day gone by can but be charmed with "My Day: Reminiscences of a Long Life," by Mrs. Roger A. Pryor. The Southern life of that period, with which we associate the romance and chivalry of America, is always fascinating reading, and in this book the happenings and events are told in an unusually pleasant and graceful manner. The book is illustrated from photographs of the famous beauties and political and social characters. ("My Day: Reminiscences of a Long Life." By Mrs. Roger A. Pryor. Illustrated. 554 pages. Price, $2.25. Published by The Macmillan Company, New York.)