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VOL. II June MDCCCCII NO. 3

The Craftsman

"The lyf so short the craft so long to lerne"

Beauty in Buildings

Published monthly by The United Crafts Eastwood New York in the interests of Art allied to Labor

THE CRAFTSMAN

Vol. II. No. 3

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ANNOUNCEMENT

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FOREWORD

THE Publishers of "The Craftsman" take great pleasure in printing in their current issue the article upon "Beauty in Buildings," by Barry Parker of Buxton, Derbyshire, England, an architect who, with his collaborator, Raymond Unwin, has become well-known in America through a series of lectures recently published in book form under the title: "The Art of Building a Home." This work instantly gained favor by reason of its fine aesthetic quality as well as its simple, direct and beautiful style. The present paper dealing with mass, proportion and accent in building will be found no less valuable and interesting than the earlier writings of the same author.

The two papers, "The Four Great Cathedrals of the Rhineland" and "How to look at a Building" were written, the one by a student of history and the other by a practical architect. The paper upon "The Wavy Line" treating of the structural qualities of design, was introduced as being cognate to the main subject chosen for the June magazine.

The July number of "The Craftsman" will treat definitely and closely the relations of art to labor, and will urge the necessity of producing good art as a means to improve public morals and to further public happiness. For this number papers have been secured from Mr. Walter S. Perry of the Pratt Institute, Brooklyn, whose subject will be: "The Art School, and its relation to the Arts and Crafts;" from Mr. Caryl Coleman, President of the Church Glass and Decorating Company, New York, who has written upon "Art in the Industries and the Outlook for the Art Student;" and from Mr. Frederick S. Lamb, Secretary of the Municipal Art Society of New York, who advocates "The Beautifying of our Cities." All these papers were read at the April meeting of "The Eastern Art Teachers' Association" held in New York, and will be of value to many who wish to obtain some record of that important occasion.

With June first of the current year, " The United Crafts," owing to the increase of space at their command, will proceed to the development of several new industries, regarding which information will be given in " The Craftsman," as it shall promise to be of value to the layman or to the artist.

All the arts which promote culture have a common bond and stand as if included in one kinship.

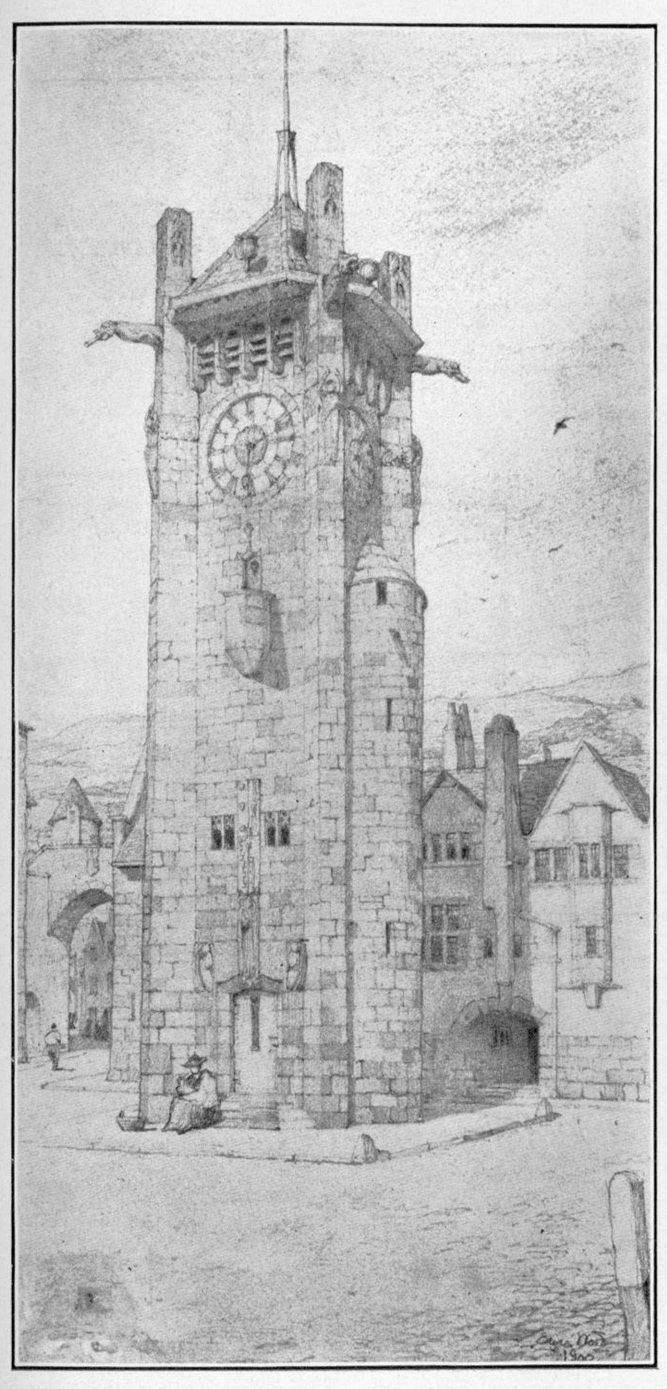
CICERO: Oration on the Citizenship of Archias.

Art is the right hand of Nature. The latter has only given us being, the former has made us men.

SCHILLER: Drama of " Fiesco."

It is the glory and good of art, that art remains the one way possible of speaking truth.

ROBERT BROWNING: " The Ring and the Book."

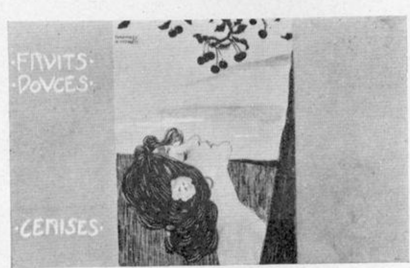


Tower by Edgar Wood

(Illustration No. 8)

German Postcard
(Illustration No. 1)

Dutch Postcard
(Illustration No. 2)



French Postcard
(Illustration No. 3)

Austrian Postcard
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Japanese Postcard
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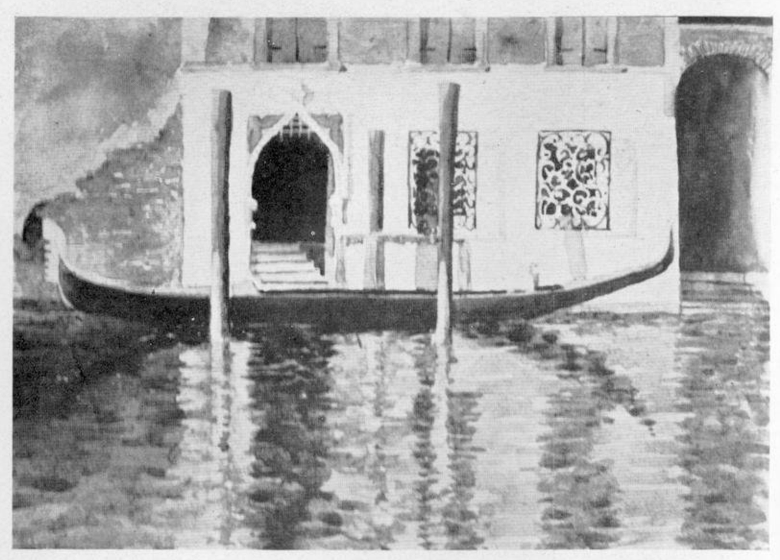
Types of Picture Postcards

St. Mark's Cathedral, Venice

(Illustration No. 6)

Church of Santa Croce, Florence

(Illustration No. 7)



Palace on the Grand Canal, Venice
(ILLUSTRATION No. 9)

St. Mark's Square
(ILLUSTRATION No. 10)

BEAUTY IN BUILDINGS AND SOME THINGS THAT LEAD TO IT ☙ BY BARRY PARKER ☙ ☙

I PUT the word buildings instead of architecture in my title,—I had architecture at first,—because if I had used the latter word many would not have attached to it just the meaning I wished. We all have preconceived notions of the ideas which this word is used to convey, but we may not all have the same notions. To some it suggests the study of styles and periods; the history of the art of building; the archaeologist's point of view, in fact. To these my using the word would have conveyed the impression that I was going to talk about the development of one style from another; that I would show some of the chief characteristics by which one can tell at what time in the world's history, or to what style, a building, or some part of a building, belongs. To the minds of others, the use of the word "architecture" would have suggested those "finishing touches," those architectural features, those evidences of a knowledge of a vague intangible science of proportion which is supposed by some to be the business of an architect to add to a building. These are among the impressions I should have conveyed, and which I did not wish to convey. Therefore, I used the word "buildings," instead of the word "architecture."

For to regard architecture as something which may be separated from the art of building is to take a false position, and one which will set us on the wrong tack at the very outset. Also, the study of the history of architecture, fascinating as it is, is apart from my present purpose. My intention is to try to formulate a few fundamental principles and guiding instincts which have led to beautiful results, and the neglect of which, on the other hand, has led to failure, in all styles, and at all times, throughout the history of the art. Hence the second part of my title, "some things which lead to it." This I feel has been far too seldom attempted, in spite of the fact that there is, as is often said, "too much talk about art nowadays." Do we ever hear anyone trying to show us, when something beautiful is before us, or be-

ing talked about, wherein its beauties lie, or the causes which have effected that beauty? The subject is usually approached from any other point of view than this. And yet, by a thoughtful comparison of many beautiful things belonging to all styles and all periods, we should be able to discover instincts and principles which must invariably have been followed when beautiful results have been attained, and just as surely must have been neglected where failure has resulted. When we stop to think of it, this is what is really of the first importance to most of us. The historical interest is for the student; the constructional interest is for the expert; but the beauty is something which adds to the life of us all, and is an influence for good upon us all. Moreover, we all have some influence, though it may be very slight, that we can use to produce such beauty, and if we have some knowledge of its causes, we shall the better be able to see that our municipal and other public bodies put their work into the hands of those who have some knowledge of the principles upon the observance of which beauty results. Surely, too, it will mean interest added to our lives if we can gain some knowledge of these things, and in the light of that knowledge look about us as we pass through the streets of towns and cities, and among the cottages, churches and houses in the country. We have, too, all of us felt, when we have wished to share with others our pleasure in something beautiful, the disappointment of only being able to say that it was beautiful. To be able to show at all where the secret of its beauty lay would make that beauty a gift doubly dear to us, and enhance it incalculably when shared with others.

Now, everything anyone is called upon to design has certain clearly defined functions, requirements, purposes and conditions, and before any other considerations can be entered upon, that form must be given it which will best enable it to fulfill them. The skill of the designer is shown in the beauty which

he adds, fulfilling these conditions. He must begin by making absolutely sure that these are quite clear in his mind; that he is accepting nothing as a condition which is merely dictated by convention and established custom. He must first analyze all conditions and make sure he rejects all which he can not feel clearly are inseparable from the real needs of the case and have arisen out of them; he must reject all that are not necessary to the processes to be employed in producing what he is designing, or to the fulfillment of its functions, or to the inherent properties and characteristics of the materials to be used.

In illustration of this, let us take a good example of how completely this may be lost sight of. In an English town, it was proposed to erect a memorial to our late Queen. It was suggested that this memorial should take the form of a sort of combination of clock, tower and pump over a celebrated medicinal well there. Competitive designs were asked for. Just what the stipulations were I never knew, but I believe they embodied that it should be a structure to carry a clock and contain a pump. So the essentials were that it should suggest the presence of water, and facilitate the drawing of water, and should indicate that the town wished to do honor to these healing waters, and to provide an adequate and dignified means of access to them. Next, it should be so designed as to make the most of and display best the inherent beauties of water, whether running or still. Then, it should be so contrived that the invalids who were to drink these waters should have protection from the elements while so doing; that they should have a place where they could stand aside, apart from the traffic, and that seats should be provided where those waiting, while they or others drank, could rest. The tower was to carry a clock, and should have done this in such a way that the clock might be conveniently seen, and from as many points as possible. It should have shown by its form that one reason for its existence was

that it carried this clock. Finally, it was a memorial to our late Queen, and should have given indication of this in some better way than the mere affixing of a tablet unrelated to the design and in no way an essential part of it. In the design selected, the clock was made to look as if it had been forgotten, and added as an after thought; less was made of the fact of the presence of water than would have seemed possible; that water had to be drawn therefrom seemed to have been regarded as an unfortunate necessity: an act which, though it could not be entirely neglected, or made altogether impossible, should at any rate be made as difficult and inconvenient as possible. The intention of the designer,—I have no idea who he was,—seemed to be to make us realize that his object was to get a complication of meaningless, lifeless mouldings, pediments, flourishes, and what not, unfortunately with a pump and clock added; giving as little sign as possible that the erection had any purpose in its existence, or that it could fulfil any useful function. Completed, it fulfils none of the requirements enumerated, except that a clock is grudgingly introduced, and that it would be possible to draw water here if you could get some one to pump for you;—for the same person cannot both pump and hold a vessel to catch the water,—and if you were prepared to stand in the open street, entirely unscreened and unremoved from passers by, and unsheltered from the weather.

The above is an architectural illustration of this principle, but anything in which design is necessary, will do equally well to illustrate this.

Let us take, for instance, the prevalent craze for picture postcards. Now, some of the conditions, requirements, purposes and functions of a picture postcard are these, among others which it is not necessary to mention: first, that it should be of a specific size and shape; second, that it should bear a picture, and, third, that space should be left for a limited number of

words. The card is architecturally successful or unsuccessful, according to the degree in which it is pleasing or unpleasing, after it has fulfilled all these stipulations, not only before, but after the few written words which it is to bear are added. (See illustration No. 1). A photograph of a building is taken, and let its proportions of length to breadth be what they may, it is reduced until it will come upon the card somehow, it matters not how awkwardly. The rest of the space on the card is left for writing upon, and what its form may happen to be is unconsidered. (See illustration No. 2). No attempt is made to comply with the conditions that the card is to be designed with a view to being written upon. A German takes up the task, and approaches it in this spirit: he looks upon the few written words as an unfortunate necessity, and cuts a bit out of his picture to receive them. He makes no attempt to bring the written words into harmony with his design. To accept conditions in this spirit can never conduce to the best results. (See illustration No. 3). Now a Frenchman, or an Italian, approaches the problem, and by providing a darker ground on which to write, the written space of the card is brought more into tone with the printed parts, as he thereby reduces the contrast between the ink and the paper, and gives it a weight and strength more nearly equal to the weight and strength of the picture; also, the place set apart for writing on this card becomes an integral part of the design, and the card, before and after it has been written upon, is a more satisfactory whole. (See illustration No. 4). An Austrian attempts still further to incorporate the writing with the design, but so does it that the writing, when introduced, interferes with the design, and one feels that to write on the part intended would spoil the whole. Therefore, though erring on the right side, the design, nevertheless, does err, and is not so good as the French card. The shortcoming also differs from that of the German card, for on the latter the injury was done by the designer, under the as-

sumption that it was inevitable. But now comes forward the Japanese (see illustration No. 5); the conditions are laid before him, and he, with his unerring artistic instinct, contrives to make the difficulty of the conditions only serve to illustrate his play of fancy, his resource and dainty piquancy. He puts a little flap on the upper right hand corner of his card, and under this flap is the blank space upon which to write. That the written words may not destroy any of the harmony and balance of his design, or cause it to lose anything artistic, the little flap when turned down, is in complete tone and harmony with the rest of the picture, and when you turn it up to read what is underneath, you are considering what is there written as a thing apart from the picture; you have the picture the wrong way up, and practically the writing never intrudes itself upon you when you are enjoying the beauties of the design.

Let us take another illustration of the application of this principle. Some windows were to be designed for a bank. The clients' idea was to have a plate glass window with an iron grille on the street side for protection, and a blind on the inside for privacy; in addition to these, the customary brass name plates were to be placed somewhere on the stone work. It was suggested to substitute for these four frames divided vertically and horizontally with bars into which the glass could be let, and with a copper name plate placed in the center of each light, and to have that part of the window which terminated at the height to which a blind would have reached, finished with a cornice mould glazed with slightly muffled and tinted glass. This arrangement fulfilled all the requirements that the sign, the blind, the grille and the plate glass proposed would have done, and besides being more pleasing in appearance, was far simpler, easier to clean, and in every way more wholesome and satisfactory.

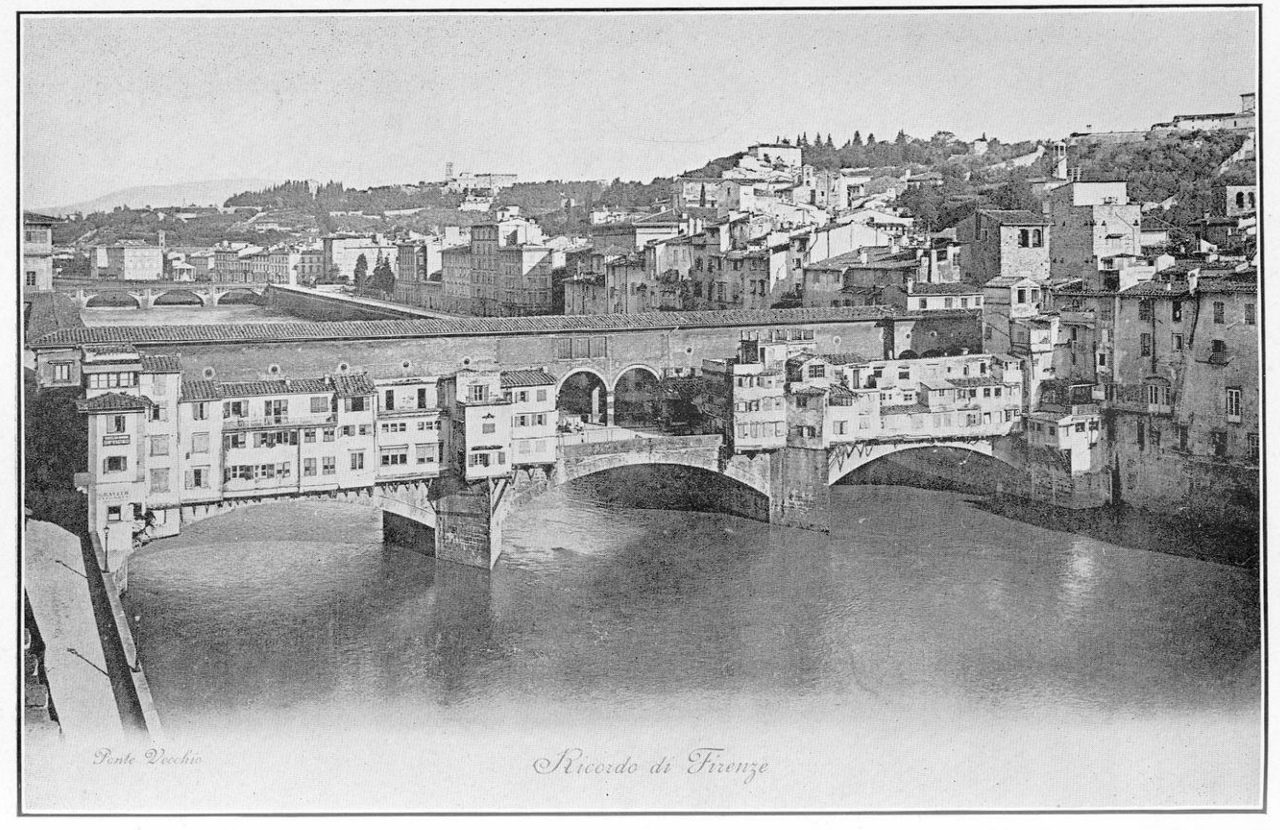
A flagrant example of the neglect of this principle may help us, and this is to be seen in

almost every shop and place of business. One of the conditions an architect, designing business premises, may most certainly count on having to comply with is that signs and name plates will be needed; yet only very rarely do we find that this has been taken into consideration at all. Even the question of a position for these is very seldom thought of, much less is any attempt made to incorporate them into the design. Hence, they are often placed so as completely to destroy any effect the building might otherwise have had. The architect cannot wash his hands of this and say that it is a matter which does not concern him. That signs were necessary and would be introduced in some manner was one of the conditions known to him from the first, and, if he does not so design his building as to make it comply with this requirement among others, he is shirking part of his problem, and has no one but himself to thank for the loss in beauty which his building sustains. If we can see that the elevations,—that is, the outside form of a building,—have been the first consideration, and convenience in planning has been sacrificed to symmetry or anything else, we may know at once that we are studying architecture of a very low order, and we had best give it no further consideration, unless it be in the light of a warning against the same pitfalls. So following up this principle, we shall come to see that the elevations of a building should show clearly that they have grown out of the requirements of the planning, and are the logical outcome and expression of something designed to fulfill its purposes and conditions as perfectly as possible. Granted we find that the building we are considering stands the more elementary test, let us pass on to its massing, the placing of accent, the disposition of the light and shade, the placing and grouping of detail and ornament. Let us first see that in all this there is real breadth of treatment, some largeness of compilation and grasp displayed, unifying into a whole all those parts which have in their turn received ample individual

thought. But in this let us have the help of an example. (See illustration No. 6.)

That anything could be so magnificently rich and elaborate as St. Mark's, and yet retain its grandeur, dignity and breadth is most wonderful, and I know of no other building so successful in this respect. Note first the placing, distribution and forms of the main masses of light and shade, the tone values, as it were, given to different planes by the amount they are recessed from or stand in front of one another, and the angles at which they are placed to one another. This massing of the light and shade must dominate everything else if the result is to be good, but without asserting itself too palpably. Note how in St. Mark's those masses are never lost, confused or spoiled, but how they are maintained so perfectly that the building can, and does, carry a variety of richness of color, and a profusion of decoration and multiplicity of materials otherwise quite fatal to it. How beautifully they are graduated and softened off one into the other and maintained without being insisted upon will be best seen by contrasting this church with Santa Croce, (Illustration No. 7), where the dark recesses are abruptly opposed to the light surfaces, producing a harsh and painful effect. In the main facade of St. Mark's as in the whole church, one great secret of the success lies in the placing of the mosaics. The mosaics in the lower row are better in this respect than those in the upper, although the modern ones are poor in themselves, bad in color, out of scale with the building, and lacking in architectural and decorative instinct in their design and composition. The great triumph of St. Mark's rests in this: that the introduction of these modern mosaics has not proved fatal to her, nor destroyed her beauty. She has risen superior even to such a blow as this, and stands, if not as beautiful as ever, still surpassingly beautiful. But, as I was saying, the placing of the mosaics is one of the great secrets of the success of St. Mark's, both inside and

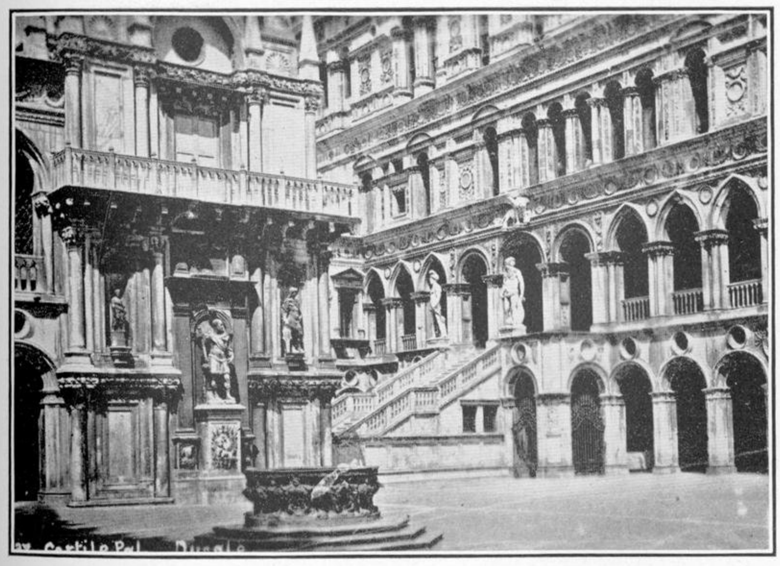
Church of St. Moise, Venice
(Illustration No. 11)



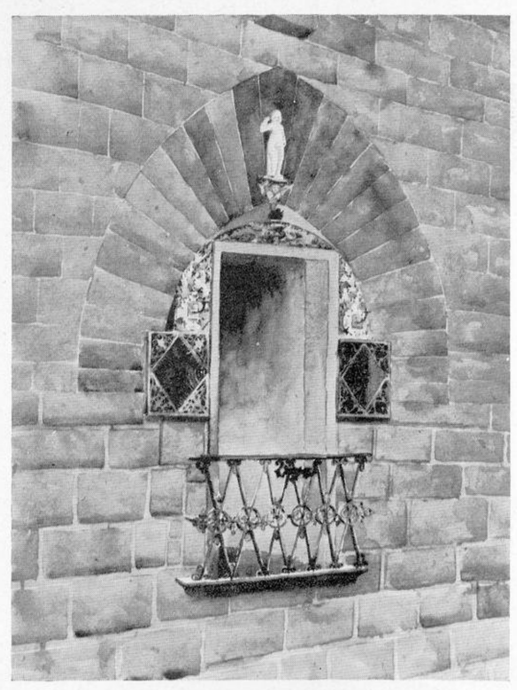
Ponte Vecchio, Florence

(Illustration No. 12)

Facade of Doges' Palace, Venice
(ILLUSTRATION NO. 13)



Courtyard of Doges' Palace
(ILLUSTRATION NO. 14)



Window in a Street in Florence
(ILLUSTRATION NO. 15)

The Cathedral, Florence
(ILLUSTRATION NO. 16)

out. Many of these pieces are wonderfully brilliant in color, and had they been placed where they could tell more strongly and be more clearly seen, they would necessarily have dominated everything else, and St. Mark's would have degenerated into a scaffolding displaying pictures in mosaic.

The placing of the mosaics is one cause of the beauty of the interior of St. Mark's, as well as of the exterior. But it is the color scheme and the lighting, the broad, flat, or round spaces, opposed to the richness of the carved and modeled surfaces which produce its unique effect. The charm of the surface and the texture of the marbles in which everything below the mosaics is encased is not a main factor in producing this: the pleasure to be gained therefrom forms a sort of undercurrent not at first consciously reached. Very different in this is St. Mark's from many other Italian churches that rely upon the beauty of marble for their effect, and whose builders thought that to cover a church with beautiful marbles was all that was required to produce a beautiful edifice. In the main facade of St. Mark's, the placing of the mosaics and disposition and forms of the main masses of light and shade are only two of those many things which go to make its beauty. Another is not merely restraint in the use of detail or a sense of fitness in the parts selected for fine detail, but the right perception displayed in the way the detail is grouped. This detail is gathered together and so arranged that it clusters around and accentuates certain parts. This "accent" is most important. Quite as much depends upon it here as in the rendering of music.

With this in mind, I want you to look at this beautiful tower of Mr. Edgar Woods (Illustration No. 8), and see how this feeling for accent and for the massing of the broken up and detailed surfaces, and the placing of them just where they should be and no where else, is a main factor in its success. Then look

around the next time you take your walks abroad at any other modern tower which may come within your range, and see whether you can find that this instinct of the true artist has influenced its design at all; whether such ornament and detail, such mouldings and enrichments as were at the architect's command, have not been spread equally over the whole, profusely or sparsely as funds allowed, but still apparently with the idea that it was only fair to treat all parts alike in this respect.

This little palace on the Grand Canal, at Venice, (Illustration No. 9) shows another and a very simple application of this truth. The grilles over the lower windows of this house are wanted for protection. They were made rich and beautiful in line and form, and the window openings behind were made absolutely rectangular and simple, without mould or carving, in a perfectly flat, unrelieved, marble wall: for where attempt is made to render all parts equally interesting, inevitably the interest of the whole is destroyed. The doorway is to have no grille, so it is in every way a fitting place for moulding and carving. And very delicate and beautiful this moulding and carving is, enhancing the simplicity of the walls and itself gaining enormously from that simplicity.

Now see (in illustration No. 10) the other side of St. Mark's Piazza. The absence here of all that makes for success, and of all that has gone to create the grandeur and beauty of the church is too obvious. See how there is no grouping of light and shade: but the light is all broken up and the shade is all broken up and spread in little patches and strips indiscriminately and universally over the whole surface. See how exactly the same thing has been done with the ornament and detail, the moulding and enrichment, and that there is no appreciation of the value of accent, no opposing of small with great, and great with small, that each may, as the true instinct will always make them, enhance the

other. The smallest and the broadest, and all between them are equally spread in little bits and patches over the whole facade, and all the possibilities of effect in either simply frittered away in just the same manner as the light and shade have been. St. Moise (see illustration No. 11), just out of St. Mark's Square, will admirably suffice for an example of this, as all I have said about St. Mark's is doubly applicable to this church.

By way of further illustration of the value of opposing small and light with strong and adequate, or broad, flat, plain surfaces, a moment's glance at the Ponte Vecchio (Illustration No. 13) will suffice to show it to be this which makes it beautiful. Imagine it for a moment as broken up from the water line to the sky line, as it is in the windowed parts, and it would merely give you an effect of squalor. Imagine it as plain from water line to sky line, as are its piers and arches, and much of its charm would certainly be gone. Or again, contrast for a moment the facade of the Doges' Palace toward the Piazzetta (Illustration No. 13) with the interior of its Court Yard (Illustration No. 14), and I think no one can fail to appreciate the superiority of the former over the latter, and see the cause.

Here is a window in a street in Florence. (Illustration No. 15). I think from the character of the undulations in the leaves that the foliage was cut from sheet lead, but I could not, as this is a first floor window, get near enough to be sure of the metal, it being encrusted with the accumulated dirt of ages, and I only seeing it from the opposite side of the street. This foliage is, remember, some fifteen or twenty feet from the eye, yet it is not big and clumsy. This is one pitfall missed, for the two things both strenuously to be avoided in ornament to be seen from a distance are, on the one hand, making it simply large and clumsy (nothing is uglier or more vulgar than ornament simply magnified, because it is to be seen from a distance), and on the other

hand, intricacies and complications and, above all, multiplicity of different forms, resulting in confusion, perplexity and disquiet to the beholder. This ornament is quite fine, and refined in detail. Yet, at the first glance from below, it gives entire satisfaction, and the longer you look at it, the more you enjoy it.

Now let us look at the Duomo of Florence (Illustration No. 16) and see how it compares with St. Mark's, in fulfilment of the laws of beauty. Is there any massing of light and shade here? This would seem to have had no consideration whatever. What, before anything else, strikes one on seeing it? A mass of streaks and stripes of black and white. What is this striping and streaking which is allowed to dominate every other feature, property and characteristic? A mere decoration and applied ornament, entirely unrelated to and independent of the construction and form of the building. It is an example of ornament simply exaggerated and magnified into the vulgarity which I have said always results from such exaggeration. It is an example also of ornament so insisted upon as to swamp all other properties of the building, all forms, light and shade, tones, relations of planes, and even all possibility of effect from applying any other decoration. But above all, judge the workman by the motives which you can see underlie it. Pause to think of them, and you will find them to be, to a large extent, easy of discovery. Remember always that ornament has no justification for its existence unless it be beautiful, and the love of beauty and the love of creating beauty must go to the making of it, or it cannot be beautiful. One may apply this test without any fear of its failing to sift out the true from the false. Anything about a building which performs no useful function, and which you can feel did not give pleasure to create, but which, on the other hand, you feel has given drudgery, enormous soul-destroying toil, or was produced mechanically by a machine or hand, you may quite safely condemn; and it

is awful to think how much you will have to condemn of moulding, pilasters, column and repeating ornament which never rendered service, or gave pleasure to anyone.

The motive, I repeat, is what must stand testing, or your condemnation must follow. If you can see that the motive was show, display, or ostentation, the result cannot be good. That which you can see exists merely to exhibit the scholarship or cleverness, or even the perception of refinement in ornament, of moulding, detail or line, possessed by the architect, you may set down as bad. When you stand before a building, when you pass and re-pass a building considering it, then think of all you could strip from it and still leave it as capable of fulfilling the uses and purposes for which it exists as you found it; then apply to all you strip off the test I have just given you: think whether these pilasters, cornices, mouldings, pillars, "architectural features," as they are sometimes called, possess enough of true beauty to justify their existence. If they do not, remember that nothing else can do so.

THE FOUR GREAT CATHEDRALS OF THE RHINELAND BY EARL SPERRY

THE Rhineland is of absorbing interest to the student of history, of art, and of architecture. While the regions stretching to the east and northeast remained barbaric in the possession of their ferocious inhabitants, the valley of the Middle Rhine was opened to the civilization of the Romans. Cities yet stand where these conquerors built; they knew the delicious flavors of Rhenish wines, and healed themselves in the mineral springs of the adjacent hills. Their weapons, ornaments and utensils, exhumed after fifteen centuries in the soil, may be seen in great numbers in the museum at Mainz.

From that remote period to the present, the beautiful winding valley, with its gray green river hurrying swiftly northward, has been one of the chief theatres of European activity. It could tell of the pagan Alemannians, of their conquest by the Franks, of Charlemagne, of the great ecclesiastical potentates whose rule and title antedate those of the most ancient of Europe's royal houses. The armies of Louis XIV and Napoleon have bivouacked upon its green plateau; it was known to Blucher and to Bismark. And here German art first shone forth after the long night of the Middle Ages. While the painters of northern and central Germany could do no more than portray rigid, expressionless faces and stiff figures of threatening aspect, the artists of Cologne were producing pictures which are unsurpassed for their spirituality. Love, humility, devotion, radiate from the tender faces of their women to such a degree that the merely corporeal is wholly overlooked in the presence of the emotions to which it gives expression.

And as in art, so in architecture, the Germans of the Rhineland were the first to accomplish great results and display their genius for building in the erection of large religious edifices.

During the first five centuries of their life on the soil of southern Europe the Teutons were engaged in assimilating the civilization which they

found there. The results of this fusion of Roman culture with the Teutonic nature, scarcely visible until the tenth century, do not become numerous and striking until the eleventh, and among them, none are more conspicuous than the achievements in architecture. The small number of all but the most necessary structures, resulting from the indifference of that age to the higher needs of society, the instability, consequent upon poverty, of the few which were erected, incessant warfare, conflagration, and, most destructive of all, the invasions of Saracens, Huns, and Northmen, have left but few survivals of the architecture of these centuries save in Italy, notably in Rome and Ravenna. These, for the most part, are basilicas, and give no clew to the characteristics of the transitional type which, in Germany, must have preceded the fully developed Romanesque of that country.

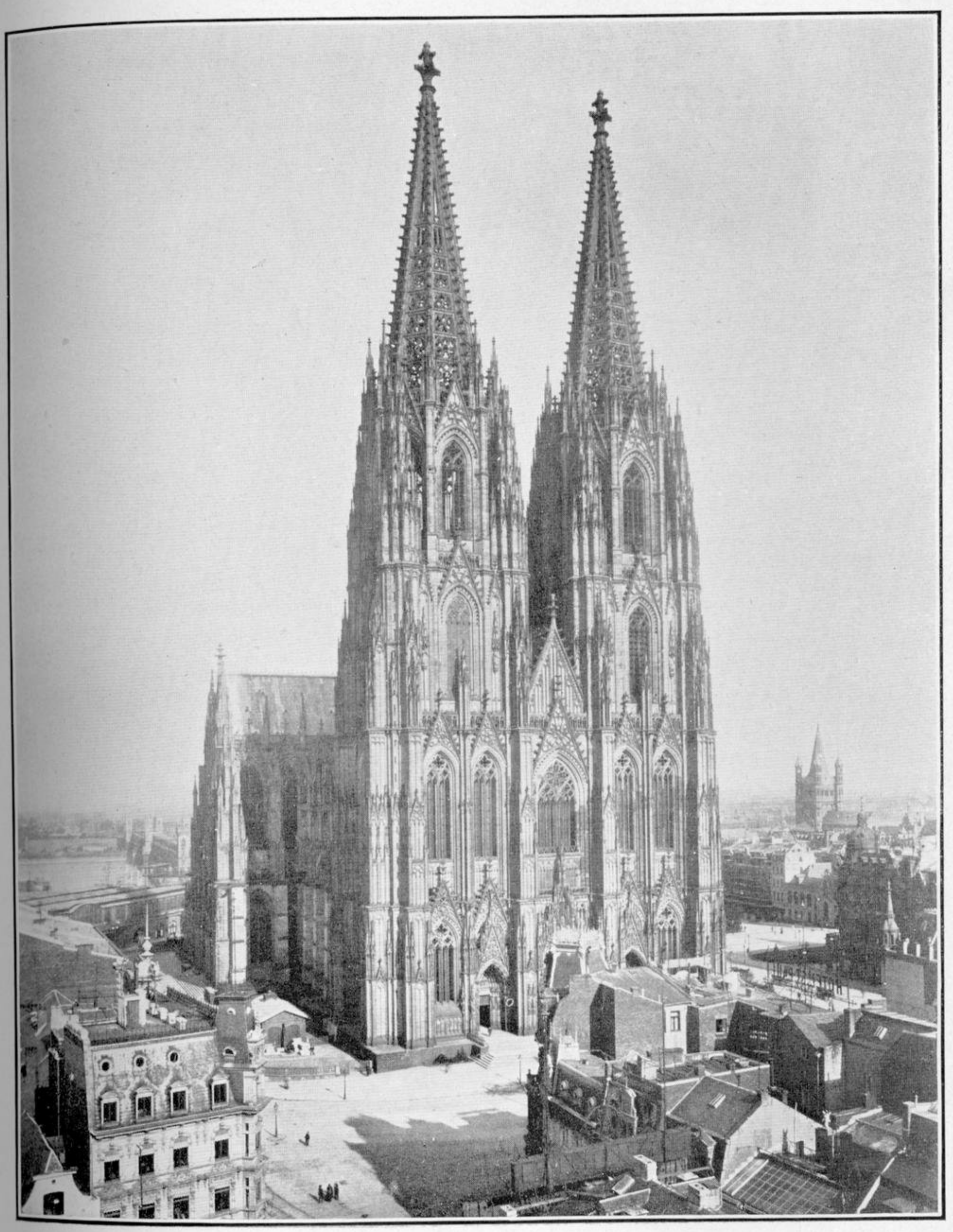
What the churches of the Visigoths, Burgundians, Saxons, and Franks were like is not known. It is reasonable to assume, however, that they were small basilicas with the features of the Romanesque style in rudimentary form. But as examples of this intervening stage of growth are lacking, the ecclesiastical architecture of Germany apparently moved suddenly forward from the modest basilica with simple and unpretentious exterior, to the type best represented by the majestic cathedrals of Mainz, Speyer, and Worms.

If architecture be the art of building according to principles of beauty and harmony, with regard to utility, the Teutonic builders of the tenth and eleventh centuries deserve to be credited with a high degree of originality, for the basilica, the only variety of ecclesiastical architecture prevalent in western Europe prior to that time, was an architectural nullity so far as the exterior was concerned. Usefulness was its dominant characteristic. In construction it was as simple as it could be and fulfil its purpose; an unadorned rectangular building with the central part of the roof elevated to admit

light into the nave. True, the Greek temple, was even more simple in design, since light was admitted through the roof directly, instead of through the walls of the clerestory, but its perfect proportion and the intrinsic beauty of gable and serried columns, make it architecturally superior to the basilica.

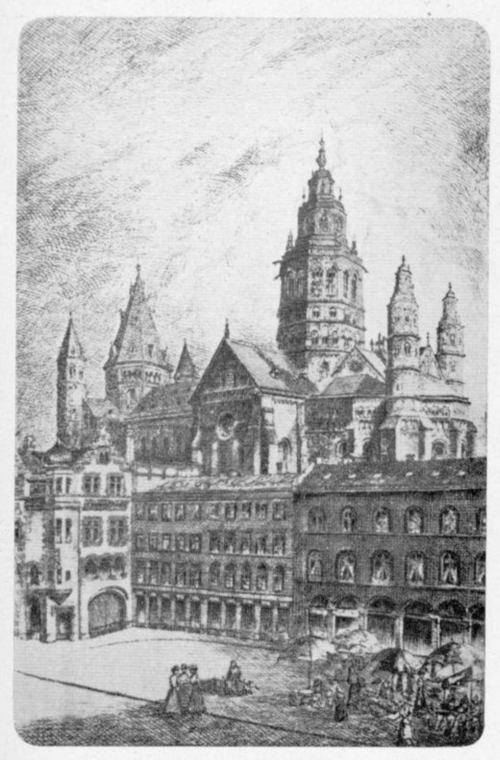
No doubt the German architects of those centuries obtained some ideas of form, lines, and decoration from the fragments of Roman and early Christian architecture which, as late as the eleventh century, were to be found along the Rhine; no doubt they were influenced to some degree by the edifices of Lombardy, and perhaps some of the Italian builders crossed the Alps; the art of vaulting great ceilings successfully was invented by a French monk; but notwithstanding these contributions from foreign sources, the Romanesque cathedrals of Germany are the products of native creative genius.

Of the three great masterpieces of the German Romanesque style the Cathedral of Mainz is probably the oldest. Already a christian city in the fourth century, Mainz had a cathedral dedicated to St. Martin by the first decade of the fifth, but no vestiges of the structure remain. Not until 978, under the rule of Willigis, Archbishop of Mainz, was the church begun, from which, through many vicissitudes, the present cathedral has grown. This building was in the new Romanesque style, but was never used, for on the eve of the day of consecration it was seriously damaged by fire, and a like fate overtook the restored structure in 1081, this time almost totally destroying it. In the church as rebuilt were combined all the features of the German Romanesque, save the vaulted ceilings which were not introduced from France until almost fifty years later. The next centuries saw it further damaged by fire, by use as a fortress, and by lightning. Since the last fire (1191), scarcely a century has passed in which additions and alterations have not been made. The additions

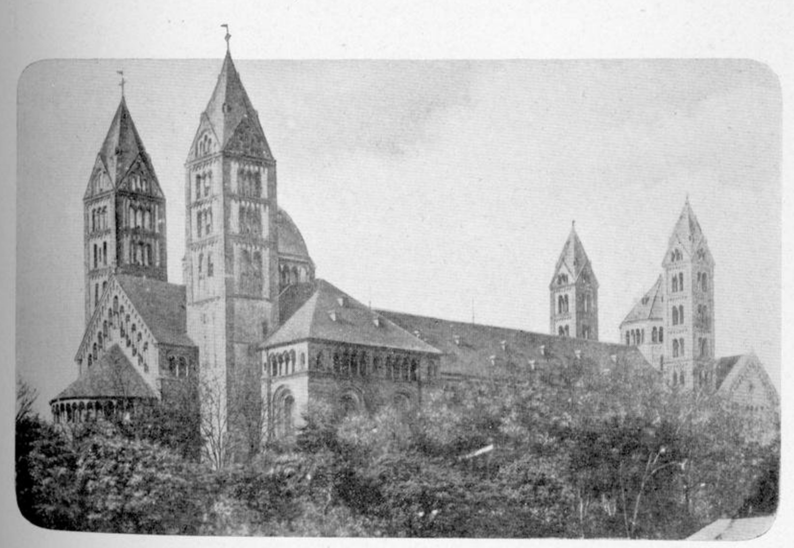


Cologne Cathedral

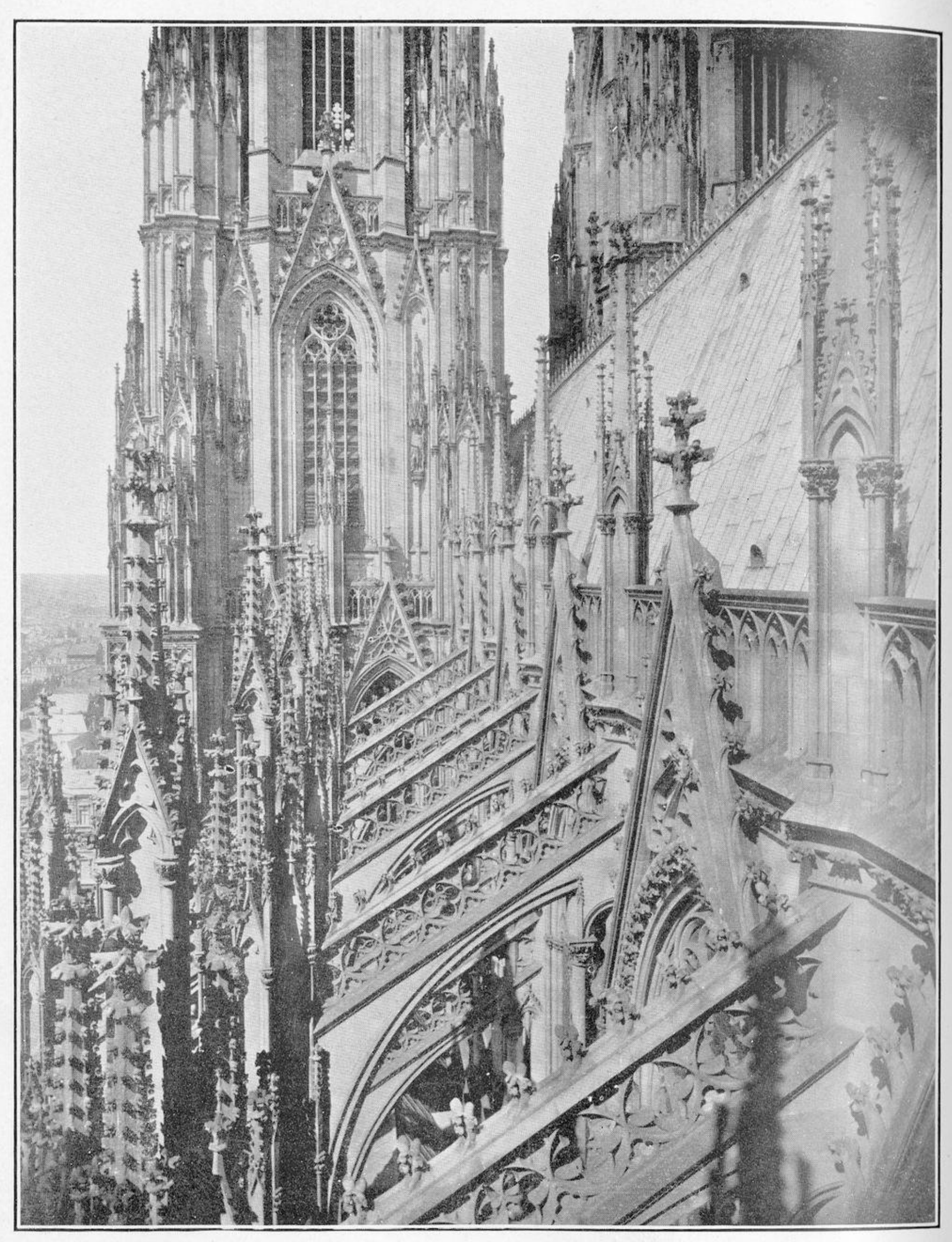
Two views of the Cathedral of St. Peter and St. Paul, Worms



Cathedral of Mainz



Cathedral of Speyer



Flying Buttresses, Cologne Cathedral

made from century to century being in the style prevailing at the time, the cathedral is a record of the history of ecclesiastical architecture, and hence one of the most interesting in Europe for the historian. Save for the Gothic upper story of the large western tower, the higher portions of the building are Romanesque, and as the Gothic chapels ranged along its sides are concealed by the surrounding buildings, this single visible Gothic feature does not impress the beholder. The situation of the splendid church is most unfortunate, the nearby houses and business blocks extending to within a few feet of its walls on all sides, with the result that no satisfactory idea of the whole can be obtained. On the bronze doors of the chief entrance, which is approached by a narrow alley leading from the city market place between the encroaching houses, is an inscription stating that they were manufactured in the year 988 for Archbishop Willigis.

The Cathedral of St. Peter and St. Paul at Worms, in the pure German Romanesque, was almost wholly completed by 1181 and was consecrated the same year. The church which originally stood upon the site of the present building, dated from the far-off days of the Burgundian Kingdom, when the events were transpiring of which the Niebelungenlied tells. But the oldest part of the present building, the lower part of the two western towers, was not built earlier than the end of the eleventh century. Happily, this cathedral has been spared the ravages by fire and the enemy which overtook so many of the German churches, and although slow in building, the original plan remained unchanged, thus giving a structure possessing perfect purity of Romanesque design.

There being an open square on either side of the cathedral, the observer can obtain an unobstructed view of the entire building, which enables him to appreciate the beauty of the German Romanesque and the great difference between this type of church and the basilica from which it sprang.

The transept, which, if present in the basilica, was usually built across the end of the nave, is here penetrated by it, thus giving to the edifice the form of a Latin cross, while the basilica was frequently T shaped. The intersection of nave and transept is surmounted by an octagonal cupola ornamented by a gallery with Roman arches just beneath the eaves. Like many of the German churches of this period, this one has an apse at each end of the nave, one square, the other polygonal, and two choirs also. The apses are much larger than in the basilica, and of more importance architecturally. Each end of the nave is flanked by two slender, round towers, one pair of which is decorated by galleries with the Roman arch. Between these two is a cupola similar in construction and ornament to the other. Beneath the eaves of the roof, aisle and transept, and extending around the towers at regular intervals are friezes, or arcades of Roman arches. As was usual in the German Romanesque churches, the principal portal, here facing the south, is richly ornamented with sculptured figures representing biblical and allegorical scenes. Except for this entrance, the arcades and galleries already mentioned, the incipient buttresses, little more than pilasters, which are between the windows of both nave and aisles and the elaborate mouldings of the deeply recessed windows, the exterior is without ornamentation. Simple dignity is the impression which the cathedral makes.

The interior, with its vast empty spaces, uneven stone floor, rude stone walls, with their great stretches of bare surface undecorated by painting or tablet, seems naked and cold. It is light, however, owing to the unusually large windows and the alternation of light with heavy piers. The simple Romanesque style does not of itself supply the rich interior ornamentation found in the Gothic, and in consequence scanty furnishing gives these great churches a crude, unfinished appearance. But the long history of the old city so

stimulates the imagination and fills the mind with pictures of the past, that the handiwork of man is little needed to satisfy the eye.

The third of the Romanesque cathedrals, at Speyer, is not so large as that at Worms, but its bold and striking outlines gives the appearance of great size. It has more than the appearance of size, however, and to the pedestrian approaching the city across the level floor of the Rhine Valley, it becomes visible, while all other features of the landscape are yet veiled in the haze of distance. How majestic it then seems, with all surrounding objects, including the nearby groves, dwarfed into insignificance beside it!

Unlike the Worms Cathedral, it has a single apse and choir, square towers, and a longer transept. It is also peculiar in having a narthex, or vestibule. While comparatively simple, the exterior ornamentation is somewhat richer than at Worms, the galleries and arcades being employed more frequently, along with small decorative windows.

The interior is made impressive by the boldness of the nave, forty-five feet from pier to pier, and one hundred and five feet to the center of the vault, which is constructed in square bays. The problem of withstanding the tremendous thrust of these great vaulted naves was a difficult one for the Romanesque architect, who, instead of employing the flying-buttress, relied upon massive walls and excessively heavy piers. This expedient was adopted in all three of the cathedrals mentioned, but the thickness of the walls can nowhere be observed so well as at Speyer, where a gallery constructed in them, extends around the whole church.

Even if the cathedral possessed no architectural interest, its historical association would make it a place of pilgrimage. Founded in the first quarter of the eleventh century by Emperor Conrad II, as a place of burial for himself and his successors, it received

the ashes of his son Henry III, his grandson Henry IV, and of Henry V. In one of the small adjoining chapels lay unburied the body of Henry IV, until the papal anathema was removed, and interment could take place. Toward the eastern end of the nave is the slightly elevated royal choir, containing the beautiful memorials, in sarcophagus form, of Rudolph of Hapsburg, and Adolph of Nassau.

In common with all of the Rhineland, the Cathedral of Speyer has suffered from the vandalism of the French. It was pillaged and almost totally destroyed in 1689, and again in 1794, the only relic of the interior furnishing which remained after the plunder in 1689 being the tablet, now preserved in the crypt, which marked the grave of Adolph of Nassau.

The purity of design and favorable situation of the Cathedrals of Worms and Speyer make them the best exemplars from which to obtain an idea of the German Romanesque. Their amplitude, massiveness, and simplicity of decoration give a deep impression of power and dignity. There is a repose and strength about them which is absent in more delicate and more ornate structures. And this does not mean that they lack beauty. Their proportions are good, and the arrangement of towers and cupolas, with high, tapering roofs, most picturesque. But to the eye which can see beyond the cathedrals into the minds guiding the busy hands which formed them, they are more than mere masses of ordered sandstone. In the noblest form of human expression they tell of the spiritual life of the people which created them.

The population of western Europe had just entered upon a new phase of its existence, and these churches are enduring expressions of new hopes and desires. Six centuries of tribal and racial warfare, with but one short interval of comparative peace, had given men a deep sense of the instability of earthly things.

No man dreamed of building for more than a day. To plan for posterity when waves of pagan destroyers perennially swept over the land would have been futile. Not until order emerged from this chaos under the firm rule of the Saxon Emperors did men begin to have a sense of security, the feeling that the peace of to-day would endure till the morrow. With this came the hope that they might transmit something of themselves to the future, and the courage to undertake the task. The first fruits of this new sentiment were the three splendid cathedrals.

And they show with equal clearness the place which religion held in the life of those centuries. It is no accident that the churches surpassed all other structures in size and beauty, that more money and care were lavished upon them than upon even the dwellings of royal personages. Religion then held a correspondingly predominant place in human life and thought. Among the most powerful, few men were so hardy as wholly to ignore its claims. Those who neglected them for a time were almost sure to make expiation by some generous deed, the formation of a church, or endowment of a monastery. And such gifts were prompted by a motive of tremendous power. Life in a world to come was not then a hazy possibility but a most clear and ever present reality. No man doubted the existence of heaven with God enthroned, or of hell with its torturing fires; nor did he doubt the power of the church to consign him to one or the other. It was but common prudence to exempt himself from eternal anguish by timely gifts of atonement. The great churches of Europe are one of the results of this interested generosity.

While the same dread forced from the hand of villain and serf a portion of his pittance, he was influenced by a purer religious motive. The uncertainties and sorrows which the church taught to be the lot of all earthly creatures truly were his portion in life. He suffered everything which a heartless and greedy

tyrant can inflict upon his victims. That a man so placed, seeing not even the hope of happiness in this world, should turn a ready ear to the teaching of eternal bliss to come, was inevitable; it was the only preventive of despair, the only hope, however slender, which enabled him to endure his present miseries. To heed the priests' appeal for money was to strengthen his hold on future happiness, and so the coppers of the peasant aided the golden crowns of the nobles in rearing the great churches. But the peasant made his gift to glorify a righteous judge who had prepared a reward which was more than recompense for his unhappy life, rather than to an angry and avenging God.

The great cathedrals, then, are monuments to the religious hopes and fears, to the faith of the mediaeval man. In a language whose force and clearness are indisputable, they proclaim that the church was the paramount institution of the age.

That fact is nowhere more impressively presented to the traveler than by the Cathedral of St. Peter at Cologne. In giant proportions and in unity of design it surpasses all the Gothic churches of northern Europe. Standing not far from the Rhine, on the crest of a gentle elevation, it commands the country for miles up and down the river, and its glittering spires are visible long after the rest of the city has faded from view. No one who has once seen it can ever forget its magnificence, its richness.

Yet the architectural style of which it is the best representative was developed from the comparatively simple Romanesque type. This work was carried on in France, and in her churches, beginning with the great abbey church at Cluny, and extending through those of the twelfth century to that of St. Denis, can be traced the development of the principal features of the Gothic style.

The Germans were slow to adopt it, and although the Rhineland was more initiative

than the regions further removed from French influence, its architects long clung to the old style. The church of St. Castor at Coblenz, built so late as 1208, when Gothic had long been common in France, is Romanesque. The first genuinely Gothic work in Germany is the Golden Portal in the Saxon city of Freiberg, dating from 1190. An example of the transition from Romanesque to Gothic, while essentially Romanesque, is the Church of the Apostles at Cologne, in which the pointed arch was used.

The cathedral occupies the site of an old ninth century church which was felt to be unworthy a city with the religious and artistic traditions of Cologne. Accordingly when this structure was almost totally destroyed by fire, the corner-stone of the present building was laid (Aug. 14, 1248). The architect who conceived this splendid pile was Gerard of Riel, under whom the building of the choir was begun. He sought his models in France, imitating almost exactly the then recently completed choir of Amiens Cathedral, and combined in his plan features obtained from several of the most famous French churches. His successors, Master Arnold and Master John, hindered by the contests between the people of the city and the Archbishop, accomplished but little, and the choir was not consecrated until almost eighty years later (1322). The nave and southern tower were completed by 1447, but at the end of the century, the zeal of the builders had so flagged that the hope of completing it according to the original design was given up. During two centuries it was neglected and it began to fall into ruin. Frederick William III., King of Prussia, caused an examination to be made for the purpose of ascertaining what steps were necessary to its preservation, but nothing was done until 1824, when the active work of restoration was begun. From that time until the completion of the spires in 1883, the work slowly went forward, being carried on by public money, the gifts of private persons and societies. Happily, the fourteenth

century plans were discovered and formed the guide for part of the work.

The finished structure is worthy of the many years and millions of money expended in bringing it to perfection. The stranger cannot gaze long enough at that magnificent spreading facade, at the mighty towers whose slender spires rise five hundred feet from the earth. In contrast with the lower, more massive Romanesque, all is height and slenderness. The high towers, the lofty clerestory, the multitude of airy shafts, all contribute to strengthen this impression. Instead of broad, unrelieved wall-spaces with strongly marked horizontal lines and small windows, there are deep buttresses surmounted by long, slender pinnacles; huge windows with complex tracery in stone. This same tracery is used in open gables, balustrades, wherever the opportunity offers, and exquisitely beautiful it is, particularly on the windows of the choir.

One of the characteristics peculiar to the Gothic cathedral which will illustrate the union of the artistic and useful in that style is a prominent feature at Cologne: the flying buttress. This device solves in a new way the problem of supporting the weight of great vaulted naves The Romanesque architect had resisted the pressure by mere massiveness in walls and piers. But the Gothic architect, turning to use the advantage given him by the groined vaulting which concentrates the pressure at certain points, built buttresses or thick columns of masonry, at these points, instead of a continuously massive wall. The pressure was transferred from the nave walls to the buttress by a half each, and this, with the buttress, constitutes what is known as the flying-buttress. When richly carved, as at Cologne, it becomes an important ornamental feature.

The pointed arch, one of the most admired characteristics of the Gothic style, also possesses structural advantage, being devised to facilitate the

construction of the great oblong vaults of the naves. Its intrinsic beauty and decorative possibilities were at once recognized, and at Cologne it appears in a multitude of arcades, principally upon the huge western towers. In fact the cathedral suffers from a redundancy of ornamentation, particularly of finials which rise like a forest along the aisle roofs, and the decoration of other parts seems almost too profuse. Another and much more serious deficit in the exterior at once impresses itself upon the observer, namely, that the building is much too high for its length. The disproportion is most noticeable from a point of view which includes both the front and the side, when the full effect of the extremely tall and massive towers is plainly felt.

The interior is filled with relics of the fervent devotion of the Middle Ages. The brilliantly colored windows of the northern aisle are among the best examples of the art of glass painting in the early sixteenth century. Those in the southern aisle were given by Louis I. of Bavaria, to whom Germany owes so much of her fame in art. The heroes of the Christian religion are represented by a vast number of statues upon the piers of nave and transept: apostles, church fathers, martyrs and saints, the honorable names from the first century to the Middle Ages have been preserved and here perpetuated. From the semi-circular choir open eight chapels in which stand the sarcophagi of some of the most famous of the Archbishops of Cologne. In the chapel where lies Archbishop Walram of Julich is the famous painting by Stephen Lochner, one of Cologne's earliest masters. After the fashion of altar-pieces it is divided into three parts; the middle representing the adoration of the Magi, at the sides St. Gereon and St. Ursula, on the outside, the Annunciation. Although showing the influence of the Netherland realism, it is an excellent example of the early school of Cologne. The next chapel, dedicated to St. Stephen, is interesting because it con-

tains the sarcophagus of Archbishop Gero who died in 976, and a tenth century mosaic, both of which were originally in the old cathedral. Before the entrance to the chapel dedicated to The Three Wise Men of the East, is buried the heart of Marie de Medicis, Henry IV's widow, who died at Cologne in 1642 when banished from France.

In the treasure-chamber, the cathedral chapter has preserved some of its most valuable possessions. Here can be obtained some idea of the regalia of a mediaeval bishop, for the collection includes mitres, bishop's staffs, jeweled garments for great ceremonies, and costly church utensils of many kinds, some of them heavy with precious stones. Perhaps the most interesting and valuable object in the display is the reliquary of the three Magi. It was once supposed to contain their bones which had come into the possession of the Archbishop of Cologne about the middle of the twelfth century. The reliquary is made from gold, in the form of a basilica, and richly decorated with antique gems, many of them engraved.

But, however great the interest which these relics of mediaeval life awaken, it is, after all, the church itself which exerts the greatest fascination. It is like the magic of the Alps. So long as those marble peaks, gleaming in the splendor of the sunshine, are within view, the eye, as if enchanted, turns to them irresistibly. And so here, the gaze, resting impatiently upon shrine, statue or altar, wanders ever to the far-off vault, the long perspective of lofty piers, the vast spaces of the choir. Skilled architects say that the interior is faulty in many ways. It may be so. But in that vast church with its great magnitude and its wealth of ornamentation, the mind is so filled with wonder at the grandeur of the place that there is little disposition to examine critically. Humility and awe, rather, are the states of mind produced by so much that is majestic and beautiful.

"THE WAVY LINE" BY IRENE SARGENT

AFTER the sharply defined forms of the thirteenth century had given character and accent to Gothic architecture in England, there arose a floriated ornament which slowly invaded the surface of the structure, until it finally obliterated beneath its vagaries the contours which it had at first softened and graced. The lack of definition, the confusion of structural lines resulting therefrom, in its turn, produced the sudden counter-revolution of William of Wykeham as displayed in his work at Winchester Cathedral; when the Perpendicular style was substituted for the Decorated, and geometric patterns replaced the design based upon plant-forms.

In our own day, art is threatened by a danger similar to that which was averted by the mediaeval churchman and architect. And if it is an art less sublime in its purpose and manifestation, it is of no less vital importance. For if we are no longer great church-builders in the sense of the men of the olden time, we are to the highest degree home-builders. And the home has gradually come to perform many of the functions of the church of the Middle Ages. Decorative or domestic art has assumed an importance which even a century ago it could not have been believed to possess. Through it the personality of the present age expresses itself as strongly as through more practical mediums, and our generation, like those which have preceded it, sees itself mirrored in works of the imagination: in the lines drawn by the designer; in the colors selected by the painter to compose his palette, no less than in the written word which is comprehended the most widely of all art-forms.

If then once we recognize the meaning and importance of artistic movements—since they are the parallels of social ideas—we shall question their tendencies more closely, as we shall feel them to hold a clue whereby we may gain much in knowledge of ourselves. No artist can divorce himself from the time

in which he lives, nor can he, however forceful his personality, do more than modify and translate, after his own manner, the influences by which he is surrounded. And any pronounced, lasting, and widely observed characteristic in an important art-form of any given age, if it be sincere and original, rather than an imitation more or less frank of some previous and admired period, is a sure index of the spirit of that given age. This fact, essential to note, should make us thoughtful and mentally alert as we examine the objects through which are externalized the aesthetic impulses of our time. For it can not be ignored or denied that we are passing through a crisis in decorative art, which we have conceded to be the art-form peculiar and proper to a period of growing democracy, widening culture and large individual wealth.

The crisis indicated resides in a breaking with tradition and historical precedent; in a reversion toward Nature; in a powerful impulse to represent and interpret the line effects of plant-forms. Now in progress in the capitals and centers of culture in both Europe and America, it has been variously named; its best known designations being "the neo-floral style" and "l'art nouveau."

At first thought, in the abstract, and especially in the absence of visible products of the system, this change, revolutionary and radical though it be, would appear as one full of hope and promise: for the great schools of ornament have always found their origin and inspiration in the examples of linear beauty, varied, exact and multiple, which exist in plant-forms. It would at first appear that this crisis were but a modern parallel of the movement which raised the lotus to the ruling place in the decorative art of ancient Egypt, and sent it upon its unending cycle of change and transformation through the ornament of all subsequent civilized peoples. The new impulse to represent the life, the characteristic action, "the very shudder and trembling of

the flower" by means of sinuous line would seem at first to be the legitimate, modern, subtle and significant appreciation of the forms which appealed to the ancients only through grosser, more material linear qualities. Superficially reasoning, we might count this new treatment of plant-forms as a high attainment of our age; as an advance upon what we might name the bare definition of species which is found in historic ornament: the easily recognized though conventional lotus of the Egyptians, the palm of the Assyrians, the fleur-de-lys of the Middle Ages, all of which from a certain modern point of view can be regarded as crude and primitive. But in judgment of the new movement we must not be overhasty either to praise or to condemn. Its present aspect is not so important as its tendencies and possibilities. Will "the wavy line" add value to the legacy of decorative art which has been accumulating for six thousand years, or will its influence be destructive and disintegrating?

The fact regarding it which is most worthy of mention is that it breaks the chain of artistic development. It is revolutionary, and therefore to be doubted, however alluring it may appear. It must be tested by steadfast laws and stand or fall, according as it obeys or defies them. Through obedience to such laws, which in decorative art are named harmony and unity, the lotus, its variants and descendants have persisted and survived down to our own time; receiving from each people into whose art they have entered some minor characteristic, so that they are distinguished one from another like different nations which together compose a single, dominant and long-lived race. Durable elements in art, like durable ideas in political or social schemes are those which come not to destroy, but to fulfil. To realize this fact one has but to turn the pages of any grammar of ornament and to note what is there to be observed, as one follows consecutively the history of the great floral pattern variously named the lotus, the anthemion, or the flower

and knosp design. In the art of the oldest civilized people, that is, the Egyptians, we find the lotus design rising from the base line of the temples, and the plant represented as if vitalized and growing. For this people the temple symbolized the world, and everything entering into its composition had reason for being, was constructive, or necessary in a decorative sense to heighten effect or to intensify meaning. Allowance being made for that conventionalism which is a requsite of decorative art, the design violated no principle of nature. Clusters of aquatic plants, the lotus or nymphaea, and the papyrus, appeared in their proper environment. But as the Egyptians, though highly expert in the use of the ideograph, failed to produce an alphabet, they also just missed the arrangement of a perfect design. The lotus *motif,* as originally employed, was a series of isolated units. The element of connection was wanting. It remained for a people subject to different geographical conditions to add the last essential. This was done by the Assyrians, out of knowledge gained through their work in spinning and weaving. The floral pattern, as left by the second artistic people of antiquity, is a strongly unified design, consisting of alternate blossoms and buds rising from unbroken basal lines which suggest the strands of textile fabrics, without removing any strength or beauty derived from the observance of Nature. The second people therefore not only accepted the legacy of their predecessors, but added to it a most valuable and original contribution. They did not destroy. They fulfilled. They attained a result which prevailed in the decorative art of centuries upon centuries as successive peoples rose to prominence by virtue of intellectual superiority or right of conquest. The principles of harmony, unity and proper conventionalism having been once understood and put into practice, were not set aside, and these being maintained, chaos could not enter into ornament nor disintegration begin its fatal work.

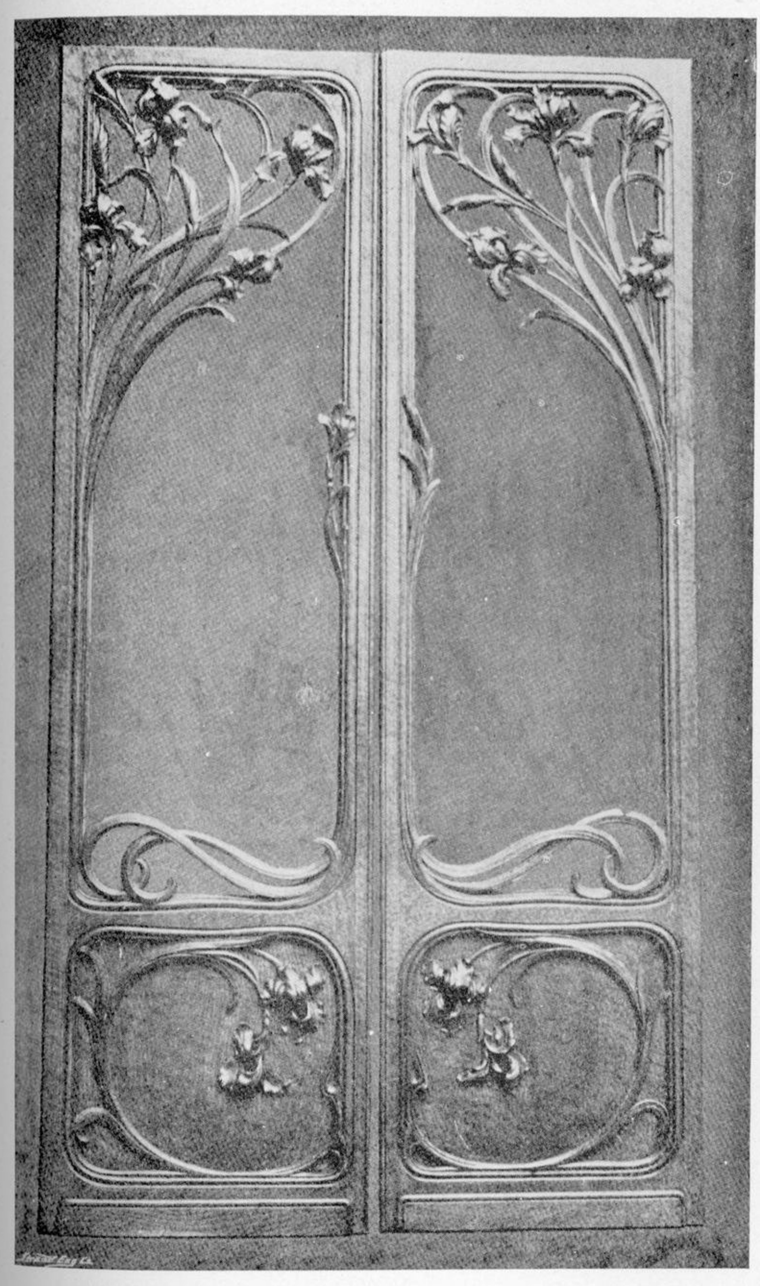
But as was indicated at the be-

ginning of the present paper, the art movement of the present day is a most dangerous and threatening one. For, under pretext of interpreting Nature by an advanced and subtle method, artists of great worth no longer observe the great mother of life. They attempt to subvert and destroy principles which are as permanent as the laws of mathematics. They would have chaos in place of order, and set up the personality, the individual fancy of the designer against the laws of the eternal republic of art. They are the nihilists of aesthetics. They no longer observe Nature. They are blind to all save "the wavy line." Their object of worship is the long, floating tress of a Lady Godiva or a Berenice, or yet again the knotted locks of a Medusa or the wind-tortured hair of a Maenad. Such are the leaders of the movement, but there are beneath them talents of less pronounced type whose ideals are far less subversive. These are not the tireless seekers of rhythm and "accent" and of well-defined planes. They are rather those who insist that the artist should control his sentiment and gently yet firmly direct the public taste. Disciples of the neo-floral school of design, they show their allegiance to the cause which they have adopted by dealing with nature after the manner of botanists; thus ignoring the natural and eternal separation existing between science and art. They observe, analyze and dissect, and in short attempt to create *motifs* in design from the entries of a student's note-book. They are not to be feared as enemies of art walking under friendly disguise, but rather as those who through obtuseness of feeling fail to perceive delicate distinctions, and who cannot understand that the function of art is not to imitate but to represent. A third division of the active advocates of the wavy line are much less frank in their purpose than the two classes which have already received mention. They are those who, too feeble or too fearful to invent, distort the historical styles and obscure plant-forms. Among them are the self-deceived who imagine themselves to be

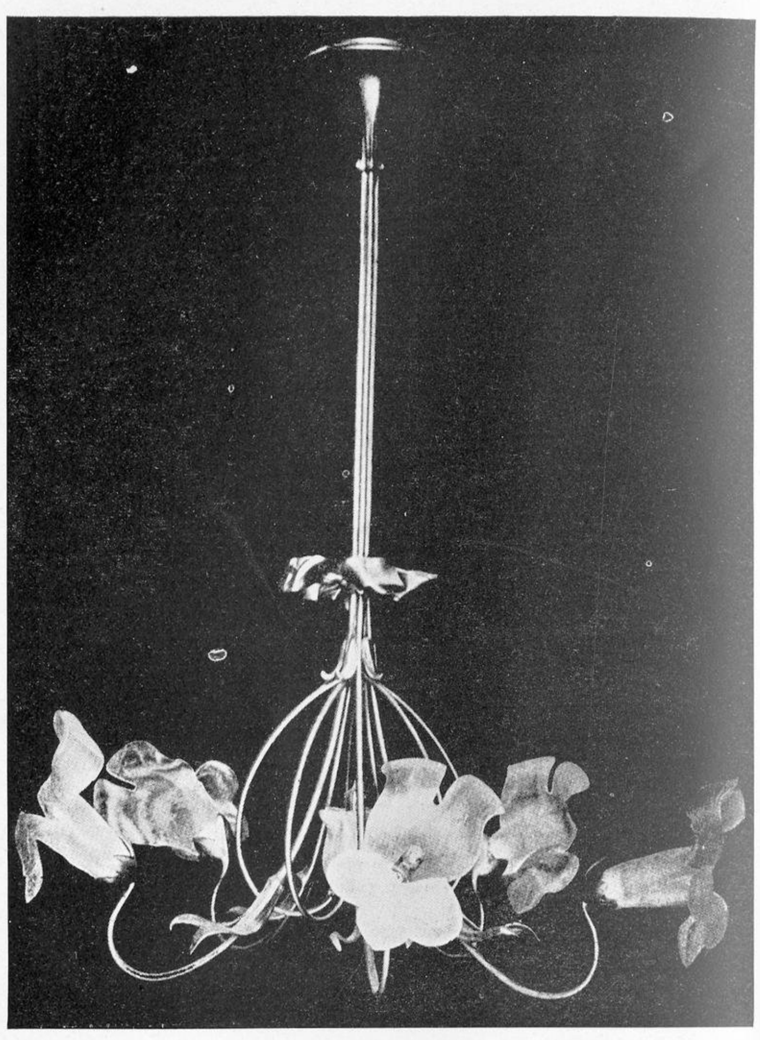
seeking a line of great subtlety, but in this group largely predominate those experimentalists who desire to create that which has not before existed without regard to necessity or value.

The name of these innovators is legion, and they are found in every department of the fine arts, even in music where "the wavy line" can exist only in equivalent. It is interesting to note "the signs of the times" which reveal themselves in the objects of use and adornment by which we are daily surrounded.

First in importance must be noted the furniture of our own homes, wherein the plant-form has been brought into prominence. For the best examples of such objects we may turn to those which were displayed at the last Paris Exhibition under the name of "L 'Art Nouveau Bing." The fascination exerted over the visitors by these household furnishings was in a measure due to their admirable fitting into their surroundings, and to the color schemes of the rooms containing them, in which wood, metals and delicate fabrics combined to produce a complex harmony of effect. But separated from their surroundings and studied as to their structural lines, these objects reveal facts and tendencies before unobserved. According to the statement of their makers, and as may be plainly seen, they are revivals of French eighteenth century traditions adapted to modern ideas of comfort. Further than this they contain the new elements of both design and ornament with which we are more directly concerned. Skilfully joined with the souvenirs of the transitional Louis XV-XVI period, there is a plain factor derived from the household art of the Japanese. In their adaptation of a national historic style, the producers of the "Art Nouveau Bing" declare that they are following the evolution of ideas and habits which should be reflected in the objects of daily use, causing in them an incessant transformation corresponding to the growth and progress of life. They seek to be interpreters

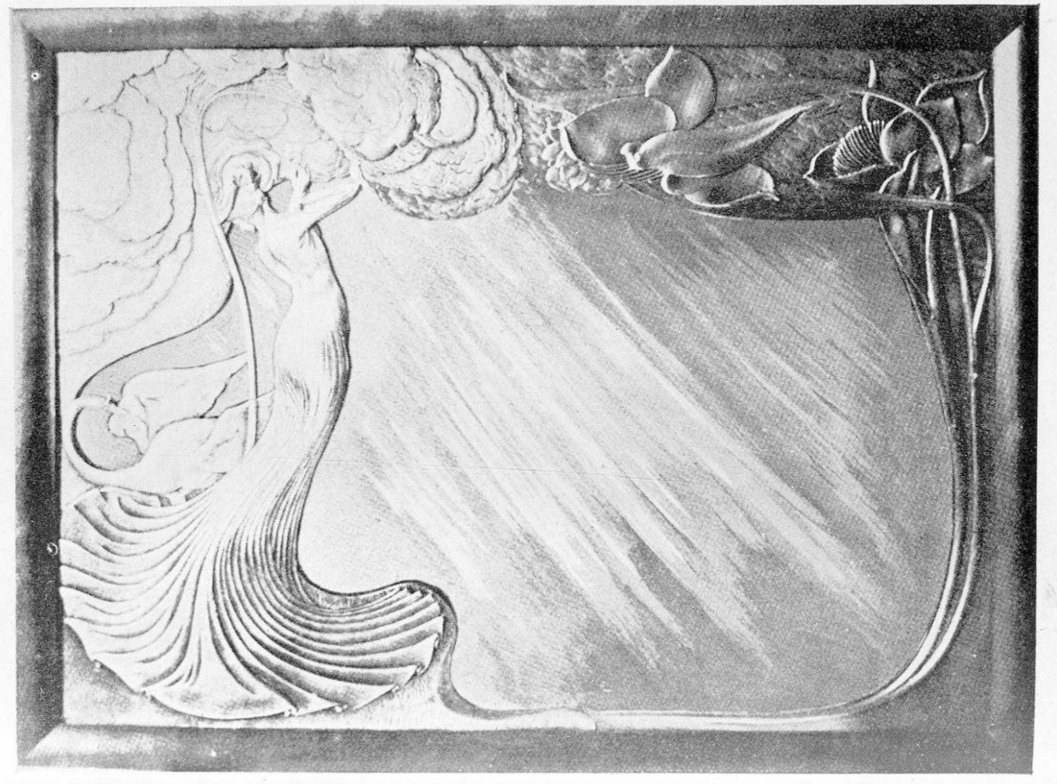


Door in Carved Wood
After a sketch by Henri Grousse
(*Courtesy Art et Decoration*)



Chandelier
Designed by Dampt
(*Courtesy Art et Decoration*)

Sofa
By G. de Feure
(Courtesy The International Studio)



Mirror-frame
By G. de Feure
(*Courtesy The International Studio*)

rather than copyists, and cast themselves on the side of dangerous invention rather than remain producers of objects of arrested development. As artists of far more than ordinary merit, as historical students of attainments and discernment, they are able to please, or at least to allure both the connoisseur and the uninstructed. But this result should not be their sole or highest aim. They should ask themselves whither tends this movement to whose progress and extension they are lending an important influence.

It must be remembered that the French furniture of the seventeenth and eighteenth centuries owed a large share of its beautiful effect to its surroundings; that it was made to finish and perfect the architecture of the building for which it was intended; that it forms an integral part of the apartments in which it was originally placed and that it cannot be removed from them without detracting from their structural beauty and losing much of its own meaning; above all that it bears the impress of stateliness and most rarely that of intimacy and domesticity.

In order to ensure the last named characteristic in furniture adapted to modern uses, a new element was necessary, and for this the so-called Frenchmen of the East gave a suggestion. Lightness of line, reflections of plant-life in both construction and ornament were thus borrowed from the art of a people who, as William Morris once indicated, are distinctively non-architectural, owing to their geographical position and the volcanic character of the islands which they inhabit. By examination of the Bing models it will be seen that the supports of these tables, chairs and seats are clearly plant-stalks; that the cabinets and armoires have a portable air which has characterized the furniture of all warm countries from that of the ancient Greeks down to that of modern artistic peoples living under similar climatic conditions; furthermore, that the upholstered portions recall to the

least imaginative eye either the petals of flowers, or the wings of insects; and finally that "the wavy line" dominates the ornament, whether it be in the carving of woods, or in the floral designs of textile fabrics. Further, to note the last named point, a mirror frame produced in the Bing studios will serve as an illustration. "The wavy line" is here found in a design executed in carving and composed of birds, flowers and a female figure. The birds are swans, the flowers are convolvuli, and the woman is a dual being, half plant and half human creature, apparently seized in the very act of metamorphosis as Daphne, the laurel, is represented in the ancient marbles and wall-paintings. It is a design curious and chaotic, which only the technique of the trained artist raises above the abnormal and the trivial. It is a specimen of a decadent, rather than of a rising art, showing the same symptoms of dissolution which are apparent in the latest classic sculptures and ceramics: multiplicity, fineness and mannerism of line; the use of the distorted female figure as a decorative unit; a composition in which no idea is dominant, treatment is obtrusive and ornament excessive.

If such is the "wavy line" treated by the foremost among the advocates of the neo-floral school, what vagaries and extravagances may we not await from those who lack technical training and the traditions of historical art, but who are seized by a mad desire after the rhythm of the plant form or the undulations of the "curly tress motive;" or what gross sacrilege may not be perpetrated by designers actuated by commercial motives.

The new system lacks the first and great essential of permanence in that it is not structural. "The wavy line," like a trail of volcanic fire, lurks beneath the foundations of the domestic and decorative art of the opening century. To allow the chaotic and the negative in design to gain the ascendancy is to introduce a real danger into our environment. The eye is one of the

two broadest and most direct avenues of perception leading to the brain, and the images cast upon the retina have untold power in influencing thought, promoting action, and inducing mood. Let the structural lines of the furnishings of our homes, studios and offices be frank and emphatic, dignified and significant. And if it be true, as Morris has written, that these lines must be either a development or degradation of forms used hundreds of years ago, let them err rather on the side of adaptive imitation than on that of decadence. Let us provide that the record of our age which is surely expressed in domestic art, be not one of negation and degeneracy. And from these considerations we may arrive at the principle of the great craftsman whom we have so often quoted, that "a sincere art must be developed by the people, for the people, as a reciprocal joy for the maker and the user of the thing produced."

If now we return to the pursuit of "the wavy line," we can come upon its wanderings in any one of the minor arts which we may select. In the metals with their dominant characteristics of ductility, it seems to find its legitimate use. But even here with its obscuration of plant or flower forms, as seen in the elaborate fixtures for electric lighting, designed in accordance with "l'art nouveau," we find a lack of force and of unity in composition.

In some instances, however, the wires themselves became an integral part of the design,—thus serving at once purposes of necessity and beauty,—and the flower forms are also skilfully and reasonably employed. As a whole, compared with the wrought-iron work of the historic period, that of the neo-floral style has a lightness of effect which comports with modern conditions; since our houses are no longer fortresses, nor our toilette tables strong boxes that they should be heavily barred with the work of the smith. The effects of "the wavy line" in iron-work are perhaps the most

pleasing when they occur in open-work balustrades and grilles. In these pieces, the floral form seems often to have been adapted from the well-known Louis XV. scroll, and at other times it falls into a well-ordered and well-conventionalized leaf-design. On the contrary, the lamp designs of the new school are liable to show at their worst the exaggeration of "the wavy line," the distortion of the plant-form, and the peculiar use of the female figure before indicated. And here the results are even more trying and unhappy than in cabinet-making, for the reason that woods are less obtrusive and aggressive in their effects than the more stubborn mediums of iron and bronze.

Among workers in the precious metals, the neo-floral style has found great favor, owing to the adaptability and appropriateness of floral forms to the designs of gold and silversmiths. Into these "the wavy line" has so obtruded its presence that some of our most familiar table ornaments and utensils, twisted almost beyond recognition, appeal to us from shop-windows to guess their old uses beneath their new disguises. Furthermore, society women have welcomed the new art into their personal ornaments. Buckles and brooches, pendants, belts and bracelets often combine in miniature the figure-motif with the curling tress, the flower-petal and insect-wing design, and add beside some grotesque of fin or feather.

The non-structural design of which we have been treating has perhaps nowhere gained such firm footing as in the department of ceramics. The new art lends itself naturally to the brush of the china-painter and floral patterns have ever been favorites with potters. "The wavy line" not here content to represent the highly hybridized chrysanthemum, or other flowers of similar possibilities makes novel and advanced demands. It breaks the time-honored traditions of this class of design. For purposes of illustration one division of decoration will suffice, and that division will best

be the border, in which formerly continuous motifs were employed. Under the new conditions, the continuous motif has been discarded in favor of repeated and isolated units. A case in point exists in the border known as "the ship and wave motif," in which the sinuous line is broken at short intervals, the ends of the line curling upward, balancing each other and forming part of a curious figure, which if completed, would not be unlike the Louis XV. scroll. Then, within this enveloping line, a ship is pictured, conveying in a mysterious way the idea of the motion known in marine language as the "pitch." The vessel itself is of an indefinite classic shape—a galley perhaps—with a high prow, crescent-shaped keel and other details which within the concavity of the wave echo the first, stronger and larger figure.

This border like the specimens of cabinet-making earlier mentioned, is not one of the extreme examples of the new school, but beneath its attractive qualities lurks the non-structural, nay, the destructive element which is the *sine qua non* of the system, if system it may be called. The "ship and wave" border lacks the connecting strand which, as we have seen, was the last essential added by the Assyrians to perfect the otherwise excellent flower-design of the Egyptians. Therefore, borders like the new one used in illustration are retrogressive, since they impair the legacy of historic ornament. Their use in art would be paralleled in book-making, if the alphabet were to be discarded for the ideograph, or picture-writing. If space permitted, we might adduce other examples in recent ceramic design in which the isolated decorative units are themselves disintegrated, becoming in floral patterns a symmetrical arrangement of separate, scattered petals. In some instances, the very names of these motifs are suggestive of their artistic intention, as we find it to be in the case of "The Ragged Tulip" and others equally significant. But it is useless further to seek examples of the new system, for they

would without fail reveal the same essential qualities, and to repeat arguments is to waste words.

Enough has now been said to imply that the path of "the wavy line" throughout the art of our day breaks the continuity of development. It is a sign of the times and, like other strange phenomena, it deserves to be closely studied: not worshipped after the manner of the superstitious men of the olden time who saw in every comet the soul of some deified hero, or else dreaded in the brilliant visitant an agent which should destroy the world.

To threaten is not to overwhelm, and the arts appealing to the eye may in their resistance draw courage from the history of music as developed within the last few decades. There, Richard Wagner incarnates the spirit of "the wavy line" and he fought against the masters of structure. The good that he wrought in his art remains to commemorate the passage of a great genius, while the evil influence effected by his innovations was transitory. "The wavy line" in its very quality of disturber and destroyer is not without its uses and benefits. But it remains with artists and laymen to decide whether they will have Cosmos or Chaos.

HOW TO LOOK AT A BUILDING BY GUY KIRKHAM

BY GUY KIRKHAM

"Wel-building hath three Conditions:
Commodity, Firmnesse, and Delight."
Sir Henry Wotton

OBSERVE in how many cases reason confirms the judgment of taste. Often, perhaps always, what we call taste is but an involuntary process of reasoning whose steps elude our observation. Acquiring taste is nothing else than familiarizing ourselves with the good and the beautiful; but to familiarize ourselves with the beautiful we must know how to *find it,* that is to say, how to distinguish it. It is our reasoning faculty which must help us to do this. We come upon an edifice which at once awakens our admiration, and we say, What a beautiful building! But this instinctive judgment does not content us. We ask ourselves, Why is this building beautiful? We want to discover the causes of the effect it produces on us, and to discover these we must have recourse to reason."

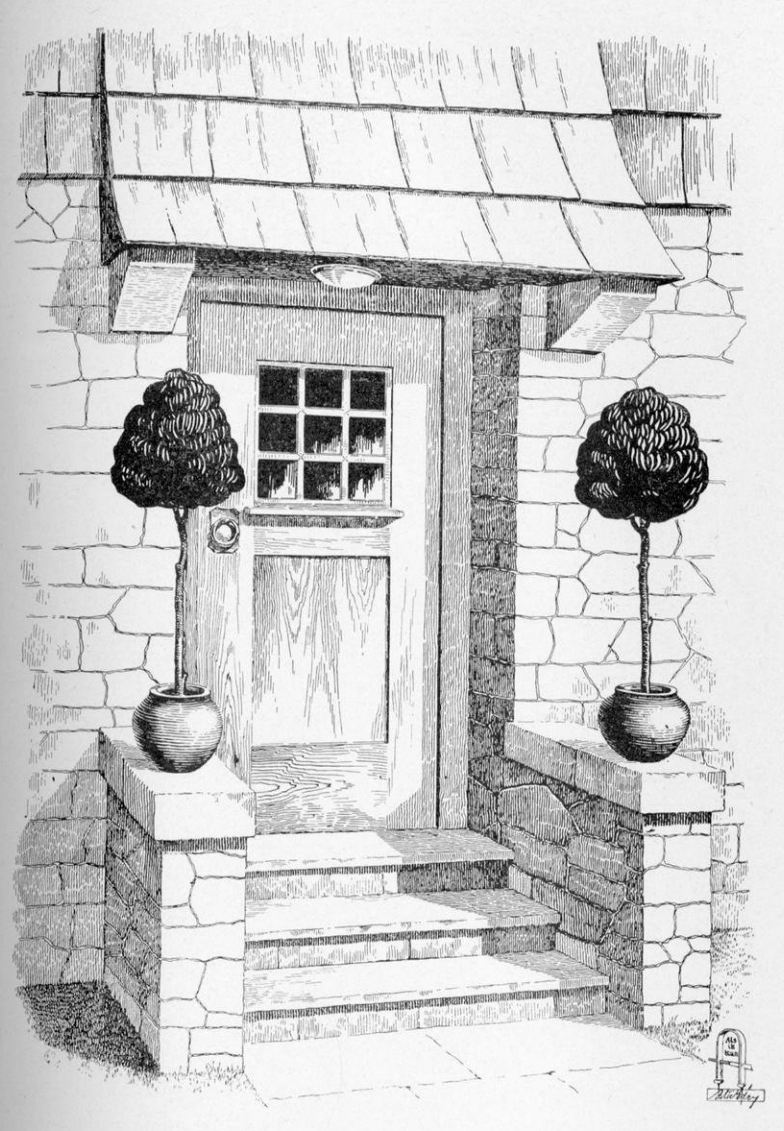
I take this passage from Viollet-le-Duc's "Discourses on Architecture" to illustrate my view of How to look at a building. Essays, possibly volumes, have been written on How to listen to music, How to judge a picture; and in the belief that something of interest might be said in a similar way about architecture, I ask you to consider this subject with me, not from the point of view of the archaeologist or the professional man, but of the lover of beauty.

In order to enjoy music or painting it is not necessary to be versed in the technicalities of those arts: it is but necessary to be susceptible to their impressions. So it is with architecture. Indeed it was no idle thought that called architecture a "music continual and fixed." All the arts are bound together. Imagine a child's impressions of Amiens cathedral: The sunlight is streaming through the rich stained glass of the great western rose window, painting its brilliant colors on the pavement where it falls. The lofty arches, the soar-

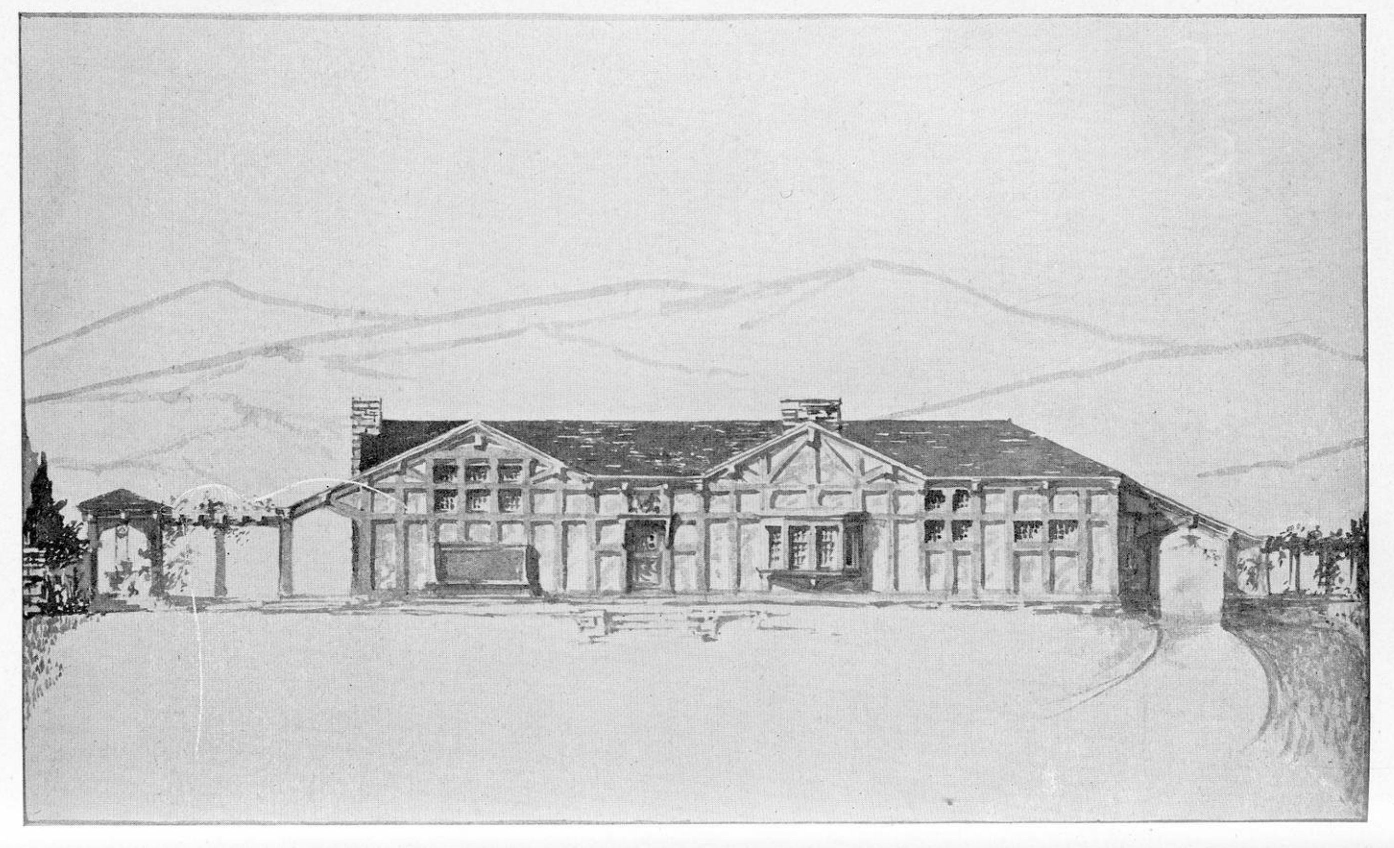
ing vaults of the sublime structure seem lost in an immensity of space. The music of the organ fills all and seems to be in all. In the child's mind sound and color, arch and vault, blend into one harmonious whole reaching upward toward the very throne of heaven. In some aspects the child's view is the true view; and it is well to retain something of his faith, imagination and ideality, even when we try to analyze and criticize. Certain it is that all the arts have fundamental principles in common, not only with each other but with all morality; that not only is there a natural law in the spiritual world, but a spiritual law in the world of art; that truth is universal; that simplicity and sincerity are delightful everywhere; that temperance and harmony and repose are to be sought in all our work. And why? Because these are the eternal things; because they appeal to what is best in us, and our best nature responds. The divine nature is in them as it is in us, and we recognize it and claim it as our own. For what is art but the soul of man put into his work, the realization of the divine nature through the human?

In the architectural art there should be both activity and idealism, as there was in the Greek of Pericles' time, in the Gothic of the Middle Ages. The tendency of the Eastern civilization is for idealism to repudiate activity; of our Western civilization, for activity to repudiate idealism. We must have the activity of idealism as well as the idealism of activity.

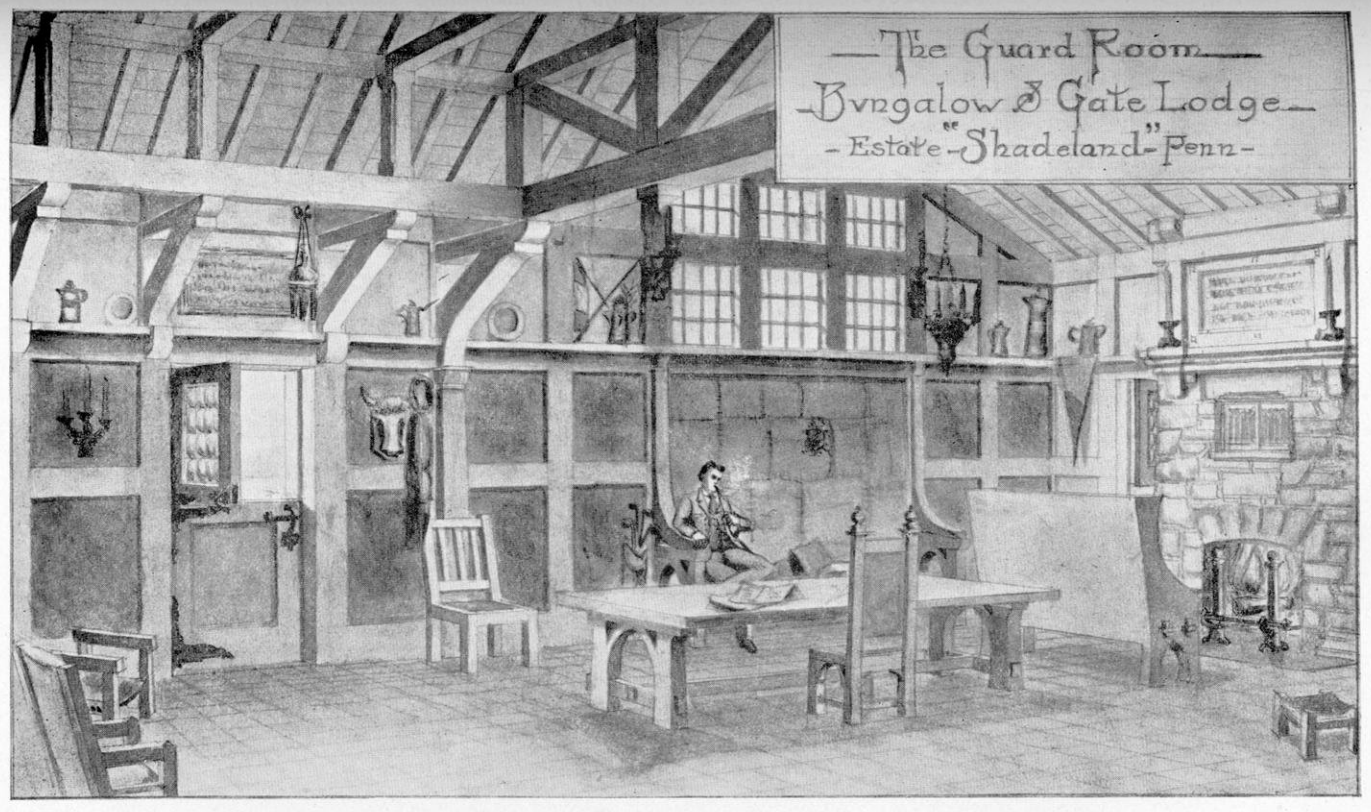
In the great works of architecture we recognize the divine spirit and reverently bow before it. Who cannot feel the sublime power in Notre Dame of Paris? Who does not worship before Reims? Petty cares sink in the serene presence of the Capitol at Washington. If you would learn how the sympathethic eyes of genius look upon some of the great buildings of the world, read the selections gathered together in the little book called "Turrets, Towers and Temples." Why do these grand structures seem to belong to all time, to be a



Suggestion for a Doorway
By The United Crafts



Design for Lodge and Bachelor's Bungalow at Entrance to an Estate at Shadeland, Pa.
H. Fairchild Steven, Architect.



Design for "Guard Room" of Bungalow

Woodwork and Furniture of Fumed Oak, the walls paneled in leather to the height of the doors, and above in rough cast white plaster; the floor of unglazed green tile laid in black cement, the fire place of variously colored field stones

H. Fairchild Steven, Architect

Lounging Room of the Gentlemens' Driving Club of Syracuse, New York
Designed and Furnished by the United Crafts

part of very nature? "Are not the elements of ease on the face of all the greatest works of creation? Do they not say, not there has been a great effort here, but there has been a great power here?" (Ruskin) As to lesser things, the difference is but one of degree. A friend tells me that he was moved to tears by the beauty of the chapel of St. Paul's school, at Concord, New Hampshire. Men go long distances and many times to see Salisbury cathedral, the chateau of Blois, the little Rotonda of Palladio near Vicenza, the Boston Trinity church. These are the masterpieces; and it is the distinction of the masterpieces that it is recognized by all, by expert and by layman alike. It is the universality of a work of art that makes of it a masterpiece.

It is more difficult to apply abstract standards to architecture than to painting or to sculpture. It is by its nature more complicated and involved. In it practical considerations are inseparably mixed with aesthetic,—if the latter enter into it at all. We are conscious of beauty in a building, as in anything else, by the pleasure the sight of it gives us. Rarely do we find complete and unmixed pleasure in looking at a building, for completely beautiful buildings are rare. This need not deter us from taking a limited enjoyment in the limited beauties we see. We must not demand or expect too much. We do not expect every piece of music to thrill our spinal cord.

Have we a right to ask of any building that invites our attention and lays claim to consideration as a work of architecture how much it cost? I believe that a building, to be considered as architecture, should (1) indicate its character and purpose, (2) suggest a logical construction, and satisfy with the appearance as well as with the fact of stability, and (3) please by its form and proportion and by its judicious use of material and color. Finally, (4) it should convince us of its unity and vitality.

Given a building to look at, I would ask: Is its character indicated, its purpose expressed in its appearance? Not: does some sign or mark on it indicate it; not: does each part of the building proclaim its own particular use; but does the building itself, in general and as a whole, proclaim its character and purpose? Do I know that the building I am looking at is a church, a library, a dwelling, a stable? I believe a church should look church-like, a business building business-like, a home home-like. Accepted conventions and the association of ideas have much to do with our impressions and the emotions which they arouse. This is as true in architecture as in music. But there are qualities, aside from these conventions, which, if worked into a building, as into a piece of music, give out again from it to move the spirit of the beholder. I believe that the spirit of consecration may be so wrought into a church—should be so wrought—as to be ever after recognizable in it.

Next I would ask of the building we are looking at: Does its appearance indicate a logical and sound construction? Ruskin says: "Neither can there be any architecture which is not based on building, nor any good architecture which is not based on good building." The good is the essential basis of the beautiful, and we must have good building before we can have beautiful building. There must be honesty and propriety in the use of material, and indication of a reasonable structural organization. Truth in design, as in morals, is primarily a matter of right relations, rather than of bald and isolated facts. Unpleasant, inopportune, unrelated or unimportant facts may be as unnecessary, as objectionable, to state in architecture as in morals. Of one thing we may be certain. There can be no true pleasure in makeshifts, shams or pretences. These things are ugly aesthetically as well as morally. Neither can there be more than a passing interest, a stirring curiosity or wonder, in tours-de-force. Repose is an element of beauty in

architecture as in sculpture. All violence is disturbing. I wish that sturdy foundations were more to us than expansive show windows; that broad wall spaces were more to us than flaring sign boards; but I realize how utterly reactionary this wish is. The sight of overhanging masses, of vagrant towers without visible means of support, is a burden to us all. We feel in our own structure something of the tension they exert and long for rest, for the security and ease of nature's laws frankly acknowledged and adequately met.

Thirdly, I would ask of the building we are looking at: Does it please in its form and proportion, materials and color? When the crude architect wishes to lead the thought away from the hopelessness of his base detail, he generally lingers lovingly on the beautiful proportions of the design, feeling secure in the indefiniteness of the thing. Unwittingly he pays tribute to a power he knows not of. Why is it that the architectural schools make the classic orders the basis of all their study in design, in the face of perennial protest? It is because the classic orders are the most perfect exemplars of proportion, and proportion lies at the base of all good design. Proportion has ever been called the whole of architecture. When we consider the details of a building, we regard it as an aggregate, and concentrate our attention on each component part in its individual aspects and relations. When we consider the proportion of a building, we regard it as a composed whole, and concentrate our attention on its aspects and relations as a total composition. The larger aspect is the more important,—the whole is greater than any of its parts,—and matters of proportion and composition are relatively more important than matters of detail. It follows that no richness of material or cunning of handiwork is able to redeem bad proportion; that good proportion rises superior to detail, and glorifies the humblest material; and that color, except as it affects proportion and detail, is subordi-

nate to form in architecture. The judicious use of color, however, may add materially to the beauty of a building; the right use of material, too, may be a considerable factor in the success of a design. What we should require of material is that it should be chosen judiciously, used honestly, and treated properly according to its nature and its place.

Finally, I would ask of our building: Does it appeal to us by its unity and vitality, does it seem organic? Is there something inevitable about it, as there is to the works of nature, or is there a conscious and obvious straining after effect?

All architectural construction, broadly considered as a means of covering space, is a construction of either the beam or the arch. In this classification the truss may be considered as a compounded beam acting, like the simple beam, as a load with direct downward pressure, to be resisted by vertical supports. The arch exercises a lateral pressure, to be resisted by inert mass, as in the Romanesque, or by counter pressure, oblique supports and buttresses, as in the Gothic. Of the two constructive principles, the beam reached its most perfect development, its highest artistic expression and excellence, in the Greek temple, of which the Theseion and Parthenon at Athens and the temple of Poseidon at Paestum are great examples. The arch attained its most perfect development, in the Gothic cathedrals, of which Reims, Paris, Chartres and Amiens are the highest examples. In the Greek buildings every opening was spanned by a lintel; in the Gothic by an arch. In the Greek the predominant lines were horizontal; in the Gothic, vertical. Greek architecture is pre-eminently the architecture of repose; but "the arch never slumbers," and Gothic is the architecture of thrust and counter thrust. That is its vital distinction, not the pointed arch, as many suppose. There are buildings pure Gothic in which the pointed arch hardly appears, if at all. The Roman, com-

ing between the two, was a transitional architecture. It partook of the character of both constructions without fully realizing either. The Renascence was a revival of Roman forms adapted to later uses. The main point to be observed here is this: that the consistent and expressive development of a system of construction constitutes a true style. Whole and part take on expressive forms through practical and artistic exigencies. In the true style form follows construction, not construction form. We moderns speak of building in this or that style when in fact we build in the modern style. We knowingly give a name to the whole construction which applies only to superficial details adapted with more or less consistency.

Both Greek and Gothic were religious architectures. Their important buildings were temples and churches. Roman was a secular architecture. Its greatest works were baths and palaces, aqueducts and amphitheatres. The Renascence, the architecture of Roman revival, was like it, a secular architecture. Greek and Roman and Renascence were essentially aristocratic, existing for the few; Gothic was democratic, representing a great popular movement, existing for the many. Each period or style was sympathetically carried out through all its detail of molding and ornament; and it is interesting to trace the evolution of whole and part through successive generations. Gothic pier is the lineal descendant of Greek column. The Greeks, with their fine perceptions, made the outline of the ornament echo the profile of the molding it enriched. The developed Gothic architecture anticipated each separate pressure of groin and rib in the clustered pier shafts.

An enterprising architectural periodical of wide circulation lately invited from its subscribers an expression of opinion as to which they considered the eight greatest facades in the world, and again, the ten most beautiful buiidings in the United States, and published lists of the facades and buildings receiving most

frequent mention. The results were interesting as showing at once notable unanimity of opinion and catholicity of taste. The eight facades most frequently found on the lists were Notre Dame de Paris, the Parthenon, the Paris Opera House, St. Mark's library at Venice, Amiens cathedral, the Farnese palace at Rome, and the Doges' palace at Venice. The ten buildings were the Capitol at Washington, the Boston Public Library, Boston Trinity Church, the Congressional Library, Columbia University Library, New York Trinity Church, Madison Square Garden, St. Patrick's Cathedral, New York, Biltmore House, North Carolina, and New York City Hall. I would suggest that the next time you have occasion to see any one of these buildings, you look at it in the way we have outlined, asking: Is its appearance indicative of its character and purpose? Is its appearance suggestive of a logical and sound construction? Is it pleasing in form, color and material; and finally and supremely: Has it organic unity and vitality? Does it seem to be just as it is, because it could not as well be different?

Let us apply these questions to some familiar building and see what answers we get. Can you realize a picture of the New York Trinity Church? As we see it, should we know from its appearance that it is a church? Yes. How, by its spire? Yes, partly, but only partly. The whole building looks the church. Because of its use of conventional church forms? Yes, partly, but only partly. The building is obviously adapted to the uses of a church, and perceptibly partakes of the nobility of character and consecration which should distinguish such usage. As we see it, should we judge that it is logically and substantially constructed? Yes. Why? Because there is visible evidence of it. The building appears to set firmly on the ground, the spire has a broad base and is well buttressed, the door and window openings show a good thickness of wall, and the stones seem well bonded together. As we see it, does

its treatment of form and color and material please us? Yes, aside from its indications of high character and sound construction it is distinctly pleasing to look at. We feel it would be a personal loss to be deprived of all sight of it as we pass.

Finally, as we see this building, has it an appearance of organic unity and vitality, as our bodies, or the forest trees have? Yes, one part seems to develop naturally and easily from another part to make a united, complete, and inevitable whole, to which nothing need be added; from which nothing could well be taken away. There is no apparent straining after effect, no conscious exaggeration, no sense of violence. It does not look lop-sided, top-heavy, incomplete, overloaded, disjointed. All seems natural, straightforward, unaffected and gracious.

Few realize how much and how inevitably the designer puts himself into his work. As Phillips Brooks said, "The man is in the work and the work is in the man." A German admirer of Richardson's works, when Richardson's self was pointed out to him, exclaimed: "Mein Gott, how he looks like his own buildings!" If we desire certain qualities in our buildings we should consider the personalities of our architects in placing our commissions. The usual method is to commission this one because he is the cheapest, that one because his father is a member of our church; expecting equally fair and lovely results from any and all, no matter what the character of the work may be. The architect cannot put in his work qualities that have no place in himself; he does put into it something of the qualities that have. The man who would have vulgarity in his house should seek the architect of vulgar personality—if there be any such! The man who would have refinement in his house should seek the architect of refined personality.

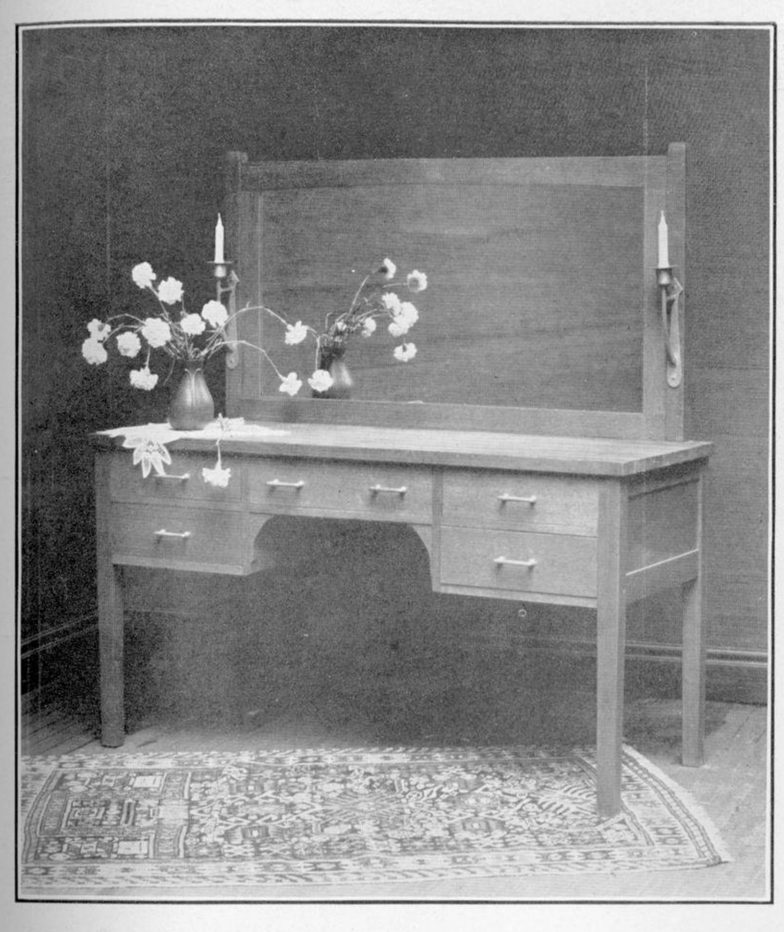
There is an inevitable publicity in buildings. Even the private house invites public atten-

tion. Our taste in painting or sculpture, or music is primarily a matter of individual concern, and, to be cultivated as such. But no man builds to himself alone. In architecture the public interest is inevitably involved, and our taste in it becomes relatively many times more important. Let us have thought for this "noblest art of all the arts." Let us "hold communion with her visible forms," for like nature, to her lovers "she speaks a various language." It will vastly increase the interest of our daily walks as well as of our wider travels. Let us cultivate a discerning judgment and a discriminating taste in this "finest of the useful arts and most useful of the fine arts." In this way can our cities best grow into beauty; for this alone is it well worth while to consider, How to look at a building.

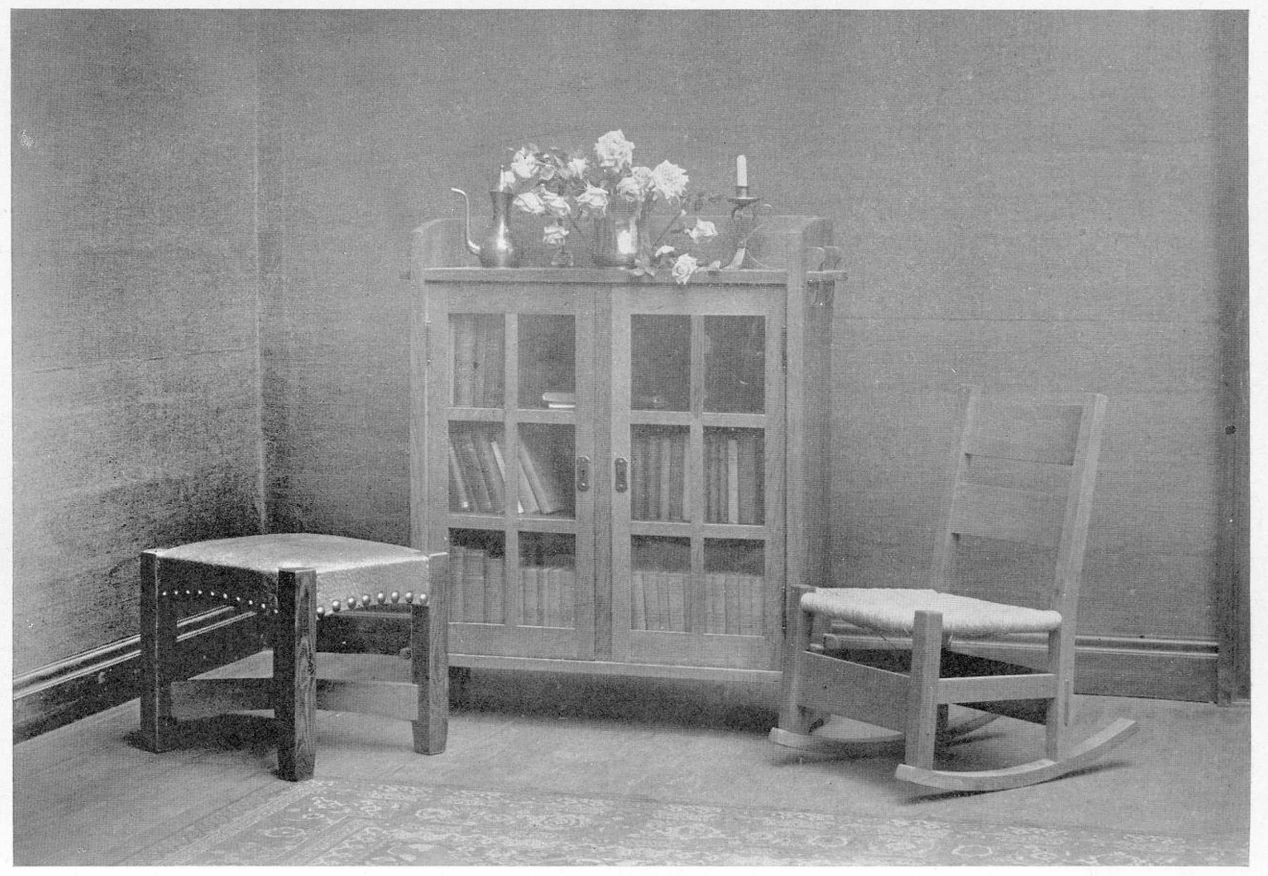
THE SMALL COUNTRY HOUSE BY H. FAIRCHILD STEVEN

THE small country house in America, as opposed to the pretentious country-seats of the American aristocracy, is often so inconspicuous as to escape our notice, or if we notice it, to receive only our hasty judgment. Because the country house is to be limited in size or expense, either from necessity or from the desire of the occupant to cast aside during his summer rest most of the customs and necessary functions of the town house, there is no excuse for slighting the problem of the cottage by the sea, or the bungalow in the mountains, since the question of artistic merit need not necessarily be measured by the amount expended.

The country house, like the town house, should conform in appearance and arrangement to its occupant's mode of living; indeed, if it be considerably isolated from its neighbors, it may express more forcibly the characteristics, or even the eccentricities of its owner, without fear of casting reflections on its neighbors, as would usually be true of an eccentric town house closely penned in by sombre brown stone facades. But

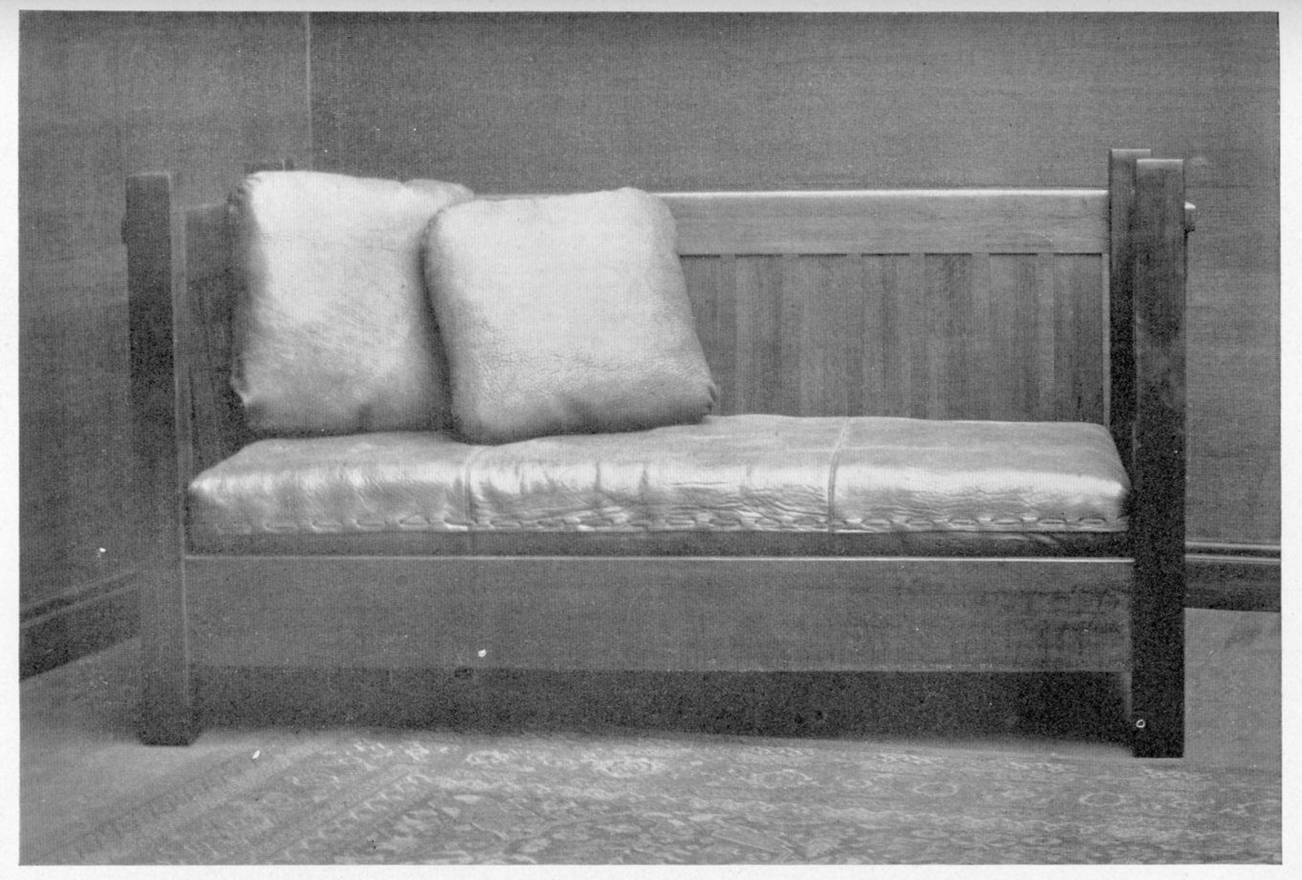


Toilet Table by the United Crafts
The wood is oak, finished in "driftwood" effect: a blending of soft gray and old blue; the drawer-pulls are in hand-wrought pewter, as are also the candlesticks which hold pale blue candles

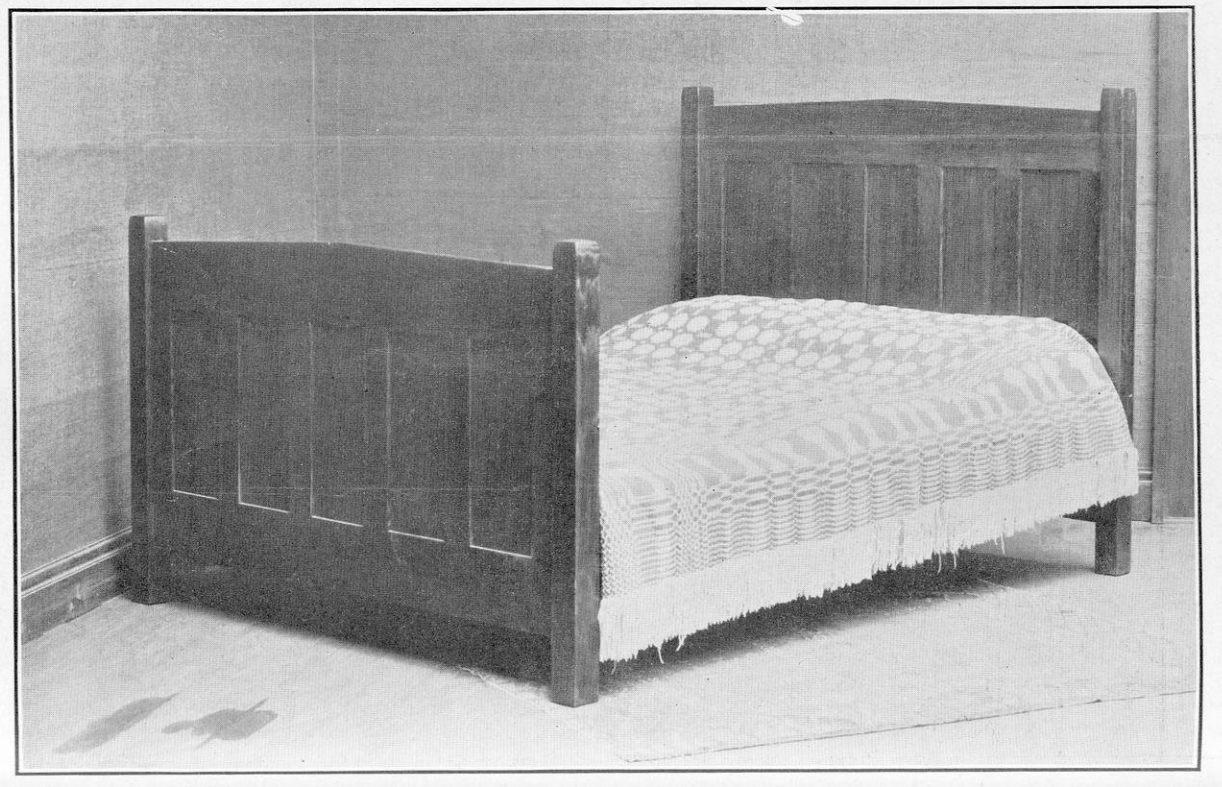


Bookcase, stool and rocker from the workshops of the United Crafts

The stool has a covering of sheepskin in a greenish shade; the rocker seat is of uncolored raffia. On the bookcase are Russian copper vessels together with a candlestick of iron finished armor-bright with bands and rivets of hammered copper



Divan by the United Crafts
In fumed oak with cushion and pillows of sheepskin laced by hand with leather thongs



Bed in Austrian oak by the United Crafts

The blue and white homespun coverlet is a relic of Colonial days and is in pleasing contrast to the deep brown of the wood

the idea so prevalent of late that to build a successful house one must search for new ideas with which to outdo his neighbor is contrary to all laws of harmony and usually disastrous, not only in the house itself, but in its relation to nature, for eccentricity seldom agrees with nature.

Taste in color and form being dependent to a considerable extent upon the latitude of the country, the people of the United States are possibly justified in the houses to be found in Boston of the Georgian Period; in the various examples of French city and country architecture existing in New York; and in the Spanish and Moorish work occurring in Florida and California: so widely different are the climates of various sections of the country, and so varied are tastes of the people.

With these differences in taste, however, there are a few fundamental principles to be considered in designing not only the country house, but the town house, churches, municipal and government buildings irrespective of country; and the result will be Greek, Renascence, Roman, Gothic, Georgian, or Colonial, according to the local conditions and the taste of the people concerned: the two most important considerations being, (first) the logical and economical arrangement of given requirements: resulting in the place; and (second) the logical treatment in design of the above result in relation to environment: resulting in the style.

The accompanying sketches show a country house of the smallest kind: a one-story bungalow of four rooms and bath, planned and designed to fulfil the above conditions.

Requirements: large entrance hall, library or den, two bedrooms, and bath; to be used as bachelor's quarters on an estate in Pennsylvania. Entrance hall also to serve as a sort of guard room at the entrance to the estate. With these requirements the most economical arrangement suggests an oblong structure twenty-five feet wide and about eighty feet long, thus

forming the roof on one long ridge, with two abutting ridges over guard room windows and den.

As the building is to be used at the entrance to the estate, some degree of security should be expressed, and the guard room being open to the roof, naturally suggests the use, both interior and exterior, of the half-timber and plaster construction, as used in England. The furniture for the interior follows the same scheme as the walls, being heavy, substantial, and covered with leather, as are the panels of the walls to the height of the doors.

APRIL MEETING OF THE EASTERN ART TEACHERS' ASSOCIATION

THE meeting of "The Eastern Art Teachers' Association" which occurred in New York, on April 24-6, was an occasion of much importance.

The programme followed at the meeting was indicative of the strong sentiment now existing among educators that knowledge of art must be scattered broadcast, and that to ensure both the material and the moral well-being of the people art must be allied to labor.

A glance at the subjects treated by several of the most prominent members of the Association will show the interest and the belief of these speakers in the public value of the Arts and Crafts Movement. This topic was specifically discussed by Mr. Henry Belknap of the International Gallery, New York, and Mr. Theodore H. Pond of the Rhode Island School of Design. "Art in the Industries and the Outlook for the Art Student" was treated by Mr. Caryl Coleman, president of the Church Glass and Decorating Company, New York; "The Manual Arts in the Public Schools," by Dr. James C. Haney; "The Beautifying of our Cities" by Mr. Frederick S. Lamb, secretary of the Municipal Art Society of New York; "The Art School and its Relation to the Arts and

Crafts," by Mr. Walter S. Perry, director of the Department of Fine Arts, Brooklyn, N. Y.

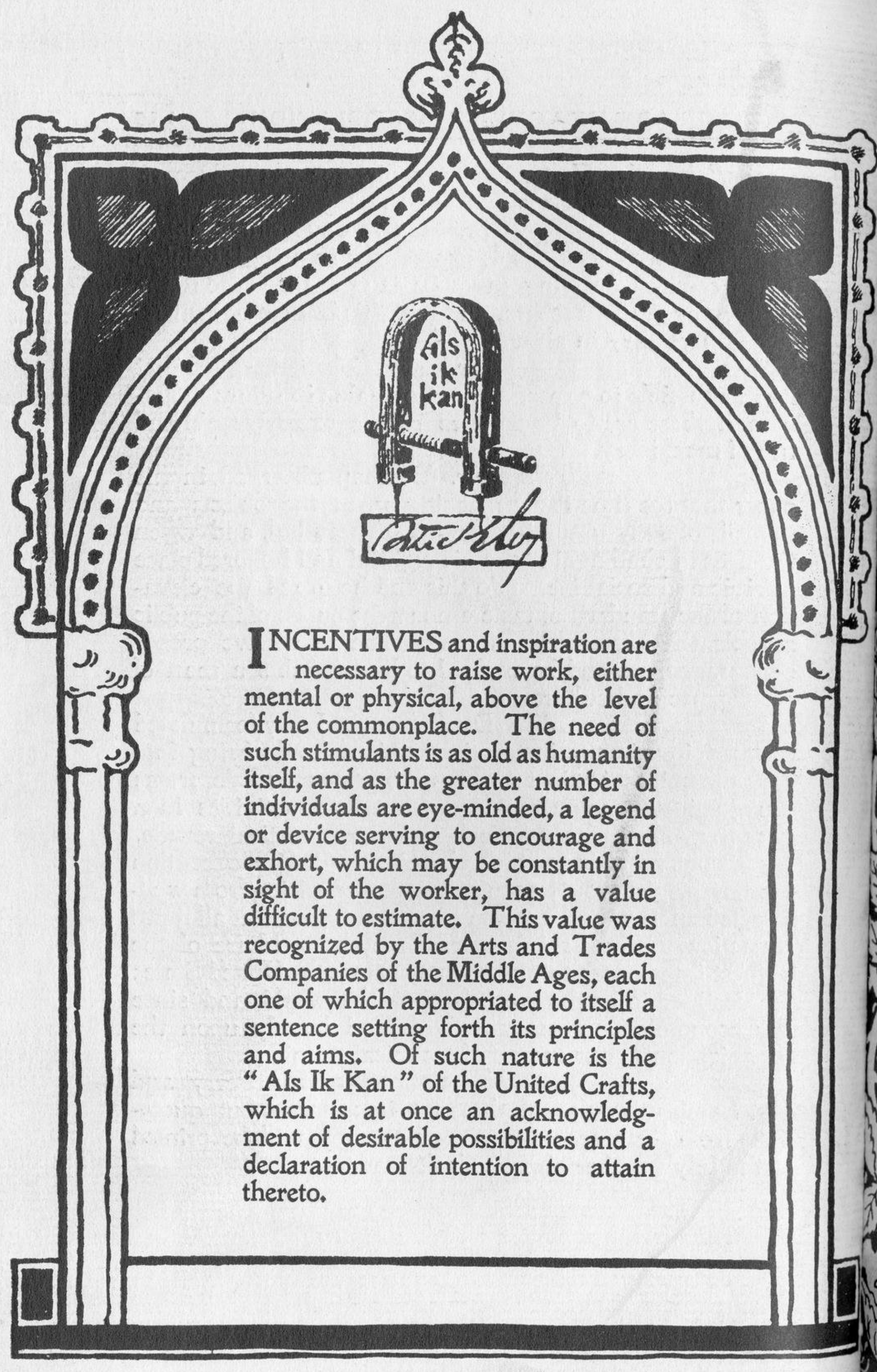
Dr. Maxwell, superintendent of the New York City Schools expressed an emphatic opinion that free-hand drawing must be taught throughout the country by grade teachers, and that this branch of instruction is necessary in all walks of life.

Mr. Caryl Coleman argued that it is impossible to expect any art of value in future industries, if these are to be pursued by the exclusive aid and use of machinery.

Mr. Belknap observed in his paper that the time is approaching when the objects and utensils of daily use must be made beautiful, and when the artisan shall again take his rightful and honored place in civic and social life. To this end he urged the elevation of the standard of taste among the pupils of the public schools, that the craftsman may come to receive proper encouragement, and be enabled to live as befits a man of intelligence and culture.

Dr. James C. Haney formulated a course in primary instruction which should bring into play the child's instinct to plan, construct and decorate; thus joining home necessities with school activities in a way to produce the happiest and most practical results. By lessons requiring skilful planning and nice execution the boy or girl would acquire the power arising from well-directed energy, and become alert, and disposed at all times for action. These results, Dr. Haney asserted are of the highest importance to our country; since the United States are destined to be the workshop of the world, and since our economic supremacy will depend largely upon the organization of our means of technical training.

The papers of Mr. Perry and Mr. Lamb were also of the first importance, but quotations from them are now witheld as they will be printed in the July number of The Craftsman.



INCENTIVES and inspiration are necessary to raise work, either mental or physical, above the level of the commonplace. The need of such stimulants is as old as humanity itself, and as the greater number of individuals are eye-minded, a legend or device serving to encourage and exhort, which may be constantly in sight of the worker, has a value difficult to estimate. This value was recognized by the Arts and Trades Companies of the Middle Ages, each one of which appropriated to itself a sentence setting forth its principles and aims. Of such nature is the "Als Ik Kan" of the United Crafts, which is at once an acknowledgment of desirable possibilities and a declaration of intention to attain thereto.