



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

The craftsman. Volume XXVII, Number 2 November 1914

Eastwood, N.Y.: United Crafts, November 1914

<https://digital.library.wisc.edu/1711.dl/Q5VII6GNL36H78T>

<http://rightsstatements.org/vocab/UND/1.0/>

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

**Cover page
is not
available**



See page 135.

"THE SLAV THINKER," FROM A BUST BY THE
GREAT RUSSIAN SCULPTOR, NAOUM ARONSON.



THE CRAFTSMAN



PUBLISHED BY THE CRAFTSMAN PUBLISHING CO.
VOLUME XXVII NOVEMBER, 1914 NUMBER 2

“BETWEEN THE POISON AND THE WORM:” A STUDY OF WAR AND THE NEW PEACE: BY WILL LEVINGTON COMFORT



RECENTLY I rode by a field of oats where the army worm had camped for loot and outrage. The owner was making an effort to save part of the crop.

“It’s not much use,” he said. “To be a killing force, the solution must be strong enough to check the oats, too. Between the poison and the worm, there’s not much chance of harvest. I’ve a notion that I’d have done better to plow under the whole business.”

It was one more of the perfect analogies of man’s relation to the source of things—analogies that literally abound in vine and grass and shore. . . . Riding back, I thought of the fires and deluges that stand traditional in the dim background of all races of men. The revelations of geology show that there has been shuffling of elements and utter dishevelments of the face of the globe—an eye now where a tooth once lay, a nostril where an ear reposed. I thought, too, of the first and most significant realization which the reading of astronomy imposes; that of the exceeding delicacy of the earth’s present position; how, indeed, we are dependent for life and all that now is, upon the small matter of the tilt of the poles; that we, as men, are products, as it were, not only of earth’s precarious position, but of her more precarious tilt.

The oldest and most respectable of all questions now recurred: What is it for? What is life for? What *grain*—what is the desired harvest?

Man can only answer *man*. There is no other answer within his intellectual rims. It can’t be man’s body. The ultimate significance certainly cannot be the flesh of man which dies so freely. At the same time it is clear that the flesh is an instrument of manifestation, a stage of being, as the worm is a part of the cycle which attains wings in the butterfly. The desired *grain* of the tilted earth then, is the certain power behind the flesh; in fact, that power and not the flesh, is man himself. In short, the *grain* is the soul of man which puts on flesh from time to time, possibly as a traveler takes different vehicles to make his journey.

WAR AND THE NEW PEACE

That which reaches the end of the journey is the *grain*; and, since the flesh helps to forward the immortal home, it becomes a profound consideration. . . .

Sermonizing—but not in a religious mood, as such is usually considered. The thundering drive of every thought was the Great War; yet I had no thought nor care for nations and their boundaries, nor for kings, politics, dumas, reichstags, colonial interests, the almighty markets—not even for Rheims and Louvain.

I was thinking of the peasant.

Two, five, seven thousand the day just now, they are slaying the child-souled peasantry. They are herding them by the million in the midst of the most demoralizing conditions the darkened minds of men ever invented. Let us not think of the women and the fatherless—but just of the fathers.

Yesterday, today, and tomorrow, these peasant-men are slain until we have lost the relation of numbers.

And this—the darkest winter that the world has ever known—will be only a culminating misery of the peasantry. They have been wielded and massed and manhandled in the best of times and seasons. Worse than death can happen to the peasantry. The ultimate significance has to do with the souls of these children, and their souls have been steadily cruelly smothered through the fat years of peace. This smothering of souls is not accomplished by death, but by life.

THERE have appeared among us giants of desire—men literally who want the earth; strong men of baronial appetites, whose aspirations at their highest are level-eyed, never uplifted, mainly perverted. These are the soul-smotherers, the war-makers. These are the masters of the near and the obvious and the palpable; because of their very dexterity in the manipulation of heavy material affairs they are tolerated as the rulers of men. They and their agents are everywhere—first hand they move among the peasantry, and the stupid middle world calls them the great men, within the hearing of our children. What can the peasant do but believe; and in his terror and havoc formulate such an ideal for himself in the future. It is known now, even in the public schools, that the formulation of any ideal is the matrix of the action to be.

Sorrow can only sweeten, but the prolonged effects of theft and greed, the ever-tightening coercion; the noise and the shine and the meaning of coins, the loss of the love and meaning of labor; the trade-ideal ever before the fresh impressionable eye, and proclaimed by all voices to be earth's glory in the highest—such is the soul-smothering of our children, the peasantry; a kind of reptile poisoning

BY WILL LEVINGTON COMFORT

that has entered and done its work; and now the devouring is on, a more loathsome, but less destructive process, for only the bodies suffer that. The low poisonous passions of the world stupefied first, before the devouring of war.

The peasantry of any race is its soil and substance; it holds the nature and the future. Hope and mystery attaches to it, and all the glowing mystery of promise that ignites the ardor of real parenthood. The true great men of our times, having put on a larger dimension of consciousness in the world, turn back to the peasantry for their ideal and symbol of simplicity; they pray for the simple healing of faith that so often is the very conduct of the life of the peasantry. If the world were ruled by the truly great, and not by the predatory, the younger-souled men would be guided and guarded with a passion and purity that would hallow the earth. For the peasant is so earnest to be led, so eager and ready to follow. That is the heart-rending pity of his plight today. *He was oppressed and he was afflicted, yet he opened not his mouth: he is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth.*

There are men in Russia, in America, who would die for him, die daily to make him see; men who love and understand him, who would not kill him, but teach him the paths of beauty and be taught by his blessedness; but these are not the leaders of men; rather the hunted and the hanged. Still they and their peasantry are the grace of the world—the holy ones that have stayed so far the planetary plowing.

I WRITE in the midst of the greatest battle the earth has ever known—the issue as yet undecided. Yet with all the intensity of this hour, partisanship does not enter. In fact it is not without a shudder that one thinks of what a conclusive victory of either side would mean at this time. Final victory at this hour would be a triumph of militarism, an extension and revitalizing of the Old, the vile, for the same destructive forces that have been proven and branded for every seeing eye; a victory of imperialistic armaments, of field strategies, of diplomatic sagacities, and these no less than the blood-letting of men, are of the old hells of earth, and the sources of all our misery.

This war is the anointing of the grain-field. The planting must not only endure the devouring of the parasite but the withering of the poison. Yet if there is a harvest to come; if there is hope of harvest, of any *grain* or balm or future light—the parasite, at least, must be destroyed.

“Whom the Gods would destroy, they first make mad.” It would seem that the war has begun that, but the work is not yet advanced

WAR AND THE NEW PEACE

enough. Victory for either system at this hour, and all the diplomatic asseverations, evasions, rejoinders, surrejoinders, and attainders to follow, would not cleanse the field. Rather it would seem to me to start to heaven such a stench and open to the sky such a spectacle of blasting, as would send the Husbandman right quickly for the plow.

There is a line of cause and effect running truer than human vision from the breaking-out of throne-taints in eighteen seventy to the heart of the present conflict. There are no clean hands among the principals of this The Great War; and the New Era (if earth be spared the plowing under) will see it, and its heart will not soon cease to bleed for those who have paid in blood and famine. If the Allies or the Germans should win a final victory now, the poor of the triumphant connection would not be the sooner fed, nor more decently fed in the future. Yet they are being slain in such numbers that the press of the world cannot give space to the names. . . .

THEY call them serfs in Russia, sometimes *moujiks*. It is true they are children; that they require to be led; as yet they are not conscious individual forces, but talents to be accounted for by their fathers. So far they have had the steel and the leaded thong, the impregnation of every crime.

Nicholas says: "I will gain my ends this time, if I have to sacrifice my last *moujik*," as one would say "my last copper."

That alone should be enough to stop war, if men were men; yet it is not more vulgar and atrocious than the prayers of the German Caesar. . . . Less than ten years ago the peasants came in to see Nicholas; from the far country and the near; through the snow, they came, hungry, afoot, in thousands, big thoughts in their breasts. They had reached the ends of their powers and endurance, they thought, and they had come quietly to ask help of the father. They would place their story before him and all would be well, for the father would understand.

You recall that Nicholas saw them coming and fled. All his life he had fled from palace to palace. It was all he knew. Fleeing, he called to Vladimir to treat with them, and Vladimir turned the treating over to his Cossacks. That Sabbath, you remember, the red flower bloomed in the snow—covering the city streets it burst into bloom—the red flower of the peasantry which is redder than the blood of kings—the lives of thousands sprinkled upon the snow that Sabbath day.

Truly they had been taught to call him Little Father; and he, the flitting ghost of the palaces, means to use the last of them now. He

BY WILL LEVINGTON COMFORT

has called them by the million—and God pity the wretched miracle of it—they seem to obey.

So long as they obey, the war must go on, and the moment they cease to obey—there can be no war again.

THERE is no spiritual vitality remaining in the entities known as Russia and Prussia and the Balkans; what remains is an obsession, a down-pulling and destroying collection of entities which have galvanized with false life and insanity the bodies represented by these boundaries. The Europe of such names is a house of madness. Germany, England and France—each is a story in itself of the struggle of good and evil, a struggle far from finished, and if finished in this hour would be a triumph of the old and the evil and insane.

The passion of the New Era must triumph from this war, or after it will come effacement and the deluge.

For the ideals of the world at this hour are not lifted ideals, and it is a late day in the world for low ideals, even for the level eye. War should have been extinct centuries ago. Our only hope is that the carnage from which we now avert our eyes is war's self-destruction, and the final rebuke upon the several peoples who have been found so blind as to allow the making of war to rest in the hands of decadents. There is but one answer to this rebuke—a refusal longer to engage.

The New Era—else what remains for a little time longer will not be worth living in, for those who have held the dream. For such—the New Era, or none here. I believe that the United States of America is as deeply concerned in this war as France or England; I believe that those of our people who are not lifted from the profound ruin of personal intents by the conditions now abroad in the world, are meaningless in this crucial and terrible hour of the earth's judgment as a spiritual experiment. And you who moan so loudly over Rheims and Louvain—I ask you, what do you think of the destruction of the peasantry? The New Era does not need ancient relics for its ideals of beauty, but very much it needs the souls of men.

Either a brotherhood or a chaos is to come. Every Voice out of the past has called us to do away with boundaries, to end imperialism and material greed. Every invention of the past fifty years has laughed at separate language, and distances and man-made boundaries and every estrangement of people from people. The planet is one in wire and voice and meaning; the oneness of God and Nature has been the cry of every seer.

We are not estranged spiritually, nor in ideal. The growth of

RAIN-SONG

our individuality is monstrous until it turns from self to service. From Buddha, from Laotse, from Jesus to the latest voice among us, so lost now in the pandemonium, the spirit of man is proclaimed to be the *grain* of the earth, and the spirit of man is one.

. . . There is to be a Fatherland in the New Era, but the blasphemous fatherlands of today shall not enter. Destroyers of children shall not enter. Except that ye become as little children, ye may not enter.

RAIN-SONG

ACROSS the plain
See the blue ranks of rain,
Marching, in stern accord,
Hosts of the Lord!

Hark to the drum—
Heaven's battery: See them come,
Bright blade on brighter blade,
God's own brigade!

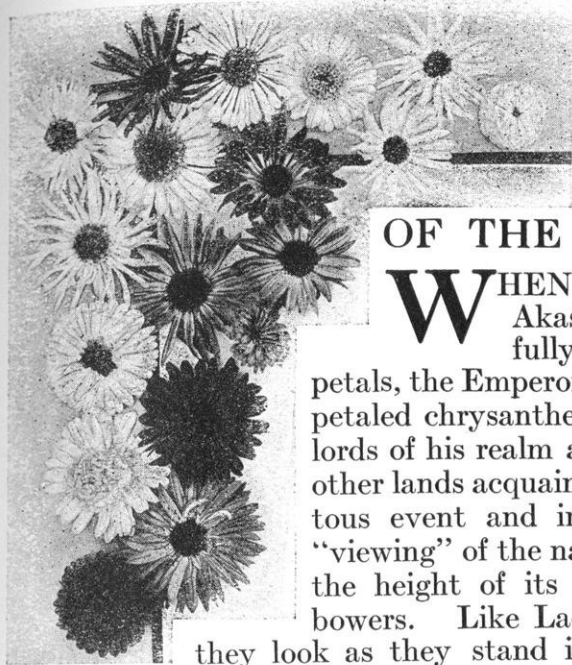
Their helmets shine
In many a liquid line,
As from the heights of heaven
Their strength is driven.

On the parched world
The cavalcades are hurled;
Blest are the grass and grain,
Blue ranks of rain!

CHARLES HANSON TOWNE

CHRYSANTHEMUMS, THE CREST OF THE MIKADO AND THE FAVORITE

OF THE LITTLE GARDEN



WHEN the chrysanthemums in the Akasaka palace gardens have fully unfurled their marvelous

petals, the Emperor, whose crest is the sixteen-petaled chrysanthemum, sends couriers to the lords of his realm and to a few visiting folk of other lands acquainting them with the momentous event and inviting their presence at a "viewing" of the national flower as it stands in the height of its perfection within latticed bowers. Like Ladies-in-Waiting to a Queen

they look as they stand in rows beneath heavy silk curtains embroidered with the Royal Crest of Japan, arrayed in the most gorgeous colors known to the flower world. Each blossom, signed with the grower's name, titled like pictures in a gallery, hardly needing the cabalistic cards with which to identify them as "Sunset," "Ear'y Snow," "Quiet Morn," "Pensive," "Caprice."

As I walked from one flower court to another, on my way to the Audience Hall of the Emperor, pausing to admire the superb flowers, stepping aside to give a Korean Princess or a Native Prince better view, listening to medaled warriors as they in ceremonial English courteously translated titles for me, the stranger within their gates, I remembered another chrysanthemum fête I had attended several years before in an obscure New England village about the size of the Akasaka gardens. The homespun and calico informality contrasted vividly with the splendor of this Emperor's court, yet the spirit of the two "parties" was one—delighted appreciation, and hearty enthusiasm over a truly marvelous flower.

The invitation to the New England exhibit was modestly given with a friendly smile over a white picket fence, by the man who had, unaided, brought his fifty or more blossoms to perfection. The other was left with a flourish of gaily appareled court runners at the door of my tiny paper house in Fujimicho-Nichome Street, the street from which Fuji San can be seen—a heavy white card with parallel lines of cryptic looking symbols, beneath the rich gold sixteen-petaled crest and above the red seal of Japan.

CHRYSANTHEMUMS FOR EVERY GARDEN

The first Japanese Royal Chrysanthemum party was held in the era of Heian in the eighth century, to pray for the long life of the Emperor, in celebration of the myth of a man who escaped death by drinking wine in which lay a fairy-charmed chrysanthemum. It is even today regarded as the symbol of longevity and called *Oginagusa*, the old man's plant. After the restoration of Meiji, the chrysanthemum festival was suspended for a while, probably owing to the troubles which marked the years following the Restoration. But, at the desire of the late Emperor, who took a great interest in chrysanthemum cultivation, the festival was revived.

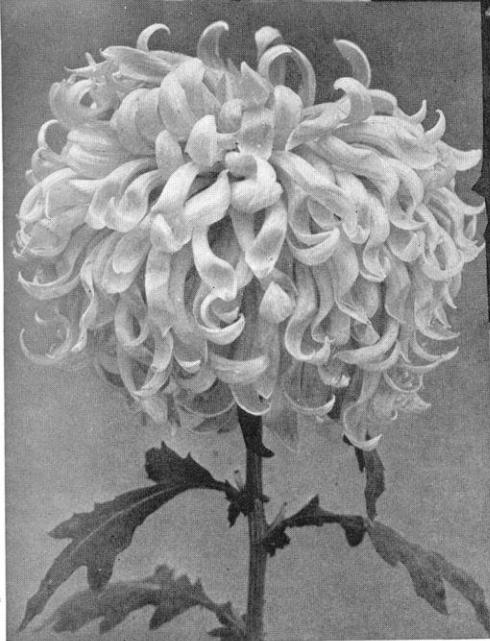
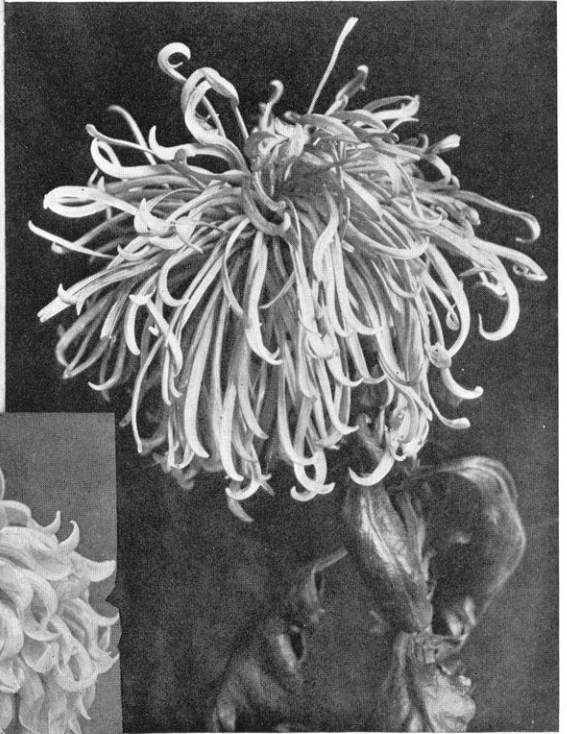
After the garden party at the palace is over, the flowers, at the Emperor's request, are taken beyond the close-guarded gates into Hebeya and Uyeno Parks that his people may enjoy them also. At this same season, the Red Leaf Month—the curious exhibition of historical and mythological figures made of growing chrysanthemums, takes place. Few there are who call them beautiful, but all must admit their cleverness and acknowledge the supreme skill of a cultivation that can make a single root produce enough blossoms to form a life-sized figure, or a series of diminishing circles, the outer one forty feet or more in diameter and bearing hundreds of perfect flowers.

This flower that arouses the love and enthusiasm of high and low alike is doubtless of Chinese origin. It was introduced into Japan, so say some authorities, during the reign of the Emperor Kwanmu, (seven hundred eighty-two—eight hundred and six), through Korea. It immediately sprang into favor, was adopted as crest and official seal of the Mikado, crept, as decorative device on sword hilts, pottery, porcelains, lacquer-ware, bronzes and in textiles. "The Order of the Chrysanthemum" was instituted; its emblem a star in the form of a cross with thirty-two rays attached to red ribbon by a gold chrysanthemum, being reserved as an especial honor, for crowned heads and the highest dignitaries.

It is impossible to fix the date of the introduction of the chrysanthemum into Europe, for authorities differ greatly, or to give a complete chronology of varieties or records of its development from single to double, from yellow, white and purple to the multi-colored wonders of the present day. As an exhibition flower it has no equal, for it responds amazingly to the whims of experimenters. They have apparently done everything with it that interested imagination could suggest except to create a blue one. Here they are provokingly baffled, Nature being chary of bestowing the color of the midday sky, and the hues of the morning and the evening, even to this favorite of man.

Varieties succeed varieties so rapidly that only general classifica-

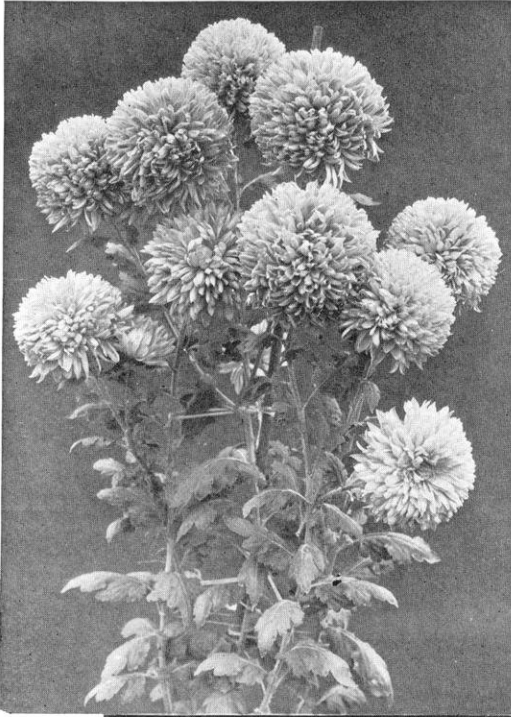
THE INCURVED CHRYSANTHEMUMS, LIKE THE ONE ON THE LEFT, WITH PETALS FOLDED OVER THE HEART PROTECTINGLY, ARE AMONG THE MOST SATISFACTORY OF THE MODERN HYBRIDS, FOR THEY CAN BE GROWN IN EVERY SHADE OF YELLOW, PINK, WHITE AND SHADED LAVENDERS: BESIDES BEING SHOWY OF COLOR THEY EXPAND TO AN IMMENSE SIZE.



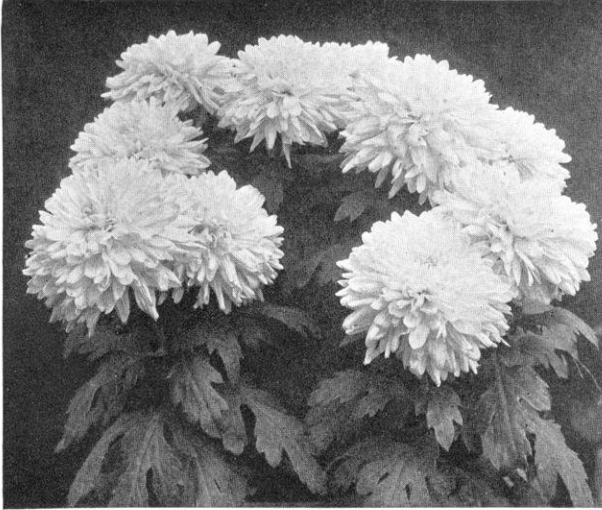
THE PICTURE ABOVE SHOWS ONE OF THE FAVORITE EXHIBITION CHRYSANTHEMUMS OF THE JAPANESE: ITS BRILLIANT SCARLET, RICH, TAWNY OR PUREST OF WHITE PETALS TREMBLE WITH EVERY BREATH OF WIND, SO THAT IT SEEMS A CONSCIOUS THING, LIKE THE WONDERFUL ANEMONES OF THE SEA.

Photographs by Nathan R. Graves.

THE PETALS OF THESE FAVORITE FLOWERS ADAPT THEMSELVES TO EVERY WHIM OF MAN, INCURVING, OUTCURVING DURING A PROCESS OF CHANGE, SWIRLING IN EVERY DIRECTION LIKE THE RAPIDS OF A RIVER WHEN IT TURNS BACK UPON ITSELF: THE BEAUTIFUL LAVENDER, PINK CATARACT SHOWN ABOVE IS NAMED THE MRS. CHAMBERLIN.



AT THE LEFT IS A SMALL POMPON, BELLE L. ISLOISE: THE STRONG YELLOW OR VIVID LAVENDER AND WHITE VARIETIES THRIVE WITH LITTLE OR NO CARE IN THE GARDENS OF EVERYONE WHO LIKES TO SEE A FRIENDLY PLANT FLOWER YEAR AFTER YEAR IN THE SAME SPOT AS BIRDS IN OLD NESTS.



ABOVE IS A GROUP OF EASILY GROWN CHRYSANTHEMUMS THAT BLOOM ABUNDANTLY, MAKING A FINE SHOW OF COLOR IN THE GARDEN, AND ADAPTING THEMSELVES TO GRACEFUL ARRANGEMENT IN VASES: THE FANCIFULLY SHAPED BLOSSOMS RESEMBLE MARGUERITES, ASTERS OR PINKS.

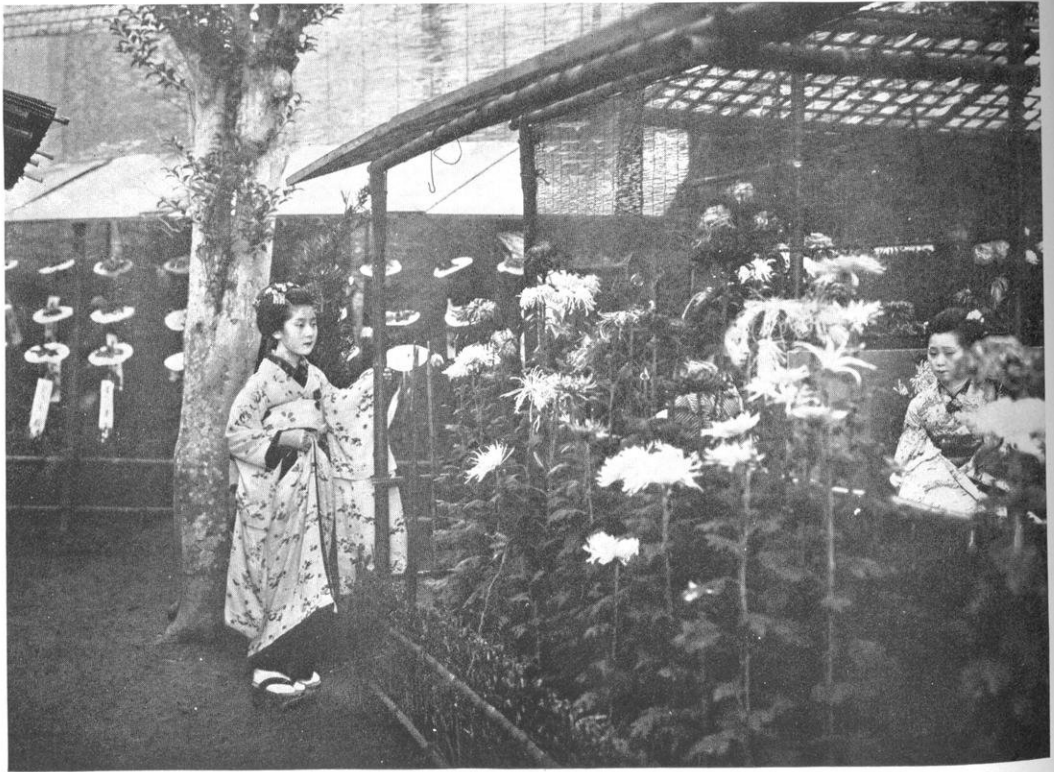
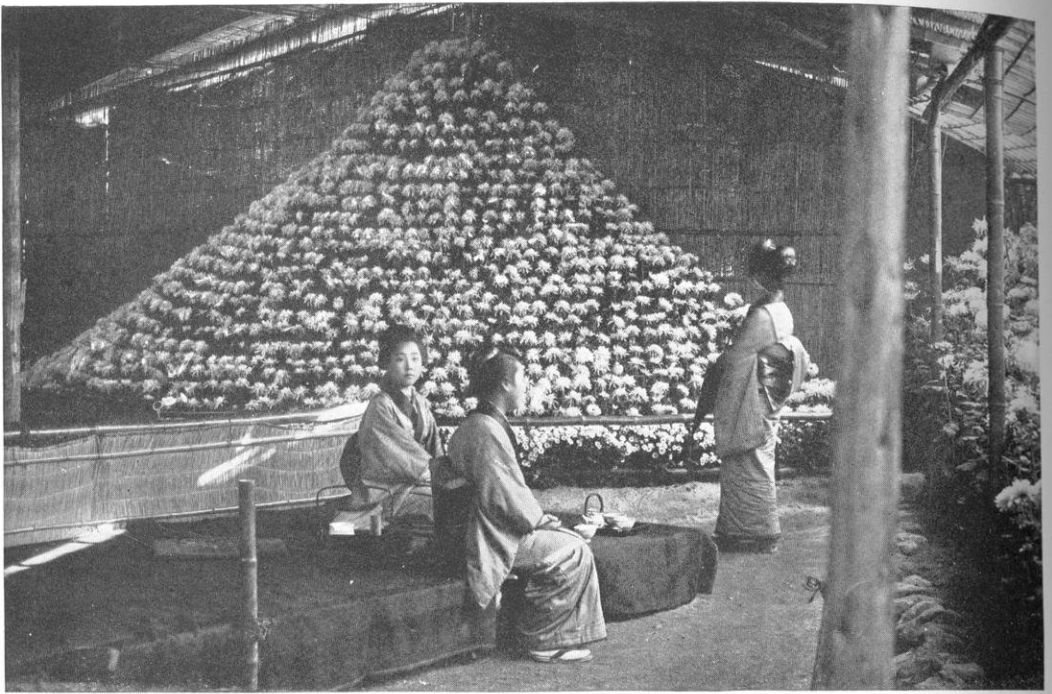
ALL THE CHRYSANTHEMUMS ON THIS PAGE ARE THE HARDY FAMILIAR FAVORITES OF THE OLD-FASHIONED GARDENS, PUNGENT, REMINISCENT OF INDIAN SUMMER DAYS: ABOVE IS THE POLLY ROSE, PEONY-LIKE OF GROWTH.

AT THE RIGHT IS SHOWN A SMALL ANEMONE CHRYSANTHEMUM: THE RAISED DISC IN THE CENTER, FORMED BY MANY QUILLED FLORETS, IS SURROUNDED WITH FLAT PETALS WHICH ARE SOMETIMES THE SAME SHADE AS THE CENTER, SOMETIMES OF A WIDELY DIFFERENT TINT: BELOW IS A LOVELY SINGLE VARIETY, FREAKISH AS THE SHIRLEY POPPY IN COLOR.



THE JAPANESE ANEMONE CHRYSANTHEMUM SHOWN AT THE RIGHT HAS A RAISED CENTER OF CLOSE-PACKED TINY FLORETS: ITS OUTER PETALS TWIST AND TURN IN EVERY DIRECTION, ASSUMING MANIFOLD DIVERTING FORMS OF FLAT OR POINTED TIPS, WHICH IN THE HANDS OF EXPERTS GROW IN A LONG GRACEFUL FEATHERY FRINGE: THERE IS NO LIMIT TO THE VAGARIES OF THE JAPANESE ANEMONE CHRYSANTHEMUM, FOR WHICH REASON IT IS A FAVORITE WITH ALL EXPERIMENTAL EXHIBITION GROWERS.





THESE TWO PHOTOGRAPHS SHOW THE JAPANESE MANNER OF ARRANGING THEIR NATIONAL FLOWER IN SIMPLE BAMBOO BOOTHS IN THE PUBLIC PARKS OF TOKIO: THE PYRAMID OF CHRYSANTHEMUMS IN THE UPPER PICTURE IS GROWN FROM A SINGLE ROOT.

CHRYSANTHEMUMS FOR EVERY GARDEN

tion is possible—styles in chrysanthemums being set by China and Japan as rapidly and arbitrarily as a woman's gowns are by Paris. How could their whims be fixed in a single article? But all developments are now under certain main divisions. The single with its flat disc and ray-like florets which might almost be mistaken for a Marguerite or aster are made to show regular or ragged, pointed or blunt-edged petals of graded tints, with light or dark centers at will, early and late flowering, suitable for indoors and out.

The large anemone chrysanthemum has a raised disc in the center formed by quilled florets surrounded by flat or nearly flat ones. The Japanese anemone chrysanthemum has a similar raised center but the outer rays curl, twist or droop in manifold diverting ways.

Then there are the two lovely pompons, the chrysanthemum and the anemone; the wonderful incurved ones with quilled petals turned inward covering the heart; and the reflexed, circular blossom with broad, overlapping florets, turned outward.

Chrysanthemums in the hands of growers can be dwarfed for edgings and pots, or expanded until the stem can scarce hold the weight of their blossoms. Thread-thin petals droop like waterfalls or flash upward like bursting rockets—wide petals unfurl to the sun as symmetrically as lilies upon a quiet pool, or bend and curl and turn and twist like foaming cataracts. Flat, quilled, fluted and thread-like are the petals, incurved and reflexed in an infinite variety of ways. From less than an inch to fully a *foot in diameter* can these remarkable, adaptable flowers be grown.

Every grower has his own distinguishing names and rules for growing, but certain broad laws will do for each, for they are hardy, accommodating flower friends who can be depended upon to take a hint, who are not easily offended, who, if slighted a very trifle from stress of circumstances do not sulk or lose their brightness. They are easily propagated—grown from seed within a few weeks (hardy annuals), from cuttings or even from roots stored from the previous season. They are not particular as to soil, nor do pests annoy them much. As exhibition plants they are supreme, because of their possibilities for freakish size, shape and color. For gardens they are indispensable, for their season of blooming is a long one; they are the last to hold the colors of summer in remembrance, the easiest to cultivate, the most useful for almost every need, the showiest, and because the memory of their fragrant perfume and their staunch loyal way of standing by their colors even after the frost has vanquished their leaves touches a chord in the heart of every one who ever walked in a garden on a bleak November day. For conservatories and for home decoration their popularity is unquestioned because they make

CHRYSANTHEMUMS FOR EVERY GARDEN



THE SIMPLEST OF THE OLD-FASHIONED CHRYSANTHEMUMS.

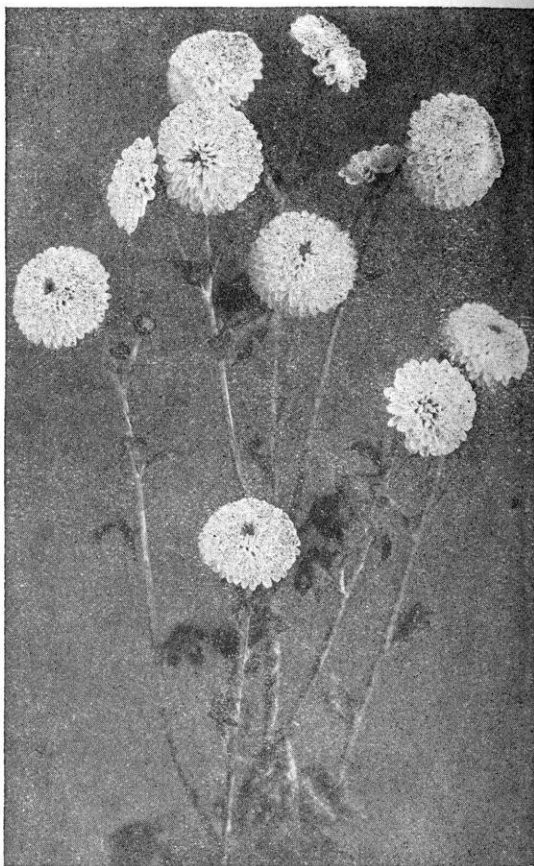
decorators as be the rose. cherished and honored as are victorious generals, poets or explorers.

In both East and West, plants should be lifted from the ground before the heavier frosts are expected. Many roots will survive a winter, but the best results are obtained from a more careful attention. Cuttings taken from lifted plants thrive better, seem to be more vigorous. By the end of February, cuttings should be started in boxes; when well rooted set in three-inch pots and transfer to cold frames. Hardy treatment being good for them from beginning to end, a little cold air will not prove injurious. When transferred out to the

THE GOLDEN YELLOW POMPON CHRYSANTHEMUMS LAST EVEN TILL THE FROST.

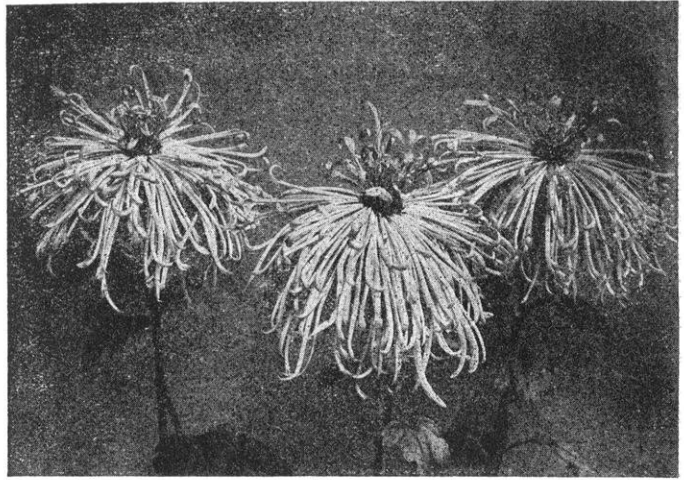
such a cheerful color and lend themselves to bowls tall or squat, gray, green or gold, of bronze, pottery or glass, and because they "last" a long time. They will bloom profusely in town or country, even come up year after year in abandoned dooryards, thrive in poor soil, though of course they develop much more wonderfully when sympathetically attended to, put forth as perfect a flower in a Bowery tin can as in a royal garden.

They have inspired designers and perhaps has no other plant, unless it Names of creators of new varieties are



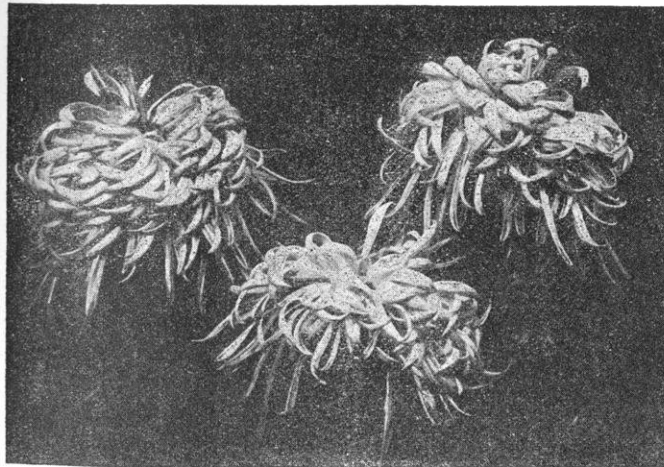
CHRYSANTHEMUMS FOR EVERY GARDEN

garden, the ground must be prepared by deep digging and manuring. If soil be too light add good leaf mold. Many growers set stakes in position when plants are transferred to ground. This seems the easier way, for then the matter is off one's mind and a tie need not be given again for a month or more. A little hoeing now and then is all that is needed for the ordinary garden cultivation. If especially large blooms are wanted instead of a show of color, disbudding must be attended to, even to thin the shoots somewhat.



THREADLIKE PETALS OF THE JAPANESE CHRYSANTHEMUMS SOMETIMES ASSUME THE PENDANT FORM OF A WATERFALL.

It is difficult to write of this flower honored by Emperors, loved by everybody, without drifting into a rhapsody.



ONE OF THE NEWEST JAPANESE HYBRIDS, HARDY YET GRACEFUL.

How impossible to record all the vagaries of a plant whose nature is as capricious as the mind of man and as steadfast as the course of stars—one which freakishly improvises even upon the madcap motive of an enthusiastic breeder when released from laws, or which will bloom true to type year after year in the dooryard of those who like its golden yellow familiar face in the old-fashioned way. A flower that is modest in royal gardens and proud in the factory yards, though ignominiously covered with soot,

CHRYSANTHEMUMS FOR EVERY GARDEN

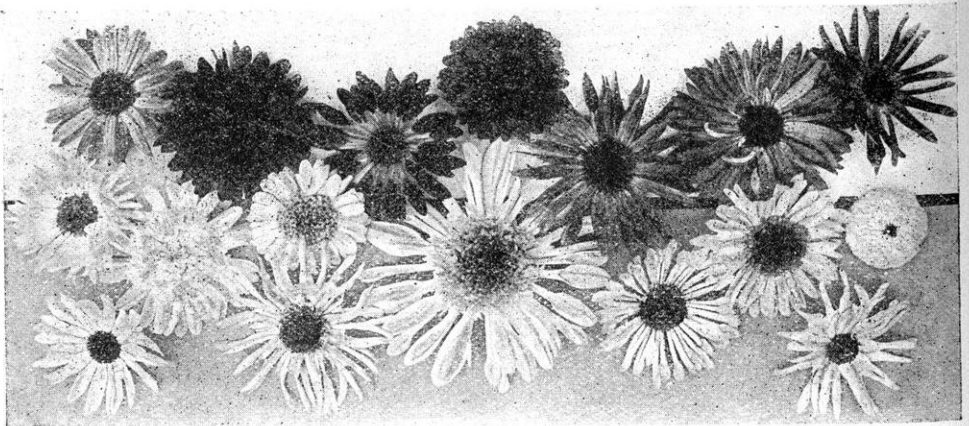


FAMILIAR BABY BUTTONBALL OF NEW ENGLAND GARDENS.

climax for the garden symphony that began with the snowdrops in early spring. All through the summer the different flowers have added their rich notes of harmony, until with the advent of fall the crescendo reaches its greatest height. And it is at this season of the year, when the pageant of the preceding months nears completion, that the chrysanthemums achieve their triumphant finale, which finds so grateful an echo in the garden-lover's heart.

one that has the love and admiration of every flower grower on earth is surely worthy the admiring eulogy of poets, as well as calm statements of biographers. No garden is truly complete without a display of such dependable beauty.

From August to November chrysanthemums supply both home and garden with feathery blossoms of all the shades the most romantic or critical-minded enthusiast could desire. Indeed, they seem to have borrowed nearly every note of the scale of color, from the faintest to the boldest tones. With their brilliance in the autumn, they form a splendid



THE SLAV: HIS SPLENDOR, HIS MISERY, AND HIS PLACE AMONG THE NATIONS OF TO-MORROW



RUSSIA is moving toward us today with one hand clasped by England and one by France. For the first time in history, the Slav is welcomed in the heart of Europe. But after this great battle of the world is over what will this stranger among European nations ask of her new friends, and what will she bring them? We have heard much of the "Slav Peril" to Europe—and but very little of the Slav culture. For years, centuries, our interest in Russia has been in the melodrama of her fierce internal conflict, her mines in frozen lands manned by political prisoners, her swift irrevocable imprisonment for the friends of the people and the enemies of the state. Russia's anarchists have sought our own shores to preach rebellion in safety. Gorky, in his plays, has told us truths about the Russian peasants that burn in the memory. Tolstoi has clanked the chains of his people with sinister music in his stories. Always Russia has come to us as picturesque and terrible. We remember long snowy roads through desolate lands and the sound of wolves at night, women with bleeding feet, old people forgotten, and the childlike faith of the people rewarded so often with massacre and exile.

The horror of all this no one doubts or questions—the shadows of Russia are deep, mysterious and full of black terror.

But what of her art, her music out of the very hearts of the people, her painting that is national and vigorous, her architecture in splendid lines and color; what of Chaliapine, Tchaikowsky, Orlénif, Aronson? And what of that strange murmuring sound that is creeping through the length and breadth of Russia—the sound of the building of a new democracy? An imperial democracy, if you will, to be given to the young of the land for an increasing intellectual and industrial freedom.

We simply do not know these things of Russia. To us she has in the past, and rightly, been the weak and cruel ruler, the weak and tyrannical aristocracy, the weak and grasping political autocracy and very largely the weak, restless, powerless people—a great morass, damp and dangerous, yet flowering out in sunlit spots into a beauty both splendid and startling. The Slavs have suffered for Russia, her prophets have been gigantic and memorable.

CHALIAPINE, Russia's greatest singer, who sang in New York two years ago, in Moussorgsky's gorgeous opera, *Boris Godounow*, writes of the genius of his own people in a few brief and intensely searching words which he has called "The Flowers of the Genius of Russia."

RUSSIA'S MEANING TO THE NATIONS

"Russia is rich," he says, "with wine, alas, spilled; with sap that has leaked away; she is the fecund mother—who will give her children? Over this beautiful earth of ours pass terrible feet, her snowy whiteness is befouled, her blossoms crushed. And the feet are the feet of the Tartar, the Turk, the Feudal Duke, the 'policeman.'

"I love," he continues, "this great garden of Russia, badly cultivated, but nevertheless at times bearing flowers of indestructible beauty. What a splendid bloom is Moussorgsky who left his work to fight for his country and died in a hospital; and Gorky, the great friend of mankind.

"Once when I was singing in Nijni early in the morning, I looked out and saw Gorky standing at a window in the same hotel, and gazing silently over the city. The sun was shining on the towers of the churches, over the silver river and turning the roofs red. 'You are up early,' I said. 'Yes,' he answered. 'Come in my room for a moment.' When I reached his window I saw that he had tears in his eyes, and I did not understand. 'Look,' he said to me, 'how beautiful it is. Just the world and not a human being anywhere. The humanity which has made its gods and its laws, built its houses and its churches, all asleep and helpless as children, powerless to change or adjust all this that it has made.'

"He spoke very softly and very sweetly, and, for the moment, he seemed to me the most perfect human being in the world. Truly one of Russia's flowers of genius.

"And these other musical flowers; how can I speak of them adequately?—the master Glazounow, followed by Rakhmaninow, and Scriabine and Ladoff. All of these men writing music for the whole world, and yet producing it in an individual manner. This is indeed the phenomena of Russia. We are like a great gulf through which pour all the torrents of the world, but when the stream has been boiled together, each drop of water which separates itself and floats upward through the air has shining through it clearly the sun of Russia. And the crystal drop must be pure if the sun is to shine through. That is the great essential for all the art of my world, possibly for all worlds."

POSSIBLY, that we may better understand all that is meant by the Slav culture, we should stop for a moment and study the derivation and the original meaning of the words Slav and Serb. The history of the Slav is indeed a fascinating study, and a part of it is written in the etymology of the race name, *Slava*, originally meaning "glorious," or "The Saint's Day" or "Glorious Day;" yet because at one time the Slavs were conquered by the Goths and

RUSSIA'S MEANING TO THE NATIONS

Germans, and the prisoners became slaves, Slav actually became the source both in fact and in etymology of the word *slave*. Curiously different is the word *serb*, meaning kinship, and the European spelling of the country Servia is Serbia. The Serbs are said to resent the English spelling of the word as suggesting a derivation from *servus*, the Latin word for slave, from which *serf*, the Russian name for a qualified slave, is derived.

On the geographical side most persons have thought of the Slavs as inhabiting almost entirely Russia and territory to her south. But, as a matter of fact, Germany has been Slavic as far west as Berlin. The very site of Berlin was occupied by a community of Wends, the advance guard of the westward flow of ancient Slavs. Wend communities may still be found in upper and lower Lusatia.

The Wends were driven back eastward by the Teutonic knights, their migration having followed the westward line that every great race movement has taken. But Slav and Serb once occupied the whole, or nearly all, of the Elbe Basin.

Perhaps it is the size of this gigantic complex nation, which touches Europe on one side and Asia on the other, that has in the past made it so difficult a matter for her to insure justice and prosperity to her people, that has made the government of this land one of fear and the sword. But the time is coming all over the world when the individual can no longer be blindly herded in order to make such a government easy. This present war will help all the simple folk of Europe to understand that their chance for growth must lie in their refusal to be counted as a military or social unit. The massing of intelligent humanity for war and taxes we believe will never again be possible. For the aftermath of such a massing must inevitably be destructive. Humanity cannot be used by humanity for selfish reasons; Germany will find this out before long; Russia has found it so in the birth of the Nihilist, and will continue to find it so in the return from the battlefield of the Revolutionist. Unfortunately for the Russian people at large, the Czar has been willing to share with the world a low opinion of his people. He has created a blinded and wretched agricultural serf, and then discovering difficulty in managing him through fear, he has employed the sword.

To the millions of Americans the very word Czar has meant semi-savage government. This has probably been justified more or less in the past, but today it is essential that Russia, moving into new channels in close fellowship with England and France, should be better understood; we must seek to do her justice, or at the worst to realize the limitations of her wrong-doing. This is not always easy, for virtue has ever lacked the picturesqueness of crime.

RUSSIA'S MEANING TO THE NATIONS

WITHIN a comparatively few years, Russia has commenced to stir with the birth pains of a new civilization. When you stop to realize that this nation numbers one hundred and seventy million people in a land nine million square miles in extent, and that the population has increased three hundred per cent. in the last fifty years, that the industrial heart of Russia has increased nearly five hundred per cent. in the same time, and that the character of its industries has changed from the small shop for hand-workers to modern factories employing in a single instance ten thousand people, you begin to understand something of the problem the government of the Slav nation has to face in order to achieve peace, justice and a moderate degree of happiness for its subjects.

"In no phase of Russian social development," we are told by an authority on Russia, Mr. Whelpley, in *The Independent*, "have greater changes taken place than in matters of education. There are, at present, over six million children at school in Russia, and the universities have been thrown open to women. Nearly six thousand are enrolled in Petrograd alone, while it is reckoned that the sum total, which the general government expends for educational purposes yearly, is nearly one hundred million dollars. There are now in existence four thousand Russian agricultural societies, fifteen thousand pupils in the agricultural schools, and at least three hundred thousand farmers have attended lectures given for the benefit of those who till the land. Over five thousand agricultural specialists are employed by the government to assist the farmer." Undoubtedly there would be found defects in these educational facilities, and in proportion to the population they are limited, but to know that they exist at all furnishes a sharp contrast to our former impression of Russia as an uninformed, uncultivated waste.

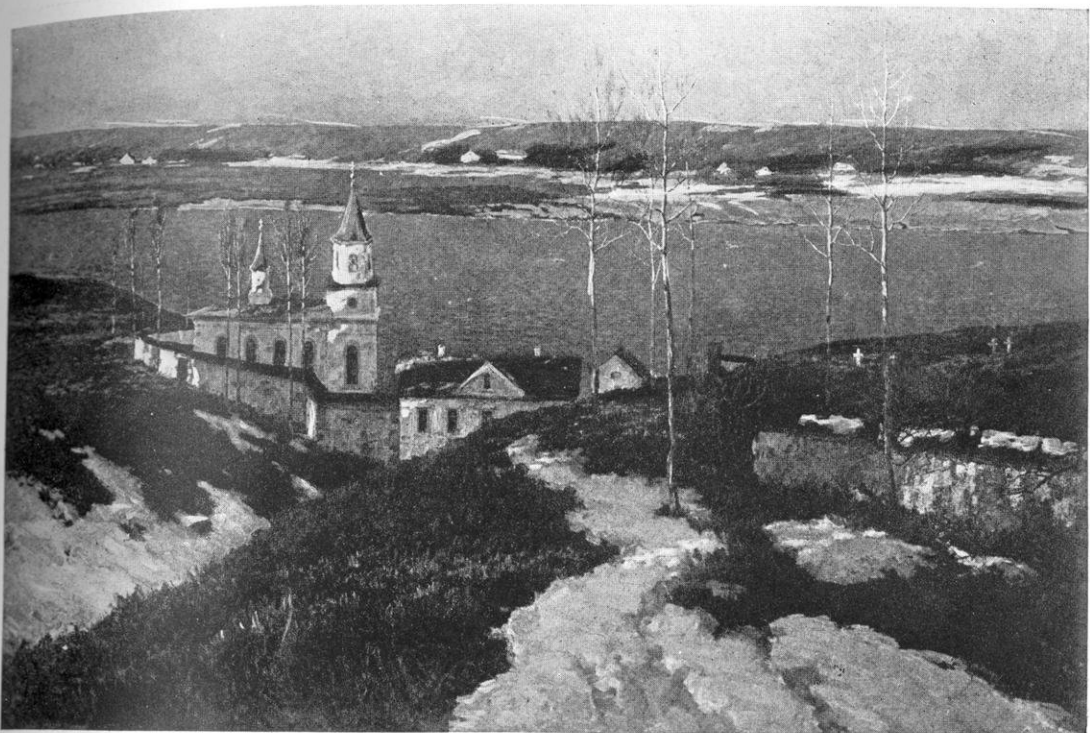
One begins to understand something of Russia's problem when one reads these colossal figures and finds them, as Mr. Whelpley suggests, "inadequate and small, but an improvement." So little that has been creditable to Russia has been published at any time that we feel it will be of interest to quote further from this article, "The Rise of Russia." We find Mr. Whelpley saying, that for five years the government has carried on a great work in the settlement of Siberia, people also being moved from congested districts in western Russia to free lands farther east; that communal ownership is being done away with, and that fifty-four million acres of farms have come under government workings; that over sixty-five million dollars have been spent in the last five years in assisting Russian immigration into southern Siberia, which district today stands to the Russians for what western America did to the alien land seekers of the eighties.



"A QUESTION:" BY M. P.
IWÁNOFF, RUSSIAN PAINTER.



PORTRAIT OF ANTON RUBINSTEIN, THE GREAT RUSSIAN PIANIST: BY ILJA REPIN, RUSSIAN PAINTER.



A TYPICAL RUSSIAN LANDSCAPE:
BY PURWITT, RUSSIAN PAINTER.



TOLSTOI WITH HIS FAMILY IN THE EVENING: BY L. PASTERNAK, RUSSIAN PAINTER.

RUSSIA'S MEANING TO THE NATIONS

It seems also that Russia is taking up the question of irrigation for her vast and desolate plains, that she is becoming a great oil producing center, that she is building new railroads and increasing her river navigations. "And all this progress and stirring of new life," as Mr. Whelpley points out, "could not come about in any country, no matter how rich its natural resources, unless it arose from the awakening of the people."

Everywhere throughout Russia there seems to be this stirring of life through the mass of the people. There is a greater demand for reading matter, and many books and magazines are being published now in Russia for the common people. Printing is cheap, and there is an immense sale for all literature that touches the life of the Slav nation. Books on music, art, philosophy and social development are being especially widely read. And as the people learn to think, one finds the priesthood and the bureaucracy yielding perforce to progressive movements. Superstition is always in the vanguard of mental development; not as a herald, but in the process of being swept away, a vanquished force.

OF course in this presentation of the Slav, all we have said of the freshening and awakening of Russia, naturally relates to that part of the country that has opened its eyes and lifted up its voice. There are still dread areas of people, cowed, submissive, sullen, unsensitive. Possibly one result of this terrible war which is devastating all of Europe may be the lifting of the dead serf into a new life through revolt, through contact with differing civilizations, through suffering, through hope born of strange and bewildering enlightenment. The serf who returns from battle will never be the sullen man of the field again. Possibly a bitter man, ripe for revolution, possibly a useless man, sickened and despairing, but never again the merely dull man with eyes forever looking down. And so Russia's triumph, if that is what comes to her on the eastern side of Prussia, may bring temporary success, or may bring terrific internal struggles; but if she is to rank among the civilized (!) peoples, she must either so adjust her internal government that she precludes the possibility of this revolt, or she must welcome struggle as the birth throes of a people determined and eager to begin a new life, a life that has a mental and spiritual as well as a material side to it.

It has been suggested that in the aftermath of the war Russia's great value to those with whom she has been allied, possibly to all of Europe, will be as a connecting link between Europe, practical, over-civilized, and Asia, with social tendencies at once primitive and mystical. There can be no doubt that there is a close mental and

RUSSIA'S MEANING TO THE NATIONS

spiritual alliance between the Slav and the Oriental. On the other hand the elaborateness and completeness of western civilization appeals to the Slav imagination and also to the progressives and the nation who realize that all new civilizations must be based on industrial efficiency. As yet the western world has never come in close relation with the East. The Orient has appealed to us as strange, semi-barbarous, wholly picturesque, and we have never stopped to think that the time might come when all civilizations would be one, and when we would be called upon for a finer understanding of the Oriental people, and a fuller and completer relationship with them. If Russia can bridge the chasm between the East and the West, then possibly we shall have a clearer comprehension of the use of this war. And in what other way could France and England have allied themselves with this tremendous force known as Russia except through the great emergency known as Battle. If this dream of the West meeting the East, through Slav sympathy, should be realized, then perhaps in the future we will look back upon it as a spiritual silver thread running through the red weaving of the war.

IT has been presented to us, by writers of authority, that on a material side we may expect Russia to play an important part in the economic history of the future, that no country in the world has such a food producing area as the Slav's, that we may eventually turn to Russia to aid, through her agricultural power, in keeping down the high price of living for those highly developed countries where the manufacturing interests overpower agricultural pursuits. Also we are promised Russia as a market for the labor of all western nations, as the great potential buyer of the future. The reëstablished peasant is also presented to us as a hopeful asset. We are told that as an individual he will progress far beyond the mere unit in the herd; that he is fundamentally a simple, honest and industrious man, physically virile, emotionally peaceful, that in Russia even today ninety per cent of the people owe their living to the land, that this ninety per cent on a higher social and spiritual level will be a people to reckon with in the progress of the world.

In a finer estimate of Russia we are asked by a Russian woman, who has been lecturing in our American schools, to distinguish between *Russia* and the *government of Russia*. "Russia," she says, "is a great and wonderful country inhabited by people of marvelous potentialities, but until very lately the government has feared the light, and has kept the people in ignorance." "In spite of this," she continues, "I feel that a tremendous enlightenment is coming to

(Continued on page 224)

WHAT WILL THE WAR BRING TO AMERICA? BY FRANCIS GRIERSON

We feel that our readers will greatly value the point of view of this distinguished English musician and man of letters in regard to the effect of the war upon American social life.



HOW is the terrible strife in Europe likely to effect creative thought in America? Will the reaction lead to a new renaissance? Shall American writers, artists and teachers continue to copy the manner and methods of the French and English? Shall Americans continue to imitate every freak demonstration in literature, art and music thrown off by irresponsible innovators in the leading European capitals?

We are moving through grave and eventful times. Thousands of people bewail the experiences they are forced to pass through.

In Russia, Germany, Belgium, Austria, England and France young artists, writers, poets, philosophers, musicians are passing through ordeals of blood side by side with peasants. There are no distinctions. Thousands of young people in the different countries,

men who go and women at home, are, time in their moved and profound They are be *feel*, when months ago only faintly veil of illus torn from before they realize what ing. This, in real realism, the so-called depicted in thing is lack the brim the rors. Emo basis of all And now of people and old in tries will



MR. FRANCIS GRIERSON, FROM A PHOTOGRAPH BY CLARENCE WHITE TAKEN IN NEW YORK, 1914.

to the front who remain for the first lives, being shaken by emotions. ing made to three short they could imagine. The ion has been their eyes had time to was happened, is the not the thing realists have novels. No- ing to fill to cup of hor- tion is the great art. thousands both young many coun- know the

WHAT WILL THE WAR BRING TO AMERICA?

full meaning of that word as never before in this century.

In art, imagination alone is futile. Imagination is only effective when it is coupled with profound feeling. Horace declared the most effective way to make others weep is to begin by weeping yourself. In the space of forty-four years France has undergone two periods of mourning, while England is now for the first time feeling the rude stroke of fate at her very door. What will the lessons be for Paris and London? What will be the reaction? After the defeat of Napoleon at Waterloo it required a period of fifteen years before the advent of a new genius. Victor Hugo appeared on the scene in eighteen hundred and thirty, ushering in the great romantic revival in art, literature, music and the drama. The war between France and Prussia in eighteen hundred and seventy lasted only six weeks and the number of slain did not materially affect the ranks of talent in either country. The only difference I noticed at the time was that it turned the optimists into pessimists. It did not produce a renaissance of art and literature in France. The war was not long enough, not terrible enough, to produce fundamental results.

After this war a wave of reaction will sweep over Europe. In Russia it is likely to bring to a close the period of brutal realism inaugurated by the young authors of twenty years ago. In Germany it will produce a new drama, a new outlook on life and art; but in France and England the changes will be far-reaching. Paris has for a long time been the Mecca toward which young American art students turn their gaze. Thousands have been converted into weak imitators and impersonal copyists, and especially American art students have imbibed in Paris in recent years the notion that everything American is inferior to everything French and European. But for this superstition America today would be the leading art country of the world.

Whence comes this difference to the surpassing opportunities for the development of native talent in America? For one thing, American children are taught to look toward Paris as the center of the intellectual universe. That vain, vague word, *technique*, is used as if it were the fundamental basis of all art instead of one of the adjuncts of art. I have heard this word used by hundreds of people without the slightest conception of what it means or what relation it has to sentiment and the far higher art of expression. The notion that technique is the all-important thing in creative work is superficial and provincial, not in keeping with the genius of France. The great masters have always based their work on deep emotion, sentiment and imagination; but in recent years lesser minds, failing to create, have set their wits to devise new and *outré* forms in all phases

WHAT WILL THE WAR BRING TO AMERICA?

of art. Eccentric whims are mistaken for an expression of power and originality, and if the war does not purge Paris of what I call the "blue china period" in poetry, art, literature and music, then indeed the ordeals of the war will have been in vain. For there is no denying the fact that the moods and caprices of the Parisians have set the tone for all Europe and America for many years past.

Three years ago, in a London magazine, I pointed out the weakness of writers like Anatole France, and he is regarded everywhere as the most gifted of living French writers. Nothing could be more opposed to the spirit of democracy than the subtle irony of Anatole France, the romantic remoteness of Pierre Loti, and the quintessential refinement of Maurice Barrès. The great writers of the second Empire had positive convictions. Those of the present take refuge in an atmosphere of aristocratic refinement and intellectual exclusiveness, quite remote from republican tastes and democratic grooves of thought. They have much feeling, brilliant thought on a surface level, plenty of fancy, as distinguished from imagination, charming graces of style, and entertaining notions of French social life, and a superficial Voltairian quality which leaves the human spirit thirsting for psychic knowledge and spiritual wisdom. For such writers are without ideas. No good has ever come to anyone from the teachings of Voltaire. This flippant, superficial spirit has been the curse of Modern France. It produces wit that is dry and brittle. Anatole France has been called a second Voltaire, and now after a lifetime of literary fame and material success what is the outcome in the hour of national peril and change?

Here is what Anatole France has just written to the Minister of War: "Many people say my literary style is worthless in time of war. As this may be the truth I have ceased to write and am without work. I am no longer young, but my health is good. Make me a soldier."

In art and literature the decadent period and the transitional period arrive together. The first necessarily implies the second. In England decadence set in soon after the passing of Dickens in eighteen hundred and seventy. Ten years later George Eliot passed away. Victor Hugo was the one authoritative voice in France in his time, and all France had to offer in his place was the materialism of Zola out of which was developed most of the crude writing the world has had during the past thirty years.

There are but three kinds of artists and writers: the positive, the neutral and the negative. No imagination, no skill will ever suffice, for the lack of spiritual vision. London like Paris, has long been in the shifting throes of a new and negative paganism, a mere

WHAT WILL THE WAR BRING TO AMERICA?

makeshift for the creative power of the Greeks. Observation has no Aristotle, intuition no Socrates, literature no Plato. The greatest pagans were on the positive side, but our pantheistic revival is negative, empty, ephemeral. Writers can do no more than give utterance to what they know and what they feel. A man's vision is his own, like his manner of writing; but while one man's vision may arise from fundamental principles, that of another may be the result of mere impressionistic guesswork.

The neutral writers fail because they have nothing to offer to the world but a series of transitory impressions in the guise of the drama, the novel or essay. They fail to see that impressions count for nothing in a world where fancies and whims have no vital duration. Writers who voice the fads and fashions of a particular time, or who play paradoxical tricks with the public, are headed for oblivion. The neutral and the negative writers are like people revolving on an immense wheel, ignorant of the power which causes the wheel to revolve. Their wheel of life revolves without ceasing but what they take for novelty is only new combinations of wind, temperature, barometric pressure, sunshine and shadow, all fleeting as the winds and the clouds.

The fault of London is the fault of Paris. Twenty-five years ago the witty author of "Lady Windermere's Fan" made paradox and persiflage fashionable. Artists, poets, musicians, critics, dramatists began to hide their lack of wisdom by a veil of paradoxical humor and witty illusion. As if the soul of man could thrive on paradox! To offset all this contradiction and persiflage the scientific novelist appeared with a scientific mission.

As if science could impose moral discipline on any people or nation!

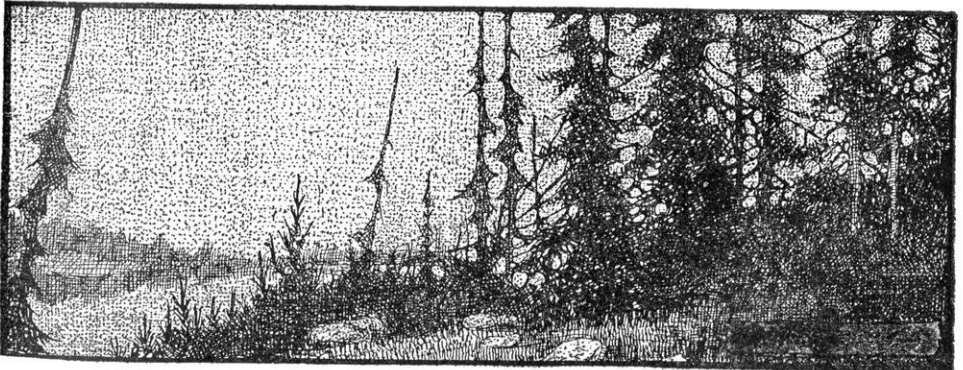
No amount of scientific knowledge will ever make great artists, great poets, great preachers or great moralists. Goethe was first a poet and thinker, a scientist last of all. The creative writers and artists have all reasoned and labored from a fundamental, spiritual basis. It is the adamant foundation of all enduring work. The supreme emotions are positive because they are spiritual. It is the fundamental feeling which gives the immortal feeling. Our popular scientific writers cannot create. They can only explain what they have learned mechanically. Our age is suffering from a new disease caused by undigested facts. Sensation has for years usurped the place of common sense and culture. The neurotic has reigned in all the leading European cities, from Rome to Petrograd and from Vienna to London. Irresponsibility has been the fashion.

For some millions of people the only reality they have ever faced is

WHAT WILL THE WAR BRING TO AMERICA?

the reality of the present war. For years authority and discipline have had no meaning in Paris and London. License and persiflage, cheap wit and impossible paradox have been fed out to the public in newspapers and magazines until the reasoning mind wonders how long such conditions can exist without the total destruction of society. But God is not mocked. Authority and discipline, so long flouted in this world of art and literature, are now being imposed on fields of carnage in five nations far more bitter than any discipline ever imposed by any religion or any moral law.

As for new "isms" and schools—if America continues to imitate decadent Europe then the same ordeals await the youth of this country later on. It is time to throw off the European yoke. The longer America delays, the worse will be the day of reckoning. This country offers more than ample opportunities for students in every sphere of art and thought. Its riches and advantages are beyond anything ever known in the history of the world. The artist can find here all kinds of "atmosphere," the finest scenery on the globe and the greatest variety, the best social privileges, the greatest freedom for individual development, climate to suit all temperaments. In America nothing is lacking. As a matter of fact some of the most gifted people I have ever met anywhere have never been to Europe and do not expect to go there. I have never found it true that cultured Europeans possess more culture than cultured Americans. If I had to make a fixed choice I should plump for the critical, intellectual American who never saw Europe.



THE COMMAND OF THE EARTH—FOR PROSPERITY WE LOOK TO THE FARMER, NOT THE WARRIOR



“WHEN the sword is rusty and the plow bright, then the Empire is well governed,” is an old Chinese proverb which is well to bring again to the attention of this war-mad world. The ancient philosopher who fixed his knowledge of mankind in the form of this proverb realized that nations rise into power by the art of agriculture and fall by its opposite force of militarism. Warriors polish their swords and sweep over the land with great flourish of braggart power, leaving it depleted of life and substance. The plow of the farmer grows bright as he follows in their desolate wake sweetening the earth, reinstating nations to strength and power.

Farmers are the peacemakers of humanity. They are the great physicians who heal the scars of war, restore victor and vanquished impartially to health and hope; the very existence of mankind is in their keeping. They began the art of civilization when they gathered the seeds of the earth, guarded them through the long cold winter season, cleared fields for the planting and harvested again. Future civilization is also in their hands. “The most valuable of all arts,” Abraham Lincoln says, “is the art of deriving a comfortable substance from the smallest area of soil.” The knowledge of this art of agriculture is not only the most valuable possession for the future as it was for the past, but is undoubtedly so for the present. The men who command the earth will in time be honored equally with the men who command the seas, for one gives life and the other death; one deals with plows, harrows, seeds, the other with dreadnoughts, cannon and gunpowder, in an effort to gain supremacy of the world.

One man of our country has so tremendously increased the productivity of our acres and added such sums to the wealth of our people that his name has become a household word. No warrior is more renowned than this quiet man who by his keen foresight, accurate judgment and peculiar genius has benefited man beyond the possibility of calculation. Hardly a farmer but uses his method of seed selection, grows his potatoes, small fruits or nuts, not a school child but knows the name of Luther Burbank, along with those of Columbus, Washington, Lincoln and the rest of our revered countrymen. To them he is a benefactor who wears the romantic garb of a wizard, a marvelous person knowing magic secrets they would give so much to know. Gardeners rely on his creations for beauty, housekeepers for nourishing products, and scientists give him honors.



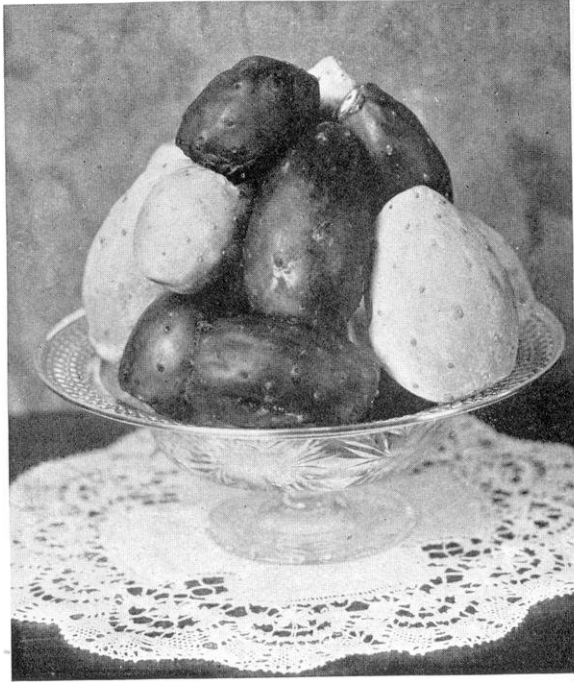
THE PICTURE AT THE LEFT SHOWS A STEM OF THE BURBANK BLACK-BERRY FREE OF THORNS, WHICH DIMINISHES THE COST OF HARVEST TO AN INCALCULABLE AMOUNT: THE BERRIES ARE LARGE, DELICIOUS IN TASTE AND RICH IN COLOR.

THE PHENOMENAL BERRY SHOWN AT THE RIGHT WAS SECURED BY UNITING THE CALIFORNIA WILD DEWBERRY AND THE CUTHBERT RASPBERRY: A SINGLE ACRE OF YOUNG PLANTS HAS PRODUCED OVER ONE THOUSAND DOLLARS IN A SEASON.

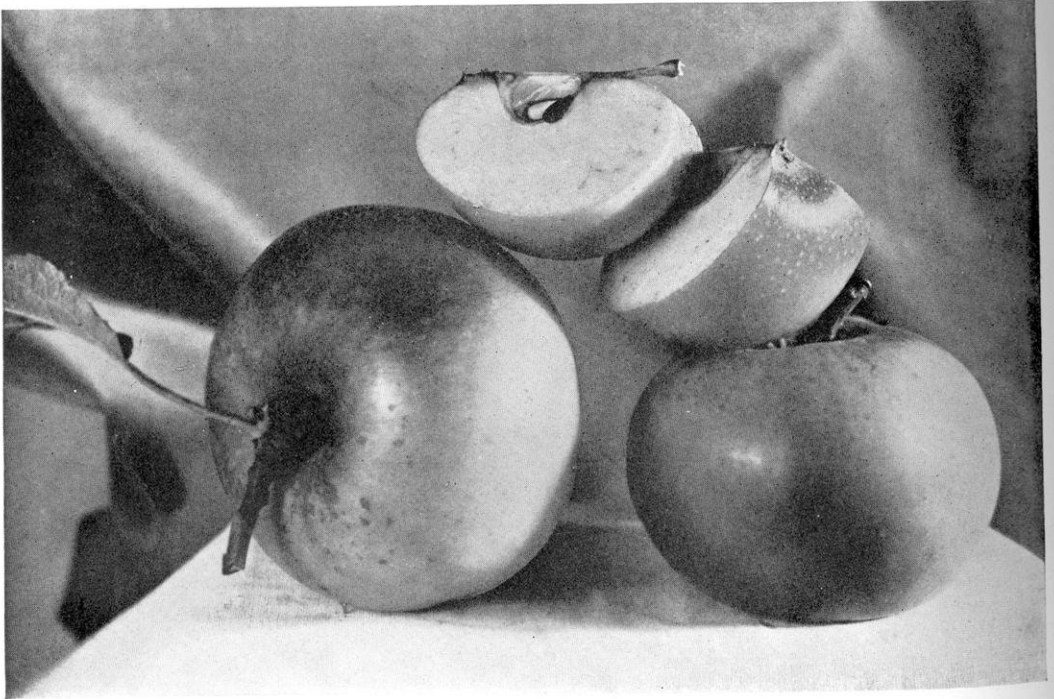


*Photos Illustrating This Article
Loaned by Luther Burbank.*

THE PRICKLY PEAR AS A FOOD HAS BEEN KNOWN FOR CENTURIES: IN CERTAIN PORTIONS OF LATIN AMERICA IT PLAYS AN IMPORTANT PART IN THE DAILY MENU: THE FRUIT IS CUCUMBER-SHAPED WITH FLATTENED ENDS, VARYING IN COLOR FROM A BEAUTIFUL YELLOW TO

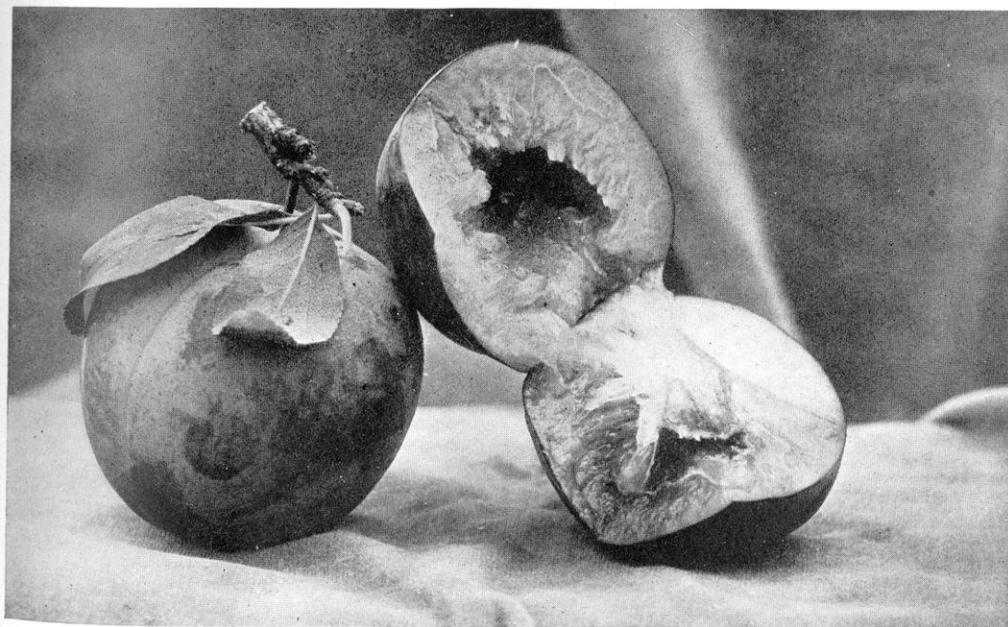
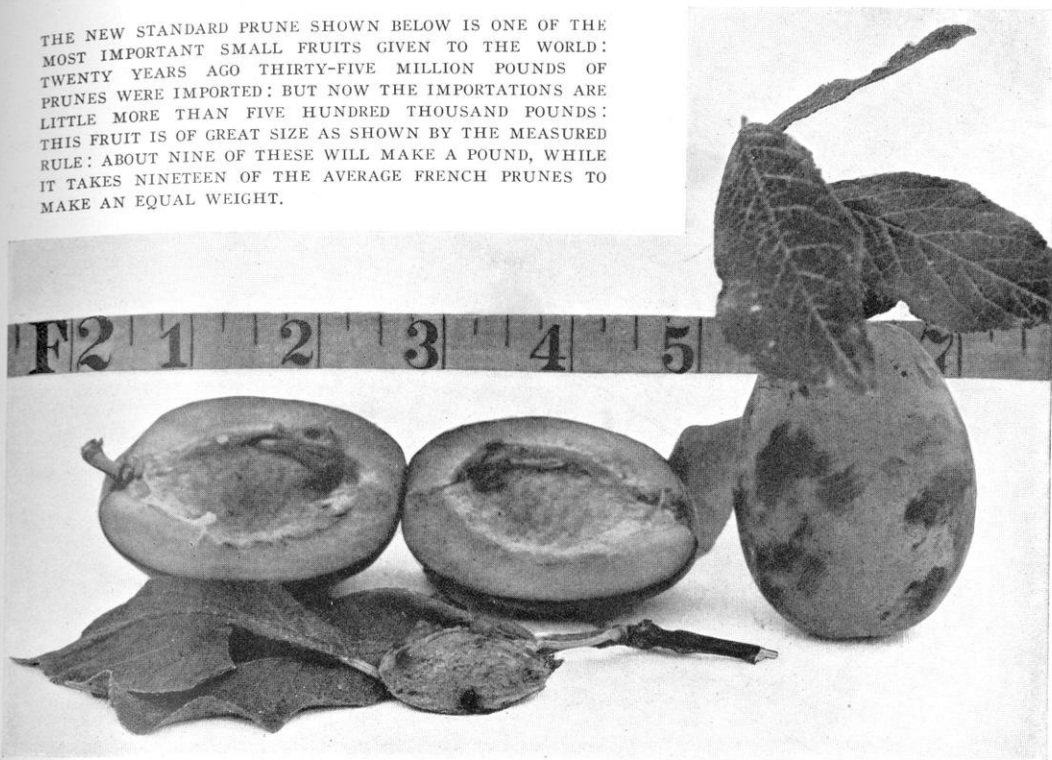


VARIOUS SHADES OF CRIMSON: IT IS DELICIOUS IN FLAVOR, MAY BE EATEN RAW, COOKED IN MANY APPETIZING WAYS AND PRESERVED: IT IS UNUSUALLY RICH IN SUGAR, AND THIS QUALITY HAS BEEN UTILIZED BY THE MEXICANS IN THE PREPARATION OF APPETIZING CANDY OF DIFFERENT KINDS.



THE GOLDRIDGE APPLE FAR SURPASSES ITS PARENT, THE NEWTON PIPPIN, IN GROWING, STRENGTH AND BEARING QUALITIES: THE FRUIT IS PALE YELLOW WITH THE CRIMSON BLUSH ON THE SUNNY SIDE.

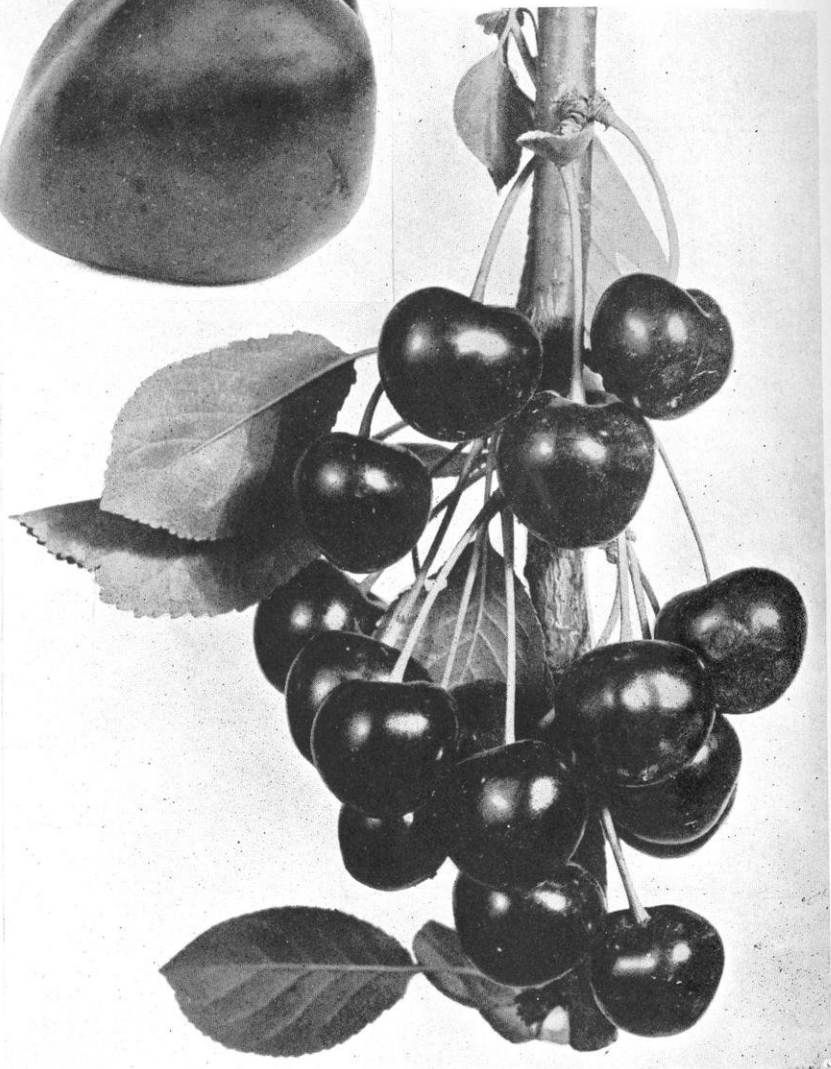
THE NEW STANDARD PRUNE SHOWN BELOW IS ONE OF THE MOST IMPORTANT SMALL FRUITS GIVEN TO THE WORLD: TWENTY YEARS AGO THIRTY-FIVE MILLION POUNDS OF PRUNES WERE IMPORTED: BUT NOW THE IMPORTATIONS ARE LITTLE MORE THAN FIVE HUNDRED THOUSAND POUNDS: THIS FRUIT IS OF GREAT SIZE AS SHOWN BY THE MEASURED RULE: ABOUT NINE OF THESE WILL MAKE A POUND, WHILE IT TAKES NINETEEN OF THE AVERAGE FRENCH PRUNES TO MAKE AN EQUAL WEIGHT.



THE PLUMCOT IS A COMBINATION OF A WILD AMERICAN PLUM, A JAPANESE PLUM AND AN APRICOT: IT DIFFERS ENTIRELY IN TEXTURE, COLOR AND TASTE FROM ANY OTHER FRUIT: IT WILL BEAR A FULL CROP EVEN IN PLACES WHERE NEITHER THE PLUM NOR APRICOT COULD EXIST.



THE GIANT PLUM AT THE LEFT IS THE LARGEST VARIETY IN THE WORLD: ITS PECULIAR VALUE OUTSIDE OF ITS SIZE LIES IN THE FACT THAT IT IS AN EXCELLENT SHIPPER, AND IN CANNING ITS SKIN SEPARATES EASILY FROM THE FRUIT WHEN PLACED IN BOILING WATER.



THE PREËMINENT QUALITY OF THE ABUNDANCE CHERRY IS ITS HABIT OF PROLIFIC BEARING: THE FRUIT ITSELF IS UNUSUALLY LARGE: IT WAS CREATED BY A CROSS OF THE ROYAL ANN AND PRODUCES TWICE AS MUCH PER ACRE AS ITS PARENTS.

THE NEW AGRICULTURE

HE himself says that the art of plant breeding, the new agriculture, is but in its infancy, and that no one can foretell what wonderful evolutions of plant life will be developed in the future for the good of mankind. His so-called secrets he scatters broadcast, urging others to use them and carry on his work of commanding the soil to give generously and withhold none of its possible benefits. He says that plant breeding is simply the intelligent application of a human mind in guiding the inherent life forces into useful directions by radically improved environment, and newly combined factors in advantageous circumstances.

Every plant strives to adapt itself to environment with as little demand upon its force as possible and still keep up in the race. Constantly varying external pressure to which all life is everywhere subjected, he points out, demands that the internal force shall always be ready to adapt itself or perish. Understanding the fundamental principle that every plant, animal and planet occupies its place in the order of nature by the action of two forces—the inherent constitutional life force with all its good habits, the sum of which is heredity, and the numerous complicated external forces or environment—to guide the interaction of these two forces, both of which are only different expressions of the one eternal force, is and must be the sole object of breeders, whether of plants or animals.

Through his efforts to increase the comfort, health, and wealth of the world by growing better food plants, making the earth yield more abundantly without exhausting its vitality, making the desert a fertile field, he has created many varieties that have added annually so say statisticians, seventeen millions to the world's wealth. He has increased the possibilities of the lumber yield through his great forest walnut; ninety-five per cent of plums shipped out of California are varieties of his originating, practically all the potatoes marketed in the United States have been raised from his improved stock.

His experiments have touched almost the entire fruit field with remarkable results. Several absolutely new fruits have thus been created, perhaps the best known of which is the Primus berry, developed from the native California dewberry and the Siberian raspberry. The fruit is large and ripens its main crop with the strawberries, long before the standard raspberries and blackberries are ready for the table. The phenomenal Himalaya and Patagonia berries created by him are well established among the profitable marketable small fruits of the West. One most amazing paradox he is responsible for, the white blackberry, a waxy, almost transparent fruit of delicious flavor and great beauty, an exceedingly productive bush, the fruit of which however is too delicate for market shipping. The thorn-

THE COMMAND OF THE EARTH

less blackberry has long been commented upon by all growers and scientists as one of the most surprising contradictions known to the plant world. By some sudden upheaval of what were supposed to be unalterable laws of nature, he has given agriculturists a blackberry of perfect taste and color that can be picked with great economy of time and labor, because now that the thorns have been eliminated there is no danger of brushing the fruit against them while harvesting, so the speed of the pickers can be increased.

A NEW cherry called "Abundance," a seedling of "Napoleon" (Royal Ann) bears an earlier and heavier crop of fruit which is larger, richer of color, firmer and better in all respects than its parents. To a commercial grower this means that the "Abundance" cherry will provide just twice as much fruit as the Royal Ann, in other words a half acre of ground has been made as valuable to the owner as a full acre was a few years ago. His "Giant" is the largest cherry known in the world, four cherries weighing one ounce, eleven cherries in a row measuring twelve inches. It is also distinguished for having a very small pit, thus giving a maximum amount of flesh. It is glossy black, rich and sweet.

He has also put a new giant plum on the market, the largest plum in the world. Its especial value, outside of its size, lies in the fact that it is an excellent shipper and that its skin separates easily from the fruit when placed in boiling water in canning. The fruit itself is nearly a free stone of a golden color and the flesh sweet and delicious.

The Apex plumcot is a combination of a wild American plum, a Japanese plum and an apricot. It differs entirely in texture, color and taste from any other fruit. Sometimes the flesh is yellow, again it is pink, or white or crimson. In looks it is like the apricot and ripens with the earliest of the plums, carrying a full crop even in localities where neither the plum nor the apricot can flourish. He has introduced over twenty different varieties of plums and prunes and has continually under test many thousand prospective combinations. Sometimes six or more species were combined to secure some desired characteristic. It is of great size as shown by the measured rule. About nine of these will make a pound and it takes nineteen of the average French prunes to make an equal weight. It is sweeter also and is regarded by Mr. Burbank himself as the best prune that has ever been produced. The Goldridge apple is another of his remarkable productions, surpassing its parent the Newton pippin at every point. The flesh is pale yellow with a crimson blush on the sunny side, has a delicious fragrance, and ripens earlier.

Perhaps the most valuable of all the gifts he has for the world is

THE COMMAND OF THE EARTH

his fruiting cactus. The fruit changes in color from a beautiful yellow through various shades of crimson. In flavor it is reminiscent of strawberries, pineapples and nutmeg melon, the meat is rich and juicy and can be prepared for the table in many appetizing ways. A few of these plants which will grow almost anywhere in the great Southwest, will supply the table with an enormous amount of delicious jams, jellies and syrups.

Among walnuts he has produced one with a shell thin as paper which can be readily crushed in the hand. When it was found the shell was so thin that the nuts were destroyed by the birds he retraced his steps, increased the thickness of his walnut and put it on the market in perfectly balanced shape. He has also taken the tannin from nut meat which previously gave it a bitter flavor. The Royal and the Paradox varieties are both rapid growing walnuts, very valuable commercially for timber purposes. They attain a great size arriving at maturity in about fifteen years. The wood is of superior qualities takes a fine finish and commands a large price in the lumber market.

This wizard of the soil has produced a quince that can be eaten raw like an apple and that can be cooked tender in five minutes. In taste it is the delicate quince with the old disagreeable stringent taste eliminated, plus a delightful pineapple flavor. Jelly made from it is much like the old-time housewives' favorite blend of apple, quince and pineapple. In weight it averages about three-quarters of a pound. Besides the stoneless prune, that remarkable product developed from the wild thorny scrub tree bearing but a small and bitter fruit with a very insignificant stone, he has improved nearly all the old standard varieties. With the prunes his efforts have been toward creating a fruit that would both ship and dry to perfection, yet be fine, fresh and rich in sugar. The standard prune is a large, never failing bearer whose fruit can be shipped when dead ripe, a big point with market men.

One hybrid strawberry of his, the Patagonia, begins to ripen before all others and bears the longest. The fruit grows on stiff stalks which hold them free from the ground, yet they are kept protected from the sun by a dense shade of leaves easy to raise, with large firm berries. It bids fair to reach an exceedingly popular place among growers who try to make the most of their land.

To enumerate all the qualities and virtues of each of the small fruits he has improved or transferred or even created would be perhaps of no particular benefit other than to acquaint growers with the best of their kinds. What he has done that is of the utmost far reaching importance is to interest all growers in carrying on experiments along the line he has begun, that of better fruit and greater productiveness of the land.

HEPPLEWHITE, THE ARTIST AND HIS STYLE: BY JAMES THOMSON



OW expressive of the habit of thought and social customs of the time in which it was builded is an article of furniture such as a chair. This is true at all events as applied to the past, whatever be the facts as affecting the present. The English chair of the Cromwellian period carries betrayal of the austere folk who were wont to sit in it. The French chair of the time of Louis Quinze is expressive of a period when the pursuit of pleasure was of paramount interest.

Chippendale nurtured in the school of Queen Anne, Christopher Wren and Grinling Gibbons wrought into his product the thought of his time. His style was but an outgrowth of social conditions obtaining in the England of the early eighteenth century of which the "Hogarthian plates" and the "Tom Jones" of Fielding are exemplar. Men who were deep drinkers and hence tarried long at the wine, winning or losing money at cards until day-dawn, needed just such capacious chairs as Chippendale designed for them. Being, moreover, men of education, it also was needful that the chairs should be pleasing to the eye, and Chippendale in vigorous manner met the need as no other cabinetmaker of his generation was able to do.

Hepplewhite may be said to have made his appeal at a fortunate time. He came on the scene in the presence of a desire for greater refinement, not alone in social relations but in architecture and decoration. The semi-classical style that came into fashion in France with the advent of Marie Antoinette had its influence with English designing talent. The brothers Adam had completed some notable build-

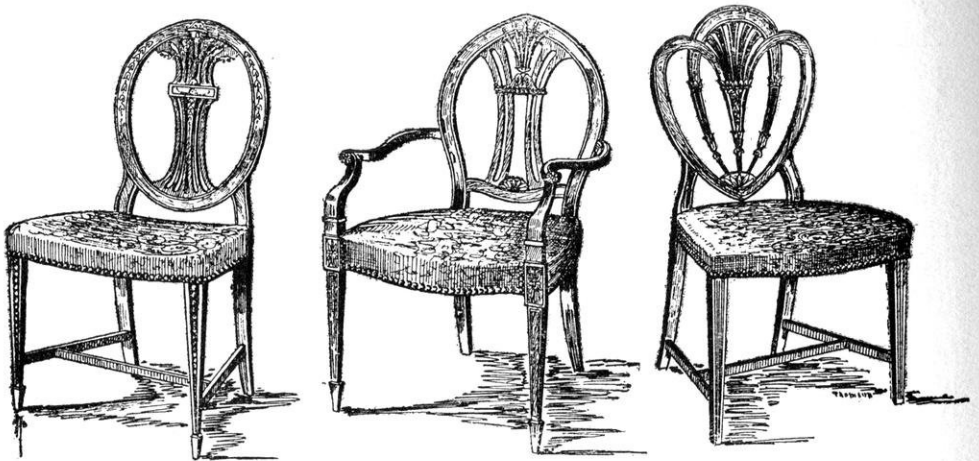


FIG. ONE: THREE AUTHENTIC HEPPLEWHITE CHAIRS.

HEPPLEWHITE, THE ARTIST

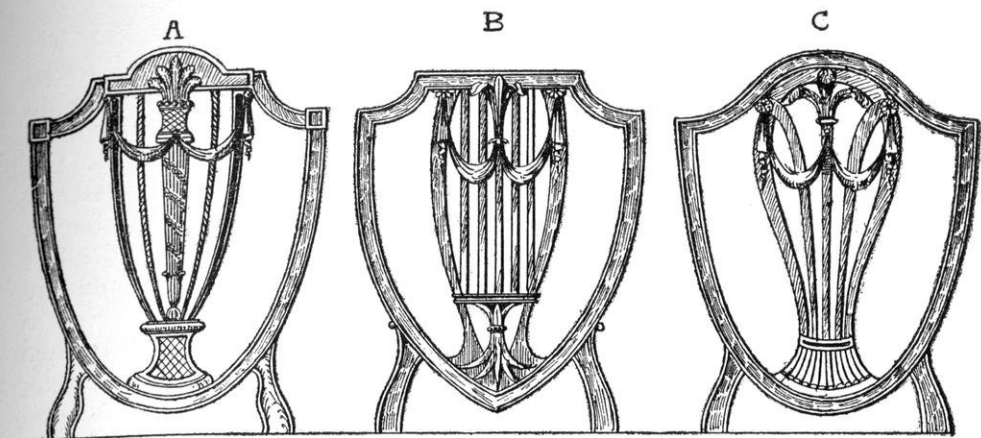


FIG TWO: A IS A SHERATON CHAIR BACK: B AND C ARE HEPPLEWHITE.

ings in London, including the chaste and refined Adelphi Terrace and adjacent streets. The influence of the work of these Scotch architects was soon apparent even in America. Whenever the Adam residence was erected there was demand for furnishings reasonably fit for it. While the Hepplewhite emanation was far from conforming with Greek and Roman architectural orders, it somehow did not seem out of place in the Adam interior any more so than in our own Georgian houses.

Here, indeed, was a cabinetmaker who pared away clumsiness to a remarkable degree; the style of Louis Fourteenth is considered light, but is really heavy in comparison. Hepplewhite's shaping of chair backs, his curving of arms and the like assuredly pleased the eye. To work out such results with spokeshave, gouge, file and sandpaper, required an

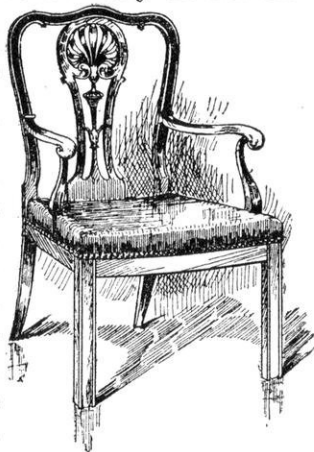


FIG. THREE: HEPPLEWHITE ARMCHAIR.

eye sensitive to beauty of line. The Cabinet-makers and Upholsterers Guide, by A. Hepplewhite and Company, was published in seventeen eighty-nine, just thirty-five years after the Chippendale "Director" appeared. Chippendale had died in seventeen seventy-nine, hence it follows that for a quarter of a century he had had it pretty much all his own way. While in favor, he had rung the

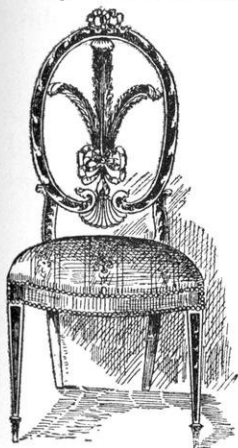


FIG. FOUR: PRINCE OF WALES' FEATHER DESIGN IN HEPPLEWHITE CHAIR.

HEPPLEWHITE, THE ARTIST

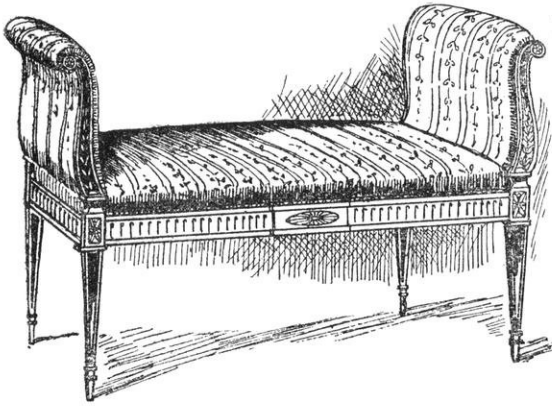


FIG. FIVE: HEPPLEWHITE SETTLE.

changes of novelty after his kind, but his day in any event was done.

Hepplewhite designed all manner of furniture, but is chiefly remembered by chairs and sideboards. In chair backs, he affected the shield shape, but to this practice there were many exceptions as reference to figure seven makes plain. Here we have a chair that is sensible, beautiful and from the utilitarian point of view, excellent.

The structural weakness to be found in so many chairs of this maker's design is in this case absent, the connection between the seat and middle of back having been provided for.

Claim has been made of all the old shield-backed chairs for Hepplewhite, but in the presence of evidence I am about to prove that the claim cannot stand. In figure two are shown three chair backs in which the shield motive is utilized. Now Hepplewhite was responsible for but two, B and C, while Sheraton designed the one marked A. So similar in character are they one might well imagine them to be from a common source, a single hand.

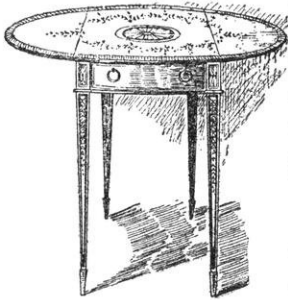
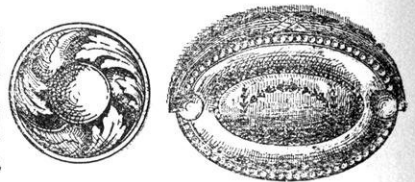


FIG. SIX: SLENDER HEPPLEWHITE TABLE.

In the presence of such similarity how is the average man to differentiate? There is difficulty it must be confessed both here and in other directions. It is fair to say, however, that in but two instances in published designs did Sheraton employ the shield motive. His general constructional practice was to use straight lines.

The Hepplewhite chair arm including the support is always curvilinear, being similar to forms used in the style of Louis Quinze, but much more slender. The Dutch chairs that became fashionable in England on the advent of William and Mary had wonderfully flamboyant arms, and from these perhaps more than the other did this designer derive his ideas. He, at any rate, whittled away at a great rate, much to the satisfaction of the eye,



HEPPLEWHITE DRAWER PULL HEAD, AND DRAWER HANDLE.

HEPPLEWHITE, THE ARTIST

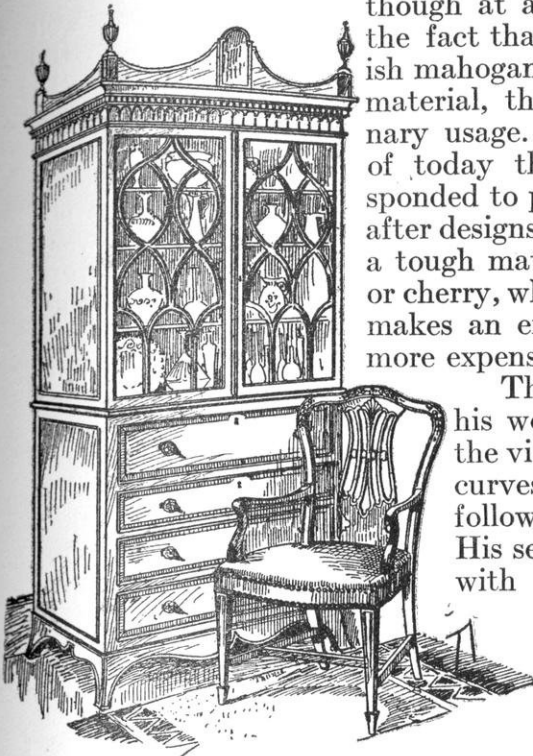


FIG. SEVEN : HEPPLEWHITE HIGHBOY AND CHAIR.

though at a sacrifice of strength. But for the fact that the chairs were built of Spanish mahogany, a heavy close-grained, tough material, they could not have stood ordinary usage. Made in the Mexican wood of today they could not at all have responded to practical purpose. Chairs made after designs here shown should be made of a tough material such as Cuban mahogany or cherry, which when appropriately stained makes an excellent imitation of the other more expensive wood.

The old-time chair-maker selected his wood with the same care as does the violin-maker. For the sweeps and curves, he chose such as had the grain following the direction of the pattern. His selection of material was always with an eye to the special purpose to which he intended it to be put.

Hepplewhite very seldom upholstered the chair back, and when in the case of the arm he did so, the pad was so ridiculously small as to be reminiscent of a pin cushion. In some such directions he could be at times extremely amateurish. In general he built in mahogany, varying on occasion with rosewood, both strong and close grained, admirably adapted to his design and mode of construction. Satinwood in veneer was employed for paneling, darker woods for crossbanding, while ebony and holly were reserved for division and boundary lines. Carving, inlay and painting were usual modes of embellishment. Angelica Kauffmann and Cipriana were artists called upon to lend their skill in decorating. The

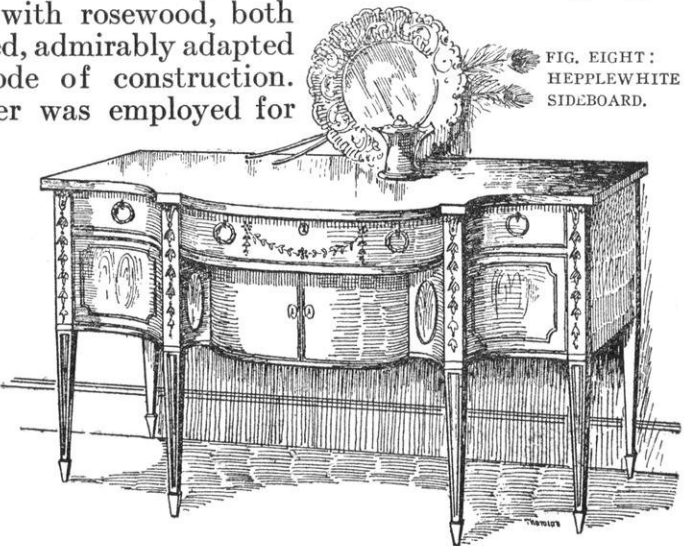


FIG. EIGHT : HEPPLEWHITE SIDEBOARD.

HEPPLEWHITE, THE ARTIST



FIG. NINE: BUREAU IN SIMPLE HEPPLEWHITE DESIGN

things long ago. The best alone has stood the test of time.

In figure three, we have a chair in the best Hepplewhite manner. Here he joins seat and splat, which immensely strengthens where weakest. Most suitable for dining room or library is this pattern.

To curry favor with the then so-called "first gentleman of Europe," but who, in truth, was far from being entitled to the distinction, Hepplewhite was wont to work into chair backs the Prince of Wales feather. Here in figure four we have example of such connection, though seldom did he make the feather so prominent.

A handsome and decidedly Parisian divan is delineated in figure five. In attempt to "gild the lily," the designer had introduced some soft textile caught up into festoons along and beneath the front rail. In the interest of simplicity I have omitted this feature, and consider that as it is here shown the article

table shown in figure six, as well as the chair back designated by the letter P in figure eleven, are of the manner of patterns decoratively painted.

In figure one are shown three standard patterns that have stood the test of time in their various modifications. Published designs many of them doubtless never got beyond the paper stage. Freak designs if ever carried out in the wood have all of them gone the way of such

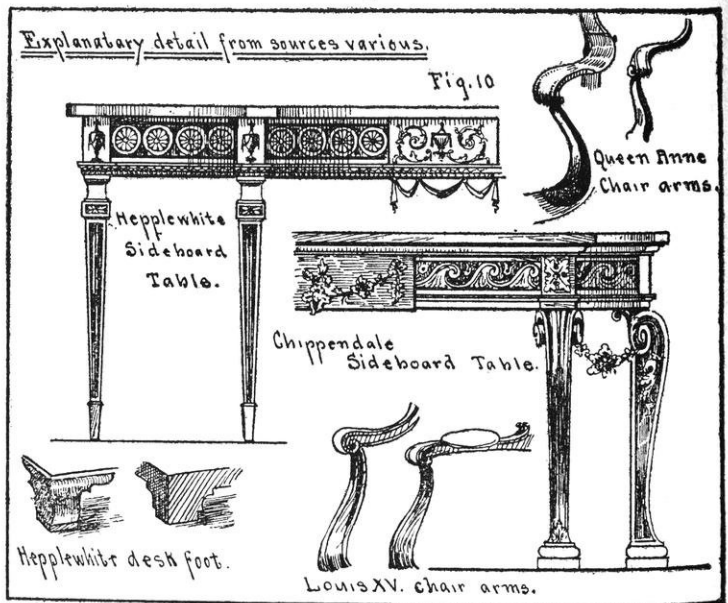
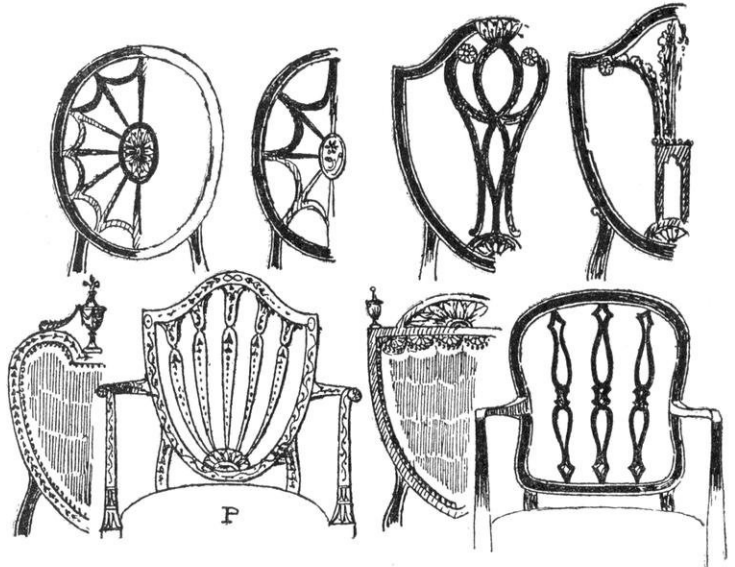


FIG. TEN: EXPLANATORY DETAIL.

HEPPLEWHITE, THE ARTIST

could not be improved. Hepplewhite casework was admirable; in figure seven we have an example of it. The upper drawer I presume was intended for writing purposes, the front being let down, a slide drawing out, while the usual pigeon holes, small drawers and the like were thus exposed to view. Articles of similar design



Hepplewhite Chair Backs.

FIG. ELEVEN: EXQUISITE STUDIES OF HEPPLEWHITE DESIGNS.

—though perhaps not quite so fanciful—are to be met with from time to time in the New England States. Made in mahogany, the customary and only attempt at embellishment is through the use of satinwood veneer, hair lines of ebony, thuya, and similar costly woods marking the divisions.

Figure eight shows a typical Hepplewhite sideboard, and here I may add that all sideboards of the concave-end variety to be found in the mother country are by this maker. In this feature they are apt to differ from the Sheraton examples which have convex ends.

The sideboard of the Chippendale period, of which example is shown in figure ten, was in reality but a table. In fact, the piece of furniture was first called "Sideboard Table." Hepplewhite, in his first period, followed the customary practice of his predecessors. There were in his first sideboards therefore an absence of closets, these being made after the manner of that shown in figure ten, a good example of the designer's ornate mood.

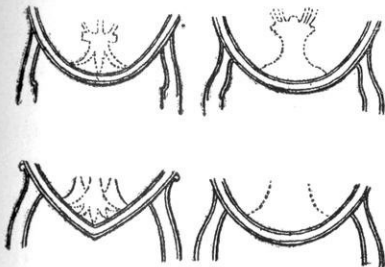


FIG. TWELVE: THE SHERATON MANNER OF JOINING THE SHIELD TO THE BACK LEGS: THE HEPPLEWHITE MANNER OF JOINING THE SHIELD TO THE BACK LEGS.

The cupboarded sideboard, which found its fullest expression in Sheraton's pedestal-terminated designs, had, in a few years, by process of evolution, developed

HEPPLEWHITE, THE ARTIST

from the simple side table. To T. Shearer, contemporary with Hepplewhite, whose "Designs of Household Furniture" was published in seventeen eighty-one, the credit for the closeted sideboard must be accorded. In adopting the closet idea in this connection, Hepplewhite and Sheraton simply borrowed a leaf from the Shearer book.

While Hepplewhite added closets to his sideboard he at first used them only at the ends, to the center space being allotted a drawer, beneath which was a clear space in which, resting upon the floor, awaiting the advent of the hot bird, stood the zinc-lined and ice-packed cellarette in which was the cold bottle.

The sideboard designs of Hepplewhite and Sheraton to my mind were very much improved by our Colonial craftsmen. English examples in comparison with ours look "squatty," being but three feet high, while ours are at least three feet four inches, and in one instance at least four feet from the floor. In other ways our Colonial examples show improvement over the Old Country model, diversity in the arrangement of drawers being one of them. Hepplewhite bureaus such as that pictured in figure nine were made extensively in this country. Formed either with swell, serpentine, or straight fronts, they were common in old New England households. The feet are not always in the precise form shown here. In straight-fronted pieces, the feet do not flare out at the toe.

Bureaus of this class—of which there are many at present to be found—were usually made in mahogany, the drawer fronts veneered with satinwood or, in lieu of that, some less expensive wood of native growth, maple, curly birch, or root of willow. The light wood had around it an inch wide border of mahogany or other dark wood, a neat beading surrounding the whole. Narrow strips of ebony marked the division lines between the light and dark woods. A little home-made inlay sometimes ran around the edge of the top. To all Hepplewhite casework of Colonial inception, the foregoing description is applicable.

We find instances where the likeness between the Hepplewhite and Sheraton product is so close as to be puzzling. Errors are undoubtedly made in distinguishing the one from the other. Both designers used inlay and painted decorations. In many instances, the festoons, running ornaments, patera, and the like are identical, which may be readily understood when it is known that they both went to the same source for them. Sheraton affected the turned and reeded leg in a great many cases, but he also employed the square leg in the identical manner that Hepplewhite did. The arrangement in paneling by veneer of a lighter tone than the ground is the same

HEPPLEWHITE, THE ARTIST

with both. As regards the shield-backed chairs in which there is so much of likeness, I would refer readers to figure twelve, where certain differences in connecting the back legs with the seat are observable. Another subtle distinction may be referred to. Where Sheraton affected the shield motive in his chairs—and there are but two known instances where he did—we shall find the top line not continuous, there being an interception in the flow of curve. Where Hepplewhite is concerned, this is not the case.

There is also a difference in the drawer handles employed by each. In the accompanying designs are two handles typical of Hepplewhite practice. Of elliptical drop handles there are a great many patterns, all very chaste and beautiful both in conception and execution.

While Hepplewhite left his mark, he cannot, in my opinion, (from the designing point of view), be classed with Chippendale. *He belonged to the mechanical rather than the free hand order of designer.* Chippendale could do with ease what his compeers failed to accomplish even with painstaking effort. There is ease, vigor, largeness of conception, certainty of touch, and prolificness of idea as regards detail, in the work of Chippendale, which there is not in that of Hepplewhite. The chair backs of the latter furnish evidence in abundance of the use by the designer of the thin wooden curves, ellipses, parabolas, hyperbolas and the like, all conforming with certain geometrical formulæ.

JOHN RUSKIN SAID:

“For observe what the real fact is, respecting loans to foreign military governments, and how strange it is. If your little boy came to you to ask for money to spend in squibs and crackers, you would think twice before you gave it him; and you would have some idea that it was wasted, when you saw it fly off in fireworks, even though he did no mischief with it. But the Russian children, and Austrian children, come to you, borrowing money, not to spend in innocent squibs, but in cartridges and bayonets to attack you in India with, and to keep down all noble life in Italy with, and to murder Polish women and children with; and *that* you will give at once, because they pay you interest for it. Now, in order to pay you that interest, they must tax every working peasant in their dominions; and on that work you live. You therefore at once rob the Austrian peasant, assassinate or banish the Polish peasant, and you live on the produce of the theft, and the bribe for the assassination! That is the broad fact—that is the practical meaning of your foreign loans, and of most large interest of money.”

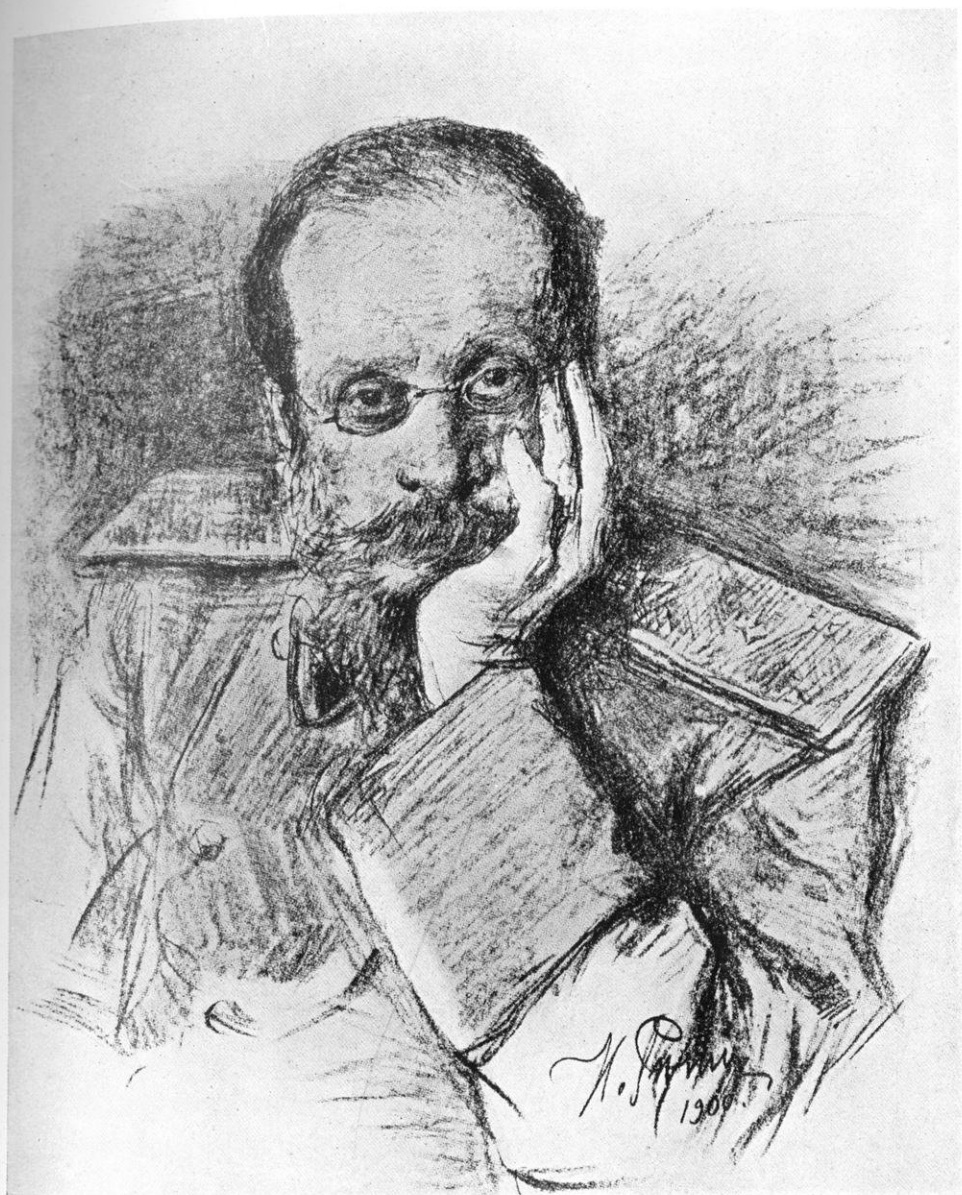
THE SINGING RUSSIANS: SLAV MUSIC BORN OF FOLK SONG



FROM the very dawn of their history, the Russians have been a singing people. They have worked and danced and played to the accompaniment of music. Tourgenief, the Russian master of fiction, says of his own people: "The aching melancholy song which wanders from sea to sea throughout the length and breadth of Russia will once having been heard, forever echo in your heart and haunt the recesses of your memory." Of all the books in the peddler's pack (and the peddler is a great institution in Russia), the song book has the best sale among the simple people. During the hay-making time, songs flood through the field. The women sing as they gather and pack the fruit, and the children sing as they dig potatoes; on Sundays and high holidays the village girls walk through the streets or the fields singing, and the youths in picturesque dress follow the maidens, playing the *balalaika*. These songs of the people have been their songs for centuries, and the melodies which the young men play on the *balalaika* have been played by young lovers for a thousand years; for the Slavs more than any other people in the world hold to their folk music in their love songs, their war cries, their dances and in their funeral marches and chants—melodies as old as the memory of the people. Slav is probably the most emotional music in the world, and the older the melody, the greater the spirit of romance in it.

Quite recently the Czar has given special orders to have the Russian folk songs collected and preserved. The most competent musicians of the nation have been set to this task, and in order to get the oldest and the most beautiful of the music they will go far back into the Steppes, where the wooden plow is still used and where the men sing as they turn over the earth, and the women and children as they reap the harvests.

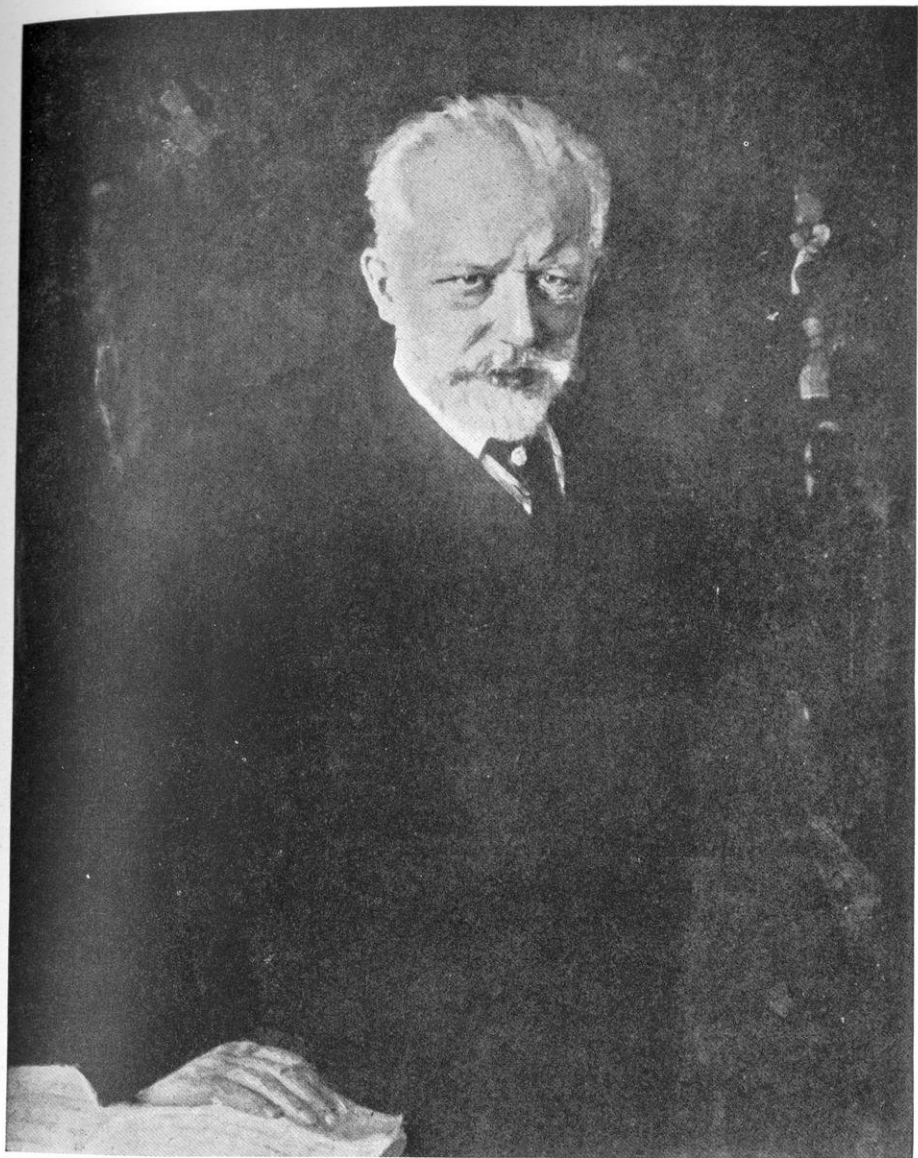
It is out of the old Slav music of Russia, that the *Moguchaia Koutschka* or the "Mighty Clique" of Russian musicians established what is generally known throughout the world as the Russian National Music. When the *Moguchaia* first began to write this music they were five in number and very brilliant young musicians, so brilliant that the word of their achievement soon reached France where they were known as *Les Cinq*, just as we speak of the "Ten"—meaning certain great painters of America. These five inspired musicians were Balakiref; Rimsky-Korsakow, whose music has been much heard in America; Borodine, whom we also know; Caesar Cui who is still living, and Moussorgsky whose wonderful Slav opera, *Boris Godounow*, was presented so beautifully at the Metropolitan Opera House winter



C. CUI, A MEMBER OF THE FIVE FAMOUS
RUSSIAN MUSICIANS: DRAWN BY J. RÉPINE.



M. GLINKA, THE RUSSIAN MUSICIAN WHO FIRST INTRODUCED NATIONAL RUSSIAN MUSIC TO PARIS: ONE OF THE MOST HONORED OF RUSSIAN COMPOSERS: PAINTED BY J. RÉPINE.



P. TCHAIKOWSKY, WHO IS POSSIBLY THE BEST KNOWN AMONG RUSSIAN MUSICIANS TO US IN AMERICA: PAINTED BY N. KOUZNETZOW.



A. GLAZOUNOW, ONE OF RUSSIA'S MUSICIANS WHO IS WIDELY KNOWN IN AMERICA: FROM A DRAWING BY T. SEROW.

THE SINGING RUSSIANS

before last. The *Koutschka* had a long battle to win recognition in Russia, as the court circles held with the older and more formal music, which had been dominated by the Italian school and influence from Germany. The Russian court was permitting itself to experience the atrophying effect of accepting foreign ideals, just as we have done in America.

These younger men who insisted upon working from native inspiration, who wanted the force and power and beauty of the Slav folk music to pour through their compositions, naturally had to have great patience. All modern nations who have come slowly into their art heritage have had to battle against the accepted classic dominance of the Continent; and although each new art development must owe much to the prestige of accomplished beauty in Europe, also there must be eventually the struggle to throw off all influence and to seek a national source in order to express the real wonder and beauty of national ideals.

ALTHOUGH we think of Russia as a very old nation, it is only within a very few years that we have grown to realize the strength and the splendid beauty of the Slav genius, especially in her music, which at its best is dominated by folk influences, an expression of emotional fire and color that stands unique in the musical world. The Slav people are a very complex nation of many traditions older than written poetry, touched at times with the rare beauty of Greece and again with the sumptuousness of the Orient. Near the Continent, yet cut away by reticence and prejudice, still Russia has much to stimulate her genius—a thousand years of national life, a thousand years of song, of the development of musical form, of an expression of vivid individuality in art and craft, resulting in an achievement at once magnificent and individual—an individualism which flowers out most fragrantly in her song.

The music of the *Koutschka* has been called the angelus melody of Europe, the melody of the humble folk, of the agricultural countries, of the people at work, of the people at twilight listening to the bells calling them to prayer, of people who create their own art as they do their own joy, who know no art except their own, no happiness except that dyed in national colors.

As far back as eighteen hundred and twenty-nine, Glinka wrote his first Russian opera called "Life for the Czar." This was definitely an expression of the music of the Russian people founded on Russian history and interspersed with ancient and beautiful Slav melodies. Glinka actually anticipated Wagner in his use of the *leit motif*. Berlioz recognized the greatness of Glinka and had his opera presented in

THE SINGING RUSSIANS

Paris in eighteen hundred and forty-four. Today there is a street in Petrograd named for this great musician, and his statue may be seen where for years he sought in vain for a hearing.

It was not until nineteen hundred and seven that the Continent really responded definitely to Russian music, national in character. And then there was a great Russian concert in Paris with Russian singers and actors and dancers, people so notable in achievement that this concert marked a musical epoch in France. Today Russian music is recognized and accepted as among the greatest not only in Paris and London, but in America. Mainly through the efforts of the Russian Symphony Society, we have grown to understand and to love the music born of the folk song of this nation of musicians.

As for Russia herself, she has accepted the point of view of the five men of the *Kouschka*, and today the Russian National Music dominates the Empire. And there are many followers of *Les Cinq*. These more modern men are also building up rich music for this land out of the ageless traditions of the past, the folk music of the inarticulate serf, music which was born in the heart, in the passions, in the pain of these millions of people, and which has through the genius of the nation come to us in strains either entrancingly sweet or of wild madness—the cry of the people, of their joy, of their sorrow.

THE history of the music of Russia brings us many stories of the *bayen*, the Russian bard, who sang the heroic songs in the courts of the early Russian Princes and also of the *guslar*, the player of the Russian instrument (the lyre), who was always present at the feasts of the lawyers or the great merchants of the nation. The Russian jesters, the *Skormorokhy*, amused the people of their day in song, and were much beloved by the courtiers. In spite of the ecclesiastical prohibition of what was then known as the “devil’s music,” the music which expressed the sheer delight of living, the church found it impossible to take these songs of the jesters away from the people and they were handed down from generation to generation, words and melodies, linked in characteristic simple beauty.

Dr. Williams, in his recent book “Russia of the Russians,” says of the Russian church: “This music is also very national and distinctive. The tang of the folk song is in it. It also shows distinct traces of foreign influences.” One feels in the church music as in the social, military and funeral music that the Russian people are made up of many varying political and national elements, that the mass of the people have lived a life of great struggle against the rigor and asperity of the climate and against often torturing political experiences, so it is not only of great interest that the very quality of the people pours

THE SINGING RUSSIANS

through their music (as through their literature), but that in spite of their sadness and the grimness of their lives the delight of singing has never left them. Undoubtedly it is to the long snowy winters in Russia that we owe the splendid Epic Slav songs, the *bylings*, in which are related the exploits of the people—first of the semi-mythical personages, then the historical characters and incidents and always the love stories.

In studying the history of various lands, we must feel that the country whose national quality has saturated its art, is inevitably the country with the greatest literature, painting and poetry. And so in Russia, it is because the very heart of the nation has welled up in song that we have the music, not only of the Great Five, but of such men as Scriabine who has practically developed a new musical method in Russia, of Tchaikowsky who has won the heart of his own people, and of many others who have not only fed upon the traditions of their people but who have made such a study of music, so given their lives to it, that they have developed musical methods which are free mediums for the beauty of their own land, and which have added to the richness and variety of music in all countries. Fortunately Russia, as well as the world, has opened her eyes to the value of her traditional music, and we find the men who are strongest in their devotion to Slav inspiration at the heads of the colleges and the inspiration of the great musical centers.

One of the most interesting phases of the national Russian music has been the melody written for dancing. This you find true back as far as you can pierce into the past. Always the Slavs have danced as well as sung, danced in a spirited beautiful way, and spirited wonderful intimate music has been written for the dancers. And although today the dance has been formalized and has found its place on the stage, Russian dance music still carries a flame from the heart of musical genius out into graceful poetical motion.

No more remarkable showing of nationalism in art has been seen in modern times than the staging of the Russian operas and the Russian drama and the costuming of the Russian dancers. It is all Slav, all close to the feeling of the people, courageous, alive, poignant in its appeal to the emotions.

A splendid vivid national quality certainly is the impression we gain from the Slav music, and although there is this great national characteristic, on the other hand there is an equally strong varied individuality in the work of the different musicians. Each in his own way tells the stories of the people, whether through actual history or through legend and tradition.

Russian art is sometimes permeated with the lavish richness of

BEAUTY

the Orient, again with the old classic beauty of Greece; influences that may have come direct through war or commerce, or more subtly through immigrant or refugee. Most often, however, we feel the spell of the mysterious inheritance that each nation has of the world's original myths and legends in poetry and song. But important and varied as the foreign heritage may be, surely of all contributions to the modern spirit of music, none has been greater, fresher, more vital, more surely born in the very soul of a nation than that given to us lavishly and eagerly by the Slavs.

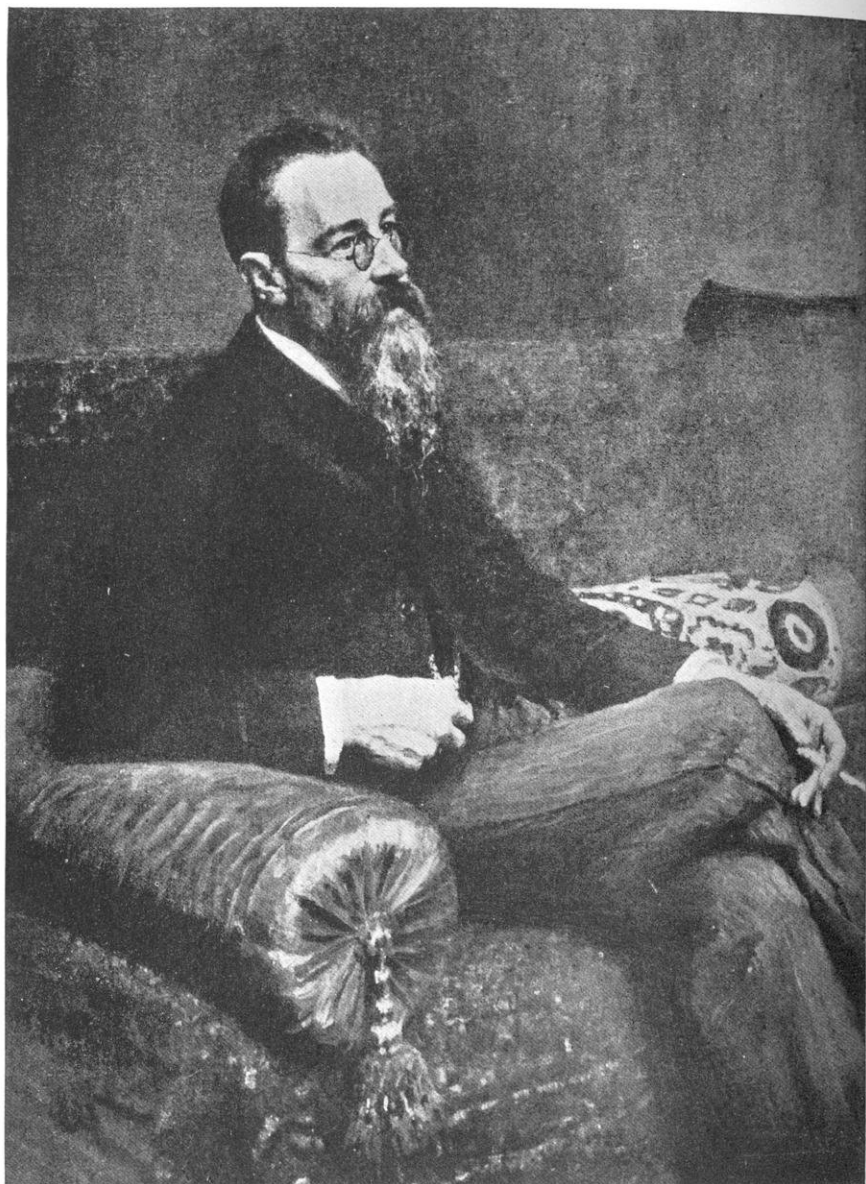
BEAUTY

I MOULD the poet's soul; I form the sculptor's dreams;
I shape the eagle's wing; I grace the woodland streams;
I teach the lark his song; I ride the mighty sea;
I smile and all the world beholds and worships me.
I dwell among the stars; I am the fount of things;
Men teach their souls to walk, I give to them their wings.
I come and love is born and cherry trees are white
And men go seeking God, and wrong gives place to right.
I come and swords hang sheathed and nations plow and sow,
Where conflict led to death men watch the lilies blow.
I speak and men forget how toilsome is the way
That leads to where I guide beyond earth and decay.
I speak and knowledge comes to teach men how to climb;
I speak and time is not, the universe is mine.
Some call me winged ambition, and some say I am art;
Some even call me genius and cease to do their part.
Behold me! I am Beauty, abiding in each clod.
I sing where far worlds cycle and hide in grass-grown sod.
I live in frailest blossom, I'm mightier than death;
I am the soul of builders, I am the harebell's breath.
I am of life the dayspring and only those can know
My purifying fires who follow here below.
Mine are the brave and noble from deserts, plains and marts,
Ambition claims its monarchs, mine are the kingly hearts.

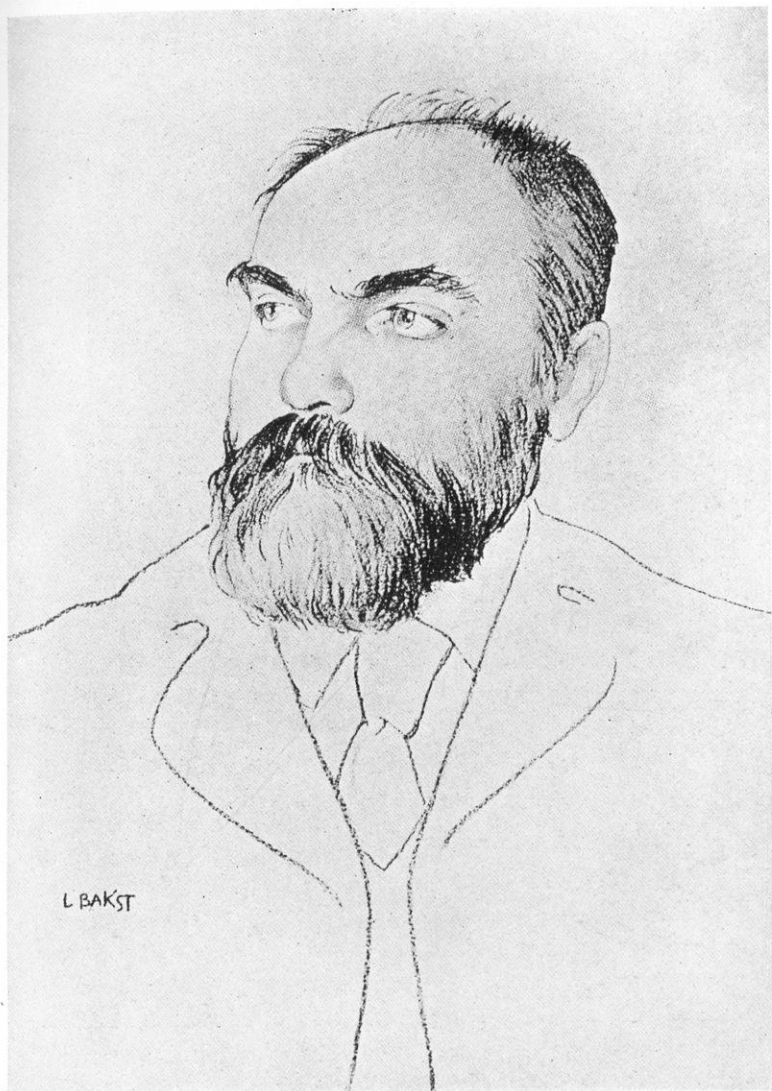
PHYLLIS WARD.



M. MOUSSORGSKY, THE COMPOSER OF THE GREAT RUSSIAN OPERA, *Boris Godounow*, WHICH WAS PRODUCED IN NEW YORK WINTER BEFORE LAST: THIS ARTIST WAS ONE OF THE FIRST MEMBERS OF THE FIVE RUSSIAN MUSICIANS WHO ORGANIZED A NATIONAL SCHOOL OF MUSIC: FROM A PAINTING BY J. RÉPINE.



N. RIMSKY-KORSAKOW, A MEMBER OF THE FIVE GREAT RUSSIAN MUSICIANS, PAINTED ALSO BY J. RÉPINE: THIS MUSICIAN'S WORK IS FAMILIAR TO NEW YORK THROUGH THE CONCERTS OF THE RUSSIAN SYMPHONY SOCIETY.



S. LIAPOUNOW, A RUSSIAN MUSICIAN OF NOTE: FROM A DRAWING BY LÉON BAKST, WHOSE INTERESTING WORK HAS WON GREAT APPLAUSE IN AMERICA.



A. SCRIBINE, A RUSSIAN MUSICIAN WHO HAS PRACTICALLY REVOLUTIONIZED THE MUSICAL SCALE AND WHO CONTENDS THAT MUSIC AND COLOR ARE BORN OF THE SAME IMPULSE IN NATURE: DRAWN BY E. ZAK.

“MY PEOPLE:” THE INDIANS’ CONTRIBUTION TO THE ART OF AMERICA: BY CHARLES A. EASTMAN (OHIYESA)



IN his sense of the æsthetic, which is closely akin to religious feeling, the American Indian stands alone. In accord with his nature and beliefs, he does not pretend to imitate the inimitable, or to reproduce exactly the work of the Great Artist. That which is beautiful must not be trafficked with, but must be revered and adored only. It must appear in speech and action.

The symmetrical and graceful body must express something of it. Beauty, in our eyes, is always fresh and living, even as God Himself dresses the world anew at each season of the year.

It may be “artistic” to imitate Nature and even try to improve upon her, but we Indians think it very tiresome, especially as one considers the material side of the work—the pigment, the brush, the canvas! There is no mystery left; all is presented. Still worse is the commercialization of art. The rudely carved totem pole may appear grotesque to the white man, but it is the sincere expression of the faith and personality of the Indian craftsman, and has never been sold or bartered until it reached civilization.

THE INDIAN’S VIEW-POINT.

Here we see the root of the red man’s failure to approach even distantly the artistic standard of the civilized world. It lies not in the lack of creative imagination—for in this quality he is truly the artist—it lies rather in his point of view. I once showed a party of Sioux chiefs the sights of Washington, and endeavored to impress them with the wonderful achievements of civilization. After visiting the Capitol and other famous buildings, we passed through the Corcoran art gallery, where I tried to explain how the white man valued this or that painting as a work of genius, and a masterpiece of art.

“Ah!” exclaimed an old man, “such is the strange philosophy of the white man! He hews down the forest that has stood for centuries in its pride and grandeur, tears up the bosom of mother earth, and causes the silvery water-courses to waste and vanish away. He ruthlessly disfigures God’s own pictures and monuments, and then daubs a flat surface with many colors, and praises his work as a masterpiece!”

This is the spirit of the original American. He holds Nature to be the measure of consummate beauty, and its destruction, sacrilege. I have seen, in our midsummer celebrations, cool arbors built of fresh-cut branches for council and dance halls, while those who attended decked themselves with leafy boughs, carrying shields and

“MY PEOPLE”



DR. CHARLES A. EASTMAN IN INDIAN DRESS.

fans of the same, and even making wreaths for their horses' necks. But, strange to say, they seldom made a free use of flowers. I once asked the reason of this.

“Why,” said one, “the flowers are for our souls to enjoy; not for our bodies to wear. Leave them alone and they will live out their lives and reproduce themselves as the Great Gardener intended. He planted them; we must not pluck them.”

Indian bead-work in leaf and flower designs is generally modern. The old patterns are mainly geometrical figures, which are decorative and emblematic rather than imitative. Shafts of light and shadow, alternating or dove-tailed, represent life, its joys and sorrows. The world is conceived of as rectangular and flat, and is represented by a square. The sky is concave—a hollow sphere. A drawing of the horizon line colored pale yellow stands for dawn; colored red, for sunset. Day is blue, and night black spangled with stars. Lightning, rain, wind, water, mountains and many other natural features or elements are symbolized, rather than copied literally upon many sorts of Indian handiwork. Animal figures are drawn in such a manner as to give expression to the type or spirit of the animal rather than its body, emphasizing the head with the horns, or any distinguishing feature. These designs have a religious significance and furnish the individual with his personal and clan emblem, or coat of arms.

Symbolic decorations are used on blankets, baskets, pottery, and garments of ceremony to be worn at rituals and public functions. Sometimes a man's teepee is decorated in accordance with the standing of the owner. Weapons of war, pipes and calumets are adorned with emblems; but not the everyday weapons used in hunting. The war steed is decorated equally with his rider, and sometimes wears the feathers that signify degrees of honor.

WOMAN AND HER CRAFTSMANSHIP.

IN his weaving, painting, and embroidery of beads and quills, the red man has shown a marked color sense, and his blending of brilliant hues is subtle and Oriental in effect. The women did

“MY PEOPLE”

most of this work, and displayed rare ingenuity in the selection of native materials and dyes. A variety of beautiful grasses, roots, and barks was used for basket weaving by the different tribes, and some used gorgeous feathers for ornamentation. Each article was perfectly adapted in style, size and form to its intended use.

Pottery was made by the women of the Southwest for household furniture and utensils, and their vessels, burned in crude furnaces, were often gracefully shaped and exquisitely decorated. The designs were both imprinted on the soft clay, and modeled in relief. The nomadic tribes of the plains could not well carry these fragile wares with them on their wanderings,

and accordingly, their dishes were mainly of bark and wood, the latter sometimes carved. Spoons were prettily made of translucent horn. They were fond of painting their rawhide cases in brilliant colors. The most famous blankets are made by the Navajos upon rude hand-loom, and are wonderfully fine in weave, color, and design.

This native skill, combined with love of the work and perfect sincerity—the qualities which still make the Indian woman's blanket, or basket, or bowl, or moccasins, of the old type, so highly prized—are among the precious things lost or sacrificed to the advance of an alien civilization. Cheap machine-made garments and utensils, without beauty or durability, have crowded out the old; and where the women still ply their ancient crafts, they do it now for money, not for love, and in most cases use modern materials and patterns, even imported yarns and poor dyes! Genuine curios or antiques are already becoming very rare, except in museums, and sometimes command fabulous prices. As the older generation passes, there is danger of losing altogether the secret of Indian art and craftsmanship.

MODERN INDIAN ART.

STRUCK by this danger, and realizing the innate charm of the work and its adaptability to modern demands, a few enthusiasts have made of late years an effort to preserve and extend it, both in order that a distinctive and vitally American art form may not disappear, and also to preserve so excellent a means of self-support



IRENE EASTMAN, INTERPRETATIVE INDIAN SINGER: A GRADUATE OF HAMPTON.

“MY PEOPLE”

for Indian women. Depots or stores have been established for the purpose of encouraging such manufactures and of finding a market for them, not so much from commercial as from artistic and philanthropic motives. The best known, perhaps, is the Mohonk Lodge, Colony, Oklahoma, founded under the auspices of the Mohonk Indian Conference, where all work is guaranteed of genuine Indian make, and, as far as possible, of native material and design. Such articles as bags, belts, and moccasins are, however, made in modern form so as to be appropriate for wear by the modern woman. Miss Josephine Foard assisted the women of the Laguna pueblo to glaze their wares, thereby rendering them more salable; and the Indian Industries League, with headquarters in Boston, works along similar lines.

The Indian Bureau reports that over six hundred thousand dollars' worth of Navajo blankets were made during the last year, and that prizes will be awarded this fall for the best blankets made of native wool. At Pina, fifteen thousand dollars' worth of baskets and five thousand dollars' worth of pottery were made and sold, and a less amount was produced at several other agencies.

Another modern development, significant of the growing appreciation of what is real and valuable in primitive culture, is the instruction of the younger generation in the Government schools in the traditional arts and crafts of their people. As schooling is compulsory between the ages of six and sixteen years, and as from the more distant boarding-schools the pupils are not even allowed to go home for the summer vacation, most of them would without this instruction grow up in ignorance of their natural heritage, in legend, music, and art forms as well as practical handicrafts. The greatest difficulty in the way is finding competent and sympathetic teachers.

At Carlisle there are and have been for some years two striking exemplars of the native talent and modern culture of their race, in joint charge of the department of Indian art. Angel De



ANGEL DE CORA DIETZ, COLLEGE GRADUATE AND WORKER AMONG HER PEOPLE.

"MY PEOPLE"



WILLIAM H. DIETZ (LONE STAR), A PIONEER FOR HIS RACE.

Cora, a Winnebago girl, who was graduated from the Hampton school and from the art department of Smith College, was a pupil of Howard Pyle, and herself made a distinctive success, having illustrated several books and articles on Indian subjects. Some of her work appeared in Harper's Magazine and other prominent periodicals. She had a studio in New York City for several years, until invited to teach art at the Carlisle school, where she has been ever since.

A few years ago, she married William Dietz, Lone Star, who is half Sioux. He is a fine manly fellow, who was for years a great football player, as well as an accomplished artist. The couple

have not only the artistic and poetic temperament in full measure, but they have the pioneer spirit, and aspire to do much for their race. The effective cover designs and other art work of the Carlisle school magazine, *The Red Man*, are the work of Mr. and Mrs. Dietz, who are successfully developing native talent in the production of attractive and salable rugs, blankets and silver jewelry. Besides this, they are seeking to discover latent artistic gifts among the Indian students, in order that they may be fully trained and utilized in the direction of pure or applied art. It is admitted that the average Indian child far surpasses the average white child in this direction. The Indian did not paint Nature, not because he did not feel it, but because it was sacred to him. He so loved the reality that he could not venture upon the imitation. It is now time to unfold the resources of his genius, locked up for untold ages by the usages and philosophy of his people. They held it sacrilege to reproduce the exact likeness of the human form or face. This is the reason that early attempts to paint the natives were attended with difficulty.

MUSIC, DANCING, DRAMATIC ART.

A FORM of self-expression which has always been characteristic of my race is found in their music. In music is the very soul of the Indian; yet the civilized nations have but recently dis-

“MY PEOPLE”

covered that such a thing exists! His chants are simple, expressive and haunting in quality, and voice his inmost feelings, grave or gay, in every emotion and situation in life. They vary with tribes and even with individuals. A man often composes his own song, which belongs to him and is deeply imbued with his personality. These songs are frequently without words, the meaning being too profound for words; they are direct emanations of the human spirit. If words are used, they are few and symbolic in character. There is no definite harmony in the songs—only rhythm and melody; and there are striking variations of time and intonation which render them difficult to the “civilized” ear.

Nevertheless, within the last few years, there has been a serious effort to collect these folk-songs of the woods and plains, by means of notation and the phonograph, and in some cases there has also been an attempt to harmonize and popularize them. Miss Alice C. Fletcher, the distinguished ethnologist and student of early American culture, was a pioneer in this field, in which she was assisted by Prof. J. C. Filmore, who is no longer living. Frederick Burton died several years ago, immediately after the publication of his interesting work on the music of the Ojibways, which is fully illustrated with songs collected, and in some instances harmonized, by himself. Miss Natalie Curtis has devoted much intelligent, patient study to the songs of the tribes, especially of the Pueblos, and later comers in this field are Farwell, Troyer, Lieurance and Cadman, the last of whom uses the native airs as a motive for more elaborated songs. His “Land of the Sky Blue Water” is charming, and already very popular. Harold A. Loring, of North Dakota, has recently harmonized some of the songs of the Sioux.

Several singers of Indian blood are giving public recitals of this appealing and mysterious music of their race. There has even been an attempt to teach it to our schoolchildren, and Geoffrey O’Hara, a young composer of New York City, made a beginning in this direction under the auspices of the Indian Bureau. Native melodies have also been adapted and popularized for band and orchestra by native musicians, of whom the best known are Dennison Wheelock and his brother James Wheelock, Oneidas, and graduates of Carlisle. When we recall that, as recently as twenty years ago, all native art was severely discountenanced and discouraged, if not actually forbidden in Government schools and often by missionaries as well, the present awakening is matter for mutual congratulations.

Many Americans have derived their only personal knowledge of Indians from the circus tent and the sawdust arena. The Red Man is a born actor, a dancer and rider of surpassing agility, but he needs

“MY PEOPLE”

the great out-of-doors for his stage. In pageantry, and especially equestrian pageantry, he is most effective. His extraordinarily picturesque costume, and the realistic manner in which he illustrates and reproduces the life of the early frontier, have made of him a great romantic and popular attraction, not only here but in Europe. Several white men have taken advantage of this fact to make their fortunes, of whom the most enterprising and successful was Colonel William Cody, better known as “Buffalo Bill.”

The Indians engaged to appear in his and other shows have been paid moderate salaries and usually well treated, though cases have arisen in which they have been stranded at long distances from home. As they cannot be taken from the reservation without the consent of the authorities, repeated efforts have been made by missionaries and others to have such permission refused on the ground of moral harm to the participants in these sham battles and dances. Undoubtedly, they see a good deal of the seamy side of civilization; but on the other hand, their travels have proved of educational value, and in some instances opened their eyes to good effect to the superior power of the White Man. Sitting Bull and other noted chiefs have, at one time or another, been connected with Indian shows.

A pageant-play, adapted by Frederick Burton from Longfellow's poem of “Hiawatha” was given successfully for several years by native Ojibway actors; and individuals of Indian blood have appeared on the stage in minor parts, and more prominently in motion pictures, where they are often engaged to represent tribal customs and historical events.

USEFUL ARTS AND INVENTIONS.

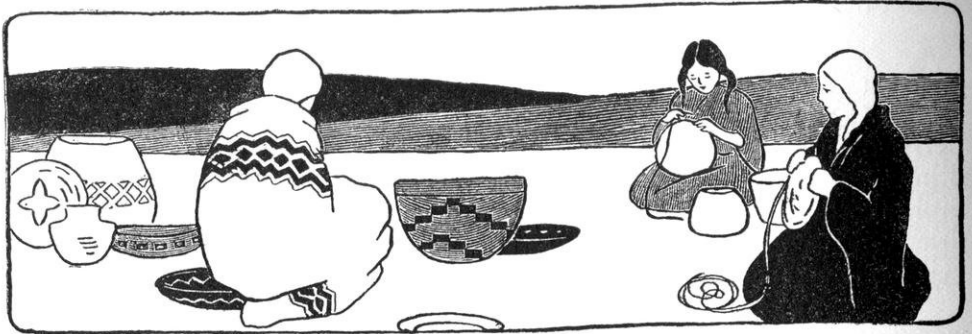
AMONG native inventions which have been of conspicuous use and value to the dispossessors of the Indian, we recall at once the bark canoe, the snowshoe, the moccasin, (called the most perfect footwear ever invented), the game of lacrosse and probably other games, and the conical teepee which served as a model for the Sibley army tent. Pemmican, a condensed food made of pounded dried meat combined with melted fat and dried fruits, has been largely utilized by recent polar explorers.

The art of sugar making from the sap of the hard or sugar maple was first taught by the aborigines to the white settlers. In my day, the Sioux used also the box elder for sugar making, and from the birch and ash they made a dark-colored sugar that was used by them as a carrier in medicine. However, none of these yield as freely as the maple. The Ojibways of Minnesota still make and sell delicious maple sugar, put up in “mocoeks,” or birch bark packages. Their

“MY PEOPLE”

wild rice, a native grain of remarkably fine flavor and nutritious qualities, is also in a small way an article of commerce. It really ought to be grown on a large scale and popularized as a package cereal, and a large fortune doubtless awaits the lucky exploiter of this distinctive “breakfast food.”

In agriculture, the achievements of the Indian have probably been underestimated, although it is well known that the Indian corn was the mother of all the choice varieties which today form an important source of food supply for the civilized world. Indian women cultivated maize with primitive implements, and prepared it for food in many attractive forms, including hominy and succotash, of which the names, as well as the dishes themselves, are borrowed from the Red Man, who has not always been rewarded in kind for his goodly gifts. In eighteen hundred and thirty, the American Fur Company established a distillery at the mouth of the Yellowstone River, and made alcohol from the corn raised by the Gros Ventre women, with which they demoralized the men of the Dakotas, Montana and British Columbia. Besides maize and tobacco, some tribes, especially in the South, grew native cotton and a variety of fruits and vegetables. The buckskin clothing of my race was exceedingly practical as well as handsome, and has been adapted to the use of hunters, explorers and frontiersmen, down to the present day.



LIVING WITHOUT OUR IMPORTS: WHAT THEY ARE—HOW WE CAN DO IT: BY JOSEPH FRENCH JOHNSON, DEAN OF THE SCHOOL OF COMMERCE, NEW YORK UNIVERSITY



EW men realize what this country imports or where these imports are made. Americans are apt to overestimate the economic independence of this great country and, without a situation such as exists in Europe at the present time, are likely to feel that no event could deprive them of the little conveniences of every-day life. The United States, equipped with millions of acres of unused land, with an abundant supply of raw materials, with men of energy, foresight and daring, in less than a century and a half, has developed into the nation richest in wealth, supreme in resources and more independent economically than any other. But we are not entirely independent, as a glance at the accompanying table proves:

Goods which the United States purchased abroad in 1913.			
Sugar	\$103,640,000	Potash	\$10,465,000
Chemicals and Drugs.....	101,538,000	Wines	10,079,000
Linen Goods	58,514,000	China	9,658,000
Laces and Embroideries.....	53,277,000	Toys, Dolls and Games.....	7,936,000
Woolen Goods	44,484,000	Gloves	7,692,000
Fruits and Nuts	41,827,000	Machinery	7,479,000
Iron and Steel Goods.....	33,636,000	Glass	6,553,000
Paper and Wood Pulp.....	25,698,000	Canned Goods and Preserves..	6,185,000
Cotton Cloth	22,913,000	Brooms and Brushes	5,595,000
Silk Goods	19,658,000	Carpets and Rugs.....	4,896,000
Fish	15,330,000	Clocks and Watches	3,425,000
Dairy Products	10,693,000	Hosiery and Knit Goods.....	3,089,000
Hats and Caps	10,610,000	Total listed	635,451,000
Clothing	10,554,000	Total Imports 1913.....	1,813,008,000

Up to the beginning of the European war we cared but little who made our goods. Today people are wondering whether they must do without their prettily dyed gowns and colored shirtings, whether their children can have their usual allotment of German-made toys for Christmas, whether they can secure French wines, German lager, Belgian glass, Austrian china, Russian furs, English hats and caps, German medicines for winter colds and the thousand and one other things which enter so closely and so vitally into our daily life. Yesterday we had these things. Today they cannot be secured, regardless of our ability to buy or our craving for goods made in any country except the United States.

The grim reality of the war for which the European nations have been preparing for years, is now upon us. Our imports of manufactured goods have been largely suspended. Salesmen of imported goods will soon be without stocks, as the government warehouse re-

LIVING WITHOUT OUR IMPORTS

ports show, and, unless we go without, American manufacturers must supply many of the millions of dollars' worth of goods which we formerly bought abroad.

In this era of rising prices and partial curtailment of income we shall not worry about the loss of certain luxuries. But we cannot easily do without the necessities of life which have been coming from Europe, the clothing, chemicals, food-stuffs, light hardware and most of the other products listed. Nor will we. Unable to purchase in Europe, we must look for new sources of supply and most of these things can be found here at home. Give us time enough and we will raise and manufacture right here everything that is really needed.

We must get out of this habit, for the present at least, of using imported goods. There is no reason why "Made in America" should not inspire as much confidence and a great deal more patriotism than "Made in Europe." Today many an American business man is awakened in the morning by a German clock; slips out of his English pajamas; bathes with French soap and a German brush; dries himself on an English towel; shaves with an English razor honed on a German strop, with French or Italian shaving cream and a German dauber, combs his hair with a German comb and brush; puts on a French shirt and tie, an English suit and American shoes with German laces and other findings. Perhaps his hose are American; but they may be woven with a foreign yarn. He eats his breakfast of foreign fruit, Irish bacon, Brazilian coffee and Cuban sugar while reading a paper printed with German ink, the wood pulp of which was prepared with German chemicals. He lights a Cuban cigar, calls his Swedish chauffeur and is carried to work in a French automobile to spend the day marketing foreign goods over Belgian glass show cases.

This can no longer be our national policy. Already New York has assumed the rôle of financial capital of the world and it will not be long before America assumes a similar rôle in many industries, for which we have an abundance of raw materials.

Constructive activity designed to meet and offset the effects of the war is extremely dangerous. No one can foretell the duration of the present period of financial stress during which capital expenditures are practically impossible. During the Napoleonic wars the United States passed through a somewhat similar experience. Our ports were not more effectively blockaded during our second war with England than they are today. From eighteen hundred and eight to eighteen hundred and fifteen we established a large number of new industries because we could not get European goods. But after eighteen hundred and fifteen the industries of Europe were not

LIVING WITHOUT OUR IMPORTS

depleted and their goods poured into our markets with such rapidity that a protective tariff was needed and our first tariff act of eighteen hundred and sixteen was passed.

This war may not be of such long duration, but its results will be more disastrous. However, if we do not want to go through a similar experience, it is necessary for us to proceed with caution, carefully analyzing our own and other businesses. We must adopt a war policy which will leave our industries in sound financial condition even though the war should be of very short duration.

Because of the wonderful opportunities offered us—for nature has been most bountiful—we have neglected many lines of industry and have purchased our requirements abroad. In many of these lines, because the products are those requiring a large outlay of both skilled and unskilled labor, we have found it more economical to buy from Europe.

IN order that we may fill this gap left by the shutting off of our imports, American manufacturers have begun a nation-wide campaign of education, to ascertain what foreign goods were used, in what quantity, and the possibility of making suitable substitutes. Data already in hand shows that in many lines which we have been getting from abroad, beginnings have already been made here. These small American factories, mostly owned and manned by foreigners, possessing all the skill and technique of their more prosperous European brothers, need only to be fostered with liberal patronage.

For example, there are many German toy manufacturers in this country. They have brought with them their skilled mechanics and special machinery. But up to the present time, Americans have demanded German toys made not only by Germans, but in Germany. Our buyers had formed a habit of going abroad for them. While we may have German toys for this year, we shall not be able to import eight million dollars' worth.

American toy manufacturers will experience their greatest difficulty in providing substitutes for German dolls, but there are many kinds made here, such as the natural baby or "character" dolls, which will be supplied in larger quantities. Other toys can be replaced more easily, as it is merely a matter of substituting other kinds. Domestic orders are about double any previous years, and our manufacturers are running their factories night and day to fill orders. One large Brooklyn plant has recently started constructing a new building which will enable it to more than double the present capacity. But Winchendon, Massachusetts, in reality is the

LIVING WITHOUT OUR IMPORTS

Nuremberg of the United States. There Mason and Parker have increased their output fifty per cent. during the past few weeks. Atherton D. Converse, acting head of the house of Morton E. Converse and Son, the most extensive toy factory in the world, said recently:

“Except in mechanical toys of the cheapest sort, we shall have no real shortage in the quantity of our Christmas toys. If we cannot get the materials to make the Noah’s ark roof blue we can make it brown.”

Much has been said recently about the shortage of manganese ore and its effect upon the iron and steel industry. While it is true that most of our ferro-manganese comes from Europe, there are extensive deposits in North Carolina and Tennessee which have been neglected because of the cheaper imported product. Importations are no longer cheap, and action has already been taken to develop a domestic supply.

Secretary Lane, who has charge of Uncle Sam’s minerals, said recently:

“We have a great store of manganese in this country which has been largely untouched because it is somewhat inferior in quality. To bring this home supply into use means merely the adoption of methods for its purification which are known and can be successfully used, and then we can continue making manganese steel without regard to foreign wars or sources of material.”

The United States has long been a large importer of glass and glassware from Belgium and Germany. The effect of the war and the opportunity offered our own industry are well illustrated by a recent dispatch from Kane, Pennsylvania, headquarters for our domestic industry. It is as follows:

“The window and plate glass manufacturers are receiving an increased volume of business. In this city . . . every plant is operating at full capacity, this being the first time in history that all the plants have operated so late in the season.”

There is some difference of opinion as to whether the glass manufacturers will be affected by the absence of certain raw materials. Domestic potash and manganese may be needed.

WE need have no fear concerning manganese and, if Secretary Lane’s prediction comes true, we shall have a domestic supply of potash before the close of the present year. The Geological Survey has been spending thousands of dollars annually in a search for American potash. It has found that the ash produced from the burning of kelp, a sea plant that is found in abundance

LIVING WITHOUT OUR IMPORTS

from California to Alaska, five or six feet below the surface of the water, is extremely rich in potash. A plant is being erected at Searles Lake, California, which will have an initial capacity of five tons a day, but when larger producing appliances now being constructed are completed, it is expected that it will be one hundred and twenty tons a day. The potash salts in Searles Lake were discovered some ten years ago by C. E. Dolbear, a chemical engineer of Berkeley, California. Mr. Dolbear estimates that the bottom of the lake contains enough potassium chloride to supply the United States for sixteen years. In addition to these sources there are countless sawdust burners scattered throughout the United States, wasting the ashes which are said to contain a large amount of potash.

We can grant the ability of American glass manufacturers to secure both potash and manganese. They, therefore, have a wonderful opportunity not only in plate and window glass, but in the optical glass field as well. The cheapness of European blanks for lenses will not be a handicap, and the war may cause the creation of a new industry here.

Since the war began it was learned that several of the glass manufacturers in this country have adopted the suggestion of the opticians and have actually started meltings in the hope of producing optical glass that will come up to the required standards, and thus meet the present demand. Making due allowance for delays in experimentations, our opticians expect to see within a few weeks some samples of American-made optical glass. The chief technical difficulty is in getting the glass entirely clear, without color, of uniform density, and free from the silk-like threads known as striae. These striae are seen on expert scrutiny in all ordinary glassware, and there is no objection to them except in optical glass.

One of the chief difficulties confronting the domestic manufacturers of high grade china and fine stationery has been the scarcity of kaolin, a mineral substance, snow white in its pure state. Vast deposits have recently been opened up in Texas, however, which may revolutionize these industries. The clay has been tested by Ohio china makers, and pronounced equal to, if not better than, the foreign product. While much of the clay used in the production of pottery in this country is imported, it is said that local manufacturers have a sufficient supply to last them for many months. At the end of that period, providing it is impossible to make importations from abroad, it may be that a sufficient quantity can be secured from Tennessee, Florida, North Carolina, and Delaware to make possible a continuation of manufacture.

Sulphite pulp book and writing papers have been imported from

LIVING WITHOUT OUR IMPORTS

Germany, Russia and Norway. The recent development of the American sulphur industry and the opening of the Texas kaolin deposits should enable our paper manufacturers to supply this shortage. As yet no definite steps have been announced.

In the arts and crafts papers which are used for fancy booklet covers, however, a substitution of domestic natural colored wood fibers for the German dyed stocks is taking place. We have an abundance of suitable woods possessing sufficient natural color to supply our needs.

In the field of drugs and chemicals, Germany is supreme. For example, virtually all of our carbolic acid comes from that country. I have it upon good authority that there never was a ton of it manufactured in the United States. About twenty-five per cent. of our quinine comes from Germany, although we manufacture it here in large quantities. However, the bark can be imported direct from South America and the Dutch possessions, and there should be no scarcity felt for the manufactured product.

Glycerine is a contraband of war and cannot be shipped under any circumstances. For some of its uses, such as the manufacture of printers' rollers, syrup of molasses may be used as a suitable though inferior substitute.

Germany supplies the world with such drugs as "Veronal," "Irrional," etc., and there will certainly be a shortage if the war continues any great length of time. She also supplies us with a great part of our coal tar preparations which are the base of thousands of medicines, and which occupy an important place in the field of chemistry. E. W. Parker, Chief of the Division of Mineral Resources, United States Geological Survey, says that the imports of coal tar products from Germany last year amounted to more than eighteen million dollars, although we produce forty per cent. of the world's coal. Our annual production of coal tar products amounts to approximately four million dollars. Continuing, Mr. Parker says:

"There is no reason why we should not keep this money at home because, if proper utilization were made of the chemical products derived from coal, we could secure from the coal tar obtained in the manufacture of coal gas and of coke—and which we now permit to go to waste—all the aniline dyes and colors, the drugs and dozens of chemical products which we now obtain from Germany."

Rare drugs derived from organic chemicals and produced by synthesis are manufactured in many places in the United States and others could be easily produced provided the industry could be organized on a scale sufficiently large to compete with the German

(Continued on Page 221.)

HOME-MAKING IN AMERICA



HOME-BUILDING, in its deepest sense, is an art—the most important form of individual human expression. Like every other art, to achieve a satisfying result it needs not only the inspiration of an ideal, but also the skill and patience to mold it into concrete shape.

But many people, although they look forward to this undertaking with great enthusiasm, neglect to prepare for it sufficiently in advance. They are apt to forget that such an enterprise—one of the most significant in their lives—should not be postponed until the eleventh hour, or left wholly to architect and builder. If the ambition is not merely to build a house, but to create a home, it should be a subject for practical consideration long beforehand. Whether a house is to be built next spring or years ahead, the time to begin studying and planning is now. Indeed, even those who have no hope or prospect of building, will find it worth while at least to study the possibilities of this delightful subject. Moreover, when they once discover how absorbing is the problem, when once their deepest interest is awakened and they realize all the comfort and beauty that can be attained through the building of their own home, they are likely to feel that it is really essential to their life happiness and development, and that sooner or later they must find some way of achieving it. And so the dream becomes a reality after all.

In spare hours and moments lies the opportunity to store up all the information that will help when the time for planning and building is at hand. Future home-makers should start at once to familiarize themselves with the first principles of home-building, and gather ideas and suggestions for the arrangement, design, construction and interior finishing of their future home. In this way not only the general scheme but each little detail will receive careful thought; every corner of the house will be planned for the utmost convenience and permanent comfort; every feature will be designed from the triple standpoint of utility, economy and beauty. Only in this way can mistakes and disappointments be avoided and obstacles overcome.

While the subject is one that can be studied at any convenient time, fall and winter seem essentially the seasons when spare hours can be devoted with most profit to this interesting task. With the lengthening days comes the opportunity for these long-cherished dreams to take more definite shape. Around the lighted lamp on long winter evenings, the future home-builders will find leisure to work their first vague plans into tangible form. Architectural books and magazines, building catalogues and house plans will supplement

(Continued on Page 225.)

RETURN OF THE MARKET BASKET: HOW FARMERS AND HOUSEWIVES MAY REDUCE THE COST OF LIVING BY THE SPREAD OF FREE MARKETS IN AMERICA



IT is a matter of national interest that the present high cost of living may be lowered by the opening of free markets throughout the country—markets that will bring farmer and housekeeper into direct relation. The plan has already been tested in a number of places, the most notable of these experiments being the recently established open markets of New York. So enthusiastically have they been received, that not only is their own local success assured, but they have already inspired similar achievements in neighboring towns, and have set an example by which the whole country may profit.

Each day brings to light some striking instance of the actual saving the free market has brought. One man and his wife have been able to take their two children from a city institution and support them at home—thanks to the Fort Lee Ferry market and its low-priced foods. Another significant statement comes from a housewife who has patronized the same market ever since it began. “I find,” she says, “that I have been filling the larder with better vegetables and fruits, and saving on an average six dollars and a half a week!”

A visit to Fort Lee Ferry market in New York showed that farmers and housewives had entered the campaign with zeal. In the crisp morning air, under a sunny September sky, this marketplace beside the Hudson was a picturesque and satisfying sight, and for an enterprise that had been started only a few weeks before, its activity was most encouraging. Lined up along the cobblestones stood the farmers’ wagons, from Westchester County, from Long Island, from New Jersey, loaded with the freshest produce of orchard, garden and field. And although the inevitable peddlers and hucksters were also there, with well-laden pushcarts and stalls, the farmers and their produce had the center of the stage for once.

The freshly gathered fruit and vegetables looked so wholesome and inviting that the owners did not need to proclaim their luscious quality. Placards were everywhere setting forth the reasonable and often amazingly low price. Fresh green corn, plump round cabbages and cauliflowers, dark green, shining peppers and rich purple grapes, all at farmers’ prices, fairly coaxed one to purchase. The fine ripe peaches, big red apples and crimson tomatoes also formed a colorful and tempting array. Butter and eggs, too, were at figures that caught the thrifty housewife’s interest, while meat,

THE MARKET BASKET AND CHEAPER LIVING

fish and poultry, thirty or forty per cent. below store prices, showed the advantage of bringing producer and consumer into this close contact.

Evidently the people of the neighborhood appreciated the opportunity for there was a continuous stream of purchasers. Housewives of all ages and nationalities were there, eager to take advantage of this chance for fresh, low-priced food. Bare-headed, check-aproned marketers mingled with smartly dressed women from the nearby Drive. And those who stepped from their carriages and automobiles were just as eager as the busy women who had come by street car, subway and "L." Some had market baskets on their arms; others carried leather bags, string bags, even suitcases! One enterprising man did a thriving business selling bags to those who had come inadequately armed.

One of the farmers apologized for the lack of a great crowd so early in the morning. "It's a bit early for them yet," he explained. "The women have to get breakfast, send their husbands off to work and the children to school, so most of them can't get here much before nine o'clock. Saturday's the best day, of course. Last Saturday I guess there was two thousand people here when the market opened! Another thing," he added, "the men all seem to take a pride in keeping the place tidy. They clean up their stands when they leave, and they're always ready to help each other. Ah—here comes a lady who bought of me the first day the market opened!" And he turned to wait on her with a friendly smile.

The customers, too, were enthusiastic. One stout old lady, puffing toward a crosstown car, laden with bulging bags of poultry, apples and corn, remarked, "Yes, I know there's the carfare, but I consider I save that and a good deal more. Why, I bought a leg of lamb the other day for eighty cents that would have cost me a dollar or more at the store!"

Friendly policemen were there to keep a fatherly eye on the proceedings; foodstuffs were inspected by the Department of Health, and scales by the Bureau of Weights and Measures, so that the public was pretty sure of getting fair play.

A visit to the Harlem Bridge market also proved very interesting. Here, however, the main purpose had not yet been realized, for peddlers and hucksters predominated and only a few farmers' wagons were to be seen. Pushcarts with fruits and vegetables appetizing in appearance and moderate in price were lined up along the curb, beneath the shadow of the thundering "L," out in the open, sunlit spaces, and under the spacious shelter of the bridge. In the latter place, stands, stalls and counters of various kinds had been erected

THE MARKET BASKET AND CHEAPER LIVING

for the display and sale of produce, and provision had been made for storing meat, fish, butter and eggs. Here again the string-bag man was in evidence, and another individual with a good eye for business had erected a lunch counter that was well patronized.

One of the most striking features of the Harlem market was the home-made bread stand. Here a big, jovial man and his tiny, pleasant-voiced helpmate were wrapping large delicious-looking loaves for the eager customers who clustered round the stall. And no wonder the supply, "fresh twice a day," found ready market! What housewife would not be glad to buy a twenty-three ounce loaf for the small sum of six pennies, or one half that size for three? "Why, we have people come in 'way from Westchester, with big pillow slips to take home all they can get!" said the little woman behind the counter. "They come from Yonkers and Pelham and even Long Island, and when the hot bread gets here at two o'clock we can hardly take it off the pushcart onto the counter, there's so many want to buy!"

On the whole, the spirit of the free markets was one of friendly interest and coöperation. Mixing with the busy crowds among the stalls and wagons, chatting with friendly housewives and good-natured farmers, one felt that aside from its practical value, there was a certain picturesque and human quality about the scene. How much more satisfactory, too, to start out, basket on arm, and buy beans or onions, celery or tomatoes, right off the farmer's wagon, than to get them at some conventional store or order them coldly and impersonally over the telephone! There is something fresh and inspiring about a marketplace. Potatoes bought from the man who grew them seem to hold more of the flavor of the soil. A talk with the farmer as he wraps up the radishes and beets seems to bring one into closer contact with the country and all its good, earth-grown things. One feels, even while returning to the city apartment, not quite so remote from the great Nature-source upon which even the most self-sufficient city-dweller ultimately depends.

The return of the market basket to its rightful place among American housewives will bring back something of their lost heritage, and quicken their interest in wholesome, democratic things. Surely they will better appreciate the importance of the farmer as the nation's great producer, and try to coöperate with him in securing a more friendly, profitable and efficient distribution of his produce. The farmer, too, may gain much from such contact with the city and its people. To discuss the effect of last month's drought or rain, the prospects of crops or the price of poultry, with customers

(Continued on Page 203.)

THOMAS CARLISLE AND THE THIRTY SOLDIERS OF DUMDRUDGE



THAT tremendous glowing subject War has at one time or another inspired most of the world's great writers. Its devastating horror has been often expressed—the tragic irony that lies behind its seeming splendors, and the sad futility of arguments that seek to justify its existence in a so-called civilized age. Perhaps few have registered their conviction with more forcible simplicity than Thomas Carlisle. In three blunt, vigorous paragraphs in his "Sartor Resartus" this clear-sighted thinker has told us what he thinks of the religion of the sword. He has shown us the utter inconsistency of its principles, the terrible absurdity of its methods, and the hideous brutality of its results.

These words of Carlisle's are quoted below. We have omitted his reference to specific nationalities, because at the present moment the countries he mentioned are fighting side by side. But as a general indictment of war and its methods, his message rings at this moment with the same clarion truth as when it was first uttered.

"What," he says, "speaking in quite unofficial language, is the net purport and upshot of war? To my knowledge, for example, there dwell and toil, in the village of Dumdrudge, usually some five hundred souls. From these there are successively selected, during the war, say thirty able-bodied men. Dumdrudge, at her own expense, has suckled and nursed them; she has, not without difficulty and sorrow, fed them up to manhood, and even trained them to crafts, so that one can weave, another build, another hammer, and the weakest can stand under thirty stone avoirdupois. Nevertheless, amid much weeping and swearing, they are selected; dressed in red; shipped away, at the public charges, some two thousand miles or say only to the south of Europe; and fed there till wanted.

"And now to that same spot are thirty similar foreign artisans, from a foreign Dumdrudge, in like manner wending; till at length, after infinite effort, the two parties come into actual juxtaposition; and Thirty stands fronting Thirty, each with a gun in his hand.

"Straightway the word 'Fire!' is given, and they blow the souls out of one another, and in place of sixty brisk useful craftsmen, the world has sixty dead carcasses, which it must bury, and anon shed tears for. Had these men any quarrel? Busy as the devil is, not the smallest! They lived far enough apart; were the entirest strangers; nay, in so wide a universe, there was even, unconsciously, by commerce, some mutual helpfulness between them. How then? Simpleton! their governors had fallen out; and instead of shooting one another had the cunning to make these poor blockheads shoot."



A CRAFTSMAN BUNGALOW WITH GLASS-ROOFED GARDEN ROOM

THE bungalow has been so effectually adopted in this country as a type of American architecture, that its Asiatic origin seems a long way off. It is interesting, however, to trace in both the building and its name the Eastern ancestry. In India, and generally throughout the Orient, a bungalow was a detached house or cottage, usually one story high, built of unbaked bricks, covered with a roof of tile or thatch, arranged with the rooms opening out of a central hall or court, and having a veranda on one or more sides—frequently all around. It might be a private dwelling, military quarters, or a government rest house for travelers; it was large or small, simple or pretentious, according to its purpose. And the Anglo-Indian name came from the Hindu *bangla*, literally “of *Banga* (Bengal).”

We find this low-roofed, homelike type of building in many other lands, and in its adaptation to the varying climates, the local needs and customs of the people, it has passed through many stages of development and found expression in countless forms. Especially is this true in our own country. Most of our modern architects have felt comparatively free from the traditions of an older civilization, and thus have allowed their fancies freer rein. Under their ingenious hands the bungalow plan has proved delightfully elastic, capable of many variations to meet individual and local needs. A wide range has been achieved in structural materials, interior arrangement and exterior design. Living porches and patios, outdoor dining rooms, sleeping balconies, sun-rooms and pergola-covered shelters have added to the semi-outdoor living space; great open fireplaces and cozy inglenooks, built-in seats and furnishings and various

practical and decorative forms of structural woodwork have given the rooms an atmosphere of genial comfort and charm. And with the absence, in many instances, of staircase and second story, the housework has been simplified to a remarkable degree.

In fact, the possibilities for originality seem endless when one is dealing with the bungalow style, especially in the provision for open or sheltered outdoor retreats—those friendly “architectural hyphens” that link garden and house into a pleasant whole.

In planning Craftsman bungalows, we have tried to take advantage, as much as possible, of this chance for unique arrangements, without sacrificing the comfort and practicality of the plans. Indeed, we have found that as a rule it is by laying out the rooms with very practical aims, and contriving to adjust each detail with a view to the utmost convenience and comfort, that unusual and interesting results are most likely to be forthcoming.

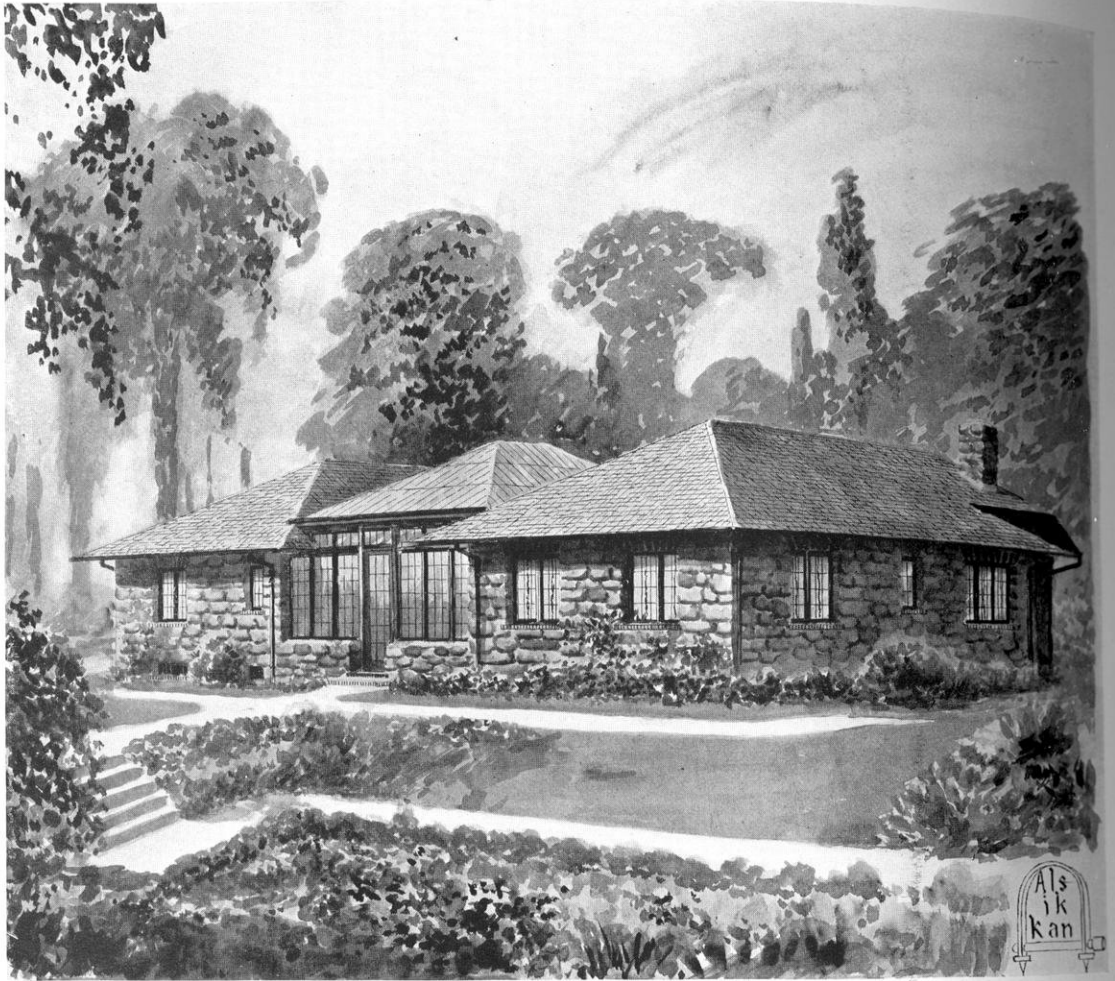
For instance, in the present bungalow (No. 195) the main idea was to provide a central, glassed-in living place that would be sufficiently protected for use all the year round, and would have windows all along one side which could be thrown open during warm weather. Around this, the living rooms, kitchen and servant’s quarters and the family sleeping rooms were to be grouped in such a fashion that each section would be separated from the others. This arrangement has so many attractive points that a little study of the floor plan and two perspective views is likely to repay the prospective home-builder to whom this type of dwelling appeals.

THE bungalow, which is shown here of stone with slate or shingle roof, is intended to face the east, as this will insure morning sunlight for kitchen and dining room as well as library and living



Gustav Stickley, Architect.

CRAFTSMAN FIELD-STONE BUNGALOW, NO. 195: A SPACIOUS, COMFORTABLY PLANNED AND WELL-EQUIPPED HOME, ESPECIALLY SUITABLE FOR COUNTRY SURROUNDINGS: THE MOST ATTRACTIVE AND UNUSUAL FEATURE IS THE CENTRAL GLASS-COVERED COURT OR GARDEN AROUND WHICH THE OTHER ROOMS ARE PLANNED, AND WHICH PROVIDES A DELIGHTFUL PLACE FOR SEMI-SHELTERED LIVING IN SUMMER: IN WINTER IT CAN BE USED AS A SUNROOM.



Gustav Stickley, Architect.

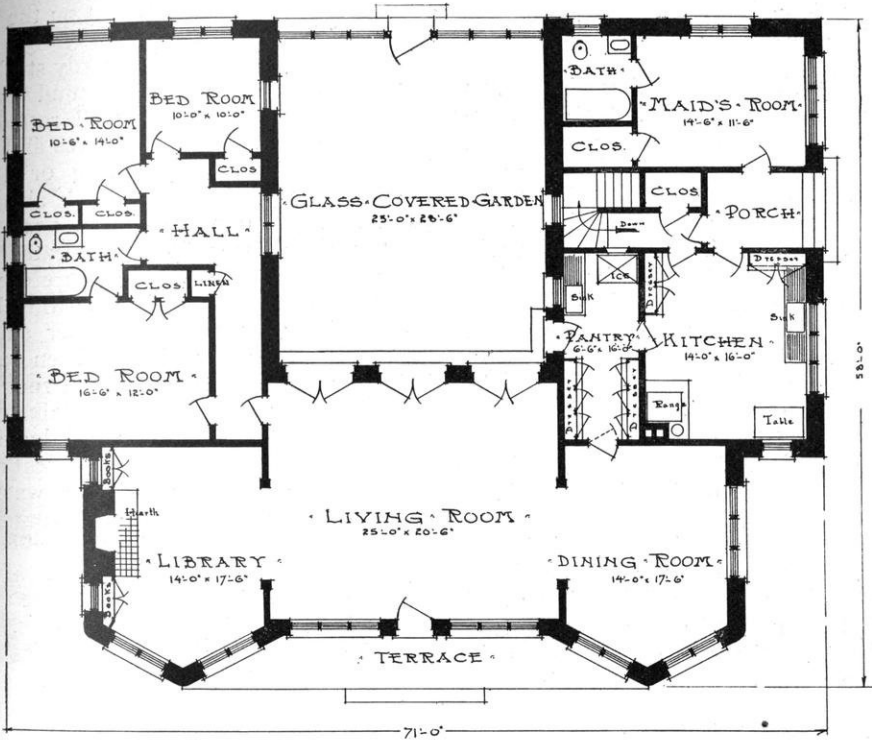
THE REAR VIEW OF CRAFTSMAN BUNGALOW NO. 195 IS SHOWN HERE: IN THE CENTER IS THE BIG WINDOW GROUP AND GLASS ROOF OF THE COVERED GARDEN, AND IN THE WINGS ON EITHER SIDE ARE THE SERVICE AND SLEEPING QUARTERS: THE FLOOR PLAN ON THE OPPOSITE PAGE INDICATES HOW PRACTICAL THIS ARRANGEMENT OF THE INTERIOR WILL PROVE.

CRAFTSMAN HOUSE WITH WINTER GARDEN-ROOM

room, and the latter will also receive sunshine later in the day through the glass doors and roof of the covered garden at the rear. The bay windows of the dining room and library also provide variety of exposure as well as outlook, at the same time recessing the entrance somewhat—a device that always gives an inviting touch to the building as one approaches. The space between the bay windows has been utilized for a terrace, which forms a gradual transition from garden to house and emphasizes the entrance in a simple way, while the roof projecting as a hood

this is planted with flowers, shrubs and vines, and provided with a few simple, serviceable willow furnishings and grass rugs, on a floor of cement, brick or tile, it will not only form a delightful garden-living-room, but will also provide pleasant glimpses and vistas for almost every room in the house.

The dining room will be exceptionally cheerful with its three window groups and the wide opening into the large central room, while the library on the other hand is made hospitable by an open fireplace on each side of which bookcases are built into the wall. As this fireplace can be seen



FLOOR PLAN OF CRAFTSMAN FIELD-STONE BUNGALOW, NO. 195.

above the front door gives shelter from the weather.

The plan of the interior results in a somewhat irregular contour for the outer walls, a point especially desirable in a building that covers so large an area—and the roof lines also are pleasing to the eye. The glass windows and top of the covered garden at the back make an interesting break in the exterior.

From the front terrace one enters direct into the big light living room, at the rear of which are three pairs of glass doors opening out into the glassed-in court. If

from the other two rooms, it really adds a note of friendliness and good cheer to the whole front part of the bungalow.

If the plan were used for a larger family than the one in mind here, and another bedroom were needed, the space now devoted to the library might be utilized for that purpose and arranged to open out of the hall. In this case, the chimney-piece and bookcases now indicated in the library might be built instead in the left-hand wall of the living room.

The placing of the sleeping and service quarters on opposite sides of the house, each

PROTECTING HARDY PLANTS

shut away from the rest of the rooms, is one of the most satisfactory features of the plan. On the right is the large kitchen with its two built-in dressers and the sink and table by the windows where they will get plenty of light, while the pantry, equipped with sink, ice-box and generous cupboards, forms a means of access to both dining room and covered garden. (The latter will no doubt be often used as a place for meals.) Behind the kitchen is a small service porch which affords a convenient entrance for tradespeople, and nearby is a good-sized closet and the cellar stairs. The maid's room and bath are at the rear, so that she will have her own little private apartment.

In the left wing are the three bedrooms and bath for the family, with plenty of closets, including one for linen in the hall. Each bedroom has windows on two sides, so that ample ventilation is provided, and the hall likewise has a double window opening onto the covered garden. The bathroom, it will be noticed, communicates with both the hall and the front bedroom, but if this extra door is not desired the space can be added to the closet.

In planning the layout of the grounds, very picturesque effects can be gained by a repetition of the field stone in a low wall around the garden, along the edges of the paths or in a terrace bank. It would be a delightful plan, moreover, to build a stone fountain in the center of the covered garden, or possibly a rockery where ferns transplanted from some neighboring wood might add their note of rustic charm to the place. In fact, there are many ways in which a home of this sort can be brought into harmonious relation with its surroundings, and given those little intimate touches that make both interior and exterior a source of perpetual joy to the owners.

HOW AND WHEN TO PROTECT HARDY PLANTS, SHRUBS AND VINES FOR WINTER: BY ADELINE THAYER THOMSON

JUST *how* and *when* to cover the perennial plants, shrubs and vines that they may be safe from the ravages of winter, troubles many a worshiper of the garden at the approach of fall. There is, indeed, reason for anxiety on this question, for a large per cent. of valuable hardy stock

is sacrificed *needlessly* each season because of ignorance on the part of the grower.

That perennials need protection in the fall is a fact pretty generally understood, such information being touched upon in almost all of the seed catalogues. On account of this very bit of wisdom, however, more plants perish under a thick covering of manure or litter than actually succumb from too scanty shelter. Now, to use manure as a mulch is all right, but there is a right and a wrong way of employing it; the *time* it is spread and the *state of the manure*, constituting all the difference in the world as to whether the effect on the plants will be good or bad.

It is never safe to mulch hardy stock with manure until after the ground freezes. Even then, it should be well rotted, rest upon a foundation of dry leaves and either be raked off in early spring or at that time dug well into the soil about the plants. Most hardy varieties possess top growth until after freezing weather. To cut off all air and sunshine, therefore, with any kind of an impervious coating before growth becomes dormant either smothers life entirely, as has already been said, or induces rapid and sure decay of root development. When life in the stalk, on the other hand, has been checked by a hard freeze, manure may be used to great advantage, for it not only provides a warm and safe covering, keeping the plants secure from thawing upheavals throughout the winter, but the fertilizing qualities of the manure soaked into the soil by the melting snow, ice and rain of early spring, stimulate the plants to a stronger and thriftier growth the following season. There are two or three varieties among the hardy garden plants which resent the manure mulch—the foxglove, canterbury-bell, hollyhock and the iris family thriving only under a covering of leaves or dry litter, their crowns exposed to the air.

A three or four inch covering of leaves raked from the lawn will also furnish a safe shelter for all hardy stock. Indeed, many gardeners prefer this mulch to any other, using a dry commercial fertilizer or the rotted manure for enriching purposes in the spring. The leaf mulch may be started earlier in the fall, as this is a shelter perfectly porous in nature. The first frost is a good warning. Yet, much the safest plan to follow is to start operations when Dame Nature commences in earnest to

spread over the earth her thick brown coverlet of leaves, as frost oftentimes is belated and severe weather sets in immediately afterward. As early as mid-October and not later than the second week in November should find the perennials tucked away for their long winter's sleep.

Regarding the protection of vines, a close warm mulch about their roots (preferably of manure) generally is all that is needed. The long branches of the tender climbing roses, however, winter in better condition if they are released from their supports, laid flat on the ground and covered well with leaves or coarse litter. The hinged supports now on the market for hardy vines will be found very convenient for tender varieties that need ground covering.

To be sure, it takes time and forethought to care for the perennials in the fall. But, after all, what is there in life worth having that does not require both? To plant and to be happily successful for one season is joy indeed to the flower lover. But to be able to greet the same old favorites year after year at the return of spring is a sweet privilege that repays a *thousandfold* for all of the paltry time and work that were expended in bringing such beauty to pass.

RETURN OF THE MARKET BASKET

(Continued from page 196.)

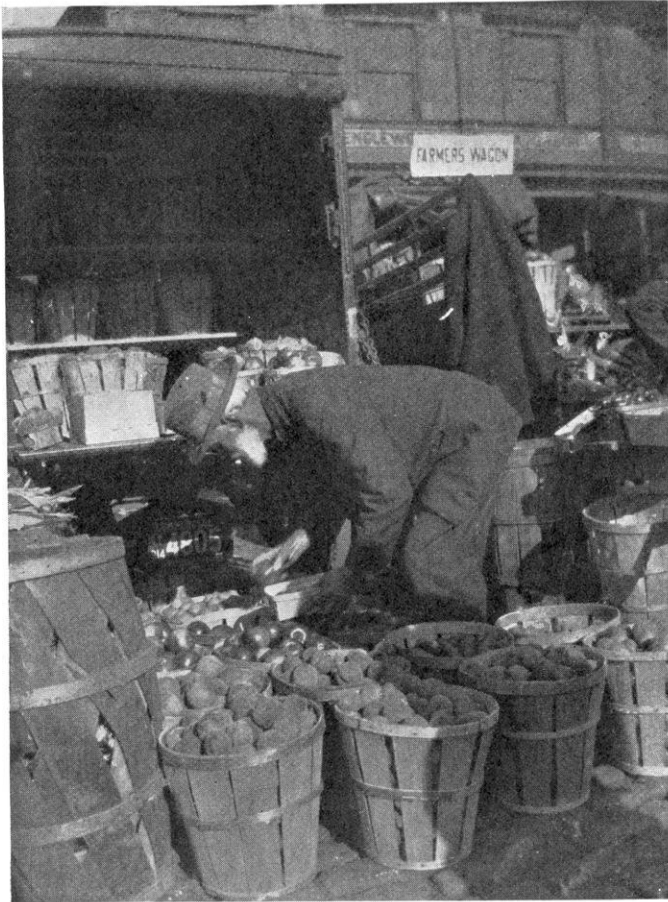
to whom he sells his produce in person—this lends an interest to the day's trip that would be lacking in a lump disposal of his load to a wholesale firm. By bringing his produce to the market and selling it at retail to the housewife herself, he has not only saved money for them both, and insured a delivery of fresh food to the very kitchen where it will be prepared, but he has also helped to establish a closer bond of sympathy and understanding between city and country. He has paved the way for a more efficient adjustment of the laws of production and distribution, demand and supply.

After all, it is only natural that such contact should be established through the marketplace. Ever since men and women first came together for barter and exchange of wares, this was the place of meeting—a social and political as well as commercial center. Legends, customs and traditions clung about it; the pavements and cobblestones, stalls and bazars, merchants and merchandise were all invested with an



CITY HOUSEWIVES AT THE NEW YORK FREE MARKETS.

THE MARKET BASKET AND CHEAPER LIVING



HIS FIRST DAY AS A CITY DEALER.

atmosphere of prestige and romance. It was an integral and vital part of the lives and thoughts and activities of the people. In its well-worn stones the very pulse of the city beat.

Those who believe in closer coöperation between city and country, housewife and farmer, have therefore welcomed New York's recent innovation of the open market system, and are watching its growth with keen interest. There are four of these markets at present—at Fort Lee Ferry, and at the Harlem, Manhattan and Queensboro bridges. And in spite of the short time they have been installed, and the difficulties their organizers have had to contend with, the results have been so successful that Jersey City and Tompkinsville, Staten Island, have followed suit, while Brooklyn and the Bronx are contemplating a similar adventure.

New York's four free markets were opened Tuesday, September first. They

were the combined result of the efforts of the Housewives' League and various city officials, including Mayor Mitchel and Borough President Marks. The idea was to establish, at convenient points, open markets for foodstuffs where all who wished to display their wares could do so without the expense and red-tape of obtaining licenses. The main object was to provide a place where farmers, vegetable gardeners, poultrymen and dairymen could bring their produce from the country and sell it direct to the public. This would eliminate both intermediate profits and needless handling of food. And as the farmer would be able to sell his produce below the average retail price, while still making a greater profit for himself than formerly, both producer and consumer would be benefited and the high cost of living reduced.

To interest local farmers in the undertaking, two hundred telegrams were sent out, urging them to join the movement and bring their produce to the free markets on the opening day. Many replies and promises were received, and although the number of farmers who appeared was not so large as the organizers had hoped, the succeeding days and weeks revealed decided improvement. At the time of writing, the last week showed an increase of $33\frac{1}{3}\%$ in the volume of business over the week before.

Housewives, too, were notified and urged to coöperate for their personal advantage as well as for the general good. Over four hundred of them appeared at Fort Lee Ferry the second day. Recent Saturdays have brought them in several thousand strong, armed with the good old democratic market basket (or its equivalent), which seems to be coming into its own again. For those who come a long distance, or purchase more than one pair of arms can carry home, a moderate-priced delivery system is provided.

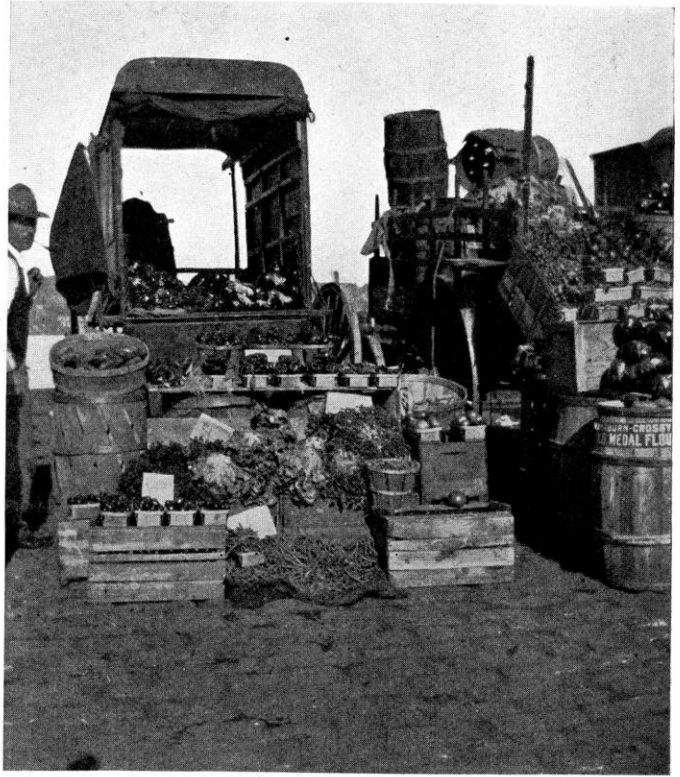
On several occasions farmers sold out their wagon loads so early that they were

THE MARKET BASKET AND CHEAPER LIVING

able to return with a second load the same day. At the Fort Lee Ferry market one farmer sold sixteen hundred ears of corn at retail; another disposed of six hundred bunches of celery; still another sold eleven hundred chickens in one day and took orders for five hundred more; and a fisherman from Port Monmouth, New Jersey, sold eighteen hundred pounds of fish one Friday, with an average of eight hundred pounds on other days. At Tompkinsville many farmers made from \$25.00 to \$30.00 more on each truckload than if they had sold to commission men or market stands in Manhattan and went home at noon with the cash in their pockets. At the same time the buyers also profited by the lower prices.

There are still several problems that demand attention—such as the provision of winter shelter for the Fort Lee Ferry market, and the building of refrigerators for those who wish to sell fish, meat and butter permanently. More “missionary work” is needed among the farmers of surrounding districts, that the open markets may be as efficient as originally planned. But with the steady growth of public interest, with the realization of the immense opportunities that the free markets hold for both farmers and housewives, there is every reason to believe that the undertaking will not only prove of lasting value locally, but will serve as a model for the nation at large.

Already many stores near the markets have lowered their prices to compete—now that the farmers are selling broilers and loin chops at 20 cents a pound, cauliflowers at 7 cents a head, potatoes and tomatoes at 50 cents a half-bushel basket, and big crisp bundles of celery at only 5 cents—far below the former prevailing prices. And the New York, Jersey City or Staten Island housewife who buys her Thanksgiving turkey, cranberries and pumpkin from one of the free market farmers, will find not only a great saving in cash, but a wholesome satisfaction in the thought that she is getting as close as possible to the “source of supply,”



SEVEN A. M. AT FORT LEE FERRY FREE MARKET.

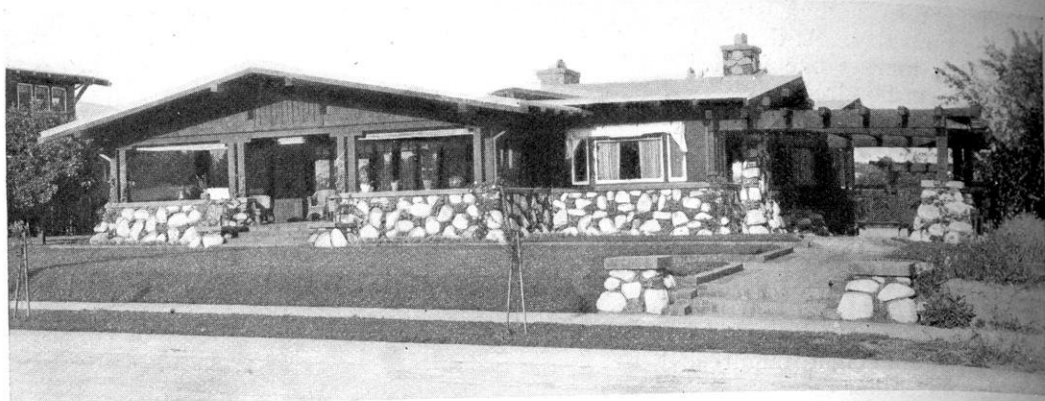
and encouraging a movement that benefits the workers of both city and farm.

It is interesting to note that the success of the free markets has not only made possible direct coöperation between producer and consumer, and consequent reduction in the cost of food; it has also been the means of giving needed publicity to other important matters. For instance, the Mayor's Food Supply Committee is considering the necessity for active and progressive measures for securing more efficient distribution of the city's food supplies. At a recent meeting in the City Hall, Mr. George W. Perkins voiced the general sentiment as follows:

“The committee feels,” he said, “that the public attention attracted to the new markets clearly shows the broad interest in plans looking toward a simplification of the present antiquated and inadequate system by which foods are brought to the city and distributed.

“These open markets also show that there is an enormous waste in every direction under the system now in vogue in the city. Now is the time to move forward plans of a practical nature that will at least help solve the great question of transportation.”

A BUNGALOW WITH INTERESTING FITTINGS



A CALIFORNIA BUNGALOW— UNIQUE, PRACTICAL AND PICTURESQUE: BY CHARLES ALMA BYERS

Photographs by H. H. Livingston

ALTHOUGH bungalows have become plentiful in this country, and most of them make delightful homes, it is not often that one finds this style of architecture combining so many attractive features, in both plan and design, as the one shown here.

Seen from the street, the rambling, low-roofed dwelling presents an unusually homelike air, and indeed, from whatever

angle one views it, the building possesses that quality of picturesqueness which is so apt to result from an irregular plan. Conforming to the usual characteristics of the style, the roofs are comparatively flat, and very wide in their overhang at eaves and gables. There is an extensive sweep to their lines that is particularly graceful and dignified, and the white cov-

A CHARMING BUNGALOW IN PASADENA, CALIFORNIA, THE HOME OF JOSEPH M. MAIDENBERG: COBBLESTONES, BOULDERS, BRICK AND WOOD HAVE BEEN COMBINED IN THIS PICTURESQUE EXTERIOR: EDWARD E. SWEET, ARCHITECT.

ering—an asbestos-like composition—repeats the tones of the white cobblestones and boulders used in the masonry work. The latter, in turn, forms an effective architectural link between the house and ground.

The bungalow rests on an unexposed foundation of concrete. The lower parts of the front and part of the side walls, up to the bottom of the windows, are built of cobblestones, boulders and clinker brick, with a coping of concrete. The outside chimney and all the entrance and porte co-



LIVING ROOM IN THE PASADENA BUNGALOW, WITH A GLIMPSE OF THE MUSIC ROOM BEYOND: THE FIREPLACE OF PAVING BRICK IS QUITE IN KEEPING WITH THE SIMPLE, HOMELIKE FURNISHINGS AND WOODWORK.

A BUNGALOW WITH INTERESTING FITTINGS

chère pedestals are of similar construction, rugged and massive in form. The brick-edged walks, the porch flooring and steps, and the mortar used in the masonry, are all of black cement—which likewise harmonizes in color with the coping of the wall.

With the exception of the window sashes, which are painted white, the exterior woodwork is stained a dark brown. The siding is of cedar shingles, evenly laid, and the framing and finishing timbers, which are square sawed and undressed, are of Oregon pine. A rather decorative panel effect results from the use of perpendicular boards in the gables, relieving any plainness, and the walls are lightened with windows of various types.

A hospitable and charming entrance is created by the front porch. This extends also a distance of over thirteen feet along one side, forming a sort of "L." In addition to this porch, there is a little sheltered court or patio at the right, with cement walk passing through the porte cochère seen in the illustration.

At the rear of the little breakfast room on the opposite side of the house there is a small piazza with wood floor, from which leads a pergola-covered path into the garden. While the grounds in front are simple and dignified, to conform to the usual city custom, the garden in the rear is rich in flowers and shrubbery, and the pergola with graceful tracery of vines adds especially to the charm of the place.

Too often one finds homes in which the interior has been sacrificed in favor of the exterior, or vice versa. Such, however, is not the case with this bungalow, which has been developed with equal consideration in both construction and layout. The floor plan deserves careful study, for it shows an arrangement of rooms and fittings that is especially convenient. In fact, compactness, economy, convenience and homelike

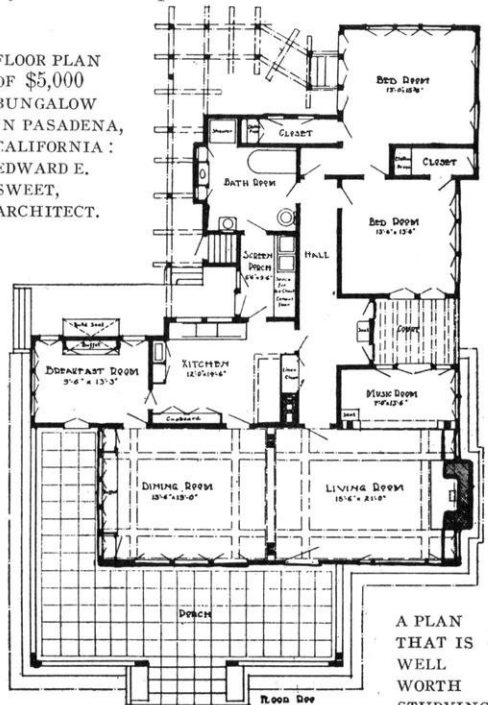


DINING ROOM IN THE MAIDENBERG BUNGALOW, SHOWING A DECORATIVE AND MASSIVE USE OF WOODWORK IN CEILING, ARCH AND WALLS, AND INTERESTING BUILT-IN FITTINGS.

atmosphere have all been achieved, and a great deal of comfort has been provided at a very reasonable expenditure.

The main front entrance is from the porch directly into the living room, but glass doors are also provided into the dining room at the left. These two rooms are connected by a broad open arch with built-in book-

FLOOR PLAN OF \$5,000 BUNGALOW IN PASADENA, CALIFORNIA: EDWARD E. SWEET, ARCHITECT.



A PLAN THAT IS WELL WORTH STUDYING.

A BUNGALOW WITH INTERESTING FITTINGS

cases on either side. Off the living room there is a small music room, with a similar arch. These three rooms are finished and decorated in the same style, which adds to the spacious air of this part of the house. The woodwork is of vertical-grained Oregon pine, finished the color of fumed oak, and the walls are papered. In the dining room, however, they are paneled to a height of about four feet, above which runs the plate rail. The ceilings in this room and the living room are beamed in a very simple but effective style, and the overhead beam of each of the connecting arches is made to curve upward, as may be seen by referring to the illustrations.

Aside from the built-in bookcases between the three front rooms, there are also several other permanent features which deserve mention. The living room contains a very attractive fireplace with mantel of paving brick, which is quite in keeping with the simple sturdy woodwork and furnishings. On each side is a small window seat, with a hinged top. The music room also has a built-in seat at one side of the entrance, and the dining room possesses a buffet which, with the china closets, extends entirely across one end of the room. Above the counter shelf of the buffet is a long narrow mirror, and five pairs of small high casement windows are placed across the wall above.

Opening from the dining room is a small breakfast room from which doors lead to the rear end of the front porch. Two other glass doors open onto the piazza or terrace in the rear. This breakfast room also contains a simple but decorative little buffet. The woodwork is enameled white and the plastered walls are painted the same tone, while the table and chairs are of white wicker. This is an unusually cheerful room, and on account of its windows and glass doors it receives much of the morning sunlight.

The rooms in the rear of the house are all connected by a hall, which contains, besides the usual linen closet, a sort of alcove with a small seat. Doors lead from this alcove into the side patio, which also communicates by glass doors with the music room.

Each of the two bedrooms has a closet and clothes press; the bathroom fittings include a shower, and the kitchen is equally modern in its equipment.

Throughout the bungalow the flooring is

of hardwood. Polished oak is used in all the rooms except the bedrooms, where white maple is employed. The house is heated from a hot-air furnace, located in a roomy basement, the stairway to which leads from the pergola just outside the screened porch. This basement has concrete walls and cement flooring, and is twelve by fourteen feet in size.

The bungalow is the home of Joseph M. Maidenberg, of Pasadena, California. It was designed and built by Edward E. Sweet, an architect of Los Angeles, and represents a total cost of exactly \$5,000, its contract price.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., OF "THE CRAFTSMAN," PUBLISHED MONTHLY AT NEW YORK, N. Y., REQUIRED BY THE ACT OF CONGRESS, AUGUST 24, 1912.

Name of	Post-office address.
Editor, Gustav Stickley,	Morris Plains, N. J.
Mng. Editor, Mary Fanton Roberts,	6 East 39th St., New York City.
Business Manager, Gustav Stickley,	Morris Plains, N. J.
Publisher, Craftsman Publishing Co.,	6 East 39th St., New York City.
Owner, Craftsman Publishing Co.,	6 East 39th St., New York City.

Names and addresses of stockholders holding 1% or more of total amount of stock:

Gustav Stickley, The Craftsman, Inc.	6 East 39th St., New York City
Gustav Stickley	Morris Plains, N. J.
Barbara Wiles	Syracuse, N. Y.
Mildred Stickley	Morris Plains, N. J.

Known bondholders, mortgagees and other security holders, holding 1% or more of total amount of bonds, mortgages or other securities: NONE.

Gustav Stickley, Editor.

Sworn to and subscribed before me this 28th day of September, 1914.

Fred A. Arwine,

(Seal)

Notary Public, No. 69,
New York County.
My commission expires
March 30th, 1916.

THE COTTAGE-BUNGALOW

COTTAGE-BUNGALOW: A NEW DEVELOPMENT IN INTIMATE HOME ARCHITECTURE: PHOTOGRAPHS BY HELEN LUKENS GAUT

THE cottage-bungalow is the newest development in the small American home. We are presenting in this article two designs for this most interesting and intimate variety of domestic architecture. As is the case in many very practical ideas in modern building, these houses have been built in California, yet in spite of their perfect adaptability to the climate there, they furnish us throughout the eastern section of America a most valuable inspiration for home-making. The California architect, Sylvanus B. Marston, has, as examination of these floor plans shows, been able to combine the best points of the simple, old-fashioned cottage and the more elaborate and modern bungalow idea.

In working out this interesting and successful experiment—which may have been quite an unconscious one on the part of its originator—Mr. Marston has chosen from each style those characteristics which are most in keeping with modern American ideas of home comfort, health and beauty. He has retained the simple, sturdy, democratic air of the cottage, with its suggestion

of solid indoor comfort and wholesome living; at the same time he has combined with it the airy porches, the ample living rooms, friendly firesides and craftsmanlike woodwork and fittings of the bungalow. And while placing most of the rooms on the ground floor to save unnecessary housework and stair-climbing, he has also utilized the space beneath the roof for sheltered open-air sleeping.

The result is a new type of intimate home architecture which is likely to prove wide in its appeal. And as it is capable of endless modification to meet the diverse tastes and requirements of different families, and the demands of varying climates and environments, the cottage-bungalow should prove a fresh inspiration for the home-builders of our land.

Two examples of this style of dwelling are illustrated here, both of them revealing a practical and sympathetic treatment of design and plan. They bring together, in an original and delightful way, the most desirable traits of the cottage and the bungalow. Neither word alone would accurately describe them; their qualities can only be expressed by employing both. The low long roof lines, the wide eaves, the placing of the main rooms on the ground floor, would seem to assign the buildings to the bungalow category. Yet the construction of the walls, porch pillars and



COTTAGE-BUNGALOW IN PASADENA, CALIFORNIA: A NEW TYPE OF DOMESTIC ARCHITECTURE WHICH COMBINES MANY PRACTICAL AND CHARMING FEATURES: COST OF CONSTRUCTION \$4,000: SYLVANUS B. MARSTON, THE ARCHITECT, HAS ACHIEVED HERE AN UNUSUALLY SATISFYING EXTERIOR AS WELL AS PLAN.

THE COTTAGE-BUNGALOW



SIMPLE YET DECORATIVE EXTERIOR, AND COMPACT, HOMELIKE ARRANGEMENT WITHIN, MAKE THIS COTTAGE-BUNGALOW IN PASADENA WORTH STUDYING: COST OF CONSTRUCTION \$3,500: SYLVANUS B. MARSTON, ARCHITECT: THE ARCHED ENTRANCE AND PERGOLA-ROOFED PORCH ARE PARTICULARLY INTERESTING.

stairs, increasing considerably the sleeping accommodations and value of the house without adding much to its cost.

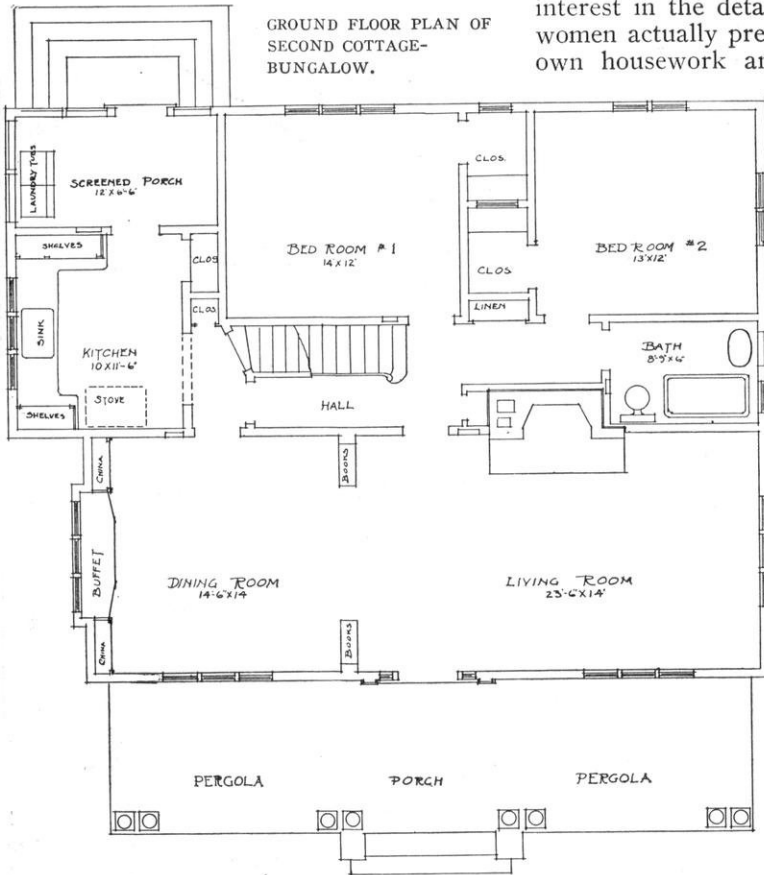
THE second house required even less outlay—\$3,500—for it is somewhat smaller, having only two bedrooms on the ground floor. And while the style of the building reminds one of the first, it is quite different in plan. The exterior is provided in this case with a long porch across the front, the central part roofed and arched gracefully to shelter and emphasize the entrance, and the space on each side being of open pergola construction.

This cottage is 43 by 40 feet, with 14 by 16 cellar and concrete foundation. Heat is furnished by fireplace and furnace. The outside walls are of resawed redwood siding, painted dove gray, and the trim is white. Out-swinging lattice windows are used, and the entrance door, with its long narrow windows, is heavily cased, with curving bracketed top following the lines of the hood. The interior woodwork is of straight-grain Oregon pine, kitchen and bath being all in white with hard plastered walls and enameled woodwork.

The living room is large, with pleasant window groups and open fireplace, and the dining room with its built-in buffet and china cabinets is separated from the other room merely by bookcases and posts. In this cottage-bungalow no pass pantry is provided, but a small hall separates the kitchen from the front of the house. A screen porch with laundry tubs is built beyond. The two bedrooms and bathroom are also shut off from the other rooms by a hallway from which the cellar and attic stairs ascend. Upstairs are two sleeping porches and a dressing room, all built under the rear raised roof.

These cottage-bungalows furnish, moreover, interesting examples of that significant feature of modern home-making—the architectural solution of the servant problem. For many years we have been growing more democratic in our ways of building as well as in our manner of living. American women have been coming to feel that a large house and several servants are luxuries that have a superficial rather than a genuine value. Many have begun to discard elaboration for simplicity, to prefer a small, comfortable home to a large preten-

PHILOSOPHY OF ZARATHUSTRA SIMS



GROUND FLOOR PLAN OF
SECOND COTTAGE-
BUNGALOW.

interest in the details of the home. Some women actually prefer to do much of their own housework and cooking. The difficulty, too, of procuring competent helpers and the higher cost of living has brought increased interest in domestic channels.

These things, naturally, are gradually being reflected in our architecture. Homes are being planned to meet the new conditions. The wide popularity of the bungalow and cottage types is evidence of the growing desire for the small, intimate, compactly planned home. Elimination of all needless halls, passages and stairways, to save the housewife's steps; the simplifying of all the woodwork and fittings to make dusting and cleaning as light as possible; the building of many furnishings, such as side-

tious one, and to plan their hospitality on an informal instead of a formal scale. This change of attitude toward essential things has naturally brought about a simplification in household management, a more personal

boards, china closets, bookcases and seats, as integral parts of the interior to reduce sweeping and moving to a minimum—all these features are part of the general and wisely democratic trend.

FROM THE PHILOSOPHY OF ZARATHUSTRA SIMS

PARSON HUBBARD says that the most immoral thing he saw in Boston was the wife of a traveling shoe salesman. She spent her days at bridge parties, country clubs and matinees, and her evenings goodness knows how. She served no useful purpose, and Parson says she was an economic parasite because she never did a stroke of work, but was just supported by a man.

If work is a virtue, then Hannah Belden must be an angel of light. Sunday night she cleaned up after a houseful of company and went to bed at eleven. She got up at 2:30 and got all the washing out before

breakfast. Then she got four different breakfasts, put up seven lunches, got the children off to school, made a firkin of butter, baked eight loaves of bread and four pies, swept two rooms, and then got dinner. After washing the dishes she drove down to the village for a hundred of oats, because Caleb's rheumatism was bad and the boys were off fishing. Then she got supper, and after supper did all the ironing.

And yet I heard Hannah swear like a trooper at little Jim for mixing sand with the paste she'd made for papering the front hall.

We all have our failings, Parson says, and even the drummer's wife may have some hidden virtues.



A NEWLY FORMED AUDUBON SOCIETY.

**THE GUN, THE WILD BIRD
AND THE BOY: THE WORK
OF THE JUNIOR AUDUBON
SOCIETIES: BY T. GILBERT
PEARSON**

“ONE day last summer a twelve-year-old boy was out in our street with an air gun shooting eagerly at every bird he could see. Recently the same boy came to me with a bird which had been hurt, and in the most sympathetic tone said: ‘Who do you suppose could have been mean enough to hurt this dear little bird?’ Our study of birds in the Junior Audubon Class brought about this change in the boy.”

So writes Miss Edna Stafford, a teacher in the public schools of Albany, Indiana. In similar strain many of the six thousand two hundred and two teachers who formed and conducted Junior Audubon Society Clubs the past year have registered their approval of this nation-wide organization among the children, for everywhere these children are being taught to be kind to the wild life about them.

Quite aside from the humanitarian spirit which runs through this Audubon movement the awakening of the minds of young people to the fact that live birds are of aesthetic interest and also are enormously valuable as aids to the growing crops most

certainly renders the task quite worth while. It is comforting to reflect also that if the present generation can be taught to love the wild birds there need be no apprehension as to what legislatures in the future will do in reference to game laws. In establishing this work in bird study in the schools, the National Association of Audubon Societies has based its efforts upon the principle that all printed material supplied to children should be of simple but sane and scientific character. Hence, the leaflets given these young folks are all prepared by ornithologists capable of presenting the subject on a luminous and convincing plan. No sentimental matter is ever printed by this organization. With every four-page leaflet there is also one of the best colored pictures which art and science can produce. The colors of the bird are as accurate as it is possible to achieve in this country. In order to impress on the mind of the pupil the correct coloring of every bird studied, an outline drawing of each species is furnished and this the pupil fills out with crayons, using the colored picture as a model. The Audubon button which is worn is often regarded as a warden’s badge, for thousands of their Audubon boys are serving as volunteer game wardens in their communities.

In order that full opportunity for accomplishments with these young enthusiasts may be afforded teachers, the Association

AUDUBON SOCIETY WELCOMES CHILDREN'S AID



supplies them with detailed advice for presenting all branches of bird work; among other things, how to teach children to make and place nesting-boxes for the wild feathered creatures in spring, how to place water where it can easily be found in the hot days of summer, and what kind of food the birds like in winter, and just how it should be put out for them. These things all give definite point to their work and provide the children with something which they can do to advance their work outside of school hours.

Without doubt the greatest problem to be solved by those actively engaged in meas-

FIFTH GRADE AUDUBON CLUB OF CHAGRIN FALLS PUBLIC SCHOOLS.

ures which make for civic righteousness is how to rescue the children of the country from evil influences and to divert their curiosity and restless energy into safe and productive channels. The teacher occupies a strategic position in this matter, and one of her problems is how to excite the interest of the child in subjects which are both entertaining and beneficial.

Simple lessons in nature study seem to be the best method by which to accomplish this end, and a study of all out-of-door life should begin with birds.



THE JUNIOR AUDUBON SOCIETY AT THE WILLIAM MCGUFFEY SCHOOL IN THE MIAMI UNIVERSITY.

AUDUBON SOCIETY WELCOMES CHILDREN'S AID



Birds have bright feathers and striking voices. In their emotions they show love, fear, anger, all the symptoms of which the children can readily understand. Birds select mates; they build nests and have bird babies. Few things are regarded by the child as more appealing than a little bird. Then, too, birds may be found everywhere. At all seasons of the year they may be seen about the home or the schoolhouse, and wherever the child goes in after life birds are continually observed as they flit before his vision whether he journeys by land or sea. Birds are thus a branch of nature study of unflinching and universal interest.

Bearing in mind, therefore, that much pleasure and good are to be derived from a study of the habits and activities of wild birds, there is small reason to wonder at the remarkable success and popularity of the Junior Audubon work, which, although begun only four years ago, has grown to such proportions during the past year that clubs were organized among schoolchildren of every State in the Union and most of the Provinces of Canada. Over fifteen thousand pupils during the past school year were enrolled in these clubs, and all of these thousands of children were taught that the wild birds are their friends.

This work will continue to grow, for the Audubon Association expects each year to increase its expenditures to support this important phase of its activities. While the children each pay a fee of ten cents, this is only a small part of the actual cost of the material with which they are provided. The Junior work for the past year entailed an

MISS M. L. BURENS' JUNIOR AUDUBON SOCIETY.

expenditure of over nineteen thousand dollars more than the children's fees amounted to; and for the coming year pledges have been received from members of the Association who have agreed to support this work to the extent of, at least, twenty-five thousand dollars.

This undertaking is meeting with the most hearty approval of principals and superintendents of schools everywhere. In reference to it, Hon. P. P. Claxton, United States Commissioner of Education, has written:

"I consider the work of the Junior Audubon Classes very important for both educational and economic results, and I congratulate you upon the opportunity of extending it. The bird clause in the Mosaic Law ends with the words: 'That it may be well with these, and that thou mayest prolong thy days.' The principle still holds. I hope that through your efforts the American people may soon be better informed in regard to our wild birds and their value."

EDITOR'S NOTE: Those who have read the foregoing article by Mr. Pearson, and whose sympathies are with the bird protection movement, will be interested also in the article on the following pages, by Ned Dearborn, Assistant Biologist in the U. S. Department of Agriculture. Most of the bird houses, nests and shelters described and illustrated by Mr. Dearborn are so simple that they can be made by children either at home, or under the teacher's supervision at school.

DO YOU WANT BIRDS AROUND YOUR HOUSE?

BIRD HOUSES AND HOW TO BUILD THEM: BY NED DEARBORN, ASSISTANT BIOLOGIST, UNITED STATES DEPARTMENT OF AGRICULTURE

BIRDS may be gathered about us in all seasons of the year with ease and certainty merely by offering what they desire. In winter they are often pushed for food, and if we supply this need they will report daily at the "lunch counter" and help to relieve the tedium of our indoor life. In summer they care less for food provided by their human friends, and other means must be sought to attract them about the home. They appreciate fresh water for bathing and drinking. A shallow pool of varying depth, even if only a foot across, becomes on hot days a center of attraction for all the birds in the vicinity, and it may be made with little effort and material; only a small amount of cement is required, or if that be lacking, a pan with stones in it set in the ground will be equally serviceable. Trees, shrubs and vines bearing fruit relished by birds are great attractions in their season.

Birds are desirable about one's grounds not only on account of their beauty and song, but because of their economic worth. They are especially useful as insect destroyers during the breeding period, when they have to work early and late to obtain sufficient food for their nestlings, and their movements at this time are more interesting than during any other season. There is, therefore, a double purpose in offering them special nesting facilities. If mud is available, swallows, robins and phœbes will found and wall their nests with it. If we put out feathers, bits of wool or twine, a dozen different kinds of birds will make

FIGURE ONE:
HOLLOWED
GOURDS STRUNG
ON A POLE MAKE
A SATISFACTORY
"TENEMENT
HOUSE" FOR A
COLONY OF
MARTINS.

use of them. If we furnish safe retreats in which they can rear their young comfortably, most of these shelters will be occupied. In fact, no attraction for summer birds is more effectual than a series of houses suited to the needs and habits of the various kinds of house birds.

A few years ago only four species were commonly regarded as house birds—the house wren, the bluebird, the tree swallow and the martin. Since the movement to protect birds and make neighbors of them began, however, their natures and needs have become better understood, and it is now known that many other species will avail themselves of houses constructed for them. The practice of erecting bird houses in this country, while now nationwide, is not so common and uniformly distributed as it should be, and more extended provisions of this nature cannot fail to result in a largely increased number of house birds.

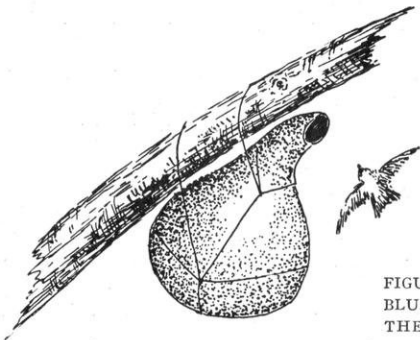
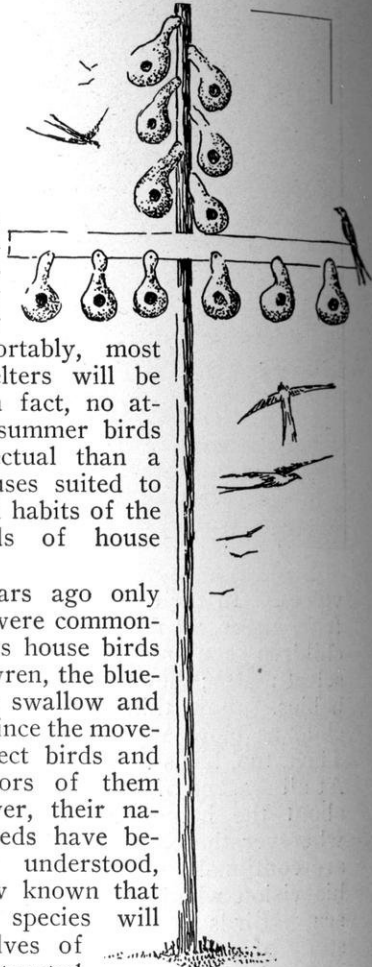
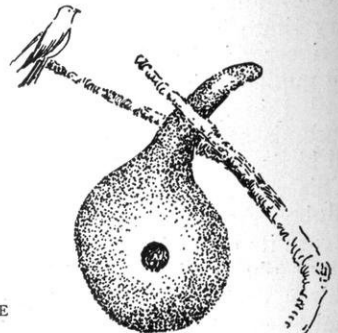


FIGURE TWO: WRENS AND BLUEBIRDS WILL PATRONIZE THESE GOURD HOUSES.



DO YOU WANT BIRDS AROUND YOUR HOUSE?

The habit of nesting in bird houses has been adopted by individuals of many species which would not ordinarily be expected to make use of such homes, and this may be taken as indicating that it will become more general from year to year, as facilities are afforded and as the number of birds hatched in houses increases.

That Western wrens and bluebirds should take as naturally to artificial shelters as did their Eastern relatives was to be expected. On the other hand, the use of houses by birds which until recently had persistently ignored them is surprising and must be considered a victory for those who have studiously attempted to enlarge their circle of feathered neighbors.

Woodpeckers, nuthatches and titmice excavate their own houses, usually new ones each year, leaving the old homes to less capable architects. Builders of artificial houses generally go to the woodpecker for designs, and by varying styles to suit the tastes of different kinds of birds, have been rewarded by such tenants as chickadees, tufted titmice, white-breasted nuthatches, Bewick and Carolina wrens, violet-green swallows, crested flycatchers, screech owls, sparrow hawks, and even some of the woodpeckers, the master builders them-

selves. Flickers readily accept houses built according to their standards. Red-headed and golden-fronted woodpeckers are willing occupants of artificial houses, and even the downy woodpecker, that sturdy little carpenter, has, in one instance at least, deemed such a home a satisfactory abode in which to raise a family. Shelters having one or more sides open are used by birds which would never venture into dark houses suited to woodpeckers. They have been occupied by robins and brown thrashers, and in one instance by a song sparrow.

The number of house birds may be still further augmented as time goes on. All of the commoner woodpeckers are likely to be included, as are several of the small owls and wrens, and a few of the wild ducks, such as the golden-eye. The wood duck is already known to use nesting boxes. Houses set close to streams in the Western mountains will probably be occupied by ouzels or dippers. Florida grackles sometimes breed in flicker holes and may be expected to occupy houses now and then. In every locality having trees there is a group of birds ready to appropriate houses when they have the opportunity.

House birds differ decidedly in their requirements. For those which usually excavate homes for themselves, the diameter of the entrance and the depth and diameter of the cavity must be in accord with their specific standards. Some birds are satisfied with almost any sort of lodging. Bluebirds and wrens, for example, are content to build in tomato cans, although chickadees and nuthatches disdain them. Wood is a better building material than metal or earthenware. Entrance holes should be countersunk from the outside to exclude rain. Heads of nails and screws should be set rather deeply and covered with putty. All houses should be easy to open for cleaning. A perch at the entrance is unnecessary and may even be an objection, as it is frequently used by English sparrows while they twitter exasperatingly to more desir-



FIGURE THREE: A HOLLOW LOG MAKES AN ALLURING HOME FOR BIRD TENANTS, ESPECIALLY IN RUSTIC SURROUNDINGS.

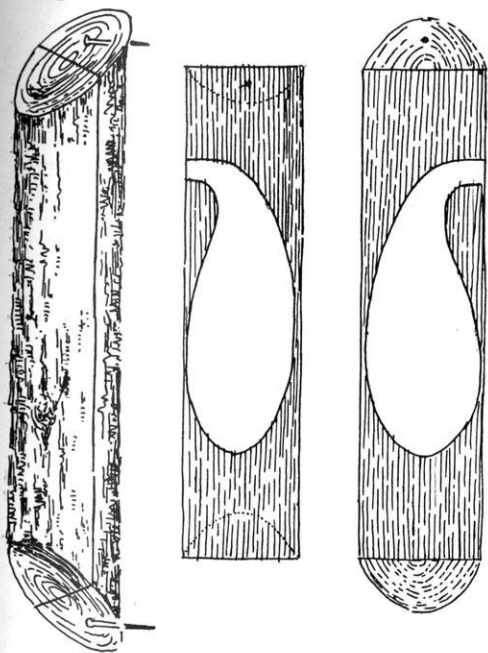


FIGURE FOUR: STAGES IN THE MAKING OF A LOG BIRD HOUSE: THE HALVES ARE GOUGED OUT TO FORM A CAVITY, THEN SCREWED TOGETHER AND THE TOP COVERED WITH TIN OR ZINC.

DO YOU WANT BIRDS AROUND YOUR HOUSE?

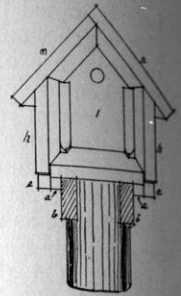
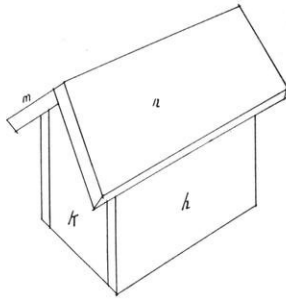
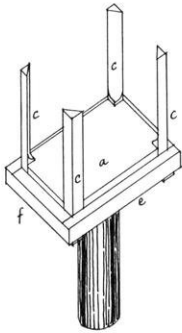
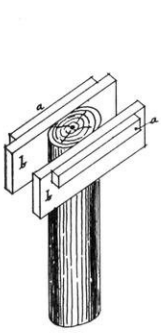


FIGURE FIVE: FOUNDATION FOR HOUSE SHOWN IN FIGURE EIGHT.

FIGURE SIX: FLOOR AND POSTS ADDED TO FOUNDATION SHOWN IN FIGURE FIVE.

FIGURE SEVEN: SWALLOW OR BLUEBIRD HOUSE READY TO PLACE OVER FLOOR AND POSTS SHOWN IN FIGURE SIX.

FIGURE EIGHT: A LITTLE HOUSE FOR SWALLOWS AND BLUEBIRDS, SHOWING CROSS SECTION AND INTERIOR OF FRONT HALF.

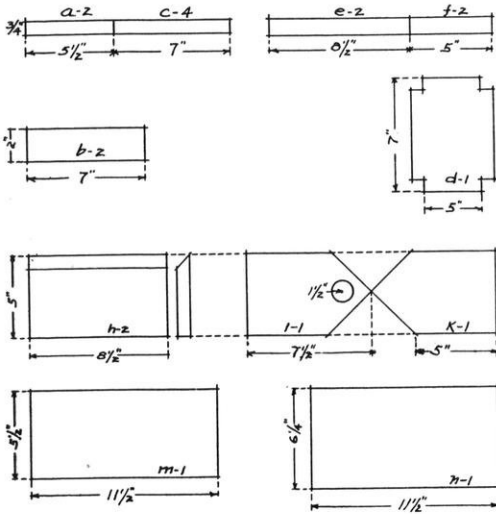


FIGURE NINE: LUMBER DIAGRAMS FOR BUILDING BIRD HOUSE SHOWN IN FIGURES FIVE TO EIGHT: THICKNESS OF BOARDS $\frac{3}{4}$ INCH.

Species.	Floor of cavity. Inches.	Depth of cavity. Inches.	Entrance above floor. Inches.	Diameter of entrance. Inches.	Height above ground. Feet.
Bluebird.....	5 by 5	8	6	1 1/2	5 to 10
Robin.....	6 by 8	8	(¹)	(¹)	6 to 15
Chickadee.....	4 by 4	8 to 10	8	1 1/8	6 to 15
Tufted titmouse.....	4 by 4	8 to 10	8	1 1/4	6 to 15
White-breasted nuthatch.....	4 by 4	8 to 10	8	1 1/4	12 to 20
House wren.....	4 by 4	6 to 8	I to 6	7/8	6 to 10
Bewick wren.....	4 by 4	6 to 8	I to 6	I	6 to 10
Carolina wren.....	4 by 4	6 to 8	I to 6	1 1/8	6 to 10
Dipper.....	6 by 6	6	I	3	I to 3
Violet-green swallow.....	5 by 5	6	I to 6	1 1/2	10 to 15
Tree swallow.....	5 by 5	6	I to 6	1 1/2	10 to 15
Barn swallow.....	6 by 6	6	(¹)	(¹)	8 to 15
Martin.....	6 by 6	6	I	2 1/2	15 to 20
Song sparrow.....	6 by 6	6	(²)	(²)	I to 3
House finch.....	6 by 6	6	(²)	2	8 to 12
Phoebe.....	6 by 6	6	(¹)	(¹)	8 to 12
Crested flycatcher.....	6 by 6	8 to 10	8	2	8 to 20
Flicker.....	7 by 7	16 to 18	16	2 1/2	6 to 20
Red-headed woodpecker.....	6 by 6	12 to 15	12	2	12 to 20
Golden-fronted woodpecker.....	6 by 6	12 to 15	12	2	12 to 20
Hairy woodpecker.....	6 by 6	12 to 15	12	1 1/2	12 to 20
Downy woodpecker.....	4 by 4	8 to 10	8	1 1/4	6 to 20
Screech owl.....	8 by 8	12 to 15	12	3	10 to 30
Sparrow hawk.....	8 by 8	12 to 15	12	3	10 to 30
Barn owl.....	10 by 18	15 to 18	4	6	12 to 18
Wood duck.....	10 by 18	10 to 15	3	6	4 to 20

¹One or more sides open. ²All sides open.

able occupants. To provide for proper ventilation a row of small holes is sometimes bored just below the eaves, but there should never be a ventilating hole lower than the entrance, and joints should be made tight, as drafts of air are dangerous. In case there is danger that rain may be driven through the door, a small drainage hole, which will be covered by the nest, may be made in the middle of the floor.

The appearance and durability of houses are improved by a coat of paint. A neutral shade of green or gray is suitable for houses mounted in trees; others may be painted white.

The dimensions of nesting boxes shown in the following table are based on the experience of successful builders and measurements of woodpecker holes.

DO YOU WANT BIRDS AROUND YOUR HOUSE?

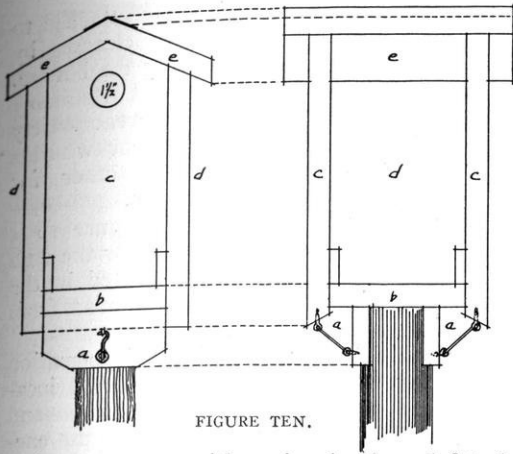


FIGURE TEN.

A tomato can with a circular board fitted in one end will make an excellent house to attract bluebirds or wrens. The board should have a hole in its upper half as an entrance. The cans may be hung by wires to the limb of a tree, and ought always to be placed in shaded places, as the metal becomes very hot in the sun.

Bird houses in the Southern States have long been made from gourds. The entrance is in the side and there is a drain hole in the bottom as shown in figure 2. A piece of wire through the neck for mounting it completes the house. A number of gourds thus prepared, and strung on a pole seems to make a satisfactory tenement house for a colony of martins. Used singly they are equally well adapted to wrens and bluebirds. While gourds are not durable when exposed to the weather, they are easily replaced.

Ordinary wooden boxes, if clean, can be made into bird houses by merely nailing on a cover and cutting out an entrance hole.

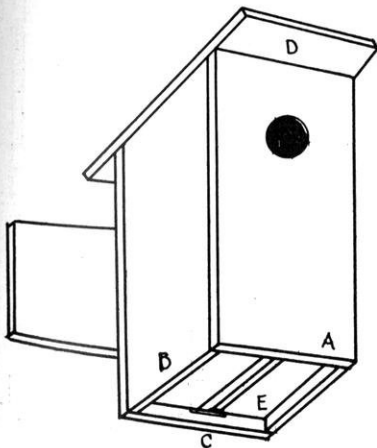


FIGURE TWELVE: HOUSE SUITABLE FOR SPARROW HAWKS, SCREECH OWLS, BLUEBIRDS AND WRENS: DESIGNED TO BE PLACED IN TREES: BOTTOM CAN BE REMOVED BY TURNING BUTTON.

FIGURE TEN: DIAGRAMS OF A BLUEBIRD HOUSE THAT CAN BE REMOVED FROM ITS FLOOR BY UNFASTENING TWO WIRE HOOKS.

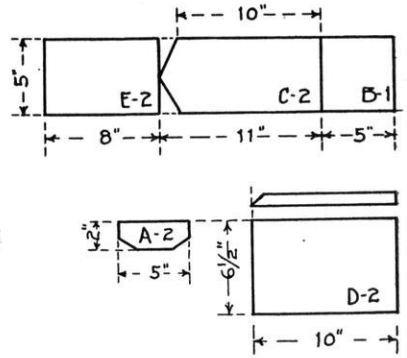


FIGURE ELEVEN: LUMBER DIAGRAMS OF HOUSE SHOWN IN FIGURE TEN: BOARDS 3/4 INCH THICK.

Such makeshifts, however, are rarely weatherproof and are never pleasing to the eye. Branches containing real woodpecker holes, when obtainable, are perhaps the best attraction that can be offered most house birds in the breeding season. By carefully fitting such a branch to a fruit or shade tree, its foreign origin will scarcely be noticed.

The house shown in figure 3 is suitable for use in trees. It is made from a log or large branch, hollowed by decay, and fitted with a top and bottom as illustrated. The cover is to go on after the log is fastened in place. Either the top or bottom should be removable, so that the interior can be readily cleaned.

Another way of making a log house is to split through the middle a straight-grained log, 2 feet or more in length, and then to cut out a cavity with a gouge. The excavations in the two halves can be

FIGURE THIRTEEN: SECTION OF HOUSE SHOWN IN FIGURE TWELVE.

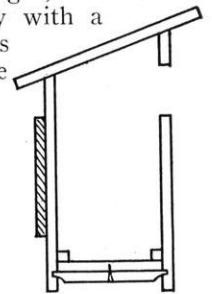
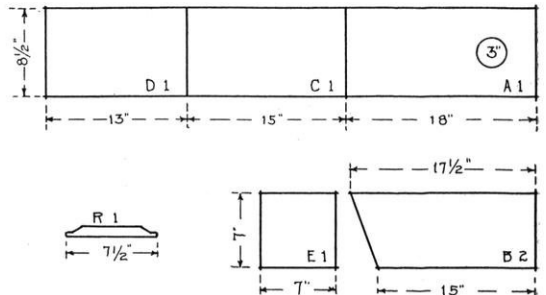


FIGURE FOURTEEN: LUMBER DIAGRAMS OF HOUSE FOR SPARROW HAWKS AND SCREECH OWLS, SHOWN IN FIGURE TWELVE: BOARDS 3/4 INCH THICK.



DO YOU WANT BIRDS AROUND YOUR HOUSE?

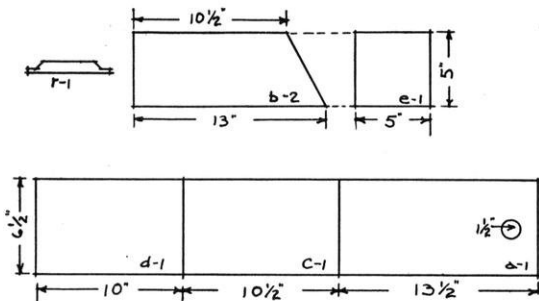


FIGURE FIFTEEN: DIAGRAMS OF HOUSE FOR BLUEBIRDS, SHOWN IN FIGURE TWELVE: BOARDS $\frac{3}{4}$ INCH THICK.

made to match exactly by means of a pattern or template having the size and shape desired for the proposed cavity through the plane of cleavage. Figure 4 shows the appearance of such a house and how to place the template symmetrically on each half of the stick. The top of this house should be covered with tin or zinc to keep out moisture, and the halves should be fastened together with screws to allow the house to be taken apart and cleaned.

Phoebes like to nest about buildings, and a simple shelf under the roof of a porch or shed is all they require. If, however, it is desirable to have them stay outside, the shelf must be shielded from the weather by one wall and a roof. Such a shelf if placed high under the eaves of a two-story building may attract barn swallows; phoebes and robins also are likely to build upon it if it is not less than 8 feet from the ground. In some cases it will be advisable to leave only one side open.

Nest shelters may likewise be placed in shrubbery for catbirds, brown thrashers and song sparrows. As a shelter of this type requires little lumber or labor, one may well be placed in every patch of weeds or brush frequented by these birds. Fastened to a large horizontal branch or in the crotch of a tree it is likely to be used by robins.

The house shown in figures 5 to 8 is designed to be set on a pole or a tree stub for the use of swallows especially. It can be cleaned by simply lifting the box from its base. Bluebirds and wrens, as well as swallows, nest in this style of house, though they prefer a deeper cavity. Another pole house is shown in figure 10. This is essentially after the woodpecker model and is suitable for bluebirds. By releasing the hooks which fasten the box to the base, cleaning is made easy.

Figure 12 illustrates a house attached to a tree. It can be opened for cleaning by turning a button and removing the bottom. This house is easy to build and if suitably proportioned is adapted to a great variety of birds. Plans are furnished for two sizes—one for bluebirds and the other for screech owls and sparrow hawks.

The flicker house shown in figure 16 is designed to be placed on a post or the stub of a tree. The roof can be lifted in the same way that a stopper is removed from a bottle.

EDITOR'S NOTE: Additional information regarding the construction, care and location of various kinds of bird houses and food shelters, as well as a note on the enemies of house birds, will be found in Farmers' Bulletin No. 609, from which the foregoing article and many of the illustrations are reprinted. This bulletin can be obtained from the U. S. Department of Agriculture, Washington, D. C.

FIGURE SIXTEEN: A POST OR THE STUB OF A TREE IS THE BEST SITE FOR THIS FLICKER HOUSE.

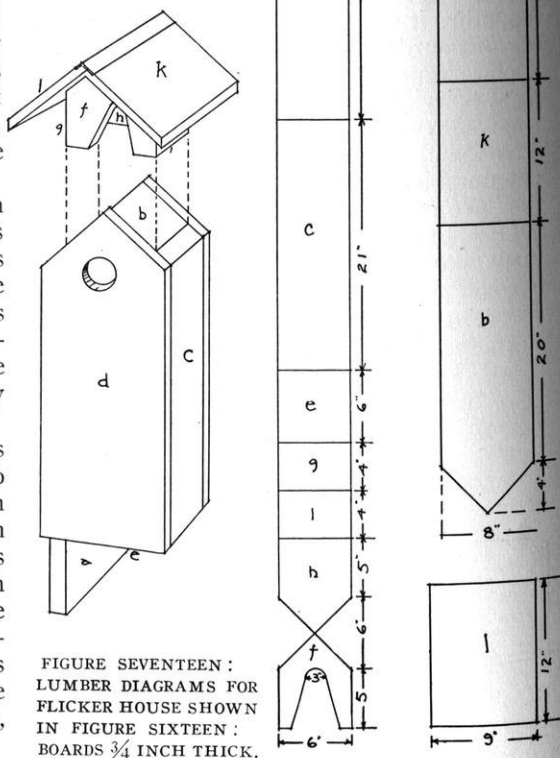


FIGURE SEVENTEEN: LUMBER DIAGRAMS FOR FLICKER HOUSE SHOWN IN FIGURE SIXTEEN: BOARDS $\frac{3}{4}$ INCH THICK.

LIVING WITHOUT OUR IMPORTS

LIVING WITHOUT OUR IMPORTS

(Continued from page 192.)

makers after the war. It has been reported that the Standard Oil Company, which produces many of the basic products, is contemplating the erection of a large chemical and dye plant. Mr. I. F. Stone, President of the National Aniline and Chemical Company, said recently that his company stood ready to invest more than one million dollars immediately, and be ready to supply customers within six months' time if the Government would guarantee sufficient protection to the industry. He says that his plant is ready to supply the general line of dyes for the textile mills at prices somewhat higher than formerly because of the increased cost due to using domestic raw materials.

We have been relying upon Europe for antimony, a low grade metal used in the manufacture of type metal. As was recently pointed out by Secretary Lane, it can easily be extracted from many low grade ores, which we have in great quantities in at least seven States, and there is no reason why we should not make this extraction and be independent of other countries both as to supply and prices. Similar conditions hold in the case of arsenic, and it is only within ten years that we have freed ourselves from Sicily's monopolistic control of the sulphur supply.

The National Association of Finishers of Cotton Fabrics appointed a committee a few days after the war started to learn what could be done toward producing dyes in this country. It is generally admitted that we have the raw products here, if we consider coal tar and the benzoate derived from it, which is the real basis, as the raw product. Many of our leading chemists believe that, if our manufacturers once take up the question of competing seriously with German-made dyes and other coal tar products, chemicals and drugs, the advantage of the cheap foreign labor can be overcome through more efficient management and a greater abundance of raw materials.

Domestic textile mills should prosper from the present situation. The only serious difficulty confronting them is the scarcity of dye stuffs, and this I believe will not prove lasting, for American manufacturers will not sit idle and wait until Germany can again supply us. We have our

own cotton. Our domestic supply of wool can be supplemented by imports from South America and Oceanica. Some raw silk can be secured from France, while large amounts are available in Japan and China. The textile mills of Europe have long been successful competitors and have been able to undersell the domestic mills both here and in foreign markets. This condition is more than likely to be remedied, and a long period of prosperity is bound to result.

In linens, laces and embroideries the situation is somewhat more difficult. We have been almost entirely dependent upon Europe for both our raw and finished products. Recently, however, a Canadian agricultural implement company succeeded in inventing a machine for fulling flax from the ground, thus enabling us to accomplish by machinery what Russia has done by hand. We should soon be in a position to compete with Europe in the raising of flax, and there is no complaint concerning the quality of the flax which we can produce. Our direct labor costs have been too high. To some extent we may be able to substitute cottons and cotton and linen mixtures for the higher priced European goods.

The war has stimulated the hosiery and underwear industries, in which America is supreme. Large export orders have been received by a number of mills, and it seems likely that the little competition which we have had from Europe in our domestic markets is a thing of the past.

The United States has been importing cabinet woods in large quantities from England, where they have been shipped from Central and South America and other countries to be dyed and partially finished. Manufacturers of musical instruments are, however, finding very satisfactory substitutes here for many of the woods used in making piano and organ cases, and other cabinets. For example, red gum, of which we have large quantities, is being used instead of Circassian walnut. Other domestic woods can be utilized in their natural colors or dyed with American dyes.

Hides and leather are imported into the United States in large amounts. So are leather manufactures. While it is true that our American tanneries are in a serious condition at the present time owing to the lack of materials with which to work, the condition is not likely to continue. Instead

LIVING WITHOUT OUR IMPORTS

of coming from Europe, hides and skins will be imported in an unfinished state from producing countries rather than in the finished state indirectly from these countries through Europe. The demand for beef to feed the armies will induce a resumption of activity in South America. Large stocks of hides are now accumulating in some of the foreign shipping centers, particularly in Latin America, and stocks are beginning to pile up in the domestic market owing to the continued inactivity of the tanneries. With supplies of the raw material fairly liberal, it is not likely that the heavier grades of leather will advance materially in price. Fifty per cent. of our calf-skin supply is now cut off, coming as it does from Russia, Germany and France. Skins from China and India—the latter the largest market for supplies in the world—can be secured just as soon as our bankers make arrangements to finance the shipments which have been handled heretofore with London exchange. We can reasonably expect that this will soon take place under our new banking law, and when it does, the domestic tanneries should profit.

During 1913, the United States imported seven million dollars' worth of leather gloves, mostly for women. Our glove industry will not need to meet this competition this year, and an expansion is probable. The fine glacé goods from Europe probably cannot be made in this country because of the absence of skilled workmen. The scarcity of the finer grades of kid gloves, together with the strike among American glove cutters, will have a strong tendency to cause the substitution of silk gloves, in the manufacture of which America stands supreme.

In food stuffs of almost every kind, we have been offenders against American industry. Instead of growing sugar beets occasionally in order to loosen the soil, we buy dynamite and jar it loose. The Germans plant beets, benefit the soil, and make a large per cent. of all the sugar produced, but not so with us. We must have cane sugar and go to Cuba for the cane. The dyed French peas are already under the pure food ban, because the sulphate of copper used to color them is a deadly poison. Why should they be preferred to ours? In the making of dairy products we are infants, yet we gave the world the milk and cream separator. The cheeses of Herkimer County and New York State are made

in plants much more sanitary than those of Europe. We have not been successful imitators of the imported grades, but the quality of our own product is high. The protein and heat caloric content of American cheese is greater than that of beef—a fact which comparatively few housewives are aware of, and which, if better known, might lead to more frequent use of this cheese in our home menus.

For years we exported cotton seed oil to Italy only to buy it back refined and labeled "olive." We paid the freight both ways, paid for a Belgian bottle and a German label, and lost the profit in refining. American cotton seed oil is used extensively in the manufacture of soaps and cooking oils. But Europe has taught us how to use it and has furnished us with much of the product. It has been in disrepute in our markets solely because it was sold as olive oil for so many years.

European lentils, perhaps the most nourishing and oldest of foods, have not been successfully produced in this country. Our Southern coalfield or "cow" peas, of which we have an abundance, are nearly as nutritious and very cheap. The pearl onions from Germany are a luxury, but none are superior to our own "Texas Bermudas." The *Strangenspargel* (asparagus) from Germany finds a ready substitute in the California white or Long Island green products. The Southdown mutton from England is no better than our own, when raised with equal care. Red German sauerkraut is largely an American product, being manufactured here successfully. Servian prunes are better than the Californian product only because the domestic article is bleached with sulphur. The Servian product comes unbleached.

These are only a few of the many things which we have been importing from the war zone and which can be got in America or for which a satisfactory domestic substitute can be found.

But we must not forget that in the long run it is quality that wins. "Made in America" will be a conquering trademark if American goods are the best that can be got at the price. The law of the survival of the fittest will continue to operate.

EDITOR'S NOTE: Additional weight is lent to the foregoing authoritative article by the fact that the School of Commerce has been appointed by the Government to investigate and report on this important subject.

TEACHING MOTHERS AND CHILDREN TO MARKET

TEACHING MOTHERS AND CHILDREN HOW TO MARKET

“**H**OW to Buy” is the title of a circular which is arousing considerable interest among the teachers, schoolchildren and housewives of New York. It is addressed “To the Purchasing Public,” and is issued by the Mayor’s Food Supply Committee which has been so active in the free market campaign—described in another article. Copies of the circular have been sent to public and parochial schools and children’s aid societies, and Borough President Marks hopes through this means to revive enthusiasm in marketing, which he has intimated is a lost art so far as the housewives of the city are concerned.

As the information set forth in this brief but important document is not merely of local but of universal interest, we quote it in full as follows:

“Go to the store yourself.

“Select for yourself the article you desire to purchase.

“Inquire its price.

“If the quality and price please you, be sure that you get in weight or measure the amount you buy. Watch the scale. Watch the measure.

“If the meat you purchase is weighed in a piece of paper or anything else, be sure you are not charged for the weight of the paper.

“You are entitled to all the bone and the trimmings of the piece of meat that you buy. You should take home and make use of such bone and trimmings. The fat can be rendered and used for cooking purposes; the bone and trimmings used for soup or stew. When the trimmings are not taken home the butcher throws them into a box under the counter and sells them to some one else for about 6 cents a pound. They belong to you and you should have them.

“In buying meat, don’t go in and ask for 25 cents worth of meat and leave it to the butcher to decide how much meat you should have for a quarter. Select your piece of meat; ask the price per pound; say how many pounds you want; have it weighed; see that you get your weight and that the butcher’s calculation as to how much meat you have, at a certain price per pound, is correct. Many a penny is lost to the customer by neglecting the above simple precautions.

“Don’t allow your dealer to weigh the wooden butter dish in weighing your butter unless he deducts the weight.

“Don’t buy in small quantities if you can possibly avoid it. Make every effort to get together \$2 or \$3. This will enable you to:

“Buy for cash, buy in larger quantities, buy where you can do the best. In this way you can save \$2 or \$3 in a very short time.

“Under the laws and regulations of the city you have definite rights in the matter of getting full measure and full weight for everything you buy, and the City’s Bureau of Weights and Measures stands ready to help you get your rights. This is a protection that is due the honest dealer as well as yourself.

“Cheapness does not always mean quality or full weight. Be sure you get both.

“A pamphlet entitled ‘What the Purchasing Public Should Know,’ covering this entire subject, will be mailed to any one on application to The Mayor’s Food Supply Committee (George W. Perkins), City Hall, New York.”

This circular has been followed by another, “What to Buy,” which is headed by the diagram of a cow, showing from what part of the animal the various cuts are taken. The less expensive cuts, it is explained, such as flank, chuck or round, are really more nourishing than porterhouse or sirloin.

“We must begin at the beginning,” says Mr. Marks, the head of the open market campaign, “if we are to teach the people how and where to buy their food so as to get the most for their money. Among the very poor, who are the chief sufferers from high market prices, this education is especially needed. The poor pay more in proportion to what they get, and they have been getting a poorer article. If they are taught how to buy and how they may avoid waste, they will have better food at lower prices.

“I would suggest as a supplement to the circular a system of prizes for the schoolchildren. Let each child be given a small sum of money—25 cents, 50 cents, \$1—and then let him or her go to the market accompanied by the teacher and select supplies for the family. Then let the purchases be brought to school and the prize awarded to the one who can secure the best ‘value’ for the money, the greatest quantity of tasty and nutritious food. Out of this competition would come the true marketing spirit.”

THE SLAV: HIS SPLENDOR, HIS MISERY

(Continued from page 144.)

Russia, whether through this present war or through the revolution that may follow. Intelligent Russian men and women are everywhere working together for an harmonious government and for complete equality in the development of such a government."

Naturally all progress toward a higher civilization among the Slavs must come from wider education, there as everywhere. But it is essential, in the meantime, that we should realize what is already being done along educational lines, what progress is being made industrially and agriculturally, and also that we should give full credit to the Russian culture which has existed for many generations and which has practically always been born out of the heart of the simple people. We find the Russian painters today vitally sympathetic to the Russian country, their greatest portraits of Russians; their development, their technique along national lines; their most brilliant and vivid landscapes are of the Russian rivers and fields and towns. The Russian drama, both in subject and in presentation, is vitally Slav.

The Russian dancing, in spite of the encroachment of the Italian ballet, is still essentially and beautifully Slavic. We hear, in America, most often of the Russian Imperial Ballet which dances in the theater of the Czar. But this really is an exotic in Russia and not the dancing that you see in ninety-nine per cent. of the villages and the theaters. The Russian dancers as a whole are still keeping time to the old *czardas*, and the costume is still the warlike dress with boots and spurs and cossack hat.

Of the Russian literature one scarcely needs to speak, so well known is it as the embodiment of the Russian progressive spirit of the day. It is difficult at the moment to recall a great Russian writer whose subject and presentation have not been entirely "home spun." And not only do the Russian writers present the lives of their own people, the environment in which they themselves have been born, but practically always the stories are written for the purpose of bettering the lives of the people, of in some way righting wrong, encouraging enterprise, or bringing the sorrows and calamities of the humble folk

before the eyes of the mighty. And this is not done in a perfunctory manner, it is never the moralist writing—it is the prophet. Gorky has practically always told his stories with a white light shining through them. Tolstoi's fiction, essays, his everyday speech were all for the people. And this has not prevented either of these men from ranking among the great novelists of their age. Turgenief, whose purpose is perhaps more veiled to the outlander, is an open page of pleading for Russia to those who know the Slav country and people.

The same intensity, the same thrilling national spirit pours through the sculpture of the land. We are showing as a frontispiece this month the head of a "Russian thinker," a great impersonal masterpiece; yet with all its interest for the world, as Chaliapine says of the art of his people, "The sun of Russia has poured through the work. It is not a French thinker or a statesman of England or a thoughtful man of America, it is the serious, spiritual Russian contemplating the life of his people, conscious of the tragedy of it, looking into the future with the eyes of hope."

AN OPPORTUNITY FOR THE UNEMPLOYED?

Those who are interested in solving the unemployment problem and in reducing the cost of living, may consider the practical suggestions of a New York newspaper.

"On the one hand," it is stated, "we have the city with its thousands of families compelled to live economically, and therefore unable to afford the fresh fruits and vegetables that health demands. On the other hand we have the country, where enormous quantities of food rot in or on the ground for want of picking. No statistician has yet estimated the wastage of this nation. It would be hard to find anywhere a garden patch that is picked clean or an orchard in which a large part of the fruit is not allowed to decay. Our seas and estuaries, our rivers, streams and ponds would, under scientific propagation and care, yield enough fish and crustacean food to bring down the price of beef to a reasonable figure.

"There are also a sufficient number of the unemployed to perform the work of collecting and distributing these supplies. The proper direction of their energies is a problem that should engage the attention of practical philanthropy."



HELPING THE HOME-MAKERS OF AMERICA

(Continued from page 193.)

amateur knowledge with technical facts, figures and advice. Chats with friends and neighbors who have evolved successful dwellings of their own will warn them of many architectural pitfalls to be avoided and suggest countless benefits to be gained. And thus, without imitation, without loss of originality, they may profit by the experience of others and gather hints that will guide them in their own home-making adventure.

The average person, however, cannot alone do more than map out in a general way the design and arrangement of the new home. The difficulty is to find some reasonable source of authentic information and practical help in the solving of the various problems of layout, construction and design, before taking up the matter with the architect or builder who is to supervise the work.

CRAFTSMAN HOME-BUILDERS' EXPOSITION.

It was to fill this need, to give prospective home-makers a chance to study and investigate materials and methods at first hand, that the Craftsman Home-Builders' Exposition was established. Readers of *THE CRAFTSMAN* already know of this organization, its aims and scope; we have described and illustrated it in previous articles, explaining its systematic arrangement, the

HOUSE AT OYSTER BAY, LONG ISLAND, N. Y., IN WHICH FISKE TAPESTRY BRICK HAS BEEN USED WITH REMARKABLY PICTURESQUE RESULT: CARRÈRE & HASTINGS, ARCHITECTS: EXAMPLES OF THIS STYLE OF BRICKWORK ARE SHOWN IN THE CRAFTSMAN HOME-BUILDERS' EXPOSITION.

wide range of products displayed, and the active service that is being rendered through this means to the home-loving public. Many of our friends, however, do not know how this Exposition has been constantly growing and improving, and it seems worth while, therefore, to mention here a few of the recent developments which are making it more and more helpful to all who seek its aid.

One of the most important of these changes is the moving of the Craftsman Architectural Department from the tenth to the eighth floor, in order that it may be in close touch with the building material exhibit. This, we believe, will prove a great convenience, for prospective builders who wish expert advice in connection with the products displayed, can now readily consult one of our architects and receive reliable information that will help them to decide upon the most appropriate, durable and economical material for the particular purpose in mind.

For those who expect to build in the near future and who desire all the authentic information possible on this important problem, a member of our architectural staff will act as guide through the entire Building, explaining each exhibit and discussing every

HELPING THE HOME-MAKERS OF AMERICA



CHIMNEYPIECE OF ROUGH-TEXTURED BRICK LAID IN GEOMETRIC DESIGNS: THE WORK OF THE COLONIAL FIREPLACE CO., ONE OF THE CRAFTSMAN EXHIBITORS.

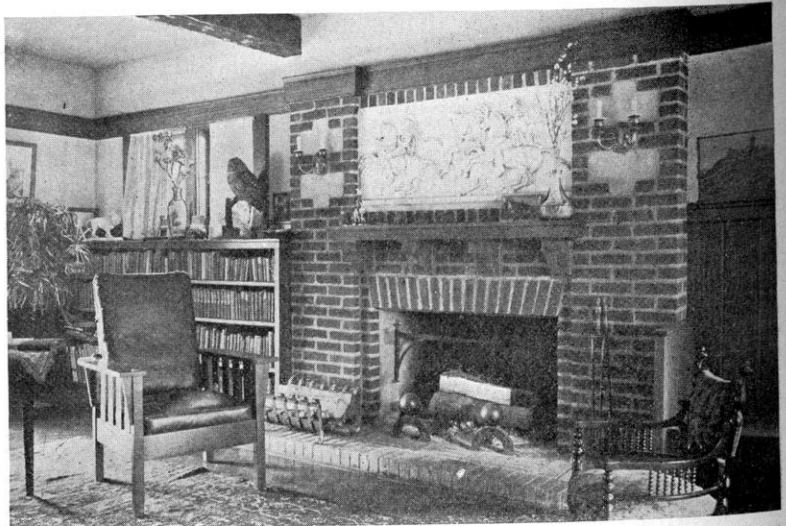
feature of design, arrangement, materials, methods of construction, equipment and furnishing of the future home.

In developing this Exposition, and in striving to make it as widely helpful as possible, we have brought together not only the materials and articles themselves, but also a large collection of the most authoritative books and catalogues available on every phase of home-building—including a reference library in one of the Club Rooms on the eleventh floor, which is at the service of our visitors. Illustrations and descriptions of the best modern building materials, exterior and interior finishes, furnishings, fittings, household devices, etc., are to be found in the catalogues, and we are always glad to supply copies free to those who are interested, or to send them by mail to those who live too far from New York to visit us.

MODEL KITCHEN AND LAUNDRY.

Another valuable innovation is the establishment, now under way, of a Model Kitchen and Laundry, furnished with the most efficient and hygienic of modern equipments. This department, which is on the sixth floor, will be under the supervision of Miss Helen M. Logan, who outfitted the Columbia University and the Barnard College

kitchens, and whose twenty years' experience as a specialist in this important branch of domestic science gives her unusual qualifications for the present undertaking. Miss Logan will be at hand to answer questions, to offer suggestions to visitors in regard to kitchen equipment and methods of working, and to plan, without charge, kitchen outfits for those who are building new homes or refitting old ones. This department of the Exposition must



THIS CHARMING BRICK FIREPLACE IS EQUIPPED WITH A "COVERT" IRON THROAT AND DAMPER—A MODERN INVENTION THAT CAN BE SEEN IN THE EXPOSITION AT THE CRAFTSMAN BUILDING.



CHILDREN'S PLAYROOM IN THE CRAFTSMAN BUILDING, IN CHARGE OF MRS. HELEN SPEER, THE DESIGNER OF THESE UNIQUE AND FRIENDLY TOYS AND FURNISHINGS: THIS DEPARTMENT IS ON THE ELEVENTH FLOOR.

inevitably prove of great service to every housewife who visits it.

A VARIETY OF BUILDING MATERIALS.

On each of the four floors occupied by the Exposition, similar additions and improvements have been made. For instance, the varied display of building materials on the eighth floor now includes an exhibition of modern brick work which claims the admiration of every visitor. The rough-textured, richly toned units have been used with remarkably decorative effect, giving the home-builder a chance to study the artistic as well as practical possibilities of different bonds, joints, patterns and color schemes. A number of brick fireplace models have been constructed which are full of inspiration and suggestion for the lover of the open hearth.

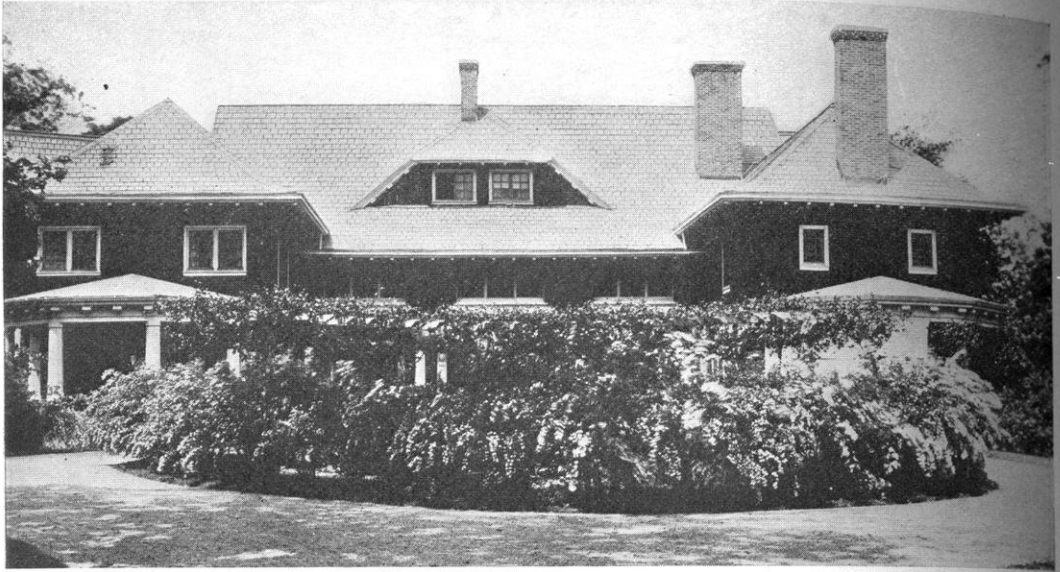
Another popular feature of the eighth floor is the collection of architectural models—houses, cottages and bungalows which illustrate in unique, charming and practical fashion several interesting types of homes. These miniature dwellings suggest an effective means by which both architect and owner may see, before the building is begun, just how the house is going to look when completed—a form of experiment which affords a chance for modification in plan and design before it is too late to make such changes, and thus often avoids many future disappointments.

INTERIOR HOME EQUIPMENT.

Equally interesting has been the development of the seventh floor. Here may be seen examples of interior finishes and fittings, such as paints and stains, ornamental mantels, and floorings of linoleum and cork in which both durability and beauty are combined. Fabrics for wall coverings are also shown, serviceable, sanitary, and artistic in color and design. There are innumerable fittings, too, as useful as they are lovely—articles of pottery, copper, brass and other metals—flower holders, desk sets, lamps and candlesticks that recall, by their simple, decorative handling of materials, the craftsmanship of olden days. Interesting uses of wood are shown in walls, book-cases, doors and other interior features, while model rooms with simple, artistic furnishings offer the visitor many a hint for the arrangement and decoration of a home interior. A collection of Copley prints, with their reproductions of the best art of modern and old-time masters, suggests a charming and inexpensive way of adding to the beauty of the walls.

Many new household equipments and labor-saving devices have been added to the exhibition on the sixth floor. There are refrigerators that are models of compactness, convenience and sanitation; fireless cookers that eliminate much of the discomfort and labor of old-fashioned methods; furnaces

HELPING THE HOME-MAKERS OF AMERICA



AN INTERESTING EXAMPLE OF MODERN ROOFING IS SHOWN HERE: TRANSITE ASBESTOS SHINGLES, MADE BY THE JOHNS-MANVILLE CO., FORM THE FIREPROOF COVERING.

and hot water heaters that are as efficient and economical as twentieth century invention can make them; and gas radiators, plate warmers, kitchen ranges and cabinets that prove how effectively modern science can aid the housewife in every department of her work. Electric-light bath-cabinets, tool chests, wall safes, window screens, ventilators and adjusters, weather strips, dusters—these are also among the exhibits, and the home-builder who is interested in electrical appliances will find a collection of the latest devices in this line for lightening the household labor. Here, too, we are establishing the model kitchen and laundry referred to before.

OUR GARDEN DEPARTMENT.

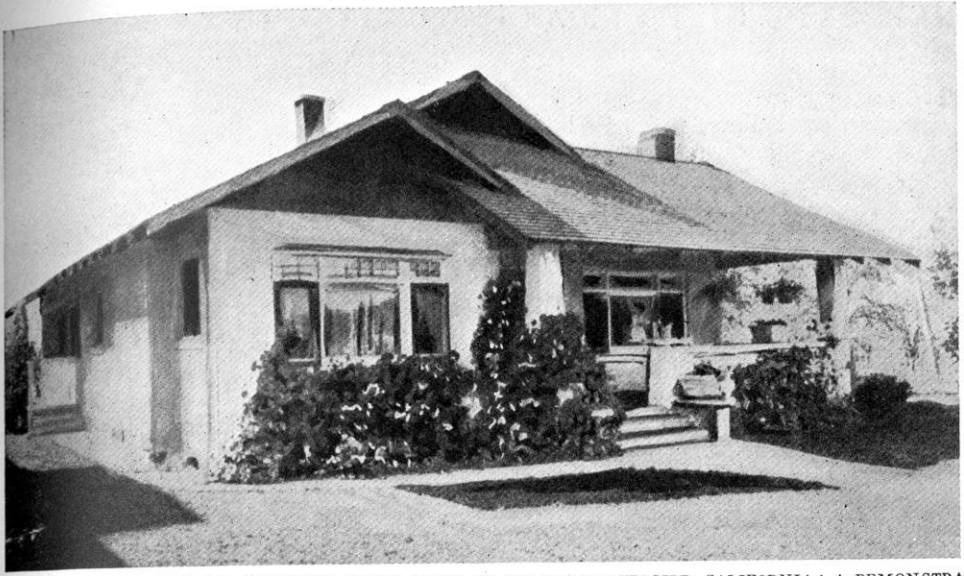
The Garden Department is likewise proving more and more helpful to prospective home-makers, and indeed to all who live or are planning to live in the suburbs or country where there is opportunity for outdoor life. The fifth floor, where this department is located, has been rearranged to include many new and charming features, so that one now finds there a veritable garden atmosphere. There are pergolas and arbors, with rustic seats and tables that suggest many ways of securing shelter and comfort around the home. Sundials, fern jars and other forms of garden pottery are to be seen, while concrete bird basins for porch and lawn, and tiny bird houses, perched invitingly on post and branch, remind the

visitor that there are many charming means of attracting these little feathered neighbors and coaxing them to become regular garden tenants. Portable houses for the summer camper and greenhouses for those who have room to grow things under glass are also among the attractions, while flower baskets, watering pots and outfits of garden tools are likewise at hand. A collection of illustrated volumes on garden lore affords a reference library for the wisdom-seeking amateur, and to this is being constantly added newly published books on gardening, farming, fruit and vegetable growing and kindred occupations.

Readers may also be interested to learn that this department has been placed in charge of Mrs. Eloise Roorbach, whose name is already known to CRAFTSMAN subscribers as an authority on garden topics. Mrs. Roorbach is always glad to talk with garden-loving callers, to advise them about the laying out, planting and care of their grounds, to give them, in short, the benefit of her own experience. And as she has only recently returned from the Orient, where she studied the homes and gardens of Japan, a chat with her on these and similar subjects adds to the pleasure as well as the information of the Exposition visitor.

Another point of interest on the fifth floor is the "Eye-Comfort Lighting Shop," where the home-maker can study at leisure innumerable styles of lighting fixtures for table, desk, wall and ceiling, artistic in de-

HELPING THE HOME-MAKERS OF AMERICA



BUNGALOW OF HOLLOW WALL CONCRETE, BUILT BY W. H. RILEY AT RIVERSIDE, CALIFORNIA: A DEMONSTRATION OF THIS TYPE OF CONSTRUCTION, KNOWN AS THE VAN GUILDER SYSTEM, IS AMONG THE INTERESTING FEATURES OF OUR EXPOSITION.

sign, and arranged with thought not only for the utmost beauty of effect, but also for the greatest possible eye-comfort and restfulness.

THE "CHILDREN'S PLAYROOM."

A recent innovation among our exhibits is the Children's Playroom, under the direction of Mrs. Helen Speer, whose experience as a designer of nursery furnishings and toys has won her wide appreciative recognition among both the little people and their parents. The photograph on page 227 gives some impression of the charm of her unique playthings and fittings. The tiny chairs and tables, painted and enameled, are stenciled with geometric or conventionalized animal, bird and tree designs. The painted canvas screens display equally attractive decorations, while the see-saws, Noah's Arks, rocking horses and friezes for the nursery walls are all resplendent with the Mother Goose characters so dear to childhood's imaginative heart. Owls and squirrels, chickens, elephants, cats and other furred and feathered friends of the children appear in various guises and colors on furniture, draperies and walls. Even the rug has a border of small Dutch figures, and the doorstops take the form of wooden birds and animals painted in alluring tones. There is a "Boy Scout" tent, too, especially designed by Mrs. Speer for nursery or garden, of a size that is easy to handle and just large enough for the little folks. And

all these furnishings are made in the simplest, sturdiest fashion, with the fewest possible crevices for dust to gather, and with the corners thoughtfully rounded so that their small owners may encounter as few bumps as possible during even the most boisterous games.

This delightful Playroom is proving almost as fascinating to the grown-up visitors as to the children. Mrs. Speer is always ready to design new furnishings and toys for those who desire them, or to help plan the arrangement, furnishing, color scheme and decorations for nursery or playroom; mothers, kindergarten teachers and others who need help along such lines will find this branch of Craftsman activities very useful.

A WELCOME FOR VISITORS.

Space does not permit the use of many illustrations, although we might fill volumes with photographs of the various materials shown in our Exposition, and the different uses to which they are put. But more convincing than photographs is a study of the products themselves. We are always glad, therefore, to welcome to our Building all who are interested in seeing what we have brought together for the benefit of American home-makers. And we feel sure that those who avail themselves of this opportunity to become familiar with the actual materials and methods of building, furnishing and household equipment, will find the time well spent.

A NEW TYPE OF FIREPROOF GARAGE

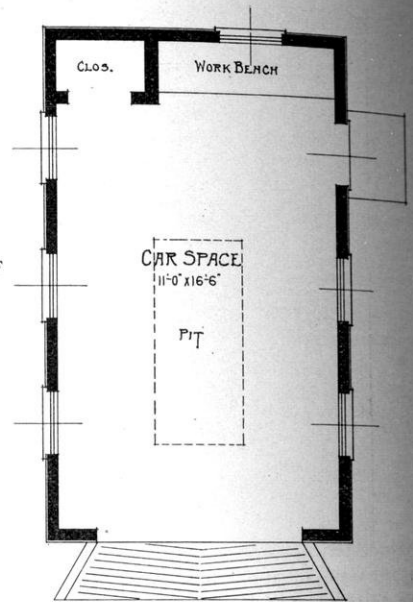
A NEW TYPE OF FIREPROOF GARAGE

THE garage illustrated here will be of interest, we believe, to every builder and automobile owner who wishes to combine durability and pleasing design with an absolutely fireproof structure. The materials and method of construction are particularly worth examining, for they are as practical and scientific as they are unique. At the same time, the building is so simple that the owner can erect it himself if he desires, with or without help.

The garage is intended for a single car, and as the plan and elevations show, it is light, airy and convenient. There is a large double door at the front for the car entrance, and a single door at the side near the work bench at the rear. Six double-hung windows are also provided, and the front doors are made with glass in the upper portion.

The foundation and lower part of the wall, up to the window sills, are of con-

FLOOR PLAN OF FIREPROOF GARAGE.



crete, for this not only provides a solid base for the building and presents a surface that will not be injured by accidental bumping of the car, but it is also satisfactory from the standpoint of design. This concrete wall is 6 inches thick, with an 18 inch footing.

The upper portion of the wall consists of "metal lumber" covered inside and out with "transite asbestos lumber," and the framework of the roof is also of "metal lumber" with a covering of corrugated asbestos roofing. The doors have a wood core over which is sheet metal (painted tin is the most economical), and the window frames may be either of wood or metal, as preferred. The floor is of cement, with the usual pit in the center.

The "metal lumber" consists of light-weight pressed steel made in sheet form with the edges bent to make channel irons and I-beams—a style of framework which is both strong and cheap. These irons, which are made by the Berger Mfg. Co. of New York, may be ordered in any lengths required, the best plan being to send the manufacturers the working drawings of one's garage, so that they may know the exact amount and sizes of "metal lumber" needed. The channel irons and I-beams shown here are 1½ by 4 inches, and are made with holes at convenient intervals so that they may be easily fastened to each other, to the concrete, "asbestos wood" and asbestos roofing.

FIGURE TWO: ENLARGED DETAIL SHOWING INSIDE OF GARAGE WITH "METAL LUMBER" FRAMEWORK EXPOSED: THE BOTTOM LINES REPRESENT THE CHANNEL IRON THAT RESTS ON THE CONCRETE WALL.

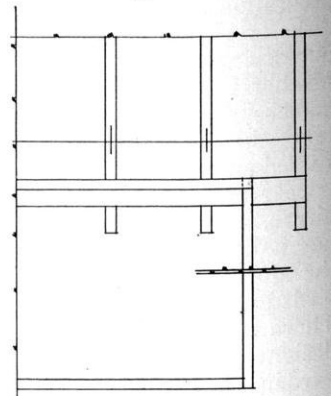


FIGURE ONE: SIDE ELEVATION OF FIREPROOF GARAGE, BUILT OF CONCRETE, STEEL AND ASBESTOS: THE FRAMEWORK OF "METAL LUMBER" IS MADE BY THE BERGER MFG. CO., AND THE "TRANSITE ASBESTOS LUMBER" SIDING AND CORRUGATED ASBESTOS ROOFING ARE MADE BY THE H. W. JOHNS-MANVILLE CO.

crete, for this not only provides a solid base for the building and presents a surface that will not be injured by accidental bumping of the car, but it is also satisfactory from the standpoint of design. This concrete wall is 6 inches thick, with an 18 inch footing.

The upper portion of the wall consists of "metal lumber" covered inside and out with "transite asbestos lumber," and the framework of the roof is also of "metal lumber" with a covering of corrugated asbestos roofing. The doors have a wood core over which is sheet metal (painted tin is the most economical), and the window

AMERICA'S THANKSGIVING

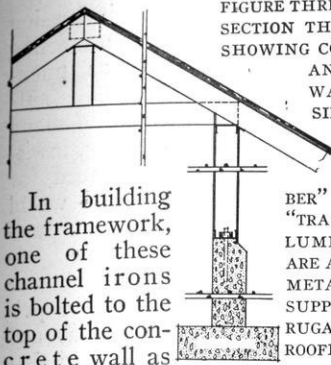


FIGURE THREE: VERTICAL CROSS-SECTION THROUGH GARAGE, SHOWING CONCRETE FOOTING AND FOUNDATION WALL UP TO WINDOW SILL: ABOVE THIS ARE SEEN THE CHANNEL IRONS OF "METAL LUMBER" TO WHICH THE "TRANSITE ASBESTOS LUMBER" WALL PANELS ARE ATTACHED: SIMILAR METAL FRAMEWORK SUPPORTS THE CORRUGATED ASBESTOS ROOFING.

In building the framework, one of these channel irons is bolted to the top of the concrete wall as

seen in figure 3, and upright pieces are fastened to this at the proper distances. In the same manner the rest of the framework of roof and walls is put together.

After the metal frame is in place, the walls are covered with the "transite asbestos lumber." This is a form of strong sheeting made from asbestos fiber and binding cement, and is not only proof against fire but is unaffected by moisture or changes of temperature. It is manufactured by the H. W. Johns-Manville Co.

This "transite asbestos lumber" is readily screwed or bolted in panel form to the steel frame, as shown, and strips of the same materials are fastened over the joints. The panels are fastened to both sides of the wall, making a neat finish for exterior and interior. If a cheaper construction is desired, the inside panels may be omitted.

The corrugated asbestos roofing is also

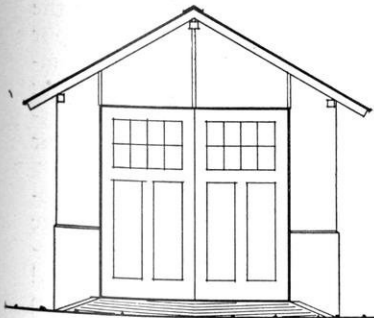


FIGURE FOUR: FRONT ELEVATION OF GARAGE SHOWING METAL COVERED DOORS, CONCRETE FOUNDATION WALL, AND PANELS OF "TRANSITE ASBESTOS LUMBER" ABOVE WITH BATTEN STRIPS OVER JOINTS.

made by the H. W. Johns-Manville Co. It is a composition consisting of several layers of pure asbestos felt, thoroughly impregnated with non-volatile, long-lived asphalt, reinforced in the center with heavy perforated sheet metal. Being solid, fireproof and weatherproof, this roofing is practically indestructible. It can be had in various convenient lengths, from 6 to 10 feet, 28 inches wide, and can be easily overlapped and fastened to the metal roof frame.

The "metal lumber," "transite asbestos lumber" and asbestos roofing can all be adapted to garages of any size and style. Those who contemplate the building of a garage by this simple and effective method will find it advisable to send their drawings not only to the Berger Mfg. Co., but also to the H. W. Johns-Manville Co., who will inform them how much siding and roofing will be needed and how much it will cost.

ALS IK KAN

AMERICA'S THANKSGIVING

ALTHOUGH here in America we are three thousand miles away from the hideous conflict that is going on between friend and friend, brother and brother on the other side of the water, nevertheless a veil of sadness seems to have fallen over our own land. It is not only that so many of us individually love France, or England, or Germany, not only that we have many friends, and some of us relatives, in the heat of the battle; it is rather as though the very vibrations of the air were bringing us waves of sorrow from the bleeding hearts of the wounded and stricken. The more courageous of us have, from the start, refused to accept this burden which is not our own, which we cannot lessen by our tears, and yet in spite of this there seems to be everywhere the need of foregoing pleasure, the talk only of the war, a tendency to think only of the difficulties it has brought us—permitting ourselves to mourn where we cannot mend.

I should be the last person in the world to advocate any exhibition of heartlessness toward the unescapable sorrow of all Europe. I in my birth heritage am too close to the heart of the struggle to feel anything but profoundest sympathy and understanding,—that far I think it is safe to go. It is only the heartless and selfish in this country who can ignore Europe's suffering today.

But what I want, what I feel we must have in America is courage to face life as it exists for us during the struggle and in the aftermath of the war. For practically all the rest of the world to be in the midst of carnage must affect this country; not only our sympathies but our prosperity. It need not of necessity *lessen* our prosperity, but it must somewhat change its course. The wise people amongst us will look at this condition as it is, not through tears, but

AMERICA'S THANKSGIVING

with a level, well directed gaze in order to understand where we lose, where we gain, where we must adjust.

In an article which we have succeeded in getting for this issue of the magazine, "Living without Our Imports," which was especially prepared for us by the research workers in the Chamber of Commerce of the Alexander Hamilton Institute, we set forth very clearly some of the essential changes which must come about in our businesses. And almost without exception do we find that what we had felt an irreparable loss in certain business lines may be adjusted without too great effort in this country, working in the long run even a wider prosperity.

All changes of industry naturally must be undertaken calmly and pressed forward judicially and patiently. And we must accept and be prepared for intervals of work without immediate result. In other words a result cannot precede a reorganization, as one would like it in this country. We have got to have new manufacturing interests, new factories, able investigations made for glazes and dyes and many other products; all of which means an investment of capital and a certain cheerful optimism until we find ourselves pressed into a wider self-sustaining field than we have ever known before.

If we cannot have so much wool for manufacturing uses from abroad, we will do more wonderful things with cotton; if we cannot have imported decalcomania prints to put on our pottery, we may become better craftsmen and seek more beautiful and more interesting designs for our work. In other words if we face intelligently the immediate deprivation through the cutting off of our foreign supplies, we will on this very account develop as artists and industrial workers. We will have a bigger field of usefulness in this country, our scientists will have fresh opportunities, and business openings will in the course of a number of months be greater than ever, especially for the man with keen brain and some imagination.

All of this brings me to the point I wanted to make, that we have no right to destroy our capacity for activity through futile mourning. Let us get together and do the utmost that we can for all of Europe, for her Red Cross workers, for her hospitals, for her children. Then let us turn our faces eagerly toward the

needs of our own country, the increasing of our business enterprises, the meeting of fresh opportunity as well as unexpected difficulties. No business ever suffered in any country through a demand for enlargement, for greater wisdom, investigation and activity. A fresh need for struggle in the American business world will be productive of far-reaching and purifying as well as stimulating conditions. We should not express anxiety about it, we should not wince over the moment's deprivation; we should turn our faces as our pioneer ancestors did toward the field that needs our plowing.

From this point of view, I find myself thinking almost unexpectedly of Thanksgiving Day, and at the first thought, the word seems an irony. How can we give thanks? It seems so selfish to be glad that we are better off than others. We are still Puritans enough to feel that we should not be grateful if there is suffering anywhere, and yet we must be. We must face our Thanksgiving Day this year with perhaps a prouder spirit than ever before in our history, for in the midst of today's universal sorrow we have proved the strength and solidarity of our own land. In the past we have fought for our democracy and worked peacefully for it, talked of it and written of it; but just now, in the last few months, the strength of it, its integrity has been put to the test as never before, and in the midst of the greatest conflict the world has ever known America has stood forth as the great peace-nation. We have extended our sympathy and our handclasp to every country, we have offered partisanship to none; we have given our money to aid the suffering, and our Red Cross Societies are for all the struggling, fighting, dying nations.

Surely if we have achieved such a prodigious national success as this, then we should be capable of the greatest impersonal Thanksgiving we have ever offered up. Let us in this particular year, close to so much that is terrible and heart-rending, be very grateful indeed for our nation's triumph. Let us for once forget our individual reasons for happiness or sorrow, our own distress over foreign conditions, our own personal suffering; or perhaps through them, let us as one voice utter a great hymn of praise for the peace that remains within us, and which we feel is born out of the soul of the greatest Democracy civilization has yet developed.

