



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

The craftsman. Vol. XXV, Number 5 February 1914

Eastwood, N.Y.: United Crafts, February 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**



Courtesy of the Buffalo Fine Arts Academy.

"MOTHER'S KISS," FROM A
PAINTING BY LUCIEN SIMON.

THE CRAFTSMAN

PUBLISHED MONTHLY BY THE CRAFTSMAN PUBLISHING CO.
THIRTY-EIGHTH AND THIRTY-NINTH STREETS, NEW YORK CITY

GUSTAV STICKLEY, Editor

MARY FANTON ROBERTS, Managing Editor

VOLUME XXV

Contents for February, 1914

NUMBER 5

| | |
|--|---|
| "Mother's Kiss:" From a Painting by Lucien Simon | <i>Frontispiece</i> |
| The Threshold of Spring <i>Illustrated.</i> | By Alice Lounsberry 407 |
| A Great Painter of Simple People <i>Illustrated.</i> | By M. F. Roberts 416 |
| The Care of the Roadside <i>Illustrated.</i> | By Agnes Athol 423 |
| The Inspiration of Youth | By William L. Brunyate 428 |
| Saving the Nation's Water Supply Through Our National Forests <i>Illustrated.</i> | By Bristow Adams, U. S. Forest Examiner 430 |
| Bridges of Might and Beauty: | By Frank Koester 437 |
| Man's Architectural and Engineering Triumph Over Water and Land <i>Illustrated.</i> | |
| The Humble Annals of a Backyard | By Walter A. Dyer 447 |
| Home Grown Plants for the Queen Day of the Year <i>Illustrated.</i> | 448 |
| A Shadow | By Gertrude Russell Lewis 455 |
| Tradition: A Story | By Maurice Lazar 456 |
| Search: A Poem | By Margaret Widdemer 461 |
| Will the Easel Picture Vanish to be Succeeded in Time by a More Permanent Form of Art? <i>Illustrated.</i> | 462 |
| "An Open Car—Never! Mother Call a Taxi:" From a Sketch by Ethel Myers | 469 |
| The Ostrich as a Protector of Wild Birds | By T. Gilbert Pearson 470 |
| "Mother, You Stand Like Last Year:" From a Sketch by Ethel Myers | 476 |
| Among the Craftsmen | |
| Craftsman Suburban Homes Planned for Permanent Comfort and Convenience <i>Illustrated.</i> | 477 |
| Two Substantial, Livable Homes Built Along Craftsman Lines <i>Illustrated.</i> | 484 |
| The Seeds of the Earth | 489 |
| The Beauty of the Modern Tile and Its Place in Architecture <i>Illustrated.</i> | 491 |
| The Value of Right Lighting for Sculpture, Architectural Detail and Paintings | 494 |
| Mushroom Shelves | By A. S. Atkinson 496 |
| Guarding the Schoolchildren's Health | 498 |
| Work and Sanity | 499 |
| Modern Windows and their Decoration <i>Illustrated.</i> | By B. Russell Herts 500 |
| Als ik Kan—The Tone of the Bell—Fashion and Women | By The Editor 505 |
| Book Reviews: Art Notes | 508 |

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

All changes of address should reach us on or before the twenty-fifth of the second month preceding the date of publication. For example, to change an address for April, word should be sent to us by February twenty-fifth. Subscribers should not fail to give their old address when requesting a change of address.

Back numbers 35 cents each. Issues previous to 1912, 50 cents each.

Canadian postage 50 cents extra. Foreign postage \$1.20 extra.

New York Office;
6 East 39th St.

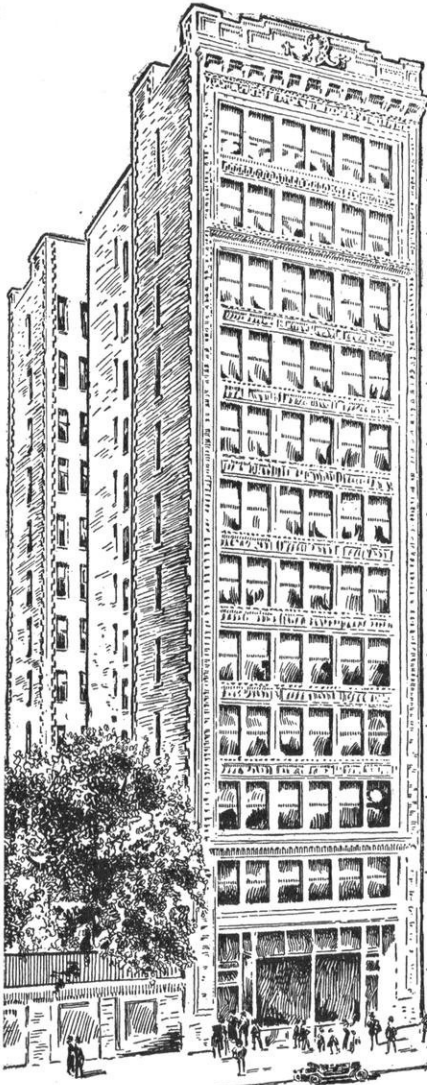
25 CENTS A COPY: \$3.00 A YEAR

New England Office:
468 Boylston St., Boston, Mass.

Copyright, 1914, by The Craftsman Publishing Co. All rights reserved. Entered as second-class matter at the New York Post Office, New York. Entered as second-class matter at the Post Office Department, Canada.

"The Homelover's Headquarters, in the Shopping

Centre of America."



- THE CRAFTSMAN RESTAURANT
- THE CRAFTSMAN CLUB-ROOMS
LIBRARY AND LECTURE HALL
- THE CRAFTSMAN MAGAZINE
ARCHITECTURAL AND SERVICE DEPTS.
- CRAFTSMAN WORKSHOPS
- *Building Materials*
- *Home Decoration
Model Rooms*
- *Home Equipment*
- *Garden and Grounds*
- RUGS—INTERIOR DECORATING
- DRAPERIES AND HOUSE FURNISHINGS
- GENERAL FURNITURE DISPLAY
- CRAFTSMAN FURNITURE DISPLAY

THE
CRAFTSMAN
PERMANENT
HOMEBUILDERS'
EXPOSITION

EVERY floor of THE CRAFTSMAN'S new twelve-story building—running through an entire block, 38th to 39th Streets, a step from Fifth Avenue, in the shopping centre of New York—is devoted to the service of the home-loving, home-building public, as indicated above.

The display of furniture, rugs, and draperies on the first four floors is full of inspiration for the homelover who is seeking to furnish a home in good taste. The next four floors are given over to the chief feature of the Building—the exhibits in the Craftsman Permanent Homebuilders' Exposition, as outlined on the next page. On the tenth floor, The Craftsman Magazine offers the resources of its Architectural and Service Departments to those about to build or remodel a home. The Craftsman Club-Rooms on the eleventh floor are for the free use of the public; here are charmingly furnished rest rooms for men and women, a reference library, and a lecture hall in which lectures will be given on building and decorating. The Craftsman Restaurant on the top floor is designed to cater to the comfort and refreshment of visitors to the Building, and has already become known as one of the show-places of New York.



THE CRAFTSMAN



PUBLISHED BY THE CRAFTSMAN PUBLISHING CO.
VOLUME XXV FEBRUARY, 1914 NUMBER 5

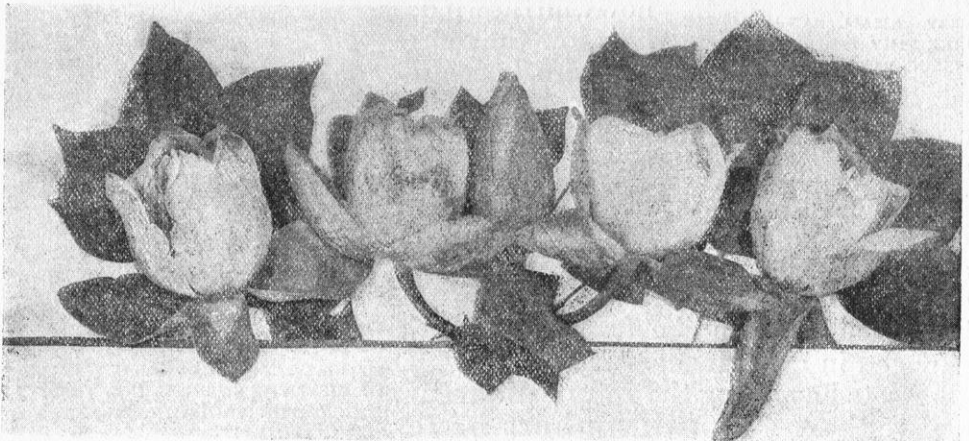
THE THRESHOLD OF SPRING: BY ALICE LOUNSBERRY



WHEN winter, after its fling of cold, biting winds, ice and snow, succumbs to the warmth of spring, the tiny flower buds strewn along the branches of the great forest trees, proclaim the story widely. For as these flower buds burst their scales they send forth myriads of elfinlike, exquisite little blossoms which hang over the heads of people like the bells and dangles of fairyland.

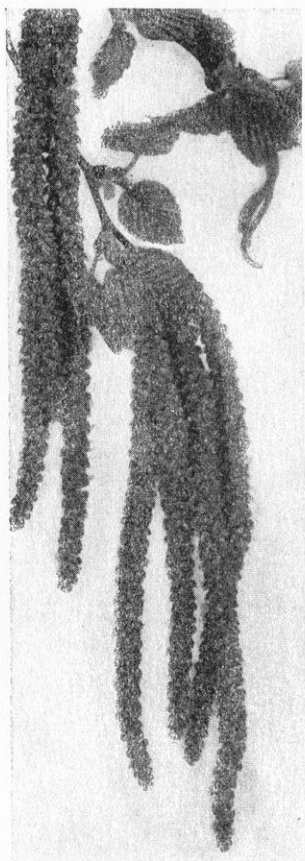
Often it is only those looking upward into the trees, where the outburst of spring is more evident than on the surface of the earth, who hail the advent of March, usually regarded as the unsympathetic month of the year. Then the tree blossoms begin their festival. In forward seasons the last days of February sometimes find them in bloom, nothing daunted by the uncertainty of the weather. Some years the festival is very brief, in others it lasts until May, rarely extending into June.

The very early tree blossoms, those which first of all show delight over the passage of winter, give to all who look upon them a veritable thrill. Youth with its innocence and gaiety, its buoyant sweetness appears to have transformed the great trees, which gaunt



THE STately TULIP TREE BLOSSOMS, AS SYMMETRICAL AND COLORFUL AS THOSE OF THE GARDEN.

THE THRESHOLD OF THE YEAR



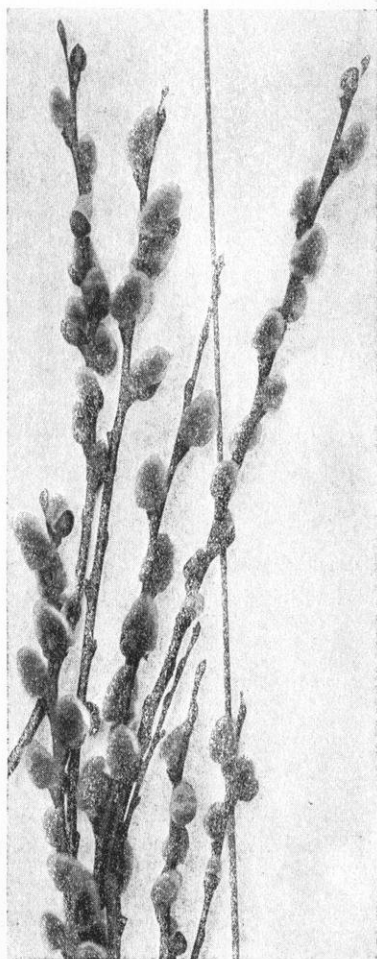
BIRCH CATKINS WHICH ATTAIN GREAT LENGTH, WHILE THE LEAVES OF THE TREE ARE VERY SMALL AND APPEAR LIKE TINY BITS OF CRINKLED TISSUE PAPER.

and grim have stood for so long shorn of all verdure. Maples, oaks, beeches, ashes, elms, willows, birches, locusts, chestnuts and every variety of tree that grows, inspired by the return of spring, bloom as systematically and spontaneously as if they were gorgeous sunflowers. The tree blossoms, while calling for admiration less strongly than do many of the flowers of shrubs and plants, give to the first days of spring a subtle distinction, changing completely the look of the earth. At no time of the year is nature more appealing than in the evanescent days that mark the passing of winter into spring.

In late February a change comes over the earth in the expression of details. It matters not how wild the wind, how low the temperature, beneath

the surface of the earth growth is stirring, sap is ready to run up the stems of the trees, color is perceptibly returning to the twigs and the crust of the earth is breaking. Yet against the horizon the uninitiated notice that the trunks and branches of the deciduous trees are still bare of leaf, their skeletonlike frameworks unchanged in appearance.

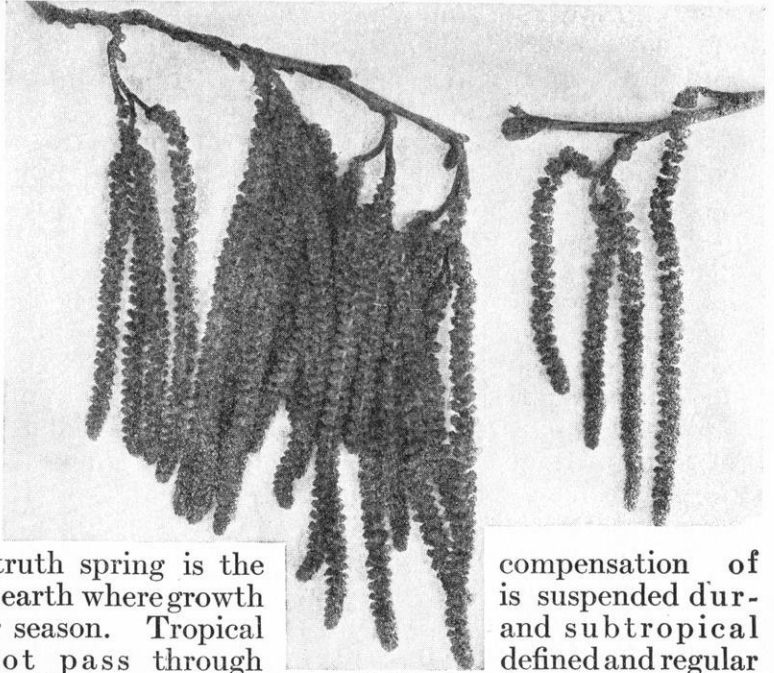
Poets have sung the return of greenness to the earth, philosophers have



THE WELL KNOWN BLOOM OF THE PUSSY-WILLOW HAS BEEN FOR COMMERCIAL PURPOSES SO GREAT A FAVORITE THAT THE SHRUB IS NOW CLASSED AMONG THE VANISHING PLANTS OF THE EARTH.

THE THRESHOLD OF THE YEAR

STAMINATE AND PISTILLATE CATKINS OF THE CON-
STANTINOPE HAZEL, THE
STAMINATE
GROUPS OF
FLOWERS BEING
READILY DETER-
MINED BY THEIR
LARGER SIZE
AND GREATER
ABUNDANCE.



learned les-
sons from it,
scientists
have explain-
ed it and year
after year it
recurs, eter-
nal in its

beauty. In truth spring is the sections of the earth where growth during the winter season. Tropical regions do not pass through seasons, and for this reason many regard life in them as more monotonous than in places where the seasons exhibit, as they change, a certain excitement, often a haste and personal determination not unlike that associated with human beings.

The first breaking of the crust of winter in the northeastern States is due to the skunk cabbage, which pushes its spikes of green up through the earth and gradually unfolds them until they take the curious shapes of spathes, protecting from wind and cold the tiny flowerets. Mr. Hamilton Gibson was so fortunate as to find the skunk cabbage on one twenty-fourth of February. The season, needless to relate, was forward. Every year, however, it breaks through the crust of the earth at the same time that the pussy-willows bloom in the moist places, along the roadways, in meadows and in the corners of woods.

The close relation of pussy-willows to the spring is well known to every country girl and boy as well as to those who recognize Nature to commercialize her. At present these shrubs are vanishing before the tread of man. In the greater number of their chosen haunts they are no longer found. Even in places far distant from cities they have succumbed to the ruthless way in which they have been cut and slaughtered for sale and are now only to be seen in a maimed and dwarfed condition pitiable to behold. The great

compensation of
is suspended dur-
and subtropical
defined and regular

THE THRESHOLD OF THE YEAR

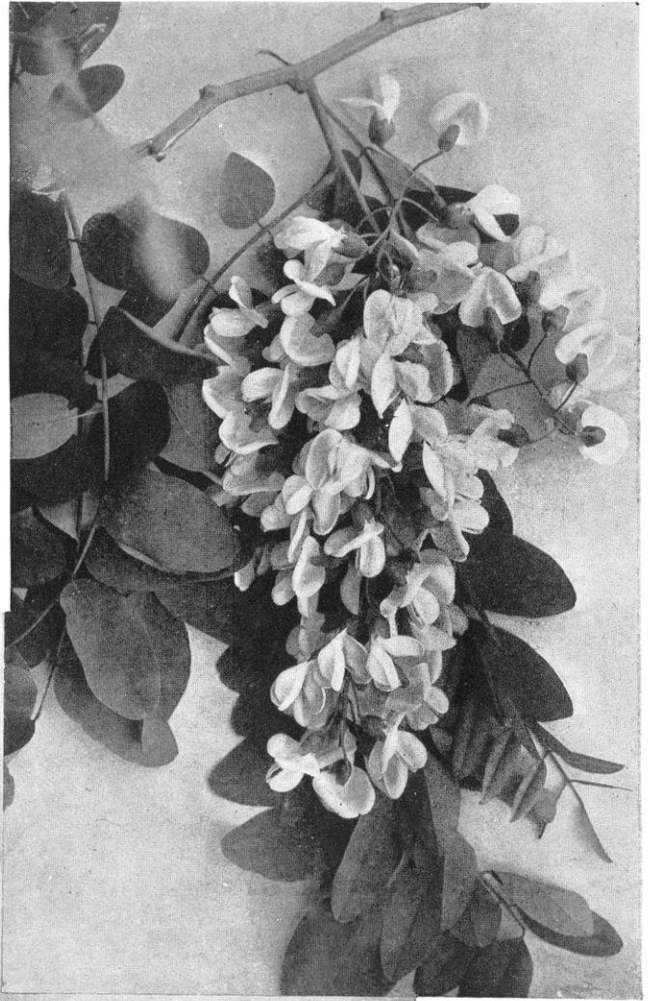
willows in lowlands and near streams lose in earliest spring the dull look that possessed them during the winter, and with sap in their twigs turn to a bright shade of yellow, transforming them to mammoth golden balls upon the landscape.

Simultaneously occurs the bloom of the red or swamp maples. From the sides of their bare boughs hang an infinite number of tiny bells deep maroon and crimson tinted. These blossoms burst out from the bare wood of the trees in such numbers as to defy calculation, yet exquisite as they are, they are only known to those who take them from the trees and examine them closely. They cover the boughs, the larger and smaller branches of the red maples, when the leaves are yet unfolded; before they have passed from blossoms into samaras, the so-called fruit of the maples, tiny baby leaves have appeared that suggest pieces of crinkled tissue paper. The color of these blossoms, turning the red maples to bold expressions of brilliant maroon, and the golden tints of the willow trees are the two most striking features of early spring and those responsible for its opalescent beauty. This spring blooming of the trees should be watched carefully, for it is most steady and systematic in habit. It seems to be controlled even more by the calendar than by the thermometer, simply for the reason that trees are inexpressibly eager to bloom and a few consecutive warm days even in late winter may so burst their flower scales that it is only with difficulty their movements are followed.

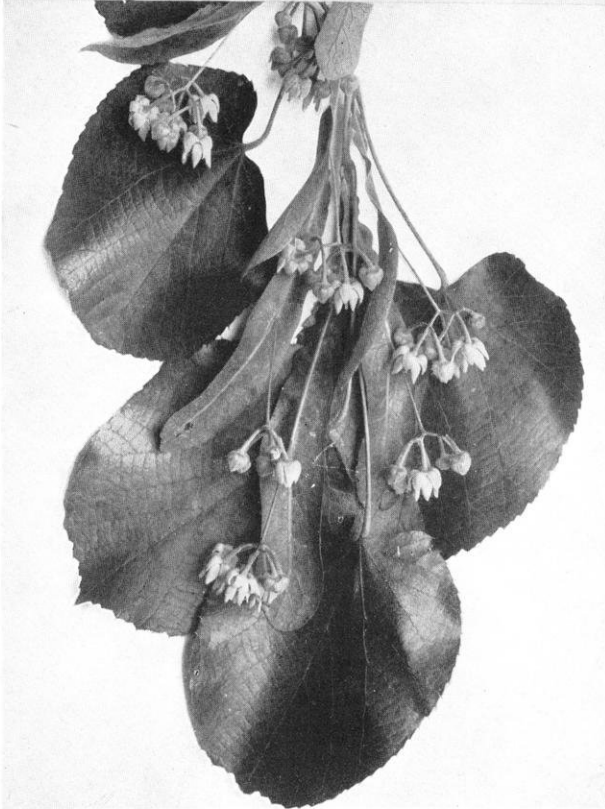
Some years when the spring is thrust back every few days into the arms of winter the trees have a hard time to keep their blossoms from suffering. They do not cease growing, however, although their doing so is inconspicuous; simply they bide their time. Then when a few warm days pass over their heads, they bloom as it were, in the twinkling of an eye, putting gray hairs into the heads of artists who wish to paint them and causing furrows in the brows of scientists eager to study them. They wait for no one. Such work as they have to do they do rapidly, then pass, giving place to the leaves of the trees which frequently unfold gently at first, then quickly until verdure is again established and the pink and golden days of early spring are over.

The familiar hard or sugar maples follow their red relatives in time of bloom and send out dangling bunches of long pediceled flowers. But they are green and unfold at the same time as the leaves of the trees. The peculiarities to observe in connection with tree blossoms are that some unfold before the leaf buds, others at the same time, again others wait until the trees are in splendid leaf before sending out their frailest offerings.

THE BLOOM OF THE LOCUST TREE, WIS-TARIALIKE IN OUTLINE, MILKY WHITE IN COLOR, AND CASTING FORTH AS ITS MOST SEDUCTIVE CHARM A WONDROUSLY SWEET FRAGRANCE WHICH CARRIES FAR ON THE WARM AIR OF MAY AND JUNE: THE FLEECY FOLIAGE OF THE LOCUST AND THE IMMENSE SIZE TO WHICH IT GROWS MAKES IT FURTHER-MORE ONE OF THE BEST KNOWN OF FOREST TREES, OCCURRING GENERALLY THROUGH-OUT THE MIDDLE STATES SOUTHWARD TO GEORGIA AND WEST-WARD.



A LIFE-SIZE BLOSSOM OF THE TULIP TREE, A GIANT OF THE FOREST WHICH WAITS UNTIL IT IS OF GOOD SIZE AND WELL ALONG IN YEARS BEFORE COVERING ITSELF WITH ITS FAIREST TREASURES.



THE PICTURE ABOVE SHOWS A BRANCH OF AN OAK PROLIFIC IN CATKINS IN WHICH ARE GROUPED MYRIADS OF STAMINATE FLOWERS, THEIR PURPOSE BEING TO DEVELOP AND SCATTER LAVISHLY THEIR POLLEN OR GOLDEN DUST: THE PISTILLATE FLOWERS GROW IN PAIRS VERY CLOSELY TO THE TWIGS AND DEVELOP, AS SOON AS FERTILIZED BY THEIR GAY COMPANIONS, INTO THE ACORNS ASSOCIATED WITH THIS CONSPICUOUS FAMILY OF TREES.

THE AMERICAN LINDEN UNIQUE IN ITS HABIT OF SUSPENDING ITS FRAGRANT LITTLE FLOWERS FROM BRACTS GROWN ON THE UNDER SIDES OF THE LEAVES, SUGGESTING THEREBY THAT IT WISHES TO HIDE THEM FROM THE IDLE AND CURIOUS.

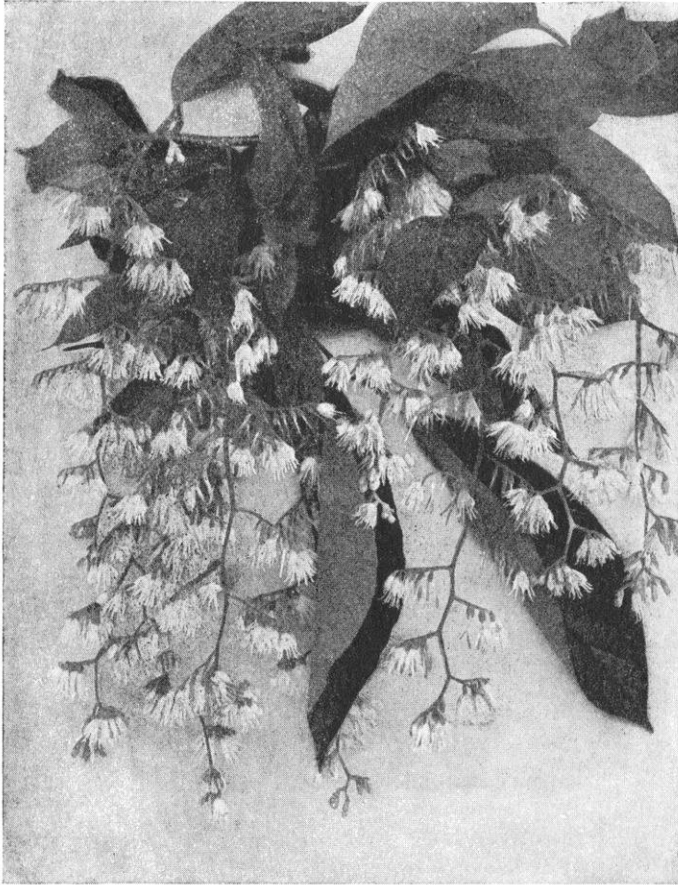
THE THRESHOLD OF THE YEAR

All trees do not, like the maples, produce exquisite bunches of flowers, every one perfectly formed as if it grew in a garden. The majority of the forest trees produce their flowers in long, slender clusters, called catkins or aments, which to the uninitiated appear like string tassels hanging from the branches. The little flowers so produced are without petals, but they have the organs necessary for the formation of seed which after all is the purpose in life of all trees.

The family of oaks bloom prolifically and mostly in the form of catkins. In comparison with the great size and imposing personality of these trees their bloom is inconspicuous, yet were it seen on some small shrub or garden plant it would hold its own among numbers of others. The oaks care for practicability in their bloom rather than beauty, choosing green and buff tones in which to appear instead of vivid hues which might call them quickly to the notice of the passerby. It is only when they are examined closely that the fineness of their design is seen. In general, oaks set free their blossoms at the same time as the leaves, the latter, especially of the white oak, unfolding first in velvetlike texture and softest shades of pink. Like many other trees the oaks bear their staminate and their pistillate, popularly if erroneously called male and female, blossoms, in different fashion. On examining an oak tree in early spring it will be seen that the pistillate flowers are tiny, almost imperceptible formations, two usually growing together, and that above and about them sway gaily the staminate catkins. The wisdom of Nature in this arrangement is comprehensible. As the little pistillate blossoms unfold, opening themselves to the warm air and sunshine, they remain immovable in their places, while the staminate catkins hanging about them shed freely their pollen or golden dust. This as it touches the center of the little pistillate flowers quickens them into life and the acorn is in its beginning. As soon as their work is accomplished the staminate catkins fall to the ground and die.

On trees like the poplars and birches the staminate and pistillate catkins are different from each other in appearance, the latter being the smaller of the two. Among the most interesting to watch are those of the poplars. Their staminate catkins are long and very handsome, and when a branch of them is placed in water they unfold with magic quickness and shed their golden pollen in a reckless, lavish way, which is Nature's own. The pistillate catkins of these trees are recognized since they are shorter and stouter than their companions. Their habit is to form seeds that can fly on the wind—winged seeds as they are called. But the poplar family attaches

THE THRESHOLD OF THE YEAR



THE FALSE WALNUT, WHICH IN ITS PERIOD OF BLOOM APPEARS ALMOST AS FLEECY WHITE AND DELICATE AS THE SHAD BUSH.

to its seeds a white fluff appearing like unspun cotton and which as soon as well developed transforms the catkins into objects as soft and fluffy as young ducklings. The wind takes these seeds into its arms, scatters them to its four corners, enabling them to settle and germinate in spots far removed from the parent tree. On the early bloom of the trees, therefore, exquisite and colorful, yet unseen by the multitude, the forestation of the earth is dependent.

As the season advances many tree blossoms become conspicuous,

more like those of the plants in gardens. The magnolias are famous the world over for the glory of their bloom. In the mountainous region of the Appalachians magnolias are as much forest trees as the hemlocks which line with them the banks of many ravines. The habitat of the magnolia family, however, is largely controlled by climatic conditions, and on this account their distribution is far from general. The bloom of these trees as seen in a wild state is mostly known to the inhabitants of the southern United States.

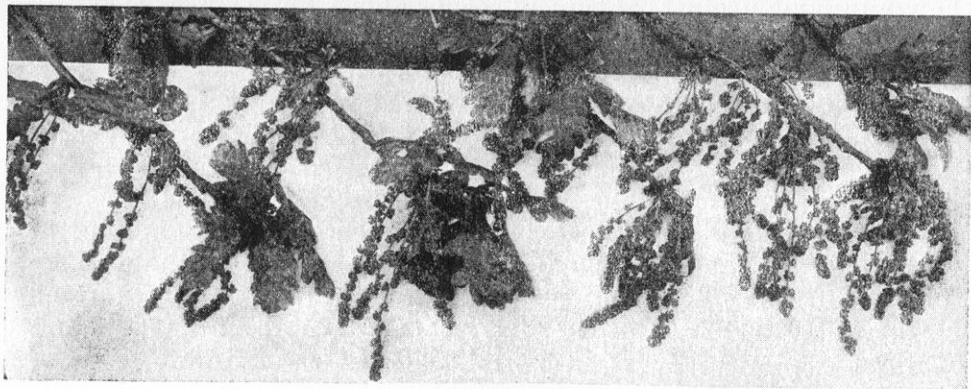
Tulip trees have a wide distribution and are the most stately members of the American forests, besides being possessed of great adaptability for specimen trees on lawns and in parks or to form shade for avenues. Their flowers are as beautiful as many tulips and not unlike them in formation. But like the early bloom of the

THE THRESHOLD OF THE YEAR

red maples they are unknown to the rank and file of humanity. One reason for this is the remarkable height of the trees, another that the outer leaves of the blossoms are green, hiding them well among the foliage. In the hand, however, it is seen that their green petals are wonderfully marked with an orange color intense and rich in tone. Furthermore, these tulip tree blooms cast out a fragrance sweet and alluring to insect lovers, on whom they rely, rather than on the wind, for cross-fertilization. The odor of flowers is often the surest means of drawing to them the attention of the insect world.

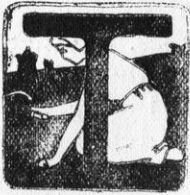
Locust trees vie in stateliness and tree grandeur with tulip trees as conspicuous members of the forest, and at no time of the year are they as beautiful as when hung with their long wistarialike bunches of bloom, delicate in color, intensely fragrant. An avenue planted to these trees will in June cast fragrance to a great distance, making it appear like a bride's way. Blossoms of such trees as the tulip and locust have lost every element of inconspicuousness. Every child knows them with the same degree of certainty that he knows the flowers of the horse chestnut, since none shows the subtle timidity of the earlier blooms unfolding shyly as if afraid to be seen, yet having the hardiness to brave the unreliableness of March.

Catalpa blossoms usually await July before unfolding, when each one is as perfectly formed and remarkably spotted as if it were an orchid, the treasure of some prince. Indeed, the over-world of spring and early summer is strewn with beauty appealing to the eye of the ardent and the imagination of the poet to look upward and drink to the full its message.



CATKINS AND YOUNG LEAVES OF THE WHITE OAK, UNFOLDING TOGETHER IN EARLY SPRING; THIS ILLUSTRATION AS WELL AS THE OTHERS THROUGHOUT THIS ARTICLE ARE FROM PHOTOGRAPHS TAKEN BY NATHAN R. GRAVES.

A GREAT PAINTER OF SIMPLE PEOPLE: BY M. F. ROBERTS



THE CRAFTSMAN takes pleasure in expressing its acknowledgment of the courtesy of the Albright Art Gallery for the use of the photographs of Simon's paintings, also for the facts concerning his life and achievement. It is not one of the least of the many notable achievements of this Gallery that this rare collection of Simon's paintings is brought before the American public. The catalogue which was sent out for the opening of this exhibition contained reproductions of rare merit of some of the best of Simon's paintings and the facts of his life were given with sympathy and fullest appreciation.

When we think of Lucien Simon it is always first of all as a painter of Brittany—of the fisher folk, old and young, at their prayers, on their holidays, of the sea pounding up on the white coast in heavy storms or rolling in, pale blue and gentle, to lure men out to sea and to calm sad women's fears. We think of his sailors loafing along the quay, of the ruddy sea children rushing out to bathe in the breakers, of lovers in twilight boats leaning to the tide, of the Brittany girls floating in white clouds to their first communion, of the stout Brittany women bathing in salt inlets of the sea, ruddy, fresh and vigorous. And yet as we study about Lucien Simon, as we see a full exhibit of his work, as we remember the paintings in Paris and in the other large continental galleries, we realize that this was but one phase of his art, that he might easily have become known as a painter of home life, of kind mothers and dear children, of old ladies, placid, serene and strong, like the portrait of his mother, of young people thoughtful of the future, of genius like his study of the young violoncellist, of typical scenes about Paris where character is wonderfully interpreted, where technique is as fresh as thought and both saturated with imagination toward life.

And as we realize how many interests in art Simon has had, how many varieties of expression have claimed his thought and his genius, we marvel afresh that he should have found through it all Brittany—the essential channel for his beautiful coloring, for his fine interpretation of nature, for his knowledge of composition, construction, his force and his brilliancy. Simon's early life was the old-time simple, French bourgeoisie existence. His people lived in a pleasant house in the rue Cassette, with gardens all about, gardens wide enough to shut away the sound of Paris and to hedge the family into the close intimacy of French friendly life. The little Lucien could hear the clocks striking over the city, and in the spring the cries of the swallows flying over the garden came to him. This was all that reached him



Courtesy of the Buffalo Fine Arts Academy.

"THE PURSUIT," FROM A
PAINTING BY LUCIEN SIMON.



Courtesy of the Buffalo Fine Arts Academy.

"THE QUAY," FROM A PAINTING BY LUCIEN SIMON.



Courtesy of the Buffalo Fine Arts Academy.

"CHILDREN ON THE DUNES," FROM
A PAINTING BY LUCIEN SIMON.



Courtesy of the Buffalo Fine Arts Academy.

"PORTRAIT OF MY MOTHER," FROM
A PAINTING BY LUCIEN SIMON.

A GREAT PAINTER OF SIMPLE PEOPLE

from the great outside world, but his parents were people of refinement and his early life, though simple, was full of understanding and the modest culture of the class to which he belonged. When he began to study at the Lycée Louis-le-Grand he was at first quite as much interested in literary matters as in artistic conditions, he even dreamed for a little of becoming a scientist like his brother Eugène Simon, but when full freedom came to him through the death of his father and the choice of a career was essential, he decided to devote himself to painting. He studied first with Jules Didier, later entering as a pupil at the Académie Julian.

From the beginning of his painting he seemed to make many friends, not only among the artists with whom he worked, but among the poets, musicians and dramatists of his time. One feels even in his life, his wide sympathies, not only impersonally for the workers and strugglers whom he has brought to his canvas so beautifully, but for all phases of creative expression. Naturally, with this wide range of interest, as an older man he became a member of the Société Nouvelle and exhibited with the brave men of this company some of the most interesting and vital of his works. Of the many honors that have come to Simon from all over the world we do not need to speak. It is well known that he is a gold medallist at almost every institute, including the Carnegie at Pittsburgh, and at fifty-two years of age, when it was suggested that he should rest and play and give himself up to the honor his work had brought him, he had but one reply, that he had too much to say and that he had never felt a more incessant desire to work.

ONE recalls with pleasure the thought of his home in Paris where with his wife, his children and his wife's brothers and sisters a delightful life is enjoyed, full of happiness, the charm of real culture, the joy of great achievement. Some of his most intimate pictures of family life represent the people who dwell in his own home, his children and his wife's relatives, who have been like his own family since his marriage.

One has only to glance at the frontispiece of *THE CRAFTSMAN* for this issue to realize Simon's complete understanding of the real beauty of motherhood. This picture which he has called "Mother's Kiss" is in a way symbolic of the *mother through life*. The little fat relaxed baby has scarcely a response for the passion of tenderness that the mother shows in the kiss pressed upon the little hand. And the mother's face is sad, her attitude is one of solicitude, protection, care, yearning. One cannot say if it is the portrait of one sad mother or Simon's understanding that the greatness of motherhood is not its

A GREAT PAINTER OF SIMPLE PEOPLE

material devotion, but its spiritual renunciation. But whether this artist has painted from experience or from the instinct which is genius, he has presented in this picture one of the great truths of all life and all civilization. In the picture of his own mother we see the care and the lines that devotion writes on the face of her devotees, but we see with it a little brightness in the eye, a little whimsicality lurking at the corners of the serious mouth, and we know that whatever the goodnesses and sacrifices in her life at least toward the end, the compensations have kept keenness in her eyes and amusement hovering about her lips. And how beautiful the hands are, capable, strong hands that have done good deeds and earned their repose.

It has been said that Simon invariably composes with method and executes with enthusiasm. This is the reverse of so many artists of the day that it may account for the great vitality, the powerful humanity of Simon's paintings. We feel even with some of the famous French artists of the moment that they have composed with enthusiasm and executed according to the method of their school and thus presented an ephemeral quality in their art that is startling, but not profound in insight, not produced with joy.

It has been said that Simon's home today between the Observatory and the Faubourg Saint-Jacques is just far enough from Paris for work and near enough for happiness. It is so that he seems to have ordered his life, happiness has been an ingredient of it from the early days in the peaceful garden in the rue Cassette, and work the essential foundation of it from the first schooldays to his fifty-second year in his studio. Simon brings to us as we study his life, his character, his art, a sense that possibly all achievement need not necessarily be born of great tragedy and heart-breaking sorrow. It is possible that the soul which has not yet found its perfect poise must needs struggle and torture itself in creation, but if once the complete balance of joy and work is achieved should that not really produce the lasting, beautiful, most complete realization of genius?

We have felt so much in the last few generations that peace brought futility, that comfort produced lethargy. We have somehow insisted upon the fact that the spirit must remain in the grasp of the material or in escaping the grasp must find its way to the fine ecstasy of genius through terrible spiritual and physical battles. But is this not possibly because we have welded soul and body too closely together in our sordid modern understanding of life? And shall we not through such lives and such achievement as Lucien Simon's grow little by little to understand that the spiritual should so command life and dominate the material that the soul is liberated for its finest achievement naturally, serenely, even with ecstasy?

THE CARE OF THE ROADSIDE: BY AGNES ATHOL



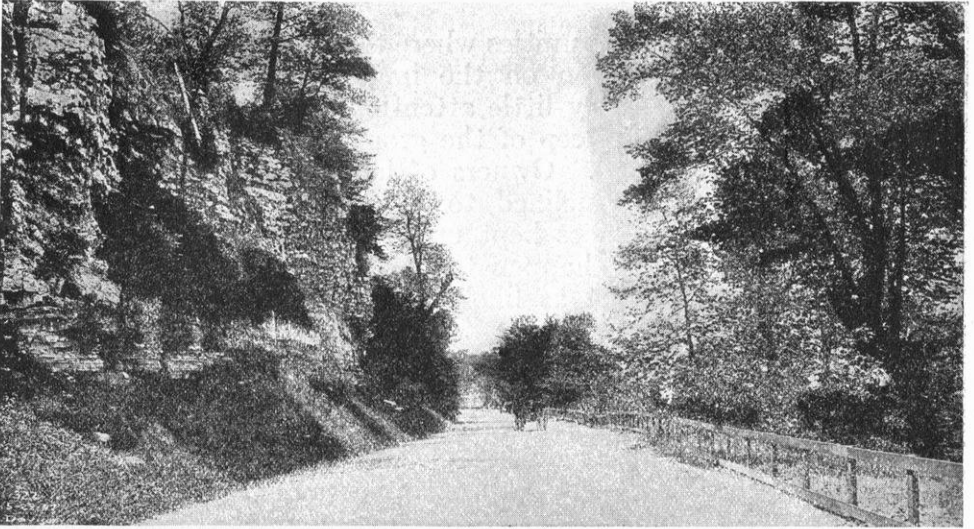
VEN in communities where the automobile has centered public opinion on the importance of the highways, comparatively little attention is given to the arrangement or upkeep of the ground bordering immediately on the road. Owners of large estates, out of natural pride, are inclined to have the entrance driveways to their places kept up by the gardener; but at the service gate, which may happen to be on another though equally traveled road, one is just as likely to stumble upon ugliness and evidences of inattention.

Along the regular highway, however, what is everybody's business becomes nobody's business. And yet proper attention to the roadside means a definite increase in the pleasure and comfort of traveling over it and positive preservation for the road itself, and in proportion to the beauty and appropriateness of the roadside treatment it means a tangible addition to the value of the adjacent land. Real-estate development companies have long recognized this indubitable fact; the first step in preparing a new tract for the market is to build durable roadways, and the next is to hire landscape gardeners to make the borders and crossways attractive to prospective builders in the locality. No matter how smooth and well constructed the traveled road may be, if the roadside is not cared for the highway as a whole will not give a good impression.



WOODED ROADSIDE IN FRANKLIN COUNTY, NEW YORK STATE, ALONG WHICH THE TREES HAVE BEEN LEFT IRREGULARLY JUST AS THEY HAPPEN TO GROW.

CARE OF THE ROADSIDE



NEAT AND INEXPENSIVE FENCE OF BOARD AND WIRE FOR A LARGE PIECE OF UNIMPROVED WOODLAND PROPERTY NEAR KANSAS CITY, MISSOURI.

The individual owner, however, can do much to make his particular share of the roadside pleasing, whether in front of his residence, on the edge of his pastures or timber land or along the busiest street of a town. He can plant shrubs and trees advantageously if he gives the matter a little forethought and attention. He must put down the cost of such improvement to actual investment in his own property. He can stir up public sentiment in the right direction and get concerted action where uniform treatment for a considerable distance is desirable.

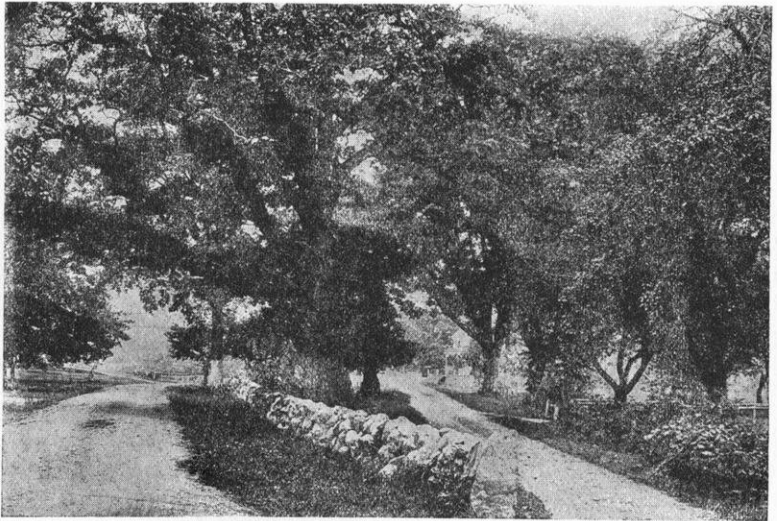
It seems needless to point out that after a new road has been completed rubbish should be removed and excavations and embankments, except such as are necessary to the road, should be smoothed over and sown with grass and all unsightly brush and weeds removed. Nevertheless it happens all too often that when a community has gone to the trouble and expense of providing a fine new public road its activities come to a sudden stop and the wayside beds of clay and gravel and sandy earth remain an eyesore for months. The individual house builder does not consider his work finished till he has sown grass seed in his lawn, and possibly planted a hedge. Not so with the road, unless some one takes the leadership and attracts public attention.

Wherever possible, the road should run between strips of smooth greensward and suitable trees should be planted at intervals so as to provide shade for the traveler, protection to the road from snow, wind and rainfall, and, of course, to beautify it. The macadam or

CARE OF THE ROADSIDE

gravel road particularly needs the protection of shade trees which materially help to reduce the cost of maintenance. They prevent the road from drying out and becoming dusty. A border of trees along a roadside is a partial preventive of damage to the road from hard driving rains, and in summertime the road shaded by trees is during the day much cooler and less dusty. In winter it is warmer both day and night, since the loss of heat by radiation is prevented. Trees and tall hedges reduce the freezing of the road surface, and consequently protect the road in a measure against the destructive action of frost. Shade also prevents the destructive effect due to rapid thawing of a road by strong sunshine in the spring. A great deal of damage is done to unshaded roads by traffic passing over them while this rapid thawing process is going on.

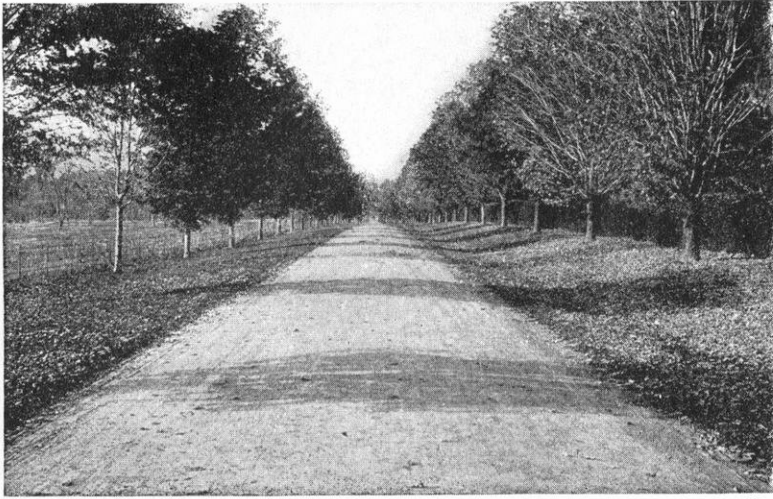
A ROAD which is shut in by a row of trees or a hedge on each side is far less likely to become impassable after a heavy snow than a road which has no protection. When determining upon the kind of roadside treatment to be adopted, consideration should be given to the protection of the road from snow drifts in sections of the country where the snowfall is heavy. A study of the relative positions of snow drifts, the direction and velocity of winds and



A LOW WALL OF FIELD STONE MAY GIVE EXACTLY THE FINISHING TOUCH THE ROADSIDE NEEDS, AS SUGGESTED BY THE ABOVE PICTURE WHICH SHOWS THE STATE HIGHWAY AT SUDBURY, MASSACHUSETTS, AND APPROACH TO THE "WAYSIDE INN."

the relative location of the road should aid in determining what course to pursue; for example, whether trees or hedges would be most advisable, and if trees, what kind should be used; if hedges, the kind and height, location and method of planting. Earth and clay roads, however, should be free of tall shade trees, which sometimes

CARE OF THE ROADSIDE



ROADSIDE TREATMENT AT LENOX, MASSACHUSETTS: TREES PLANTED AT REGULAR INTERVALS WITH FORMAL HEDGE OR FENCE BEYOND THEM.

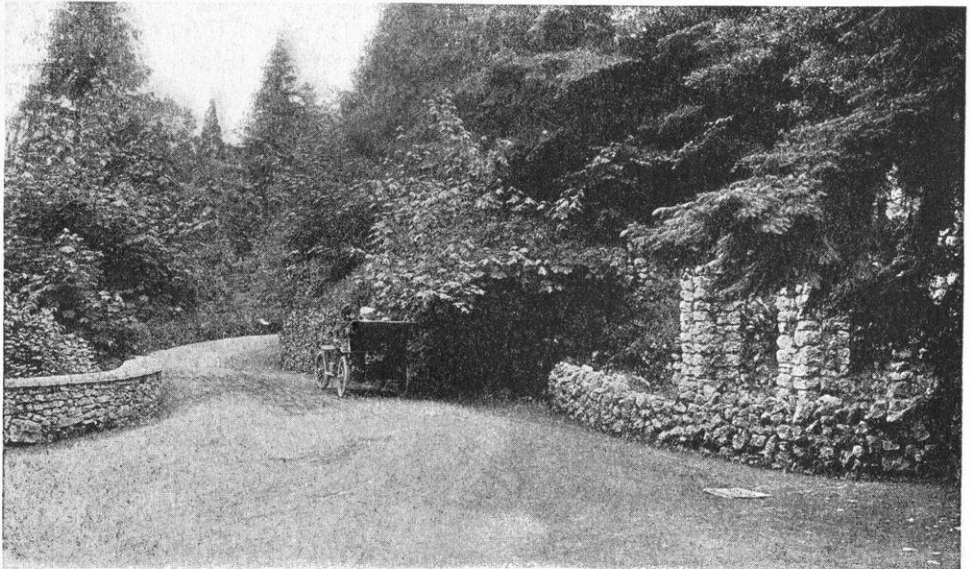
rock dust which is essential to the bond of the road. The injurious effect from wind is most pronounced in summer when the roads are dry. Consequently, if the road is planted with trees or hedges the foliage will be thickest in summer and afford a screen which will lessen the force of the wind perceptibly before it reaches the road surface.

The roadside may be pleasing when merely sodded carefully or bordered with a trim walk which meets a well made and effective cobble drain at either side of the road bed. A fence of field stone, especially when beautiful trees are planted just behind it, may give exactly the finishing touch that the roadway needs. Field stone, in fact, may be employed for very ornate effects, such as we often find on large, luxuriantly grown private places. A neat and inexpensive fence of combined board and wire makes a satisfactory highway finish for a large piece of unimproved woodland property. Where no formal treatment is appropriate a very beautiful device is to leave growing trees irregularly as they happen to stand close to the roadside. On the broad State highway or post-road, trees planted at severely regular intervals, especially where the right of way is ample, and beyond them formal hedges or fences produce a most satisfactory effect.

THE kind of tree to select for extensive roadside planting depends on many considerations. It must be hardy; it must put out good foliage; it must grow rapidly. Wherever practicable, trees of local origin should be used, or at least those adaptable to local conditions. It would be impossible to designate a list of

CARE OF THE ROADSIDE

trees adaptable to all the road conditions which might exist in the United States. Among fruit bearing trees the apple and the pear tree have been found widely successful. In portions of Germany fruit trees are planted extensively along the roadside and a considerable revenue is derived from the sale of the fruit. In India the Government allows abutting property owners to take the produce of fruit trees in exchange for protecting and caring for the trees. If such a plan were ever contemplated in this country the irrepressible American boy would have to be taken into consideration. Many nut-bearing trees, the hickory, walnut, butternut, black walnut, English walnut and pecan, according to the locality in which each is native, may be used advantageously along the highways. With both nut-bearing and fruit-bearing trees, however, under present laws, the fruit would belong to the adjacent property owners. Unless the right to defray the expenses of road maintenance by using the product of such trees were dedicated to the public, it would be better to plant some long-lived shade tree than to attempt to combine fruit production with shade. The sugar maple, the elm, the silver maple and Norway maple, the red oak, willow oak, live oak, pin oak and the button-ball, commonly called, although in error, sycamore, are all samples of beautiful trees which grow well in the East. For California, probably the pepper tree will supersede everything else as a roadside tree.



FIELD-STONE WALLS MAY BE EMPLOYED ON LARGE PRIVATE PLACES WITH VERY CHARMING RESULTS, AS INDICATED IN THIS ROADWAY VIEW.

INSPIRATION OF YOUTH

A thick screen of trees may cut off an ugly outlook or shelter the traveler from the keener winds; where a curve of the road brings one face to face with a pleasing view, a break in the trees that border the road makes a natural frame for the picture. The treatment of forked roads and cross-roads depends largely upon the vista that opens up before the traveler. A central plot of grass with a single large shade tree is an object of delight where four roads come together. On a long regularly planted highway the arrangement of trees with their tops fifty feet apart, but alternately on each side of the road so that there is a tree every twenty-five feet, has been found satisfactory. A high bank may be merely sodded or planted with some trailing and rapidly growing vine. The ugliness of a high stone wall which holds up a bank of earth may be softened by planting along its top beds of myrtle, sweet alyssum, Virginia creeper or ivy to trail down over the stone work. The important thing, after all, is a study of balanced effects, as a painter must take into account the composition of the objects in his picture.

THE INSPIRATION OF YOUTH: BY WILLIAM L. BRUNYATE



UNT 'er safe, Billy!" The strident voice of a city youngster interrupted or rather deflected my reverie. "Bunt 'er safe!" How different from the "Swat 'er a mile!" which encouraged the boy of my childhood. "Bunt 'er safe!" Why bunt? Why inhibit? The field was a city back-lot! What a pathetic attempt at sport! What a pitiable plight of the child of today!

It was a Saturday noon in the springtime, and wearied with work on the law books, I had betaken myself to the yard for the vantage of the warm summer sun. From the lure of legal speculation, the note of a robin had stolen my memory back to the days of my youth. The year was again in the springtime and we were once more out in the fields and the meadows of Jersey. We were up with the larks at four in the morning and, bare-footed, we rolled our old dog "Cap" over and over in the tall dew-dropped grass till he was compelled to shake, again and again, the pearls from his long shaggy hair. We were off for the meadows and the old dog knew and enjoyed it. We would gather our catch from the traps and watch the long, low dykes for the holes driven by the over industrious musk-rat.

We would reach the river at the full of the tide, when the silvery

INSPIRATION OF YOUTH

perch jumped highest, and at the height of the sun we would bathe 'neath the sheltering shade of the willows. When the shadows fell longer, we would back for a game on the meadows. I would choose "Dick James" and "Jim Smith" and how we would "lick" our opponents. We would "swat 'em a mile."

Such were the days of my childhood, each following faster and faster. Days of rich life and of pleasure, of imagination and wonder, for the mind of a boy is active, inquiring and poignant.

And what a wealth of wonderment! Why does the lark fly high while the buzzard gracefully soars? Why does the catfish bite at night, and who taught the sly woodpecker to hide his scarlet-topped head behind the friendly pine? Why does the thunder-storm follow the river, and why do the tides run biggest at the full of the moon? Why does the oak grow broad and gnarled while the poplar looms straight and tall, and why does the thrush build close to the ground while the hawk seeks the top of the tree? Aye! What wonderment to stimulate the youthful imagination of the boy.

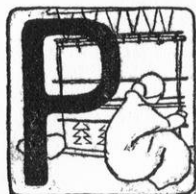
INDEED, such boyhood is a fitting preparation for the serious tasks of life, for these were the days of youthful and friendly contention, of strife, success and achievement. It was asked: Who could run the fastest? Who could swim a mile? Who could shoot the straightest? Who could wrestle mightiest? And he who led his fellows was the hero of us all.

And now it is springtime again, and the friendly robin calls to the velvet-cushioned meadows, to the honeysuckle-trellaced woodlands and the earth's waste places, redolent with the scent of the pungent magnolia.

But what of the city youngster, even now despoiled of his boyhood? Is his whole youth to be encompassed by the city back-lot, and like limitation? How is he to measure life at its true valuation? Look at him there at play! Yes, "Bunt 'er safe, Billy!" His very exhortation a plea for inhibition! Shall he never strive to the uttermost, never put the last full measure of effort in an attempt to "swat 'er a mile"?

Is he never to know the pleasure of striving, and the exaltation which crowns the last lunge of muscular effort? Shall he never enjoy the sleep of thorough exhaustion? Is his budding imagination, youth's greatest treasure, forever to be restrained, repressed and distorted, to be forever inhibited? Is he never to feel the first concept of God, gleaned from the contemplation of things vast in nature, the illimitable Heavens, the rush of the mighty waters and the sweet secret of the coming of the spring?

SAVING THE NATION'S WATER SUPPLY THROUGH OUR NATIONAL FORESTS: BY BRISTOW ADAMS, U. S. FOREST EXAMINER



RESIDENT WILSON recently signed the legislative act generally known as the Hetch Hetchy bill, which has caused country-wide comment, though it is essentially a local measure, aimed to secure to the city of San Francisco an abundant and pure water supply. In signing the bill, he wrote a memorandum bearing upon the controversy which has followed the course of the bill through Congress, even to the White House.

"I have signed this bill," the President stated, "because it seemed to serve the pressing public needs of the region concerned better than they could be served in any other way, and yet did not impair the usefulness or materially detract from the beauty of the public domain. The bill was opposed by so many public-spirited men, thoughtful of the interests of the people and of fine conscience in every matter of public concern, that I have naturally sought to scrutinize it very closely. I take the liberty of thinking that their fears and objections were not well founded. I believe the bill to be, on the whole, in the public interest, and I am the less uncertain in that judgment because I find it concurred in by men whose best energies have been devoted to conservation and the safeguarding of the people's interests, and many of whom have, besides, had a long experience in the public service which has made them circumspect in forming an opinion in such matters."

Among those "men whose best energies have been devoted to conservation and the safeguarding of the people's interests, and who have had a long experience in the public service," the President undoubtedly included Gifford Pinchot, former Chief Forester, and founder of the Forest Service as it now exists, and Henry S. Graves, present Forester, who has been building so well upon the foundation which Mr. Pinchot laid.

It has come about, through the action of the forests as conservers of water, that the Forest Service has been designated by one writer at least as "the Government's pure water bureau." In the West, where the Service's activities are mainly carried on, the water problem is a serious one.

The use of water for a community gives it a fundamental economic value as in the case of a municipal supply for domestic purposes. For a long time the Forest Service has recognized this paramount use of water, particularly since nearly twelve hundred towns and cities draw their supplies from National Forests. It has been a fixed policy of the Service for some time that the interests of cities

SAVING THE NATION'S WATER SUPPLY

and towns which obtain their water from streams having watersheds within the National Forests call for special measures of protection, and there has been developed for that reason a plan of coöperation between the Department of Agriculture and those communities which are alive to the importance of keeping their water supply pure. It has long been considered the duty of the Service not only to prevent pollution of such supplies, but to create and maintain conditions most favorable to a constant flow of clear, pure water.

FOR example, stock raising and the occupancy of land for the various uses which are ordinarily encouraged on the National Forests may be highly undesirable if allowed on drainage basins which are the sources of drinking water. There is also to be considered the injury which may be done if the water is laden with silt. By protecting and improving the forest cover and by enforcing regulations to minimize soil washing or erosion and to provide for the maintenance of sanitary conditions, the Forest Service has consistently safeguarded the interests of the public.

There is a regular form of agreement which provides for coöperation between the Service and any city or town which desires to protect and conserve its water supply. Under this agreement the use of the land involved will not be permitted without the approval of the town or city, except for the protection and care of the forests. Timber on these watersheds may be marked, cut and disposed of, provided it can be removed without injury to the water supply of the city. Usually such forest management improves the stand of timber, and therefore improves the quality and quantity of the water. It may be required that no person shall be allowed upon the protected area except employees of the Forest Service or those authorized by the city, and such persons going upon or occupying any of the land are required to comply with regulations governing the National Forests and observe all sanitary regulations which the city may impose. The agreement further provides for the extension and improvement of the forests on the part of the Government by seeding and planting and by the best methods of silviculture and forest management, while the city on its part is expected to assist in the work by paying the wages of any additional guards necessary to carry out the agreement. In case extensive forest operations are immediately desired by the city, it bears the major part of the cost entailed in such work.

A single example of one of these coöperative agreements is that with the town of Safford, Arizona, by which the Forest Service and the town are working together to conserve the town's water

SAVING THE NATION'S WATER SUPPLY

supply, which comes principally from the Crook National Forest. Stock raising, ordinarily encouraged, is, of course, inadvisable on this watershed. It is recognized that water is as necessary a commodity for a wooded hillside to produce as the forage which might be grown thereon, or as the timber product in the form of poles or mine props. The watershed area offers the opportunity to furnish the greatest good to the greatest number, through supplying an unpolluted source of water for domestic purposes. Contracts like that with Safford are in force with the towns and cities of Cascade, Colorado Springs, Durango, and Manitou in Colorado, Salt Lake in Utah, and Baker City and The Dalles in Oregon. The famous Bull Run watershed, which supplies Portland, Oregon, is in the Oregon National Forest.

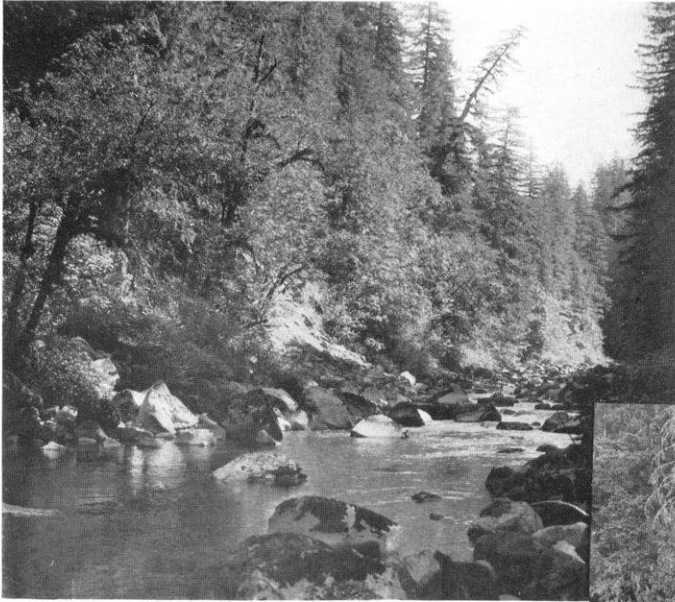
THIS activity of the Forest Service has been a very natural growth. When the Government set about acquiring the forests, its action was somewhat belated and private interests had secured, through various grants and laws passed at their behest, most of the good timber except that which lay in remote localities or high up on the mountains. When the Government awakened to the need of preserving the forests, the mountain areas were practically the only ones left, and the law providing for their administration was designed "to improve and protect the forests or for the purpose of securing favorable conditions or water flows and to furnish a continuous supply of timber for the use and necessities of citizens of the United States."

It happened that the forests on the mountain sides were ideally situated to secure favorable conditions of water flows, since they held the soil and formed humus or duff capable of holding many times its own weight of water in suspension. The forests, therefore, with their absorbent and spongelike soil, formed natural reservoirs in which water is stored up during periods of heavy rain and given off gradually during periods of drought. The forest canopy itself breaks the force of descending rains, and this, together with the interlacing network of roots, prevents soil from being washed down to muddy the water and to fill up artificial reservoirs and lakes.

These facts should need no argument, as they have been amply proved by scientific investigation both in this country and abroad, and supplemented by common observation where springs and streams have dried up after the forest cover has been removed. Innumerable instances, however, may be cited. The first annual report of the Forest Commission of New York, dated eighteen eighty-six, states that the most important influence of forests is in "their capac-



CREW LAYING NEW PIPE LINE EAST OF BULL RUN RIVER IN THE OREGON NATIONAL FOREST—AN INCIDENT IN THE GREAT FEDERAL MOVEMENT TO PROTECT THE WATER SUPPLY OF OUR TOWNS AND CITIES.
PRIEST LAKE IN THE CABINET MOUNTAINS, KANIKSU NATIONAL FOREST, IDAHO: AN EXAMPLE OF WELL FORESTED WATERSHED AND NATURAL RESERVOIR.

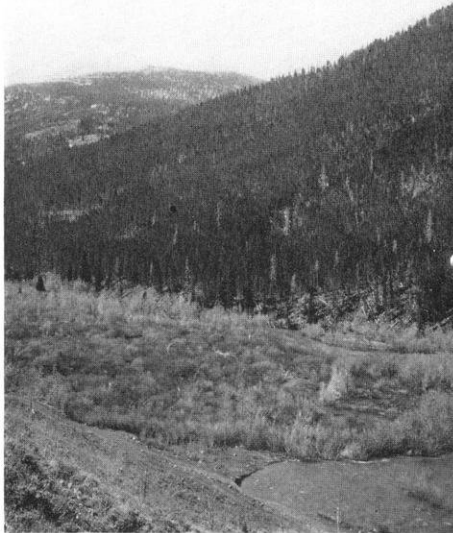


THE ABOVE PHOTOGRAPH ILLUSTRATES ONE OF THE MOST PICTURESQUE SPOTS ALONG THE BULL RUN RIVER, JUST ABOVE THE HEAD WATER OF THE PORTLAND WATER SUPPLY SYSTEM IN THE OREGON NATIONAL FOREST: THIS RIVER HAS FEDERAL AND MUNICIPAL PROTECTION.

A FALL OF PURE WATER IN A FORESTED WATERSHED UNDER GOVERNMENT PROTECTION: SIMILAR WATERSHEDS SERVING THE DALLES, OREGON, ARE INCLUDED WITHIN THE OREGON NATIONAL FOREST: SUCH CARE IS BEING TAKEN TO SAFEGUARD THE HEALTH OF THE PEOPLE, THAT IN MANY OF THESE FORESTED AREAS, IN ORDER TO PROTECT THE STREAMS AND PREVENT CONTAMINATION OF THE CITIES' WATER SUPPLIES, ONLY EMPLOYEES OF THE GOVERNMENT AND OF THE MUNICIPAL WATER BOARDS ARE PERMITTED TO ENTER THE RESERVE.



THE THICKLY WOODED MOUNTAINSIDE SHOWN IN THE PICTURE ON THE LEFT IS A TYPICAL SCENE AMONG OUR NATIONAL FORESTS.



SAVING THE NATION'S WATER SUPPLY

ity for the retention and gradual discharge of rainfall. By reason of their structural peculiarities our forests are great natural reservoirs. They retain and then distribute with even flow the water that irrigates the farms, that turns the mill wheels, feeds our canals, and floats the commerce of our rivers." This report tells further of the spongelike structure of the ground within the forest, in which not only rainfall is stored but also the snows of winter. "Shaded from the sun, the accumulated mass melts slowly. * * * Secure within the gloom of the forest, none of the rainfall is wasted; all is saved and delivered slowly and safely to the valleys where it is needed." The same report gives definite instances of the effect of forest removal on water supply. City engineers of Philadelphia have shown the relation between the deforestation of the watershed and the diminished flow of the Schuylkill River.

Even in seventeen fifteen, the disastrous effects of deforestation were known and recorded. After the death of Don Bouthillier de Rancé, the Abbé of La Trappe leased the iron works connected with the monastery to private parties for twelve years. It was necessary, according to the biography of Don Pierre the Dwarf, sub-prior of the monastery, "to destroy the forests of La Trappe in order to maintain the furnace fires, and it is impossible to tell how far-reaching the effects were. The springs soon dried up and the ponds yielded water only six weeks in the whole year."

MUNICIPALITIES throughout the world recognize this inter-relation between forests and water supply. The Corporation of Liverpool, in connection with the city's water supply from Lake Vyrnwy, in Wales, afforested the whole catchment area. In our country Boston has forested the watershed from which it secures its supply, and New England as a whole has been alive to this phase of human welfare. Hartford, Middletown, New Haven, and Ansonia, in Connecticut, are protecting their water supplies by safeguarding the forests from which they are received.

Just now the Federal Government is acquiring by purchase lands in the White Mountains and in the southern Appalachians, and has secured about eight hundred thousand acres in mountain areas which may include six million acres in all. While this land has been secured under a law that authorizes the purchase of forested watersheds for navigable streams, on the basis that the presence of forests maintains an even flow of water for navigation and prevents the silting up of channels and harbors, it is undoubtedly a fact that these areas will help to conserve the water supplies of various cities on the East coast, as the National Forests are helping in the West.

SAVING THE NATION'S WATER SUPPLY

On all National Forests, whether East or West, the forest officers have to keep in mind at all times the greatest ultimate good to the most people. There is an inconceivably great and varied number of uses to which the Forests are put. Permits have been given for apiaries in Southern California and for a whaling station in Alaska. The forests supply billions of feet of timber to the lumber industry and support hundreds of thousands of cattle and sheep. In fact, more than one-fourth of all the sheep in the eleven westernmost States are pastured on National Forest range. Last year more than one million five hundred thousand persons visited the National Forests for recreation.

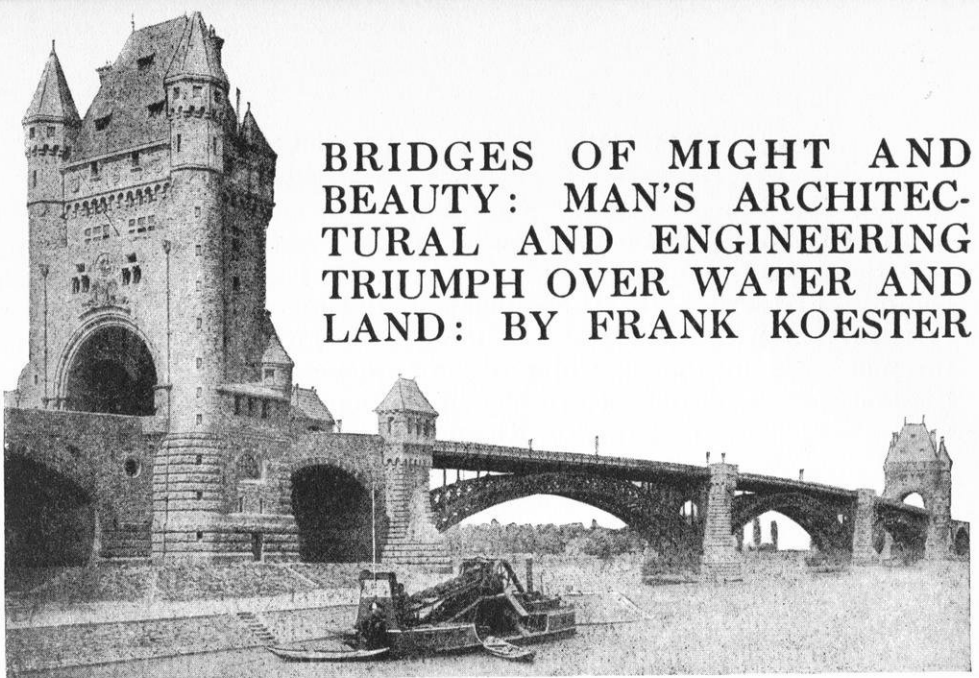
Important as these uses are, however, they cannot exceed in importance the maintenance of pure water for cities and towns. For this reason large lumbering operations cannot be permitted on watersheds from which towns and cities receive their domestic supply, nor can cattle and sheep be pastured thereon, nor can streams be polluted or contaminated by the presence of camping parties.

The rangers have been instructed therefore not only to protect the timber from fire, but also to see that mountain visitors, and residents, and users of the Forests in general shall do nothing to impair the potability of water flowing from such protected watersheds. The rangers themselves in their mountain cabins set an example which serves as a useful object lesson. Everything about their habitation is required to conform with strictest sanitation. The usually ubiquitous tin can is buried and other trash burned.

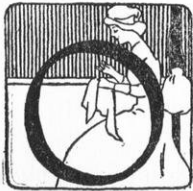
This same forest ranger posts signs at camping places cautioning those who use them to be careful in regard to camping sanitation and urging consideration for others. As he rides through the woods, a simple word of explanation usually secures a hearty response and coöperation from hunters, fishermen, prospectors and others who may be in the mountains. There are, of course, a few rare cases where this polite explanation and request may fail of the desired effect. Under such circumstances, sterner measures are used and the aid of a Federal regulation is invoked. Under this regulation a person guilty of polluting a stream on a National Forest is subject to a fine of five hundred dollars, or twelve months' imprisonment, or both.

The principal value of this coöperation of the Government with towns and municipalities in regard to the protection of water for domestic use comes through the fact that where there is a National Forest the city has a minimum of expense. A Western town near to a Forest, by means of a simple coöperative agreement with the Government, can secure a protected watershed almost free of cost.

BRIDGES OF MIGHT AND BEAUTY: MAN'S ARCHITECTURAL AND ENGINEERING TRIUMPH OVER WATER AND LAND: BY FRANK KOESTER



LUDWIG BRIDGE OVER THE RHINE AT WORMS: AN EXAMPLE OF THE MASSIVE PORTAL-TOWERS POPULAR IN GERMANY.



Of all the structures erected, the bridge is possessed of the greatest individuality, unity and feeling. It is at once an inspiration and a utility, and it marks as does no other structure, the progress of man from barbarism to civilization. It is one of his greatest triumphs over Nature's obstacles; for it is not only an evidence of his ability to construct, that is, to place one stone upon another, but of his ability to think and so to utilize the forces of nature, causing one stone upon another to bridge an intervening distance with nothing directly underneath for support.

A building can never produce the impression of unity of the bridge and thus can never inspire like the bridge, because while portions of a building can be eliminated and still leave it a building, the elimination of a portion of a bridge means its destruction for the purposes for which it is erected.

The bridge occupies thus a unique position among the structures of man and is paralleled only by the dam, to which, however, it is far superior, since the dam is lacking in the sense of self-evident security imparted by the bridge.

Not only is the bridge unique in its position among structures, but is the largest single structure erected by man and the most costly. It is also highly important in point of numbers, involving large investments. There are, for example, some eighty thousand metal bridges in the United States, or one for every three miles of railroad. They aggregate a length of fourteen hundred miles and represent an investment of eight hundred million dollars, or several times the

MAN'S TRIUMPH OVER LAND AND WATER

cost of the Panama Canal and almost the real estate valuation of the City of New York. The subject of bridges is therefore one that demands the most careful attention. It is not a subject which should be reserved for the officials and the engineers in charge; it is one in which the public should take an active and decisive interest. When a bridge of any consequence is to be erected the designs should be open to public inspection and all objections and suggestions should be dealt with in advance.

All phases of the question should be regarded carefully; the æsthetic appearance of the bridge, its engineering features, its location, capacity, future uses, cost, operation costs, durability, materials and its effect on the city's growth; and only after a thorough consideration of every feature should its construction be begun.

The pleasing psychological and æsthetic effects of bridges have been recognized since the earliest times; but great bridges are a result of modern invention, being dependent for their evolution upon cheap steel. Stone bridges have never been constructed in anything like the great spans of the modern steel bridges. Railroads have greatly increased the necessity for bridges; in fact, except for the comparatively small stone bridges of ancient and mediæval times, the principles of which were early mastered, bridge building is a modern science.

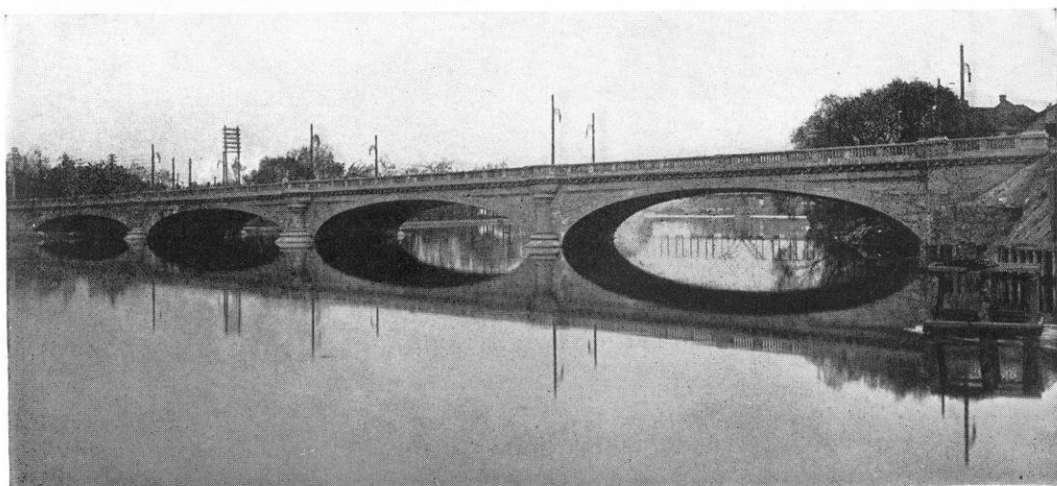
The success achieved in a material and engineering sense has been little less than stupendous; for enormous structures have been erected which have met the demands of traffic and the various difficult conditions which were presented.

In two respects, however, the modern bridge is for the most part a failure. It is not artistic nor will it have the long life of the ancient bridges. The Romans two thousand years ago built bridges which are in use today; but no modern metal bridge, even with the most careful attention, can be expected to last even a small part of that time. Even if protected from the action of the elements, the steel which might then be reasonably expected to last indefinitely, will inevitably be subject to crystallization from the effects of vibration. Thus all our steel bridges are temporary structures. This, however, will, in most cases, prove a matter of congratulation, as when they pass away they will undoubtedly be replaced by more artistic structures. Only our stone bridges can be expected to endure into the eras of new races if such are to succeed us.

But the more striking defect in our bridge construction is the lack of artistic talent shown in their designs. In the pressure to get enough bridges erected to accommodate traffic, they have been

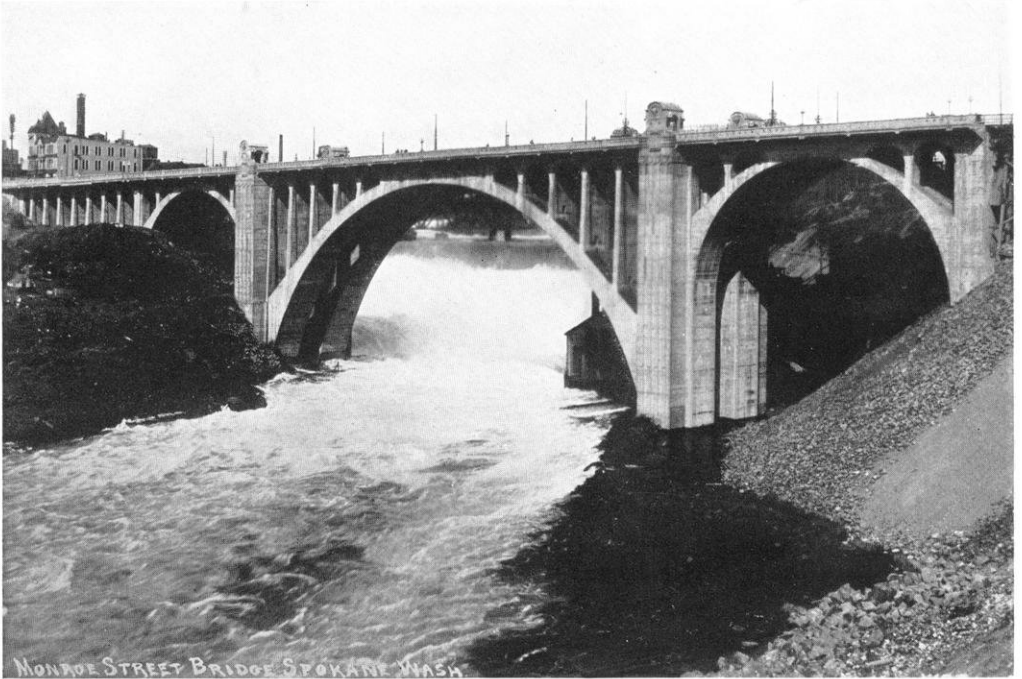


Courtesy of the New York City Planning Exhibition.

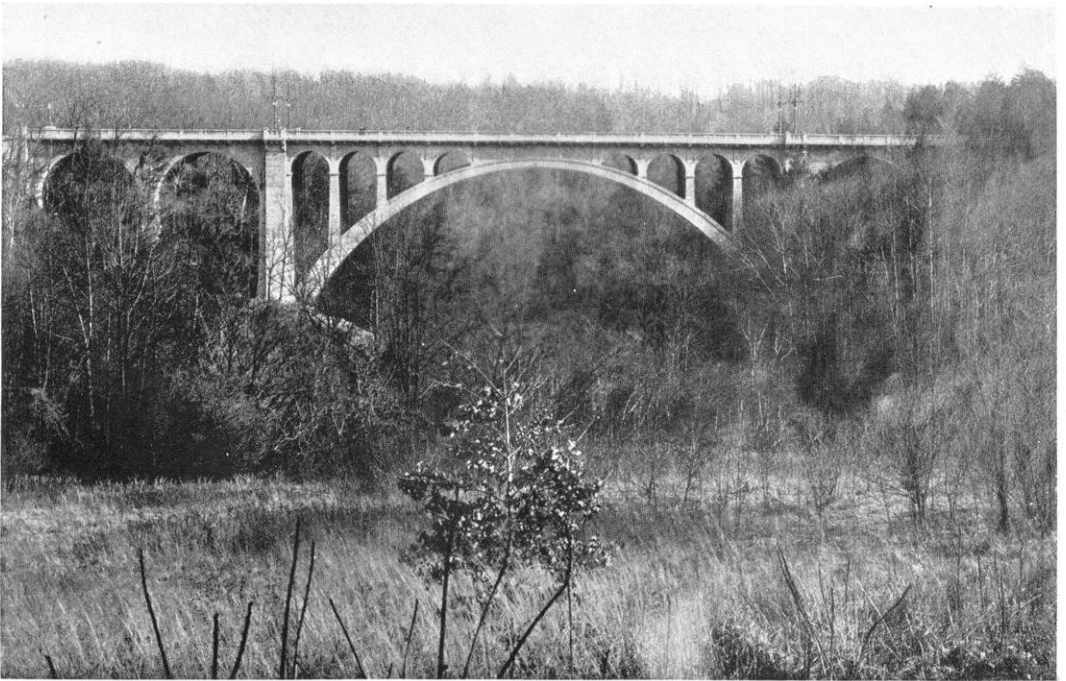


Courtesy of the New York City Planning Exhibition.

MASONRY BRIDGE AT ALLANS LANE OVER WISSAHICKON CREEK, PHILADELPHIA, PA.: A SIMPLE BUT UNUSUALLY BEAUTIFUL FORM OF FIELD-STONE CONSTRUCTION.
JEFFERSON STREET BRIDGE AT SOUTH BEND, INDIANA: A TYPE OF STRUCTURE PECULIARLY ADAPTED TO THIS WIDE SPAN.



MONROE STREET BRIDGE SPOKANE WASH
Courtesy of the New York City Planning Exhibition.



Courtesy of the New York City Planning Exhibition.

MONROE STREET BRIDGE, SPOKANE, WASHINGTON: AN EXCEPTIONALLY INTERESTING EXAMPLE OF REINFORCED CONCRETE CONSTRUCTION.
REINFORCED CONCRETE BRIDGE AT WALNUT LANE, PHILADELPHIA, PA.

MAN'S TRIUMPH OVER LAND AND WATER

built with little or no sense of æsthetic effect and are accordingly without beauty and individuality.

Engineers have been content to erect bridges that would stand up, and although in this eminently successful, the appearance of the bridge has been utterly neglected. The great majority of bridges viewed from an engineer's standpoint are not too good in design, containing far more metal than is necessary in certain parts, in others far too little. This is proven by the frequent strengthening of, and additions to, existing bridges, their unnecessarily high cost and by the removal of tracks. Thus our engineers can only be credited with the roughest kind of work, a conclusion not to be wondered at, since the mind that would be satisfied with an æsthetically ugly bridge could not be expected to avoid imperfections in the practical side of its design.

THE great importance of the bridge, both in the practical and æsthetic life of the city, demands that its design and construction receive the utmost care and attention. No single part of the plan of a city, with the exception of the civic center, is of greater importance than its bridges. The civic center may be likened to the main hallway of a building and the bridges to the portals. Often the first impression of a city and frequently the most lasting one is gained from a bridge serving as its entrance. It should therefore be treated with the dignity it deserves, and be made a feature of the city's plan rather than a mere encroachment of a utilitarian nature.

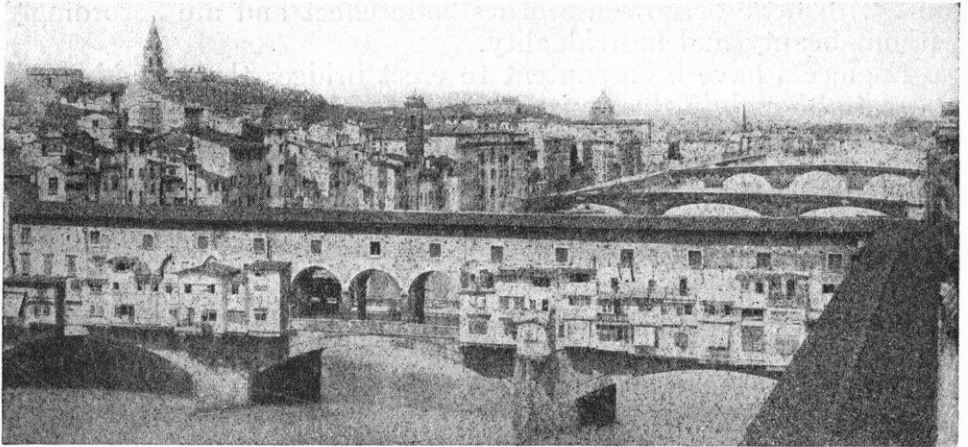
A bridge should be considered æsthetically from three points of view: The bridge itself, the bridge in its relation to its approaches, and the combined effect of the bridge and its approaches in relation to environment.

In its design it should be regarded as an integral part of the city's plan, and it should be located in reference to the whole plan of the city and in such a way as to produce the most efficient and pleasing result. A bridge may, for example, serve as a terminal or focal part of an important avenue, or for several converging avenues, full advantage thus being taken of its architectural importance.

Its location having been determined, the bridge itself should be of such a design as to meet in the most direct and practicable manner the conditions it will be called upon to fulfil; and its approaches should be of such a character as to enhance its value rather than, as is so often the case, to mar if not ruin its entire effect.

In order to achieve the proper result it is necessary for the bridge engineer to coöperate with the architect in the design of the bridge

MAN'S TRIUMPH OVER LAND AND WATER



THE PONTE VECCHIO WHICH SPANS THE SLUGGISH WATERS OF THE ARNO AT FLORENCE: THE JEWELERS' AND CURIO-DEALERS' SHOPS THAT LINE THE COVERED ROADWAY MAKE THIS THE MOST UNIQUE OF ALL ITALIAN BRIDGES.

and its approaches, and with the city planner, or civic architect, in its relations as a whole to the plan of the city. Unless this is done bridges will continue to be ugly, misplaced and ill suited to their purposes.

Numerous contributory causes, however, in addition to the lack of coöperation between the engineer and architect, go to produce the inartistic effect so prevalent in American bridges, among which are absence of governmental supervision, the necessity for keeping cost at a minimum, legal hindrances, haste in construction, undue competition and use of contractor's plans or of one set of standard plans for a number of bridges, imitation of railroad bridges for other plans and the absence of any well-settled forms for the artistic treatment of iron construction.

The last-named reason is one of considerable importance, since, like skyscrapers, these metal bridges are a modern structural form and there has not yet been enough time or talent given to the subject to develop a satisfactory architectural treatment. In this quarter, however, American designers have much to learn from European practice and examples, as abroad the problem of building bridges of artistic as well as practical construction is being solved with splendid results.

In the æsthetic design of a bridge it should be remembered that it is a work of architectural art and that as such it should conform in its own field to the general principles of artistic design which have been noted as being the rules applicable to city planning in general.

MAN'S TRIUMPH OVER LAND AND WATER

THE first principle is that of unity. The bridge and its approaches should produce the impression of being a single homogeneous structure. It should also show appropriateness to its surroundings; it should be symmetrical, harmonious in proportion, simple, obvious in the relation of its structure to its purposes, economical in the use of material and embellished without over-ornamentation. The approaches should be treated in a similar spirit as the bridge itself, constructed in accordance with such principles, and made to add to its dignity and effect. A plaza suitably laid out is almost a necessity to offset a bridge of any size, and a suitable view of the bridge as it is approached is another essential. A glaring violation of this principle is seen in the approaches to the Brooklyn Bridge, in itself one of the finest bridges of this country, but which has at each end a huge barnlike terminal structure effectually concealing the bridge as it is approached.

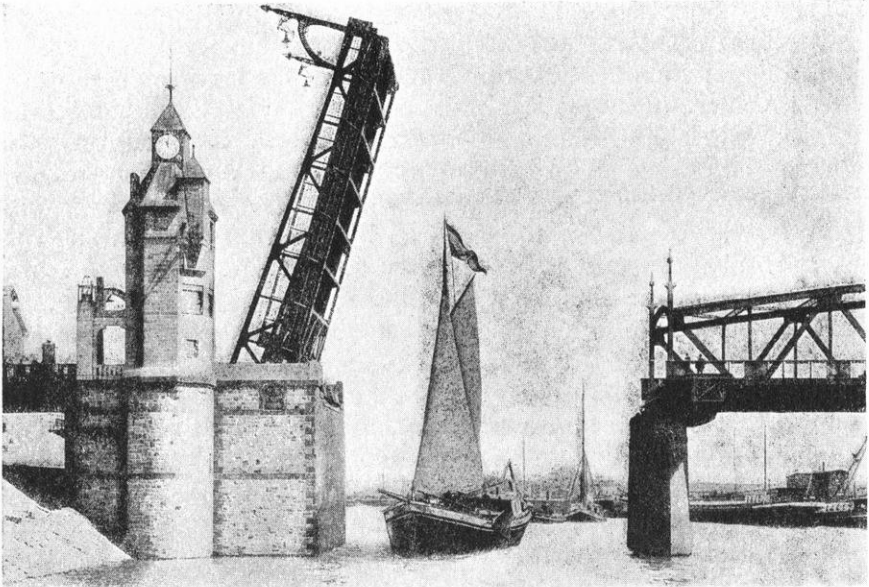
The terminal plaza may even with good results be a park of some size, suitably laid out and embellished, and the bridge thus be given the benefit of a most favorable approach.

The principal types of bridges are the arch, the suspension, the cantilever and the truss. The selection of type must depend on natural conditions and on questions of traffic, cost and material. Thus a narrow stream with high banks over which a considerable vehicular traffic is to be carried may well be bridged by a stone



BRIDGE OVER THE NORDSTROM AT STOCKHOLM, SWEDEN, "THE VENICE OF THE NORTH!" THE PARLIAMENT BUILDING IS SEEN IN THE BACKGROUND.

MAN'S TRIUMPH OVER LAND AND WATER



WELL DESIGNED, ELECTRICALLY OPERATED LIFT-BRIDGE AT THE HARBOR IN THE RIVER PORT OF DUISBURG-RUHRORT, IN RHENISH PRUSSIA.

arch type, although a wide river with islands to be spanned for railroad purposes can best be bridged by a cantilever, especially if the swiftness of the current prevents the erection of the falsework necessary in the construction of an arch bridge.

While its first cost is great, the erection of a stone arch bridge should always be considered, especially when the span is not great, since in its artistic effect the stone bridge is more pleasing and the cheapest in ultimate cost when its centuries of permanency are remembered. A stone bridge with a span of three hundred and twenty-eight feet—one hundred meters—the limit at present for this type, has been recently erected in Rome.

In reinforced concrete, bridges of most beautiful and artistic effects are to be obtained. These are new forms of bridges, however, requiring the highest degree of skill both in design and construction, but in which splendid results have been produced. Concrete bridges exceed in length the limit of stone bridges and have a graceful delicacy and loftiness of effect in remarkable contrast to the ponderousness of the latter.

The metal arch bridge is widely developed in a great variety of forms, with arches ranging up to one thousand feet in length, as in the proposed Hell Gate Bridge at New York City.

The cantilever form of bridge is the most difficult of all in which to obtain artistic results. It readily admits long spans, however,

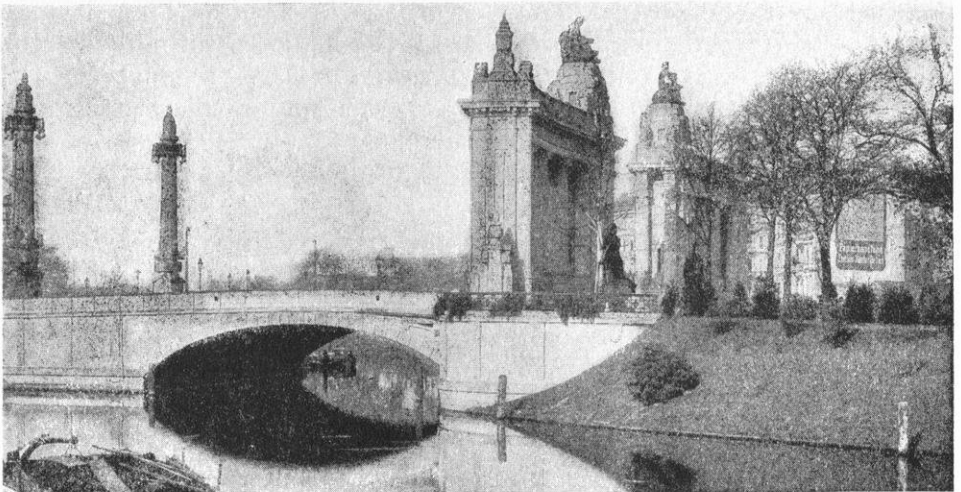
MAN'S TRIUMPH OVER LAND AND WATER



THE RIALTO, THE GHETTO OF THE GRAND CANAL, ONE OF ITALY'S MOST ROMANTIC AND HISTORIC BRIDGE MARKET-PLACES.

and is often the type selected for commercial and utilitarian reasons. Generally speaking, the cantilever bridges are ugly, not obviously disclosing their principles in construction, and are little understood by the public.

THE suspension bridge is a form which is of great natural beauty and simplicity. It is particularly suitable for enormous spans such as covered by the Brooklyn Bridge, which is fifteen hundred and ninety-five feet between towers, but it is a type in which the weight of the bridge should be large in comparison



THE BERLIN-CHARLOTTENBURG BRIDGE, OVER THE SPREE: AN IMPRESSIVE EXAMPLE OF PRUSSIAN ENGINEERING AND ARCHITECTURE.

MAN'S TRIUMPH OVER LAND AND WATER

with the live load carried and is not therefore suitable for small bridges. The truss is a form for short and medium spans and is widely used on railroad bridges. It is usually very ugly, but is cheap and efficient. Plate girder bridges, a form of truss, are used for very short spans, such as viaducts over streets, and if properly designed need not be ugly but rather have a very ornamental effect.

A determining feature in the design of bridges is the relative position of the roadway, which may be placed at the top, at the bottom or intermediately. Old Roman stone arch bridges of semi-circular arch form, the only type of arch they built, with roadway at the top and numerous small spans in the center, have never been surpassed in substantial dignity and æsthetic effect, though modern arch bridges with their arches in ellipse and segments of circles are more graceful in effect. The suspension bridge is among the finest of the forms in which the roadway is at the bottom.

Although artistic bridges may appear more expensive, yet with proper engineering the material saved as compared with a badly designed bridge will more than compensate for any extra cost of the artistic form.

The best method of securing the proper design for bridges is that followed to a large extent in Germany. Competition plans are invited from engineering concerns of standing, principally having in view their æsthetic appearance and the approximate cost. The three best plans are awarded prizes, and on being paid for become the property of the city, which thereupon calls for definite proposals for the erection of a bridge in accordance with the first prize-winning plan. The various competing concerns submit bids with detail drawings, and the best bidder is awarded the work. Thus it may happen, as it occasionally does, that the concern submitting the design adopted gets only the prize and not the contract for the erection of the bridge, although the prize-winning concern has much the best chance of being awarded the contract.

A system of this character should undoubtedly have the effect of greatly improving American bridges.

Editor's note: The illustrations for this article used on the same pages as the text are from photographs loaned by the author, Mr. Frank Koester.

THE HUMBLE ANNALS OF A BACKYARD: BY WALTER A. DYER



Y garden is like a wayward son. The very troubles I have had in bringing it up have made me fonder of it than of greater success more easily won. At least I like to think so, though there are times—"First have your soil in fine, rich condition." That is the proper way for a treatise on gardening to begin. Then follow the interesting details of planting. It sounds quite simple. But just suppose your soil refuses to get into fine, rich condition; what then? Perhaps the best way is to go out and buy several loads of good top soil before you plant a seed, but that isn't the way I did. I have been raising flowers and vegetables with considerable satisfaction for three years, and the soil isn't in fine, rich condition yet.

When we first came into possession of our backyard, the rear portion of it was grown up to weeds and brambles. I saw not the slightest chance of making it a part of the lawn.

"The only thing we can do with it," said I, in my ignorance, "is to spade it up and make it into a vegetable garden."

That is what we did. In fact, most of the waste places of the yard have been used for flowers or vegetables because they wouldn't support grass; which is unorthodox and foolhardy, but I cannot say that I regret the net result.

In the early spring I went out and thrust a fork into the ground tentatively in two or three places. Then I sallied forth and engaged Mr. Jones, a dusky pillar of the A. M. E. church, to do the spading. He did half of it, and then sent his son Leander over to finish the job. They were underpaid, I'm sure.

It developed that the foundations of my garden were prosaic coal ashes—some gravel and a little soil, but mostly coal ashes. It dawned upon me then that former tenants had utilized this portion of the yard for their ash heap, and it must have been a prodigiously extensive one, both in area and in depth. On nearly the whole of the plot there are ashes and cinders, and though I have spaded deeper each year, I still bring to light odd mementos of a past generation in the form of straps, buckles, rusty hinges, shoes, broken china, and the like.

My faith then was greater than my garden wisdom, and I turned under a load of manure and planted seeds. The result was not a prize garden but, all things considered, it was extraordinary. Like a phoenix from the ashes sprang a garden of corn and peas and beans, and we ate thereof and were glad.

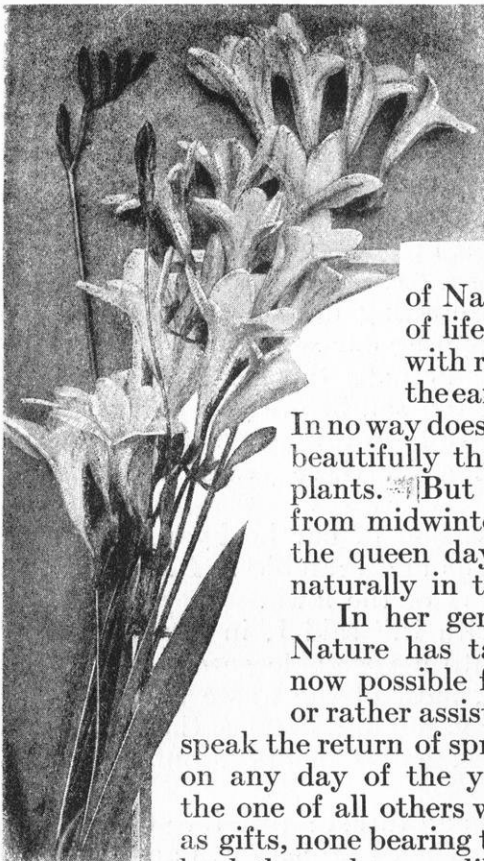
HOME GROWN PLANTS FOR THE QUEEN DAY OF THE YEAR

NO fête day is more spiritu-
ally inspiring than Easter,
the great resurrection day

of Nature and the Church. Man's vision of life at this time clarifies and he senses with resounding force the green things of the earth offering him their helpful service.

In no way does Nature typify this conception more beautifully than in the opening of her bulbous plants. But Eastertide seems a long way off from midwinter and it is hard for many to await the queen day of the year when the bulbs open naturally in the out-of-door world.

In her generous and lavish spirit, however, Nature has taught so many lessons that it is now possible for her ways to be neatly imitated or rather assisted. The bulbs that naturally bespeak the return of spring can be hastened into unfolding on any day of the year from Christmas until Easter, the one of all others when it is appropriate to use them as gifts, none bearing tenderer messages. Happily bulbs lend themselves readily to pot culture and the like, and are not at all exigent. A bowl, a pan, a glass filled with water, a basket even in which there is moss-fiber and a few shells will sufficiently replace the soil of the open to give them the opportunity to make roots and to unfold their flowers.



FREESIAS
WHICH OVER-
RUN THE FIELDS
OF BERMUDA
AND HAVE OF
LATE INCREASED
GREATLY IN
POPULARITY FOR
POT CULTURE.

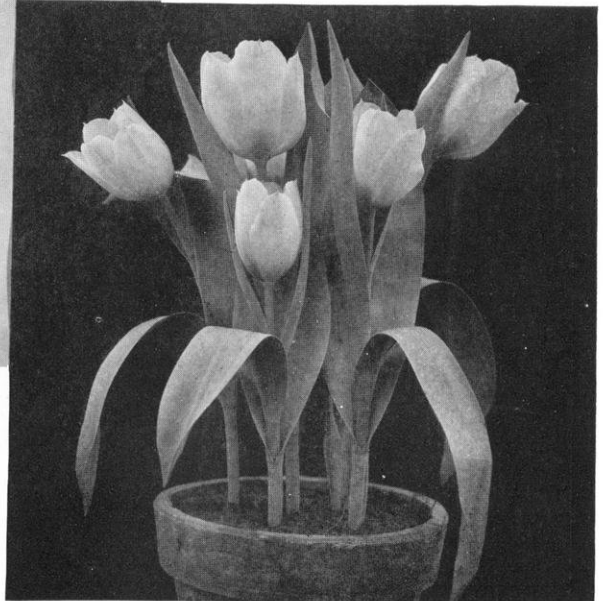
Undoubtedly the watchword to use in connection with the home growing of bulbs, especially those that are prepared as gifts for Easter, is forethought, tempered perhaps with judicious care. The cost of their growing, moreover, is invariably trifling in comparison with the results they give in æsthetic beauty.

Those who forced bulbs into bloom for Christmas and the New Year season of course planted them in October; those who wish them for Eastertime or late winter should plant them now or even later, the average bulb taking from a month to six weeks to come into excellent bloom under forcing conditions. Such bulbs as the paper white narcissus seem, on the contrary, to cast aside all traditions and to bloom in an astonishingly short time after being given the average warmth of the home.

DIFFERENT VARIETIES OF CROCUSES IN BRILLIANT YELLOW, WHITE OR PURPLE CAN BE USED WHEN GROWN IN POTS TO ABET MANY DECORATIVE COLOR SCHEMES: A POINT OF EXCELLENCE SHOWN IN THE ACCOMPANYING ILLUSTRATION IS THE LENGTH OF STEM ATTAINED BY THE PLANTS BEFORE UNFOLDING THEIR BLOOMS: THE SPRIGHTLY PERSONALITIES OF CROCUSES, THEIR NEAT HABIT OF GROWTH AND THEIR GENERAL AIR OF CHEER MAKE THEM BESIDES POT BOUQUETS OF UNEXCELLED MERIT.



THE LARGE SNOWDROPS RECOGNIZED BY ALL AS THE EARLIEST MESSENGERS OF SPRING, FORCING READILY AND BECOMING AN ELEMENT OF JOY IN THE HOUSEHOLD.



PURE WHITE TULIPS ARE THOUGHT BY MANY TO BE MORE SCULPTURELIKE AND BEAUTIFUL FOR POT CULTURE THAN THE MANY VARIETIES SHOWING COLORS: WHEN POT GROWN THE LASTING QUALITY OF ALL VARIETIES OF TULIPS IS ESPECIALLY PRONOUNCED.



TWO SYMMETRICAL ARRANGEMENTS OF TULIPS, LILIES-OF-THE-VALLEY AND FERNS EXQUISITE IN TEXTURE AND SWEETLY FRAGRANT FOR GIFTS AT EASTERTIDE.

GROWING BOUQUETS IN POTS

Comparatively few years ago hyacinths were the bulbs generally forced in the house for the Eastertide, a certain kind of long and narrow glass even was made for this purpose, designed to give the roots considerable length in which to extend, and darkly-colored so as to prevent their being injured by light. These glasses were filled with water in which the bulbs were set and later put away in a dark, cool place until their roots were decidedly well grown. Then they were brought out into the light. In this mode of forcing hyacinths many were successful and others had difficulty in getting any length of stem for the flowers. Often the bulbs developed roots so strenuously as to exhaust completely their strength and blooming power.

Today all sorts of bulbs including hyacinths are forced in the house by amateurs—earth-filled pots being more generally relied on for satisfactory results than the well known long and slim glasses. Pots and earthen-lined baskets have also developed in beauty of design and pleasingness of proportion until they not only accommodate bulbs better than formerly but they themselves have ceased to be conspicuous eyesores. In them bulbs of every variety are now planted with the likelihood of successful results.

Failure follows inevitably however in the wake of poor bulbs; those which many are tempted to buy by auction and which are invariably left-over stock, counter scrapings and bulbs of inferior development, sold chiefly by the growers because they have better in reserve for their regular patronage. At the highest prices the cost of bulbs likely to be forced for give-away plants will not be heavy, and to choose inferior stock is to defeat the aim of the purchase. The facility with which bulbs are grown is dependent on their being good in the



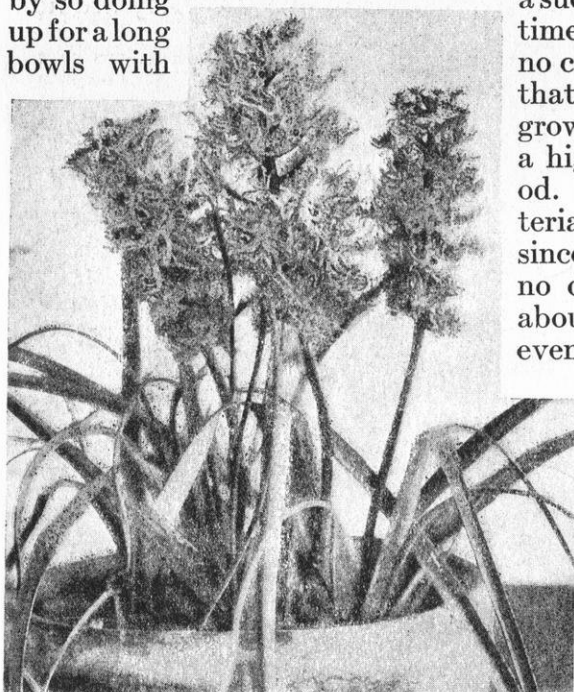
THE WELL KNOWN VON ZION DAFFODILS, WHICH DO WELL IN THE GARDEN AND EQUALLY WELL IN POTS FOR GIVE-AWAY PLANTS.

GROWING BOUQUETS IN POTS

beginning, and it is not to be forgotten that there are many ways in which they can become damaged from the time that they are dug until their replanting. Freezias, snowdrops, crocuses, narcissi, tulips, hyacinths and lilies-of-the-valley are all among the exquisite bulbous plants that it is possible to grow in the house, often with the object of sending them away as Easter gifts.

In buying pots for this purpose it should be stated which kinds of bulbs it is desired to plant; hyacinths, especially the Roman and musk varieties, are so popular for indoor use that there is a special pot used in their connection, one exactly the right size to hold admirably six bulbs. As soon as they, or in fact any others, are planted, they should be set away in a dark, cool and well ventilated place for from four to six weeks or as much longer time as can be given them, before they are brought out into the light which encourages them to unfold. The longer the time they are in making their roots, the finer will be the flowers. Also it is a good plan to plant the bulbs at intervals when they are desired for home decoration and to bring them out into the light with lapses of time in between since by so doing a succession of bloom can be kept up for a long time. Many that have vases and no contrivance for drainage find that they are suitable for the growing of bulbs in moss-fiber, a highly neat and modern method. Moss-fiber is a clean material entirely free from odor and since it is used in vases that have no drainage they can be set about without danger of soiling even the most delicate furniture, a fact which in itself gives them immense advantage over pots having drainage.

In the use of moss-fiber it is primarily important that it should be freed from lumps or unevenness, a condition achieved by rubbing, after which it should be mixed with shells and a few bits of charcoal added at the bottom of the vase or dish as a means of keep-



THE MUSK HYACINTH, DISTINGUISHED AMONG ITS TRIBE FOR ITS POWERFUL MUSKLIKE SCENT AND THE CURIOUS GRAYISH YELLOW COLOR OF ITS BLOOM.

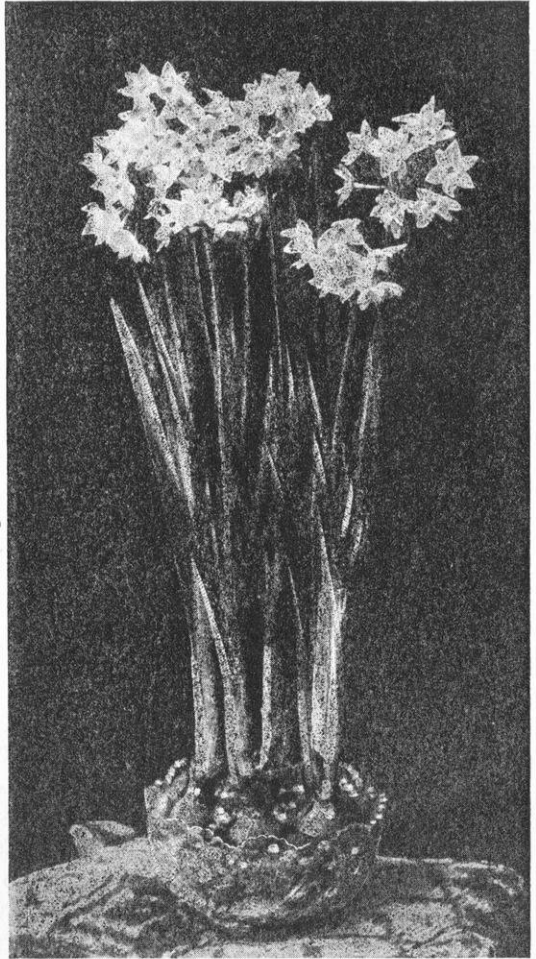
GROWING BOUQUETS IN POTS

ing the mixture sweet. Bulbs planted in moss-fiber should be kept moist, not sodden, however, or immoderately wet. If too much water is given, the bowl can be turned over on its side until the water runs out; in no case should water be added before the fiber surface shows a tendency to dryness. Again, the fiber should not be allowed to become entirely dry or the bulbs will spoil. A little observation soon helps one to understand the degree of moisture at which the bulbs must be kept in order to facilitate their growth. In planting they should not be pressed down too tightly into the moss-fiber.

Charming effects in harmony with the Japanese sentiment in flower arrangement can be gained by the use of moss-fiber and shells as the substance in which to grow bulbs, several narcissi, such as the single ones, being rich in Japanese feeling.

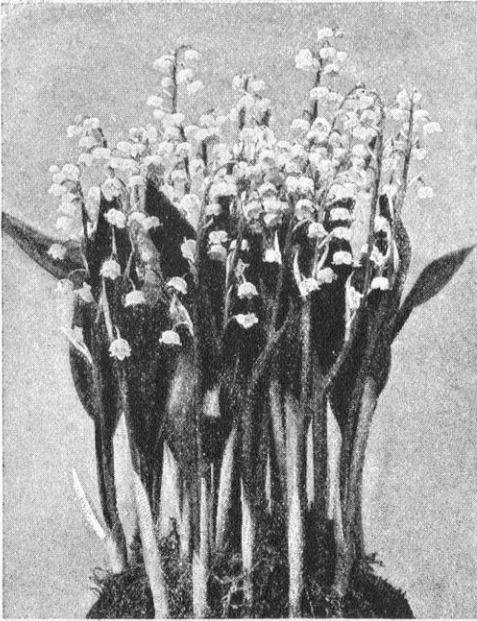
The narcissi, including daffodils and jonquils, seem to be without rivals for window gardens in winter. They can be grown in pots, pans or flats, some varieties in water, like hyacinths, or else in bowls of moss or cocoanut fiber and water. The "paper" white variety does splendidly when grown in this latter way and is so easy of culture that it has perhaps supplanted all other kinds of bulbs for forcing. The flowers even after cutting have a lasting quality, adding to their value.

The Chinese sacred narcissus, flower of the gods, fairy-water flower or New Year's lily, another of its well known names, is one of the most interesting bulbs to grow in water. Usually an inch of gravel is placed at the bottom of the bowl so as to give the bulbs a



"PAPER" WHITE NARCISSI AS THEY GROW IN MOSS-FIBER SET ABOUT WITH PEBBLES AND SHELLS.

GROWING BOUQUETS IN POTS



THE WELL KNOWN LILY-OF-THE-VALLEY, THAN WHICH NO FLOWER IS MORE SWEET AND APPEALING, MORE INDICATIVE OF SPRING.

firm resting place, and often they are set about with fancy pebbles or little polished shells as is customary in Japanese arrangements and which keep the bulbs from toppling over under the weight of their heavy blooms. A few pieces of charcoal in the water and the changing of it every week is the only further attention needed until the flowers of purest waxlike texture, with golden central cups, call loudly for admiration. They remind somewhat of the Roman narcissi, the blooms however being single.

Every one loves the snowdrops whether growing in the house or pushing themselves through the snows of February. They are elfinlike, piquant flowers, small and sweet without any

element of the extravagant. So closely, however, are they associated with the out-of-door world, that many have not even thought of growing them in pots either for home decoration or else as gifts at the spring carnival. Yet few bulbs are more responsive for this purpose or have more the spirit of Eastertime.

Crocuses also are known only to the few as adaptable for pot culture, that is, in America; for in England they are favorites in all sorts of artistic devices. Their roots take small space and the bloom is symmetrical, exquisitely formed and occurs in translucent yet brilliant colors. For house culture they are best when grown in pans about five inches in diameter. If exposed to much heat they will not flower, severe forcing not being desirable in their connection. In England they are grown in special pans made for them in the form of beehives, columns and bells, such devices in fact which accentuate the precise appearance of the blossoms. Usually the larger varieties are chosen to grow in this way. Like Dutch bulbs, they must be placed in the dark as soon as planted.

Indeed it is not to be wondered that the bulbs of the earth in their unfolding touch strongly the sentiment of all people; for they are symbols of spiritual truths, appealing through their mystery and peace to the imagination of the every-day world.

A SHADOW

“WHAT is it, Katie?” A maid had entered the room.
“Mrs. Ellis, ma’am. She’s through now.”

“Oh, yes, Katie. Let me see. How many days do I owe her? Three and a half—and one last week? Hand me my purse; no, not that one. I don’t seem to have the right change in either; and my check book is upstairs somewhere. Never mind. I don’t want to drop my work in the middle of the design, I have to count it all over again. Let it go for the present.”

Katie lingered, but Mrs. Gifford took up her work with an air of finality.

Before they got away for the summer, Mr. Gifford asked for the bills. “Just check up for the large ones,” said Mrs. Gifford, “and let the little ones go till we get back.”

When they got home there were a good many odds and ends to see to. The children’s clothing needed attention. Mrs. Gifford asked for Mrs. Ellis. She came. She was in a sort of pretence of black. Her little girl had died; the sick one. It had been very hot in the city. Things were awful high. It was hard to get along. Yes, they should have taken her away.

Mrs. Gifford took some flowers from a vase and handed them to Mrs. Ellis. Some of the leaves dropped.

“It’s too bad,” she said. “Can you come Tuesday?”

GERTRUDE RUSSELL LEWIS.

TRADITION: A STORY: BY MAURICE LAZAR



It had been unusually warm in the day, and the rancid odor of dirty Jefferson Street was mitigated by the refreshing breeze the night ushered in. It was Friday night. The Jewish mothers lighted candles with pious prayers for a happy new week. The synagogues were filled with the devoted. The streets seemed deserted completely, for the pushcarts were gone and the stores closed. In one of the tenements fronting Jefferson Street, on the third floor back, lived the Schapiro household. David Schapiro was its head. He was a pushcart vendor, and earned enough money to keep his wife, four children and himself alive. Of course, Rifka worked, too. But she, the oldest, was the apple of her father's eye, and sometimes a dollar or two of the nine she earned each week was given to her.

Sadie Schapiro was sweeping the kitchen floor. She was about thirteen years old and a great help to her mother. In another year she would go into the outside world, and work like her sister, Rifka, did. Rose, age twelve, watched the soup as it simmered in a great pot on the gas-stove. Little Samuel, age ten, was washing his face with slight enthusiasm or skill. When he announced the completion of his painful duty his mother stopped long enough in her scurryings hither and thither to scrub his face and hands. When she finished the job Samuel's round face shone pink.

Presently Rifka came home from the day's work. She was a trifle tired, as most healthy young women of nineteen are, after a full day's hard labor over a buzzing machine. But Rifka was also pretty, with that dark, Oriental attractiveness so common in the Ghettos of big cities, and almost traditional with healthily-born Jewish girls.

Rifka pulled a chair to the sole window the kitchen boasted. She leaned on the sill and looked dreamily out. The sounds of the streets came up to the busy family. The scoldings of tired, over-wrought mothers, the screeches and laughter of the children, seemed a sort of background, a Greek chorus, to the exclamations of Rifka's mother.

Mrs. Schapiro was bedraggled, sharp-tongued, but kind. She regarded her children in mystic wonder. Never could she fully grasp the commonplace though, to her, amazing fact that she, without aid of supernatural powers, had brought her several offspring forth into the world. It was quite an event for her to make a dish she had not served a few days. "To-morrow," she would remark, "I will make apple sauce." She would say this simply, lost in contemplation of the epic grandeur of the thing.

TRADITION: A STORY

Just now she ran over to her tall, lovely daughter and caressed her. "Tired, my dove? I have a big supper for you, thanks be to God!" Then the poor soul ran to the stove: "Papa will come soon, soon, my little treasures."

Rifka stared at her mother. Her thoughts received an impetus. Suddenly she realized that she, too, would be like her poor mother, unless her restlessness, ambition, took definite form and, above all, movement.

The young woman belonged to a nearby Settlement house club. It was composed of serious-minded young men and women. Questions and books of the day were discussed and debated and fought over. Intelligent men and women from various parts of the city frequented the Settlement, and from her contact with their views of life, their way of doing things, Rifka learned there were other things to do in the world besides marrying the man parents selected and bringing up children. Although this was well and good for those who looked no higher, Rifka felt herself to be above such ambition, and she began, surreptitiously, for she feared the ignorance of her folk, to read and study.

Her father had already begun to speak of lively young men, of young men who would be successful in business. He had gone so far as to tell his daughter to be prepared for marriage, for he had his eye on a youth whose business proclivities were to be, to say the least, respected.

So Rifka sat at the window and dreamed. Down on the street a minstrel sang a Yiddish street song to the accompaniment of a wheezy concertina.

David Schapiro came in, kissed with his hand the *mezuzah* on the kitchen door post and cried cheerfully:

"*Git Shabbas!*" (Good Sabbath).

His wife and children returned the greeting with one accord. Little Sadie took his battered derby and brought him his black skull-cap. All gathered about him. The lord was in his castle. Outside David Schapiro, the forty-nine year old pedlar, was a cringing, hard-working nonentity. The world looked down on him, nay, trampled on him, and passed him by in scorn. But here in his three-room dwelling he was master; a veritable king of all the inhabitants of his home.

David was short and stout, his clothes were far too big and loose; and he was very pious. Although he had some acquaintance with the English language, he preferred his own Yiddish, and disapproved the use of the former by his business associates and relatives.

The family took place at the well-covered table. David said

TRADITION: A STORY

grace, and all began to eat. The concertina-player's melody stole up, and at David's bidding Rifka closed the kitchen window. Her father's eyes glanced after her. The old man nudged his wife and smiled with a mysterious happiness.

When meat was served, David glanced uncertainly at his Rifka. He had something to tell her. He didn't know how to go about it, evidently, for he hemmed and hawed at an opening.

"Rifka, ah—ah—dress up to-morrow. Put on that satin dress I bought you last Passover. Somebody's coming." He winked jovially at her, and shook his head. His wife nodded her head in accompaniment. What her lord and master did or said was the salt of her life, praise be to God that she should be wife to such a pious man.

Rifka asked, shortly: "Who's coming?"

"Ah, ha!" David chuckled, "you will see. Oh," his eyes roamed the ceiling in his ecstasy, "such a smart young man. My, my, my! A lucky wife you will be, thanks to my foresight!"

"Thanks be to the Almighty, Rifka. Your father loves you." David's wife spoke thus to her daughter.

"I don't want to see him," said Rifka, sullenly. But she blushed, as was her wont when the sacred privacy of her personality was invaded. Any intimation or innuendo of marriage, with all its implications of intimacy, made Rifka feel uncomfortable. She was too youthfully self-centered to be able to regard the subject impersonally.

Her father regarded her refusal as the customary shyness of a young woman teased about love and husbands. To him the two were synonymous. How could there be love without the protecting ties of marriage? His piety and his knowledge of the old Hebrew traditions was the pivot of his life, the basis of all his views. When he had been a young man his father had gone forth and fetched him a wife. And, behold, here she sat beside him after all these years of sorrow and struggle, the wife of his hearth and his bed, the mother of his children.

So David laughed and continued to tease—so he considered his approaches—his daughter, the pride of his house and the apple of his eye.

"Ah," he exclaimed, "when Abie Gumbarsky comes to see you. Such a nice young man! He's got faults, but who hasn't? He's an Americaner, and shaves his face (David wore a beard), but he's *frum* (pious)."

Rifka shuddered. She said again, sullenly, "I don't want to meet Mr. Gumbarsky. I—I don't want to get married!" she finally cried. Tears were in her eyes. Her voice trembled.

TRADITION: A STORY

David stared. He began to see that there was some obstacle to be overcome. He tugged his beard and regarded his Rifka with blinking eyes. He had no knowledge of her thoughts, of the loathing with which she regarded the life they lived. She was a quiet girl who spoke little.

"Why don't you want to get married?" he asked, finally.

Rifka shook her head. How could she tell him? How could she make him understand? She began to plead her youth. Her father snorted.

"Too young? In my country"—he came from Germany—"girls of sixteen get married and are glad of it. Is it easy to get a smart and decent young man nowadays? How hard I worked to be able to fix this up. And you don't want to get married!" His voice rose to a shout. He was working himself into a rage. How dare anybody, any being of his household lift voice against his wishes. Was all his hard labor of years to be so easily overlooked? The glass of water shook in his hand. There was silence in the room.

The sacredness of parental obedience was at issue. And the children looked at Rifka aghast.

She was crying now. The very crisis she had begun to fear was before her. Often had she rehearsed this scene silently. Often had she thought of the words she would use to her father when the time for them arrived. And now, actually facing the problem, she lost her courage, she could not find words with which to express her feelings. She knew well how her parents would fall on her; she anticipated the form in which they would put their reproaches. And she could not answer her father. So she cried. Her other self—all imaginative people have "other selves"—counseled her to listen to the command of her people. Why struggle? It wasn't so bad to get married. After the first discomforts of acquaintance-ship were over she would, like so many others, get used to marriage, to that close intimacy of body and soul the customs and rites of wedded life demanded. And then Rifka began to think of her high aims and desires, and there was great conflict in her.

Her father, with the cunning of his years and experience, seemed to realize her doubts and questionings. He decided to strike while the iron was hot.

"Look you, dear Rifka, I mean everything for your own good. I'm not like many fathers I could name who married off their children for the sake of money. If you meet Abie Gumbarsky—a son after my own heart, and it is your father who speaks—and you like him, I won't get anything by your marriage. I will lose. I will lose the wages you give, like a good and dutiful child, may God's blessings

TRADITION: A STORY

be on your head! And"—David jerked at the table-cloth—"if you meet Abie Gumbarsky and you don't like him, well and good! You won't marry him. There are other young men. But you will like Abie," he added hurriedly.

He paused a moment, then said: "Rifka, hear your father. In all the world there is no home-life like that of our race. Where is a brother, a sister, a father and mother so dear as with us? Where is that comfort and kindness, the Sabbath nights, the quiet wise talks, the spirit of unity that makes life so good and so rich. Only in the home will you be safe in life, only through a home will you enjoy life. You are old enough to be married, to have children."

"I—I wanted to learn something, to be a doctor, or lawyer. To be somebody! I know how hard you work, father, but let me study at night. I will work harder than ever. Wait a while. Let me grow a little more. Then I will marry if you wish." Rifka looked with sad, piteous eyes across the table into her father's face.

David waved his hand. "Learn! Silly one. Are you a baby? A grown woman are you?" He turned to his wife: "Get two chickens for to-morrow. Abie Gumbarsky will have supper with us." He glanced at his daughter and then resumed his meal. Her future was irrevocably settled.

Rifka left the table. She went into the bedroom. Her parents and the children slept in the bedroom; she used the couch in the front room—their "parlor."

The girl sat on the bed. She did not cry. Her eyes stared rigidly ahead. But they were bright, and the tears she restrained seemed to add to the pain she suffered.

"Coward!" she whispered to herself. "Coward!"

And, throwing herself upon the bed, she cried, quietly, grievously, for she knew she was afraid to assert herself, she knew she would obey her father, and throw away the splendid future she dreamed of, the great, rich life she desired so ardently.

Presently she sat up, dried her eyes and returned to the kitchen.

"Come, Rifka, my heart," her mother said tenderly, "eat." But Rifka went to the window and opened it. The noises of the street came up. The minstrel was still playing. To the aching girl the melody of the concertina seemed as a funeral dirge; a fare-ye-well to the future she had looked forward to. And she leaned out of the window.

In the rooms below a child began to cry. A mother's crooning voice was heard.

SEARCH



HERE shall we find Thee—where art Thou, O God?
For Thou hast taken away our signs from us,
Discredited the guides we thought from Thee,
And we have only left to show the way
A voice—the wavering voice that cries in us
Once in a long, long while, when soul and sense
Clasp for a moment, and Thy light shines through:

We can be only sure of one thing now—
Our little fevered hearts that endlessly
Toss up and down upon the waves of the world—
Where shall we find Thee? Where art Thou, O God?

Where shall we find Thee—where art Thou, O God?
Thou who perhaps may yet be, not now made,
Thou who perhaps hast been, and art not now,
Thou whose last echoings across our hearts
Perhaps may not be known or wondered of
By our young children—Thou, our God of old,
God of Forever! Speak to us again!
Give us some little loving sign again
That we may see Thee through the glass of it;
Come in some kindly human shape we know:
Our eyes are dazzled now with staring long
Through bleak bright light unknown, unhumanized:
Thy love seems not for us, it shines so far,
Not such as we could dare exchange with Thee—
Where can we find Thee—where art Thou, O God?

*When I shall take away your lights from you,
My little spinning silver coin the moon,
My little burning beat of time the sun,
And all My life and yours have passed beyond
To whirling chains of planets not yet more
Than flying vapors—still I shall be,
And ye shall be with Me.*

MARGARET WIDDEMER.

WILL THE EASEL PICTURE VANISH TO BE SUCCEEDED IN TIME BY A MORE PERMANENT FORM OF ART?

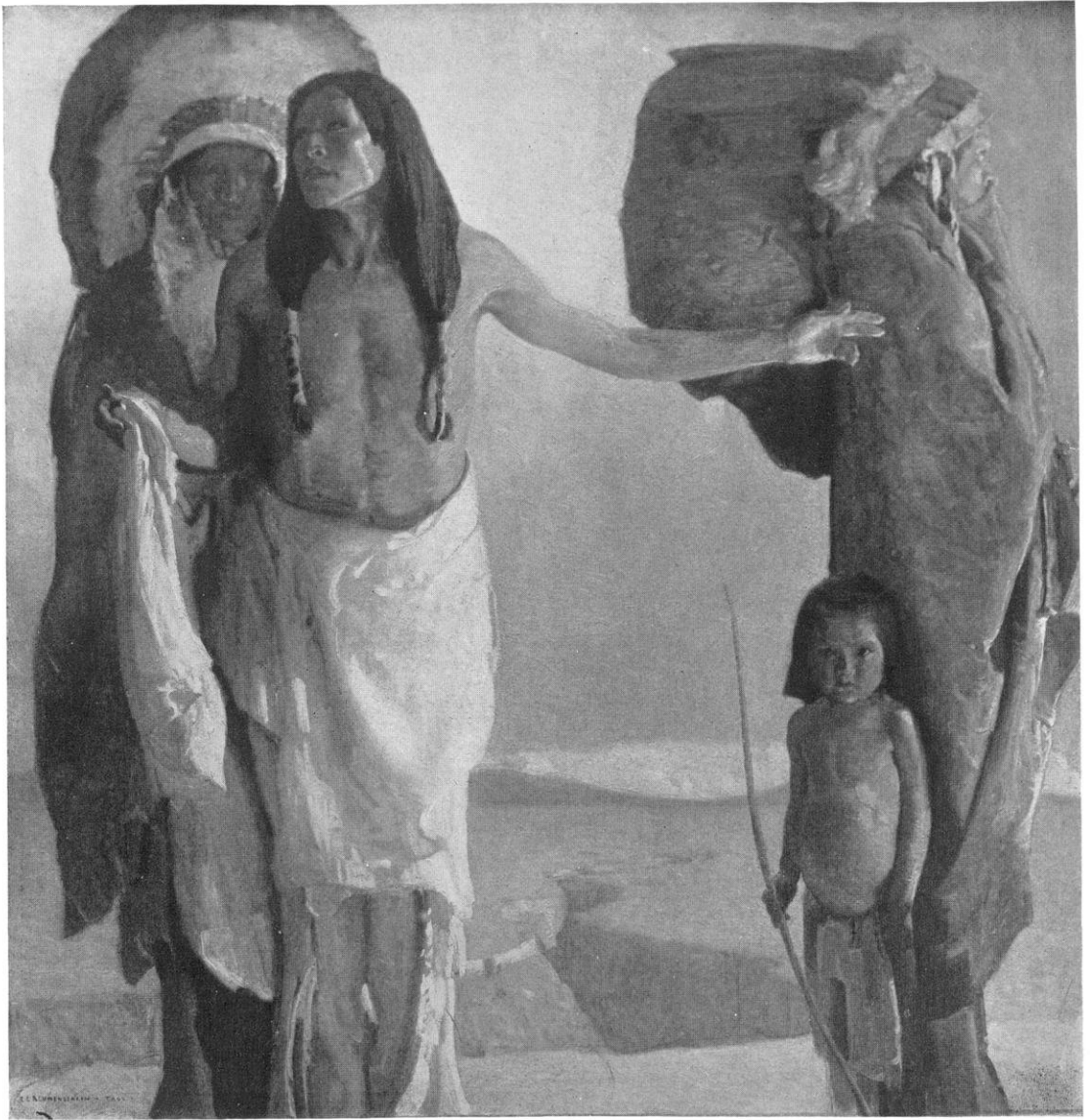


THE critical world seems to have lost all fresh point of view toward the Academy. It is accepted yearly just as the changes of season are and no one ever thinks of saying, "What does it all mean, why do we show so many hundreds of pictures twice a year, what relation have they to the real development of art and how far do they benefit the lives of the people who make them or those who see them?" It would seem as if in the painting of pictures, as in the making of books and creating of music, somehow we had lost sight of the original purpose, or rather what we believe the purpose, of all art to be—converting into permanent form individual impressions of life.

For many centuries we believed that a rare tune, a flaming musical rhythm, a painting burdened with spiritual exultation, were white-heat impressions of the soul's ecstasy. Can we feel this sincerely today in any general exhibition of pictures which we have the opportunity of seeing from early fall until late spring either in this country, in Paris or in London? And if we cannot feel it is art holding its right position for us in our civilization? If a man of genius is only a person who has brought with him from the infinite the naïve power to see things as they are, then is not art today involved in a strange confusion, are we not striving to make her a bond slave, a practical means to a commercial end?

There are certain expressions in life which it is not difficult to understand must more or less be estimated through their money value. It is not possible to build a good house, a permanent structure, without the expenditure of a good deal of money, and so architecture must be rated commercially. As the most essential of all the arts, because it is born out of one of the greatest of human material needs, architecture must conform to a civilization that demands the money price for adequate expression. But when we come to painting, sculpture, music, poetry, these things are only essential spiritually; art cannot conceivably have more than two purposes—one is the joy and development of the artist, the other is the response in the spectator to the artist's emotion. And how can art realize the fulness of its growth if we are compelled to burden it with the purposes and determinations of a commercial age?

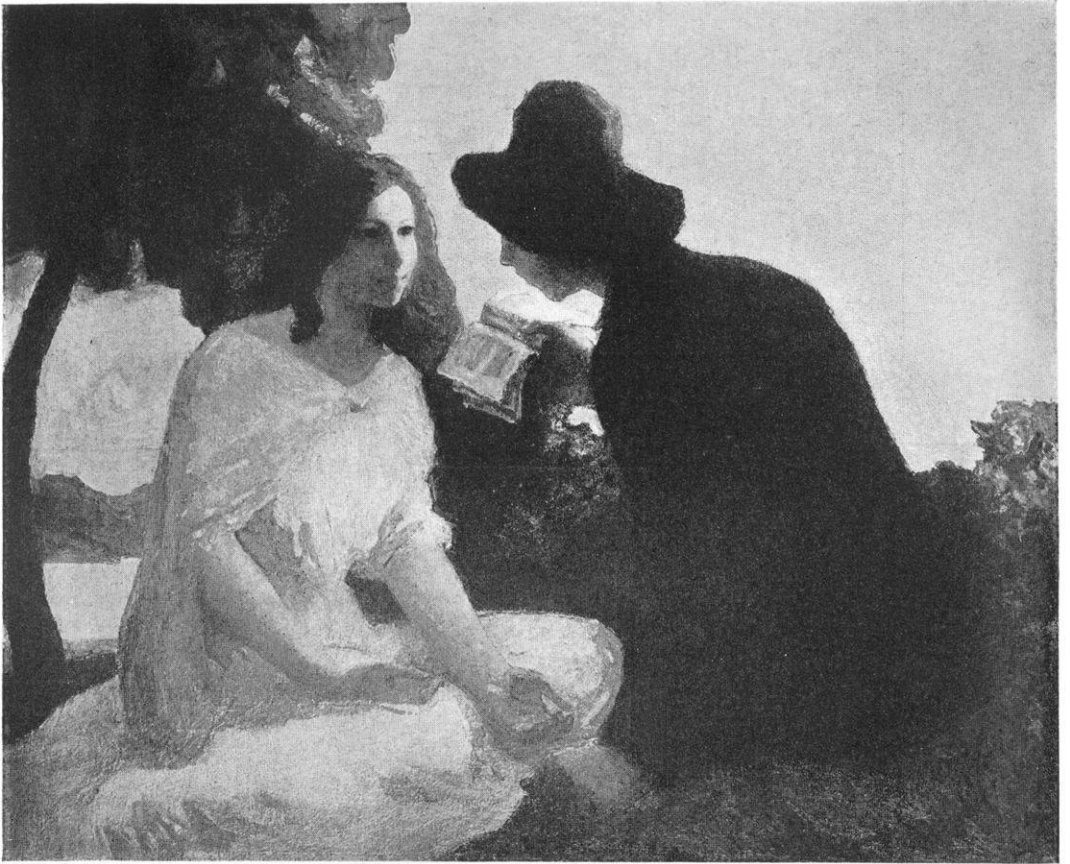
Of course, **THE CRAFTSMAN** does not wish to go so far as to say that there are no reasons for the existence of academies, no benefits occurring from exhibitions; because if this were true exhibitions would of themselves have died a natural death long ago. Also if



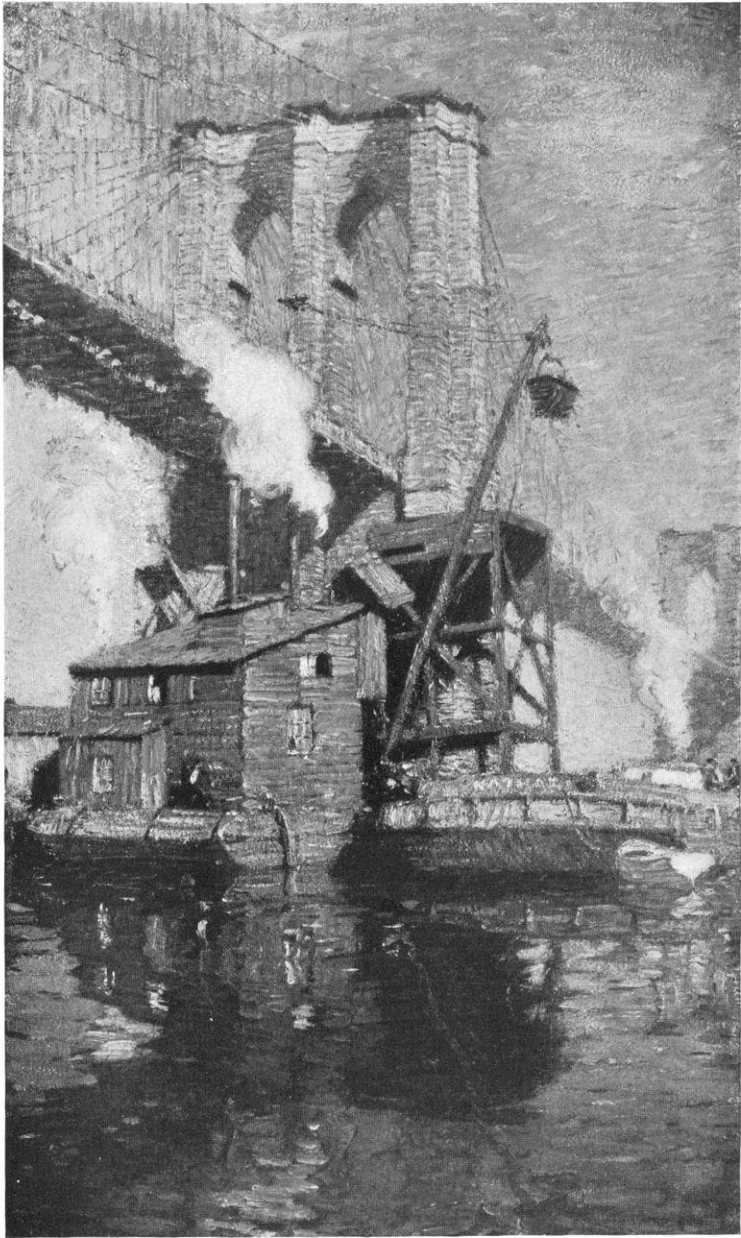
"THE PEACEMAKER," FROM A
PAINTING BY E. BLUMENSCHN.



"THE WIDOW," FROM A PAINTING BY C. W. HAWTHORNE.



"PASTORAL," FROM A
PAINTING BY MAX BOHM.



"BROOKLYN BRIDGE," FROM A PAINTING BY EVERETT L. WARNER.

A MORE PERMANENT FORM OF ART

there were not academy walls and cheerful lights and pleasant surroundings, how many of us would have in our present civilization the opportunity of understanding the artist, of reflecting the joy his creation has caused him; in other words, we would lose one half of the usefulness of this one phase of art just as we would lose the opportunity of realizing the creative joy of the composer if there were no opera houses, no commercial arrangements to make possible the bringing of the music and the audience together.

And again, if it were not for our museums where our pictures, good and bad, find permanent abode, we should lose the chance of preserving the artist's record of the world's doings, at least of his idea of what the world is doing, and has been doing for centuries. And so there arises the perplexing condition of the need of the academy for the perfect realization of art and the misuse of the academy in the bringing of art into relations with the world that are rapidly becoming so widely commercial.

ONE wonders if the time will come when our artists will once more give all their attention to making beautiful the homes and public buildings of their day and generation, if it is not possible that the easel picture has been only one phase of an artistic development the usefulness of which has almost passed, and if possibly the newly-awakened interest of the whole United States toward a return to home building and rural living may not bring in its wake the desire for the permanent and beautiful decoration of our homes which was not possible during that strange long period of American life in hotels and boarding-houses. The easel picture seems in a way rather an unstable form of artistic joy. Is not the frenetic career of the Mona Lisa an illustration of the wisdom of placing our paintings in more permanent relation to architecture? If once the feeling toward painting became more permanent, if landscapes were no longer little canvases to be brought out and put away and exhibited or forgotten, if portraits were the central decorative scheme of library or hall, would not the very quality of art itself respond, would not the actuality of it prove a greater stimulus to our artists than can be possessed in painting done, as is so often the case, for possible exhibition?

There are paintings at the recent exhibition of the Academy that could have been very beautifully used for such decorative purposes as we have already stated. Wonderful sunny stretches by John Carlson; decorative Indian panels, by J. H. Sharp; Arizona deserts, with a marvelous sense of space and clear air, by A. L. Groll; moonlights, tender springtimes, gray hillsides, brilliant summer

A MORE PERMANENT FORM OF ART

noons, all in turn suggesting permanent decorations for homes that crave beauty and inspiration as their natural surrounding. There are portraits too that might stand alone as the central decoration of very beautiful rooms. One has only to recall Irving Wiles' vividly painted portrait of his wife, a stately canvas done with beauty and distinction that, even with its freshness, suggests a treasured heirloom.

AND we feel that any one of the four pictures which we have selected to present in this issue of *THE CRAFTSMAN* would furnish a decorative note in color or one of a series of panels to be worked out to a complete beauty in technique, composition and tone. We have been especially interested in Bohm's picture called "A Pastoral," hung in the Vanderbilt Gallery. The beauty of tone, the fine restraint in composition, the simplicity of treatment and the exquisite poetical note combine to make this painting one that should have the great value of permanence. It is hard to think of its being packed up and hustled away over the railroad to be unboxed for another few minutes somewhere on another wall. It should be in a room where every color blends to it, the room of a person having the fullest appreciation of its power and poetry, its beauty making of the room a mecca for lovers of art. We feel, too, that in quite another way a more dominant, a more tragic fashion, Charles Hawthorne's picture of "The Widow" should belong in its own environment, in one place forever. In looking at this picture again and again it seems to present the universal note of grief before which material conditions vanish into a hazy background.

In Blumenschein's study called "The Peacemaker," the decorative note is so inevitable that it is hard not to imagine the painting was planned for some wall space in a beautiful room with colors reaching up to its perfect high note of delicate green. What a room it would be and what an inspiration for all beholders, for not only is the title "The Peacemaker" evident in the symbolism of the painting, but a sense of peace pervades the entire canvas, in the tranquil look of the man waiting to reconcile his friends and the tender light that falls over the wide plains which make the background for this lovely scene of fading primitive life.

So brilliant is the color note in Everett Warner's "Brooklyn Bridge," so crisp the technique, so sure the composition and the management of light that a dozen different purposes could be thought of in relation to its final destination as the ornament and central note of color in some building. Why do we not use such work as this as mural decoration in our public buildings? Why can we not escape "East and West," "The Two Hemispheres," "Justice and

THE OPEN CAR

Mercy," "Politics and Groups of Aldermen, Ancient and Modern"? Why are not the long corridors of our dismal court-houses, the futile circular domes to which ugly staircases lead, surrounded and crowned with work of such freshness and inspiration as river scenes of Everett Warner, George Bellows, Jonas Lie or the woodland beauty of Elmer Schofield, Charles Rosen and Luis Mora?

And yet in the making of these suggestions we realize that the inspiration for them has come through the fall Academy exhibition, through the works of the men presented there. And so, possibly what we really need is a greater interest in a permanent art closely related to architecture, combined with the inspiration and pleasure to be derived from the various exhibitions of which America is so proud and which must of necessity benefit the phase of art which we recognize and pursue today.



"AN OPEN CAR—NEVER! MOTHER CALL A TAXI:" FROM A DRAWING BY ETHEL MYERS.

THE OSTRICH AS A PROTECTOR OF WILD BIRDS: BY T. GILBERT PEARSON



OME time ago, while in a southern town, I noticed upon the billboards and in the store windows, flaring posters in red and black announcing a most unusual race which was to be held at the County Fair—a race between a horse and an ostrich! As curious as the rest of the citizens, I followed them to the track to behold this unique sight. We found, however, that the horse was extremely nervous at the sight of its feathered, two-legged contestant, and positively refused to take part in a performance so grotesque. Fortunately for the spectators there was no such hesitation on the part of the ostrich, and the pace at which the three-hundred-pound bird whirled its jockey and light sulky around the course was marvelous to behold.

The purpose of this entertainment, it appeared, was to attract the attention of the public to an ostrich farm in Florida. And certainly the place was worth visiting, for behind its high board fence were to be seen several hundred specimens of these fine birds, apparently as much at home on the shores of the St. John as if they were in the land of their forefathers along the winding course of the Vaal.

A wonderful sight it is to see these giant birds striding majestically about in their enclosures or resting on the ground beneath the shade of the gnarled and picturesque live oak trees with which the farm is adorned. So interesting, in fact, is the exhibition that thousands of people annually pay entrance fees at the gate and crowd around the pens to say banzai to the captives. To the reflective observer, however, there is a significance attached to this ostrich farming enterprise, the contemplation of which is surely more absorbing than the mere diversion of viewing for an hour the unusual spectacle. These birds supply each year plumes of the most exquisite beauty for the adornment of women's hats, and there is little doubt that in time practically most of the feather decorations will come from the ostrich; for the civilized nations of the earth will before long absolutely discontinue the disgraceful traffic in the feathers of mother birds slain for their plumage. In these happy and contented domestic creatures—the ostriches—there is to be seen the means of saving the wild-bird population and at the same time supplying the demands of the feather trade. The ostrich farm is a sample of the beginning of the great industry which is now in its infancy.

All wild birds and many animals renew their beauty every year. The dull worn feathers of the bird are cast aside and a new lustrous

THE OSTRICH AS A MORAL AGENT

covering gleams in the sunshine. With mankind the beauties of youth come but once, and no matter how lightly the finger of time may touch the brow, the wasting effect of the years is soon apparent. But for the birds life begins anew each year. The mate of every little songster of the thicket, or of every wren that hides in the rocks, or of every swallow that cleaves the air begins a new existence with the appearance of the first green leaves. It is as if the faint breath of spring brought with it a rejuvenating elixir of life, or as if each bird had slipped away deep into some mystical forest to bathe in the sprays of the Fountain of Youth. Search where you will in field or woodland, along the shore or far on the tumbling waters of the old gray sea, and nowhere will you find a lady bird that in springtime is not supplied with all the outward adornments of youth. In the workings of her little mind she is young again, and wise creature that she is, she will not settle down to the humdrum of domestic life until after the elapse of a perfectly respectable and satisfying period of delicate attention and serious wooing. Even those species which mate for life annually pass at this time through a period of the most ardent courtship. With true maidenly modesty the wild goose of sixty summers is as coy, retiring and self-conscious in the presence of her lord and gander as she was long years ago when early one spring she first followed his wing beats toward the frozen pole.

With many birds the males bear the more elaborate and brilliant plumage, for careful ornithological observers tell us that despite all the fine show of wooing which the male bird displays, it is the female who actually does the selecting. The male with the brightest feathers and the most seductive song therefore stands a better chance of winning a mate than does his less gifted rival. Nature places her premium on these things and we know that Nature is wise. Mankind has perverted many of the natural instincts with which, after a study of wild animals, we have reason to believe we were originally endowed. It has been claimed, I believe, by certain erudite scientists that the beard of a man's face, like the mane of the lion, was during the early epochs of our history a special mark of beauty; and the man of those days with the longest, fiercest, hirsute adornment was the one most greatly coveted by the unmated females in the neighboring jungle. Today all this is changed and a man is supposed to perform the double duty of selecting and wooing his mate. This being the case, it is the female who must attract. Ever since the human race developed the clan or tribal instinct, fierce wars have continually depleted the numbers of the male population. The result has been to develop a lively competition for mates

THE OSTRICH AS A MORAL AGENT

on the part of the females. From the days of savagery to the present time women have constantly employed all the arts at hand to beautify and render the person attractive. These facts are apparent to any observer. Go to the Zoo and look into the cages of song birds—the bright colors are worn by the males. Take a walk down the Avenue, look at the people you meet—it is the women whose adornments reflect all the rays of the spectrum.

ONE of the most coveted and easily acquired feminine adornments has been feathers. At first these were probably taken almost wholly from birds killed for food, but later when civilization became more complex and resourceful, millinery dealers searched the ends of the earth to supply the demands of discriminating women. The chief reason why it has been so difficult to induce educated and cultivated women of this age to give up the heartless practice of wearing feathers seems to be the fact that the desire and necessity for adornment developed through the centuries has become so strong as to be really an inherent part of their natures. It is doubtful if many people realize how terrifically strong and all-powerful this desire for conforming to fashion in the matter of dress sits enthroned in the hearts of tens of thousands of good women.

There was a time when I thought that any woman with a matured instinct would give up the wearing of feathers at once upon being informed regarding the barbaric cruelties necessarily involved in their taking. But I have learned to my unutterable amazement that such is not always the case. Only last week I received one of the shocks of my life. Somewhat over two years ago a young woman came to work in my office. I supposed she had never heard, except casually, of the great scourge of the millinery trade in feathers. Since that time, however, she has been in daily touch with all the important efforts made in this country and abroad to legislate the traffic out of existence, to guard from the plume hunters the plundered colonies of egrets and other water birds and to educate public sentiment to a proper appreciation of the importance of bird protection. She has typewritten a three-hundred-page book on bird study and bird protection, prepared for *THE CRAFTSMAN* Magazine every article on bird protection which the writer composed, has acknowledged the receipt of letters from the wardens telling of desperate rifle battles that they have had with poachers, and written letters to the widow of one of our agents shot to death while guarding a Florida bird rookery. In the heat of campaigns she has worked overtime and on holidays. I have never known a woman who labored more conscientiously or was apparently more interested in the work. Fre-

THE OSTRICH AS A MORAL AGENT

quently her eyes would open wide and she would express resentment when reports reached the office of the atrocities perpetrated on wild birds by the heartless agents of the feather trade. Recently she married and left us. Last week she called at the office, looking very beautiful and radiant. After a few moments conversation she approached the subject which evidently lay close to her heart. Indicating a cluster of paradise aigrettes kept in the office for exhibition purposes, she looked me straight in the face and in the most frank and guileless manner asked me to *sell them to her for her new hat!* The rest of the day I was of little service to the world.

What was the good of all the long years of unceasing effort to induce women to stop wearing bird feathers, if this was a fair example of results? Of all the women I knew, there was no one who had been in a position to learn more of the facts regarding bird slaughter than this one; yet it seems that it had never entered her mind to make a personal application of the lesson she had learned. The education and restraint of legislative enactments were all meant for other people.

HOW is this deep-seated desire and demand for feathers to be met? Domestic fowls will in part supply it; but for the finer ornaments we must turn to the ostrich, the only bird in the world which has been domesticated exclusively for its feather product. These birds were formerly found wild in Arabia, southwestern Persia and practically the whole of Africa. In diminishing numbers they are still to be met with in these regions, especially in the unsettled parts of Africa north of the Orange River. From early times the plumes of these avian giants have been in demand for head decorations, and for centuries the people of Asia and Africa killed the birds for this purpose. They were captured chiefly by means of pitfalls, for a long-legged bird which in full flight can cover twenty-five feet at a stride is not easily overtaken, even with the Arabs' finest steeds.

So far as there is any record, young ostriches were first captured and enclosed with a view of rearing them for profit in the year eighteen hundred and fifty-seven. This occurred in South Africa. During the years which have since elapsed, the raising of ostriches and the exportation of their plumes has become one of the chief business enterprises of South Africa. Very naturally people in other parts of the world wished to engage in a similar enterprise when they saw with what success the undertaking was crowned in the home country of the ostrich. A few hundred fine breeding birds and a considerable number of eggs were purchased by adventurous

THE OSTRICH AS A MORAL AGENT

spirits and exported, with the result that ostrich farms soon sprang up in widely separated localities over the earth. The law makers of Cape Colony looked askance at these incipient competitors and soon prohibited ostrich exportation. Before these drastic measures were taken, however, a sufficient number of birds had been removed to other countries to assure the future growth of the industry in various regions of the world. It was in eighteen hundred and eighty-two that these birds were first brought to the United States for breeding purposes. A little later, Mr. Edwin Cawston, today known as one of the most successful ostrich men in the country, went to South Africa to study conditions for successful ostrich raising, and returned with forty-four specially selected birds. His great farm near Los Angeles is now one of the show places of the Pacific Coast. Still other farms have been established in California at San Diego and San José; Hot Springs, Arkansas; Jacksonville, Florida and a few others elsewhere.

There is money to be made in the ostrich business, for the wing and tail plumes of this bird are as popular today for human adornment as they were in the days of Sheerkohf, the gorgeous lion of the mountain. Even low grade feathers command a good price for use in the manufacture of boas, feather bands, trimming for doll hats and other secondary purposes. When the time comes for plucking the feathers, the ostriches are driven one at a time into a V-shaped corral just large enough to admit the bird's body and the workman. Male birds are often inclined to be obstinate and at times even dangerous. When in this mood it is not always easy to induce them to proceed in the desired direction. Perhaps no bird in the world possesses a smaller degree of intelligence about many matters than does the ostrich, and by taking advantage of this fact remarkable things may be done with them. For instance when an old male refuses to enter the plucking pen, the keeper often accomplishes the desired result by simply placing a forked stick against the front of the bird's neck. At once he seems to be possessed with the idea that nothing in life is as important as pushing that stick out of the way. He will press forward indefinitely and may thus be literally led into the pen. Here a long slender hood is slipped over his head and the wildest bird instantly becomes docile. Evidently he regards himself as effectively hidden and secure from all the terrors of earth. There is no pain whatever attached to the taking of ostrich feathers, for they are merely clipped from the bird by means of scissors. A month or two later when the stubs of the quills have become dry they are readily picked from the wings without injury to the new feathers.

THE OSTRICH AS A MORAL AGENT

NOT long ago I visited an ostrich farm fifteen miles west of Phoenix, Arizona. Hoping to secure photographs of the splendid birds observed in a nearby field, I approached the fence enclosing them with some degree of stealth. It was quickly apparent, however, that the only caution necessary was to keep out of reach of the inquisitive inmates. They crowded to the fence and extended their long necks in the most familiar manner. One seized my cap and another almost pulled the camera from my hand. There are said to be three thousand ostriches here at the present time, the number rapidly increasing. If permitted to incubate their own eggs, the birds show a commendable spirit of coöperation in attending to their household duties. The female occupies the nest until about five o'clock in the evening, when she is relieved by her mate, who sits on the eggs throughout the hours of darkness and until perhaps nine o'clock in the morning. Few birds are permitted to hatch their eggs and care for their young, as such matters are now almost entirely attended to in the incubator and brooding pens. One result of depriving the birds of an opportunity to follow their natural instincts has been the gradual dissolution of some of their hitherto well established habits.

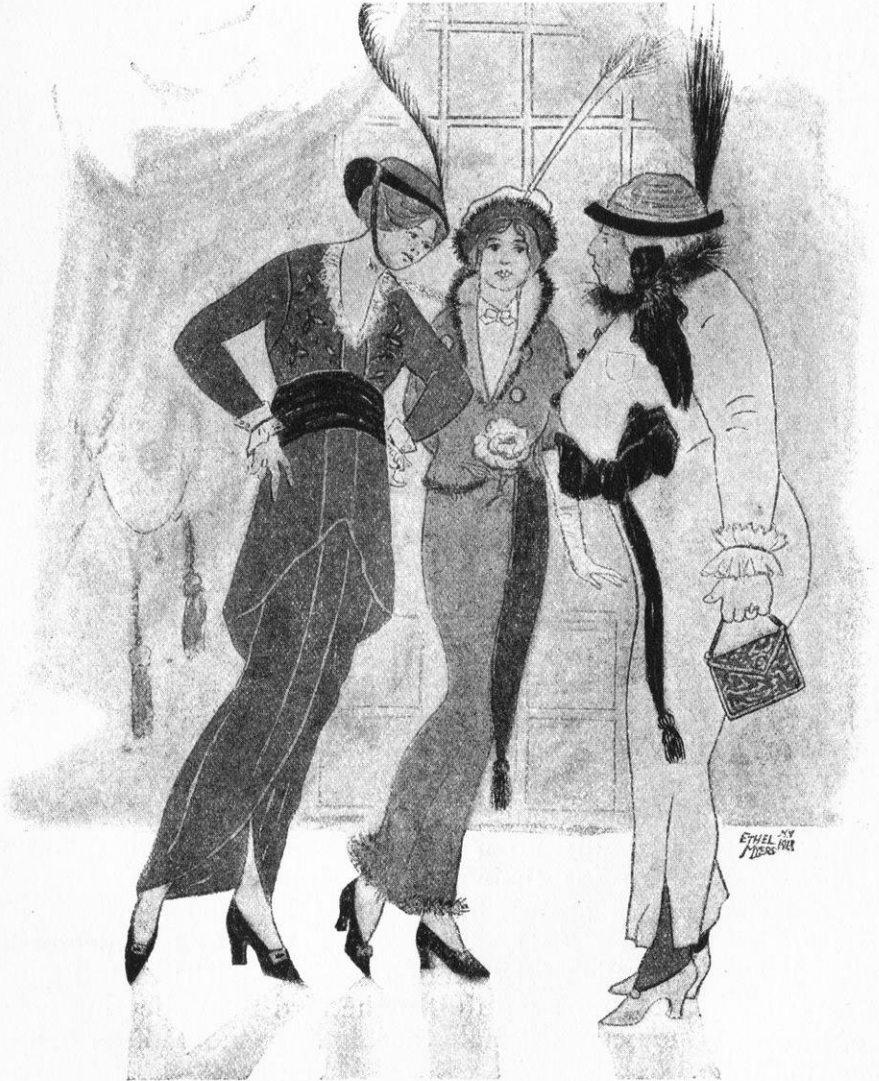
"Many of them do not make nests any more," said the keeper in charge of the ostriches at the big Phoenix Farm. "They drop their eggs all over the field. Twice a day we go out with a wagon and bring them in."

When first hatched, young ostriches are about the size of a domestic hen and have a mottled appearance. They grow rapidly and in six months are almost as large as their parents. Old and young are fed on green plants, broken bone, pebbles and sometimes corn and other grain. At this Arizona farm fourteen tons of dry alfalfa and millo maize are required each day for the ostrich population. This means something over nine pounds per bird.

The ostrich industry is good and it is worthy of encouragement. No woman need fear that she is aiding in any way the destruction of birds by wearing ostrich plumes. There are many more of the birds in the world today than there were when their domestication first began, and probably no wild African or Asiatic ostriches are now shot or trapped for their plumes. The product seen in our stores all comes from strong happy birds hatched and reared in captivity. Use of their feathers does not entail the sacrifice of life, nor does it cause the slightest suffering to the ostrich; taking plumes from an ostrich is no more painful to the bird than shearing is to a sheep, and does not cause it half the alarm a sheep often exhibits at shearing time.

A POINT OF VIEW

The call for feather finery rings so loudly in the hearts of women that it will probably never cease to be heard, and it is the ostrich—the big, ungainly, yet graceful ostrich—which is to supply the demand for high grade feathers of the future. Surely it is not too much to ask women to turn to this source of supply, which furnishes the most desirable plumes in the world, and thus to spare from needless torture and death the winged tenants of field and forest.



"MOTHER, YOU STAND LIKE LAST YEAR!" FROM A SKETCH BY ETHEL MYERS.



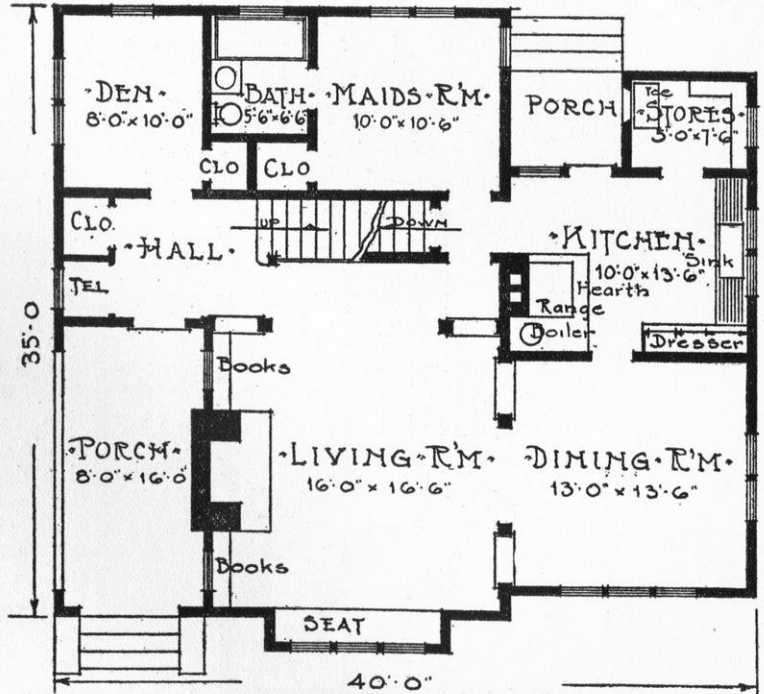
CRAFTSMAN SUBURBAN HOMES PLANNED FOR PERMANENT COMFORT AND CONVENIENCE

IF you look up the word "home" in the dictionary, you will find a number of definitions given, both literal and metaphorical; but the first and presumably the most important is this: "One's fixed place of abode." The compilers of the bulky volume, if they stopped to think of it, must have smiled to themselves a bit regretfully at the unconscious irony of this phrase as applied to the average modern household. For in spite of the general desire for an ideal dwelling place, the city apartment, the hotel suite, the boarding-house and the monotonous suburban row are, alas, still with us, and those who have tasted the varied conveniences and inconveniences of these temporary shelters and have patronized the ubiquitous moving van, realize that as a nation we have not yet achieved the soul-satisfying comfort of a "fixed abode."

Happily, however, for our country, the ten-

dency toward the building and owning of permanent individual homes is steadily increasing. People are growing more and more dissatisfied with architectural and spiritual makeshifts, and are demanding for themselves and their families houses that are really homes in the full sense of the word.

This popular trend is significant for two reasons. Not only does it mean that we shall eventually develop a national type of architecture suited to and expressive of the needs and tastes of the American people;



CRAFTSMAN HOUSE NO. 179: FIRST FLOOR PLAN.

CRAFTSMAN PERMANENT ABODES

but it also foretells the strengthening of our family and social ideals and the restoration of that home-loving spirit whose beauty and wholesomeness the complications of modern life have done so much to destroy.

Believing that the only real home is one that will stand the test of permanent occupancy, one that time and use will mellow rather than deteriorate, and that familiarity will only endear, we naturally try to plan Craftsman houses in such a way that they will possess not merely superficial attraction but the practical and lasting qualities that result in permanently satisfactory homes.

In working toward this end, there are of course many things to be considered—the probable location of the house, the size and needs of the family and the amount of money that can be expended in its building, furnishing and upkeep. And if many of our houses seem, at first glance, to be almost severe in their simplicity, and—to some minds—almost too unpretentious and democratic in their plan, it should be remembered that we have designed them, not to make a picturesque or impressive showing of Craftsman architecture, but to meet the requirements and restrictions of an actual demand.

Most of the people who come to us for the plans and specifications of their future

homes, while more or less well-to-do, cannot or do not wish to indulge in architectural frills or interior elaborations. They prefer to spend whatever sum they can invest in a durable, economical construction, with simple, homelike features without and within. They prefer high quality of material and workmanship and restful beauty of design to ornamentation or display.

Knowing this, we endeavor to so plan our houses that while embodying the essential principles of Craftsman architecture, they will prove, either just as they stand or with slight modifications, applicable to many individual needs.

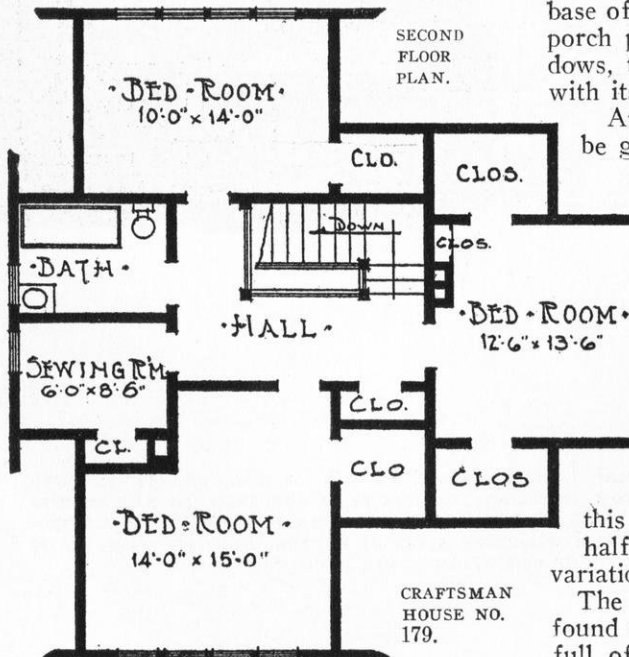
BOTH of the houses presented here this month have been designed for suburban lots, and adapted to the needs of families who keep one maid. The first house, No. 179, will prove especially attractive, from whatever point of view one approaches it, for the construction of the porch, the bay window and dormer roof, with their resulting irregularity of outline, give the place a certain intimate charm.

Stucco on metal lath is the material chosen for the walls, and the roof may be covered with either slate or shingles. By using cement for the porch steps and paths, as well as for the garden walls and entrance posts, and by planting flowers about the base of the walls and training vines up the porch pillar and around some of the windows, the house may be effectively linked with its surroundings.

An interesting architectural touch may be given to the gables and dormers by applying the stucco with a ribbed surface so as to give the effect of half-timber construction, as indicated by faint shadowed lines on the perspective drawing. This breaks up the walls with a decorative note, and if the ribs are made to carry out the main structural lines and to appear as though bracing or supporting the windows and roofs, the effect will prove very pleasing. In fact,

this is in many cases preferable to half timber, as it affords a note of variation without too much emphasis.

The floor plans of House No. 179 will be found especially worth noting, for they are full of practical features. The main en-





Gustav Stickley, Architect.

CRAFTSMAN STUCCO HOUSE NO. 179: A COMFORTABLY PLANNED NINE-ROOM DWELLING SUITABLE FOR A SUBURBAN LOT AND ADAPTED TO THE NEEDS OF A FAMILY WITH ONE MAID: THE EXTERIOR IS INTERESTING FROM WHATEVER ANGLE IT IS SEEN, AND THE FLOOR PLANS WILL BE FOUND ESPECIALLY WORTH STUDYING.



Gustav Stickley, Architect.

CRAFTSMAN SHINGLED HOUSE NO. 180, DESIGNED ESPECIALLY FOR A NARROW SUBURBAN LOT: THE PLANS INCLUDE EIGHT MAIN ROOMS, SO ARRANGED AS TO MAKE THE HOUSEWORK AS LIGHT AS POSSIBLE: THE MAID'S QUARTERS ARE PROVIDED ON THE SECOND FLOOR.

CRAFTSMAN PERMANENT ABODES

trance is from the sheltered living porch, which, having a parapet and being protected by the angle of the house and sloping roof, may be easily glassed in for the winter. This will be desirable if the house is built facing east, although a southern exposure would also be favorable.

In the long, roomy hall one finds on the left a convenient telephone booth and a coat closet, the former lighted by a small window. Opposite the front door is the den, which, being shut off from the rest of the floor, will afford a quiet place for study or work. This room, however, may be put to a variety of uses, depending upon the taste and requirements of the owner. It may be lined with shelves and used as a library; fitted up for an office; utilized for an extra bedroom, or turned into a nursery—whichever is required. For any of these purposes it would be quite adaptable, on account of its privacy, and its readiness of access to both front door and stairs.

The living room is separated from the hall only by posts and panels, and the same construction is used at the dining-room entrance. This lends an open, hospitable air to the lower floor and gives one an impression of spaciousness beyond the actual dimensions of the rooms. The fireplace, the bookcases built in on each side, with their small windows above, and the long seat that fills the bay—these give the place a particularly inviting appearance and an air of permanent comfort.

Exceptionally convenient is the arrangement of the kitchen, with its dresser, sink and double drainboards near the window, and storeroom with shelves and ice-box that can be filled from the little service porch. The cellar stairs descend below the main flight, and nearby is the maid's room with private bath and closet. This is convenient for the maid and leaves the upper floor free for family use.

Upstairs three good-sized bedrooms are provided, with big closets beneath the slope of the roof, and in the same dormer that gives headroom to the bath a small sewing room is planned. If preferred, of course, this room may be used as a dressing room and made to open from the front bedroom; or it may be used for a private bathroom.

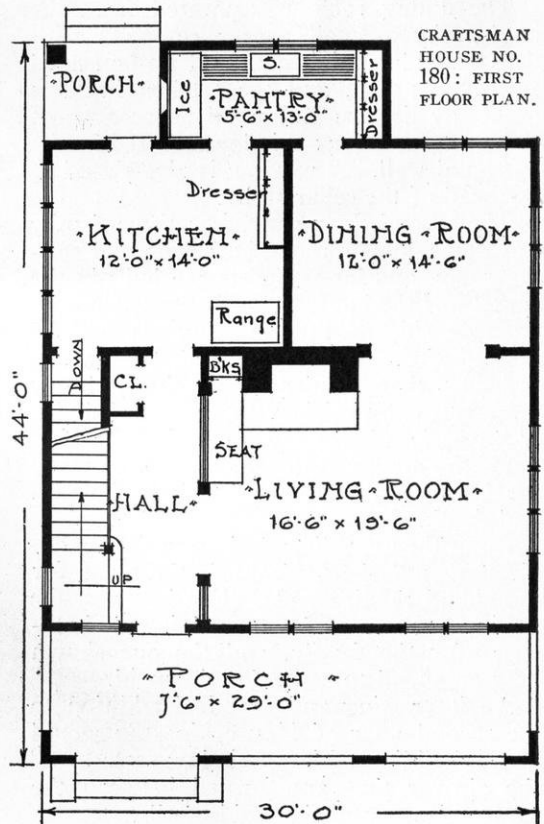
THE second house, No. 180, is also intended for the suburbs, but for a narrower lot than the first house. Being only 30 feet wide, it may be built on a 40 or 50

foot lot. The foundation may be either brick or stone, and it is always a good plan to use the same material for the chimney and garden wall. Although both walls and roof are shingled, any monotony in the effect can be avoided by using contrasting colors such as brown, green or terra cotta, with a lighter touch, possibly, in the door and window trim and sash.

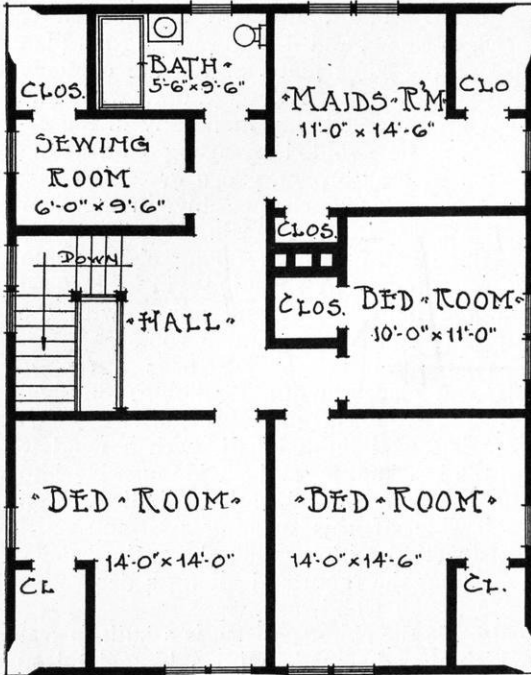
If the house is built facing either south or west, plenty of sunshine will be insured for the living room and porch, with the morning sun for the dining room.

This porch not only affords a roomy, pleasant place for outdoor living, but shelters the front entrance. Inside is the narrow but well lighted hall, with a window on the low landing and a wide opening into the living room. We have indicated on each side of this opening post-and-panel construction with a grille above the panels, screening the room and giving a decorative note to the woodwork.

Beside the chimney is a built-in seat which may be made with a hinged lid so as to serve as a storage place for firewood, and in the corner bookshelves are fitted.



AN AGRICULTURAL MECCA FOR THE SOUTH



CRAFTSMAN HOUSE NO. 180: SECOND FLOOR PLAN.

The dining room is separated from the kitchen by a small pantry equipped with dresser, sink, drainboards and ice-box filled from the porch, and the kitchen itself is especially light and cheerful on account of the group of four windows that fills the left-hand wall. A window is also placed at the head of the cellar stairs.

The second floor comprises three family bedrooms, maid's room, bathroom and sewing room, and large closets are built in the corners of the house as well as smaller ones on each side of the chimney. It will be noticed from both plan and perspective drawing that headroom is obtained for these rooms by raising the main roof slightly on each side, at the same time keeping down the main roof lines so as not to make the house appear too high for its breadth and depth.

As in the preceding design, various modifications may be made to fit the plans for individual requirements. For instance, the sewing room may be turned into a bathroom for the family, and the one shown here arranged to serve for the maid.

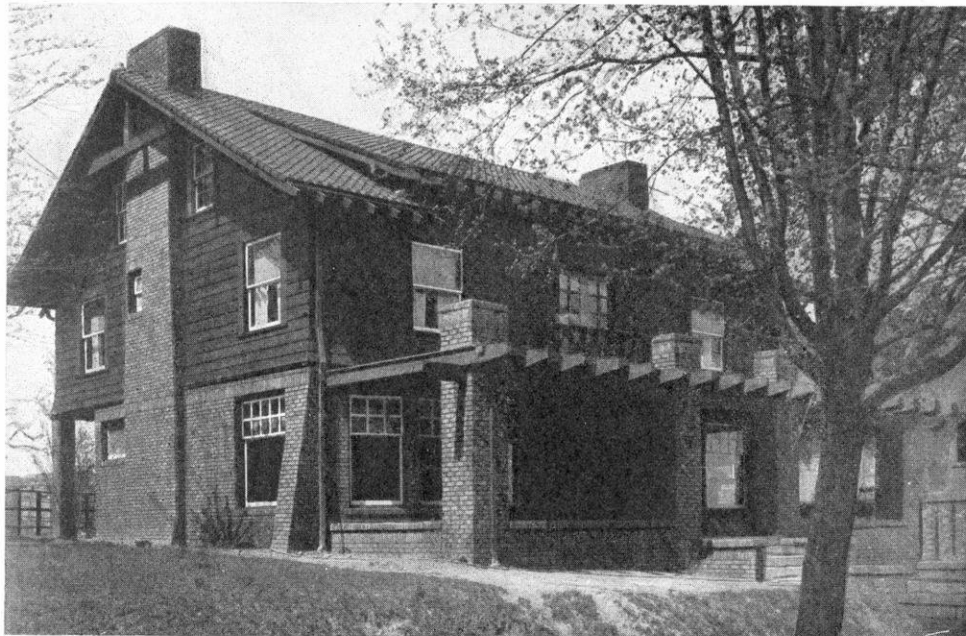
An interesting and practical addition to the second floor of House No. 180 would be the building of long window-seats to fill the alcoves that are formed between the corner closets and the inside walls.

ONE of the most encouraging and practical projects now on foot for the stimulation of interest in rural life and for the promotion of agriculture in the South is the Knapp School of Country Life, which is to be established near Nashville, Kentucky. The school is to be a memorial to the life and work of the late Seaman A. Knapp, and its object will be to teach farmers and their families the principles of better farming and more efficient business methods.

This school-farm, we learn, "will be conducted in accordance with the demonstration methods. It will contain about two hundred acres. Pure-bred seed and animals will be developed. The best devices and implements will be used. Crop rotations will be worked out for different Southern conditions. Demonstration agents, rural school supervisors, State and county superintendents of education, and other workers will make this farm a rallying-point, in order to carry back to their States the benefits of the work done there. Corn-club boys and canning-club girls will also make occasional trips to this agricultural Mecca for inspiration and instruction. The pure-bred products of the Knapp farm will be offered as prizes to the boys and girls who do the best work.

"This school of country life will become a clearing-house for the rural communities of the South, a center for the exchange of valuable ideas and information practically tested. The farm demonstrators will live upon the farm for several weeks in the summer. The faculty of the college will work out their ideas here for the twelve months in the year. The teachers of the South who come for training to George Peabody College for Teachers (on the campus of which the Knapp School is to be located) will coöperate in studying and in meeting the needs of an ideal country community.

"Thus those who teach the adult farmers and their wives will come to understand those who teach the children, the prospective farmers and prospective housewives. The teachers and the farmers will work together. The school and farm will, in other words, be a storehouse to which the practical farmer and his wife will come for tested knowledge.



TWO SUBSTANTIAL, LIVABLE HOMES BUILT ALONG CRAFTSMAN LINES

THE influence of Craftsman architecture and furnishings upon the building, equipment and decoration of modern American homes is a fact well known to our friends and readers, and even to many people who are only casually familiar with the Craftsman movement. This influence is perfectly natural, considering the large number of plans and specifications that are sent out every week from our architectural department, and the many houses that are built each year from our designs.

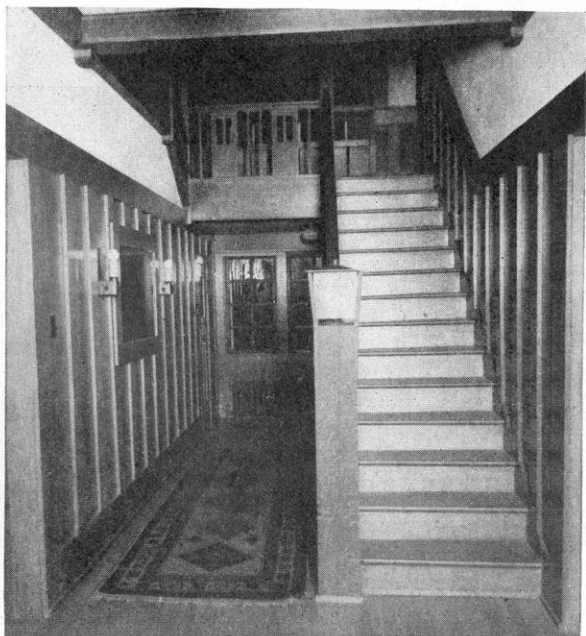
Knowing the interest our subscribers take, not only in the house plans presented each month in the magazine, but also in the pictures we have occasionally published of homes in various parts of the country that are the result of Craftsman plans, we are reproducing here photographs and drawings of two such houses, one in Ohio and the other in Kentucky, which seem particularly worthy of attention. For each embodies many practical features that other home-builders will be glad to note.

The first house illustrated was built by Mr. and Mrs. Frank D. Meeker, of

THE HOME OF MR. FRANK D. MEEKER AT GREENVILLE, OHIO, INSPIRED BY CRAFTSMAN IDEAS: W. S. MEEKER, ARCHITECT.

Greenville, Ohio, and the architect was Mr. W. S. Meeker, who drew the plans after a study of our designs.

Brick was used for the walls of the lower story, as well as for the chimneys, the porch



HALL AND STAIRCASE IN THE MEEKER HOUSE: AN EXCEPTIONALLY INTERESTING EXAMPLE OF INTERIOR WOODWORK BASED ON CRAFTSMAN PRINCIPLES.

SUCCESSFUL HOUSES FROM CRAFTSMAN IDEAS



DETAIL OF FRONT ENTRANCE TO MR. MEEKER'S HOME: THE ROOF OF THE BIG PORCH, WHILE FORMING A SUBSTANTIAL SHELTER, HAS BEEN GIVEN THE EFFECT OF A PERGOLA.

pillars and parapet, and sides of the steps. Soldier courses were also used for the window caps and sills. As a rough-faced brick was chosen, and laid with half-inch, black, raked-out joints, a very interesting effect was obtained.

The second story is covered with hand-sawn, ten-inch cypress siding, stained black, and a lighter note is struck by the door and window sash, which are painted white. For the roof, glazed Spanish tiles are employed, their dark brown tones being especially effective with the rest of the building.

Perhaps the most interesting feature of the exterior is the veranda—14 feet wide and 42 feet long—that runs across the entire front of the house, affording a long, sheltered place for outdoor

living. The brick pillars support a flat tin roof resting upon cypress beams that project above the long front timber, giving the effect of a pergola and thus adding a little decorative touch to the simple, solid construction. Above this veranda, over the entrance, is a small balcony that opens with glass doors from a sewing room.

Indoors the wood-work and trim are of oak, finished in the natural tone, the wood being filled with a colorless paste filler

and then waxed. This gives a soft and beautiful surface that is extremely restful and pleasing. The doors throughout are paneled in the Craftsman style, the wide and massive front door with its hammered copper knocker, long strap hinges and old-fashioned latch being especially striking and quite in keeping with the general spirit of the house.

The chandeliers and other fixtures are all of handwrought, hammered copper, and the wood basket and newel-post lamp are from



CORNER OF THE MEEKERS' LIVING ROOM: THE BUILT-IN SEAT AND BOOKSHELVES ON EACH SIDE OF THE BRICK FIREPLACE, THE GLASS DOORS AND BEAMED CEILING ARE DEFINITELY CRAFTSMAN IN EFFECT.

SUCCESSFUL HOUSES FROM CRAFTSMAN IDEAS



DINING ROOM IN THE MEEKER HOME, WITH PANELED WALLS, BUILT-IN SIDEBOARD AND TASTEFUL FURNITURE.

the Craftsman shops at Eastwood, N. Y.

The plans of the Meeker house show an exceptionally practical arrangement of the rooms, and a generous and at the same time economical use of space. From the vestibule, with its built-in seats, one steps into the long hall that is separated by sliding doors from the living and dining rooms, both of which have bay windows overlooking the porch. The big living room is particularly attractive on account of the open fireplace, the seat and bookshelves on either side, and the double glass doors that open onto the sheltered porch at the rear. The dining room also has a fireplace, and in the nearby alcove are a built-in seat and a sideboard designed by Mrs. Meeker.

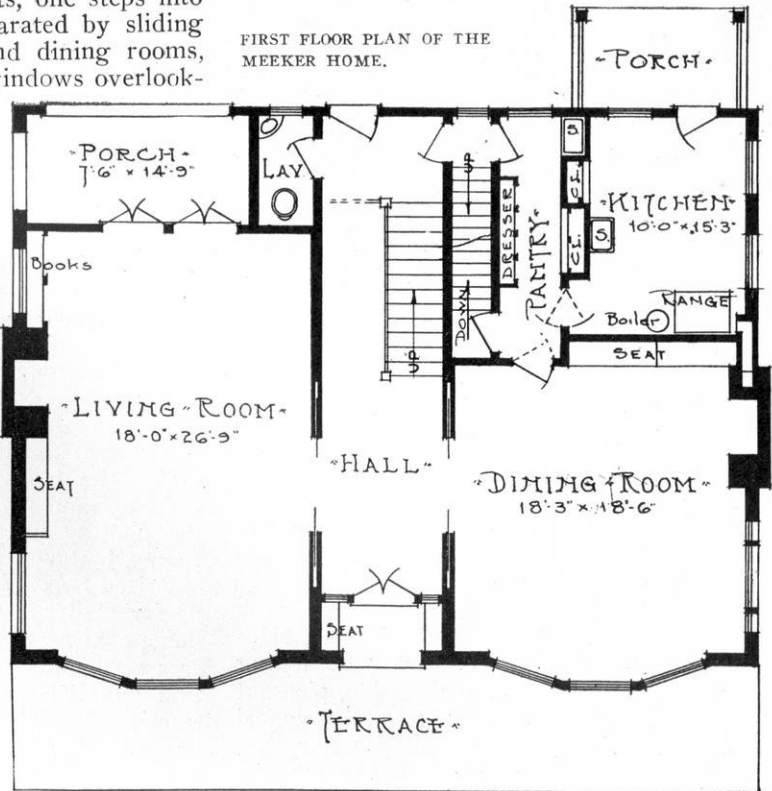
The arrangement of the kitchen and pantry as well as the front and back stairs is especially convenient, and a practical feature is the lavatory provided at the rear of the hall.

The next floor is equally compact and comfortable in plan,

comprising two large front bedrooms each with a private bath; the sewing room between them; a good-sized bedroom in the rear communicating with one of the bathrooms, and a maid's room opening onto a balcony above the kitchen porch. The long seat below the wide window group on the landing gives an attractive touch to the staircase.

THE second house pictured here was built in Lexington, Kentucky, by Mr. George Roberts. The specifications were written and the plans were modified and re-

FIRST FLOOR PLAN OF THE MEEKER HOME.



SUCCESSFUL HOUSES FROM CRAFTSMAN IDEAS

drawn by Mr. Roberts himself from a set of Craftsman plans which we published in 1907. He also superintended the building operations.

The house is set on a foundation of cut stone which was also used for the low posts of the porch. The walls of the first story, as well as the chimneys, are of brick, and above this shingles are employed. Shingles are likewise used for the main roof and that of the porch. The exterior is very simple in design, the veranda, bay window and tall chimney being the only projections that vary the rectangular building.

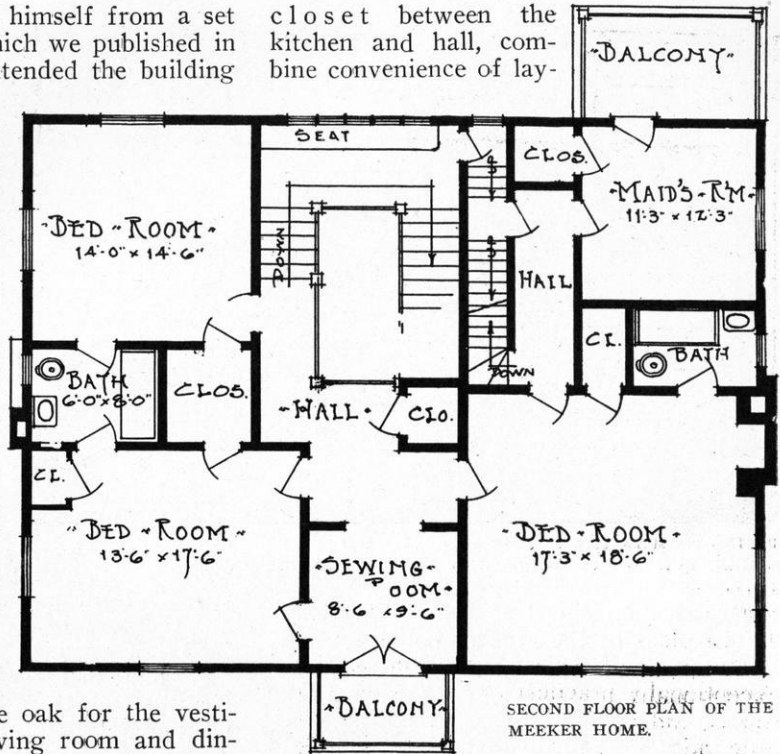
For the interior finish, Mr. Roberts selected plain-sawn white oak for the vestibule, hall, staircase, living room and dining room. The bathroom and three bedrooms are finished in poplar, and the remaining woodwork of the house is yellow pine. The downstairs trim is stained with Craftsman Lustre, which results in a dull, mellow surface of soft brown. As the photographs disclose, Craftsman designs were followed for both woodwork and built-in furnishings, giving the rooms an atmosphere of sturdy, unpretentious charm.

The first floor plan, while very simple, is practical and homelike in arrangement. The small vestibule that leads from the porch into the hall shields the living room from draughts and insures a certain amount of privacy. At the same time, the wide openings with post-and-panel construction that separate the living room from dining room and hall, give one a sense of spaciousness throughout the lower floor, and afford an opportunity for a pleasing treatment of the woodwork.

The open fireplaces, the nook effect in the front of the living room, the built-in sideboard and china closet that make the dining room so interesting, and the wide, pleasant groups of windows—these are all practical and decorative features of the interior.

The arrangement of the kitchen with its big storage closet and entry, and the coat

closet between the kitchen and hall, combine convenience of lay-



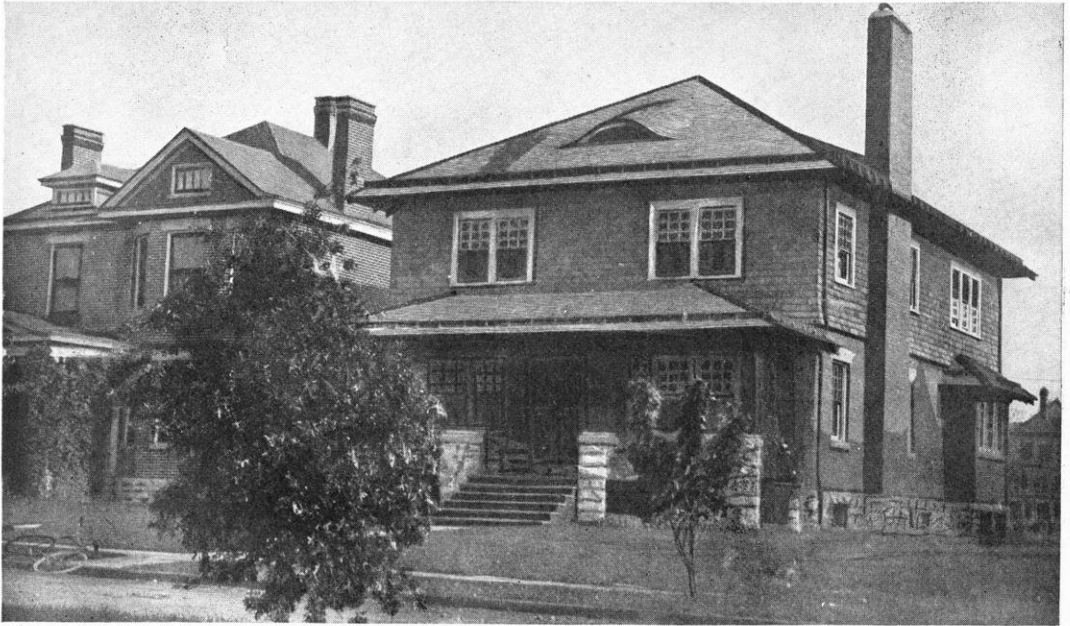
out with careful economy of construction.

The second floor plan—which we have not space to show—comprises four good-sized bedrooms and bath, and the front, right-hand room has a fireplace directly above the one in the living room.

Altogether, both the arrangement and construction of this house, as well as the preceding one, denote careful thought for the essentials of comfortable home life, and an ingenious adaptation of Craftsman plans to the personal needs and tastes of the respective owners.

A point worth noting in both the Meeker and the Roberts home is the judicious way in which the woodwork has been used throughout the interior and the manner in which the built-in furnishings have been designed and made. As can be seen from the photographs of the halls and various rooms, both the trim and fittings are characterized by great simplicity and sturdiness of form, giving one an impression of solid home comfort. At the same time they possess certain decorative qualities of proportion and line that give the rooms an attractive, friendly air. Their mellow finish, too, with its soft emphasizing of the grain and tone of the wood, contributes to the general atmosphere of restfulness.

SUCCESSFUL HOUSES FROM CRAFTSMAN IDEAS



The built-in features are particularly interesting, for they show not only artistic design and good materials, but also a high quality of workmanship. There is a notable absence of ornamentation, the decorative effect being based, in each instance, on practical construction, varied occasionally by a panel or similar structural device, or by the use of hammered metal trim as simple in pattern as the woodwork itself.

This lavish use of wood throughout the halls, staircases and living rooms results in an air of permanence that is particularly satisfying, and forms a pleasant contrast to one's memories of hastily built suburban houses whose flimsy trim and unsatisfactory walls seem a fitting background for the unfortunate tenants who move in and out every year or so in their attempts to find a comfortable home.

HOME OF MR. GEORGE ROBERTS, LEXINGTON, KENTUCKY, WHICH WAS BUILT FROM A MODIFIED CRAFTSMAN DESIGN.

Moreover, woodwork such as embodied in the two houses illustrated here helps to minimize the amount of furniture needed, and forms a pleasant and dignified setting for the various pieces, which, if well chosen, gain in importance and charm by being few rather than many. In fact, both the Meeker and the Roberts houses are interesting examples of the benefits, practical



CORNER OF LIVING ROOM IN MR. ROBERTS' HOUSE: THE BRICK CHIMNEYPIECE, PLEASANT WINDOW GROUPS AND SIMPLE FURNITURE ALL BESPEAK THE CRAFTSMAN INFLUENCE.

SUCCESSFUL HOUSES FROM CRAFTSMAN IDEAS



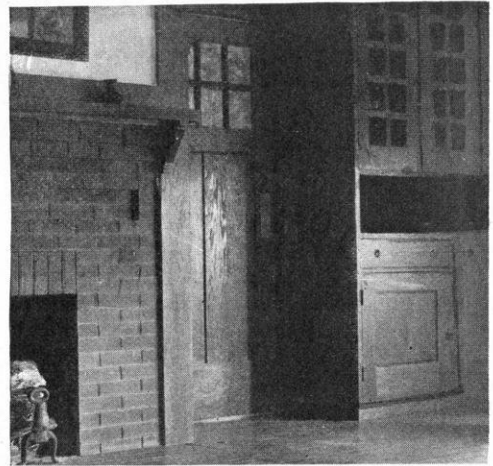
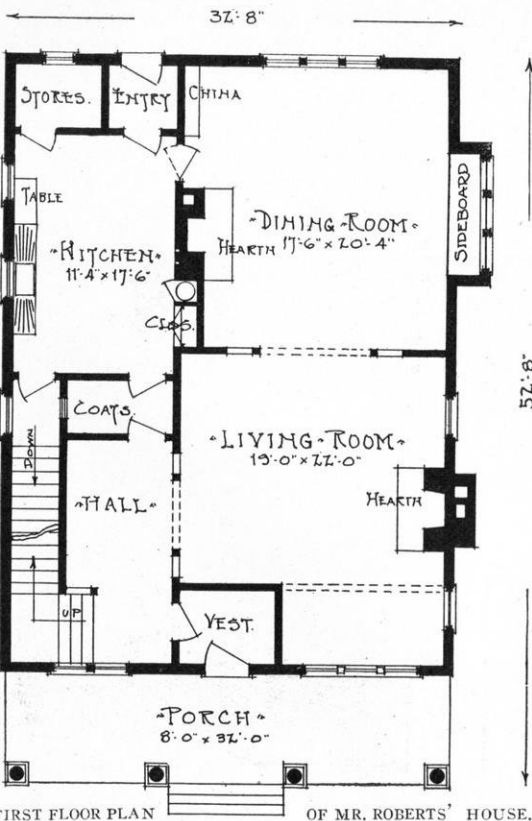
BUILT-IN SIDEBOARD IN THE ROBERTS' DINING ROOM, FILLING THE ALCOVE BENEATH THE WINDOW GROUP.

and æsthetic, that can be gained by the elimination of all unnecessary furnishings, and in an age when many of our households are still suffering from the effects of superfluous furniture and bric-à-brac, the lesson may well be taken to heart.

Another thing that adds to the spaciousness of the rooms and gives these interiors

a sense of indoor freedom is the use of carefully chosen and wisely placed rugs on the well made and smoothly finished floors. Here again, it will be observed, the coverings are few, minimizing the work of house-cleaning and giving that feeling of sanitation which the modern housewife is coming more and more to appreciate.

No doubt a great deal of the homelike effect of these houses is due to the fact that they contain open fireplaces. It is refreshing to note that in practically all the photographs of home interiors that are sent to THE CRAFTSMAN for comment or for publication, the fireplace is made the chief feature of attraction. It forms the nucleus for the structural and decorative in-



DETAIL OF THE LIVING ROOM IN MR. ROBERTS' HOME, WHICH GIVES SOME IMPRESSION OF THE DECORATIVE EFFECT OF THE STRUCTURAL FEATURES.

terest of the lower floor, and affords the natural center for family life and friendly gatherings. In its design and construction this important architectural member usually presents that quiet dignity of form and richness of texture that is coming to be characteristic of the modern chimney-piece, and in doing so is in harmony with the general atmosphere of the rooms.

The points that we have mentioned are, of course, only details in the general architectural and furnishing scheme; but it is often just such seemingly minor matters that may make or mar the final comfort or beauty of a home.

THE SEEDS OF THE EARTH

SEEEDS at best are little things, easily passed by; yet in the whole scheme of the universe there is hardly a created thing of more mighty importance. Primarily they are responsible for the continuance of vegetable species: within them lies the seat of life. And the seeds of the earth are multitudinous, each one having a peculiarity of form and color especially its own. One may hold in the palm of the hand seeds similar in appearance and yet so different in purpose that only the most burning imagination can form any conception of the offspring which it is their destiny to bring forth.

The most delicate and fairest flowers, perhaps baby's breath and love-in-a-mist may cover a section of the garden as a result of seeds sown; and at the same time great oaks, maples, willows, pines, beeches, ashes and every other form of tree that grows, stand in the forest because of the seeds sown by the wind or dropped, like acorns, into their places. The grass forming the greensward about the home; the grain of the field giving food to the multitude, waving corn and climbing bean, are all the outcome of myriads of seeds possible to hold in the hollow of the hand.

The exteriors of seeds give no suggestion of the regal color and beauty which they ultimately bring forth, or of their benefits to mankind. Nasturtium seeds are larger than those of pines and many other trees; the seeds of the cardinal flower and Shirley poppies are so small as to appear of no more value than flecks of dust.

Undoubtedly February is the month of the year in which to give grave consideration to all seeds, since it is a time accentuating their infinite possibilities. Taking into account also the rapidity with which the spring advances, it is a part of wisdom to supply oneself in advance with the seeds desirable to plant about the home. Many there are, besides, that can be started in the house or under glass in late February or early March, thereby gaining from six weeks to two months in the appearance of their flowers.

Every one it is true has not a glass-house in which to start seeds, but the majority of people living in the country have a sun room, an enclosed veranda, a sun-flooded window or some appropriate place wherein the seeds of their choice can be started. In

general the experience of mankind is with flower seeds rather than with those of trees sown by the wind, or scattered by Nature's helpers, the birds, squirrels and other ground animals. Vegetable seeds are mostly planted by men, whose regular labor it is, and who are as sagacious in gauging the time to begin ploughing as housekeepers are in attending to spring cleaning. But flower seeds are intimately known to the greater number of the boys and girls, men and women of the home. They know them and they are pleased to plant them: the more pity that so few gain the legitimate benefits from buying them in good season.

A small boy who visited the writer one spring, was looked upon as the greatest torment imaginable. He was never by any chance in the place where he was expected to be, never doing the thing that he should have done. The hours were counted until his departure. But before this day, in late March, he broke into a closet in the rear hall of the house and found there some twenty packages of flower seeds supposed to be safely hidden. In finding them he found likewise his occupation. With the utmost deliberation he took these seeds and began their planting, saying no word of his intention to any one.

As it happened this boy knew the important classes into which seeds are divided: hardy annuals and half hardy annuals, hardy perennials and half hardy biennials. He knew that the hardy annual seeds should be sown in the open garden, many of them like Shirley poppies, cornflowers, miniature sunflowers, annual phlox, petunias, alyssum, candytuft and others growing best when not disturbed later by transplanting; and he knew the ways of such annuals as Chinese asters, four-o'clocks, zinnias, mignonette, marigolds, annual larkspurs and cosmos. He knew that half hardy annuals required a different treatment from those altogether hardy since they were not as able to resist cold and changeable weather conditions. It was these that he planted carefully in shallow boxes, intending to coax them to sprout under the brilliant sun of the dining-room windows. Balsams, stocks, salpiglossis and a few others he recognized as among this class of seeds.

Over the perennials that he found he probably shook his head somewhat, for he knew that they bloom sparingly the first

SEEDS OF THE EARTH

season that they are planted, and not until the second year of their growth do they come into their full beauty, then living on from year to year, increasing in size and ability to bear profusely. For this reason they are regarded as the most enduring, profitable plants for the home garden. In fact no garden can do without such noble perennials as columbines, delphiniums, hollyhocks, sweet Williams, lobelias, flax, and an infinite variety of others that can readily be raised from seeds. Such perennial seeds as this boy found nevertheless he soaked overnight, hiding them meantime so that his plan should not become known. He believed, with many of the best gardeners, that perennials start more quickly when given this little encouragement.

Of course annuals bloom riotously the first year of their lives and keep on so doing until they have formed their seed, after which they shrivel and die. The seeds of Shirley poppies, found among the packages, this boy simply scattered over the soil in a well selected spot of the garden. Sweet peas he buried six inches deep in the ground and a package containing portulacca seeds he laid aside, knowing that the heat of June was required to germinate its contents. The few perennials that he sowed were planted the day following in such discarded shallow boxes as he discovered in the cellar and tool house.

With half hardy biennials and tender house plants this boy had had as yet little experience, feeling their management to be a little beyond his ken, mostly given over to professional gardeners and to those who have glass houses in which to start their seeds or cuttings. His eagerness also to see results from his labors was too great to count among his favorites this class of plants, which takes two years to grow and bloom and which then dies utterly. Besides he was well aware that many of the most beautiful and colorful gardens are made without biennials.

The secretiveness he employed in his occupation and the diligence with which he pursued it, prompted the belief that he was deep in mischief and an investigation of his acts was started. On finding that he had planted the greater number of seeds set aside for the garden the writer was strong in her wish never to have that particular boy in her house again. But when in self defense the little fellow began to show the places where he had planted the seeds in-

dicating the labels neatly staked and exactly placed at the end of each row, to explain the method of his planting, all displeasure with him, left the heart of the woman whom he had tormented and a friendship between them was established which exists to this day.

This boy was instinctively a gardener, with an intuitive knowledge of seeds. The ability to handle them and skill in placing them in the ground were as the marrow of his bones. His joy in planting them, moreover, was very great. He knew also just what to expect from each seed when it began to sprout; their different kinds of baby leaves, their subtle mysterious ways were more familiar to him, as his mother lamented, than the intricacies of the multiplication tables. The greater part of this knowledge he had gained through personal experiments, for from the time that he had begun to walk he had been allotted a seed bed and taught by an old gardener of the family to use its spaces to the best possible advantage.

The seed bed is not only an excellent training school for a child, but it is a necessity in connection with every garden either large or small. In the seed bed the individual simply plays the part of Dame Nature, a work of fascination. The soil of a seed bed is, above all, important. It should be well drained, plentifully enriched with manure, freed from weeds and all foreign matter. The custom is to sow seeds in such beds in drills, to label them carefully and when they have sufficiently developed to transplant them into their permanent places in the garden.

To buy for the garden every plant that it contains involves considerable cost, but one greatly reduced by an intelligent use of seeds. And as this boy had been taught by his friend, the gardener, the month of February should not pass without a selection being made for both flower and vegetable gardens, since the earlier such orders are placed the better service can be expected from seedsmen. There is no necessity to sow seeds the instant that they are bought, although the temptation is great. But in the thought that a number of neat little packages are ready to be opened and their contents strewn over the ground when the air is warm and the call of spring seductive, the garden planter finds consolation, and the rich anticipation of the day when he shall go forth to do his work.



THE BEAUTY OF THE MODERN TILE AND ITS PLACE IN ARCHITECTURE

AN INTERESTING COMBINATION OF TILES SHOWING QUAINLY GROTESQUE DESIGNS WITH HUMAN, ANIMAL AND BIRD FIGURES: THESE TILES AND OTHERS IN THIS ARTICLE WERE DESIGNED AND MADE BY BATCHELDER AND BROWN.

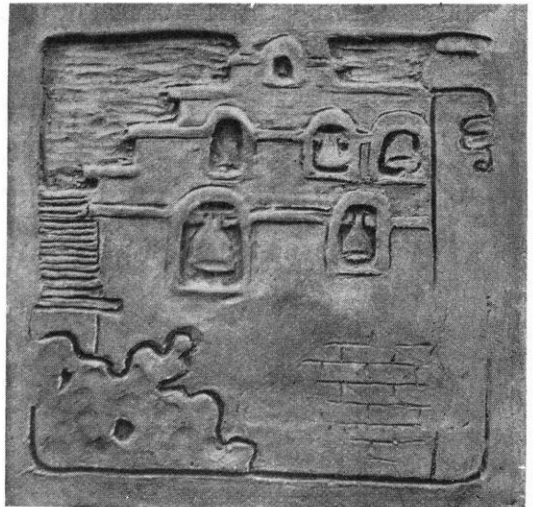
THE value of tile as to both durability and beauty has long been recognized—in fact, archæologists have discovered examples of tile and other clay products which antedate the Christian era by several thousand years, most of these relics being well preserved even in brilliancy of coloring. Among the most interesting of such remains are the decorative tiles and inscription-bearing tablets of Babylon, while those of later date include the elaborate mosaic floors and pavements of ancient Rome, and the tile floors of European cathedrals, abbeys and

churches, some bearing armorial, pictorial and symbolic designs.

In this country, however, the popularity of tile seems to be only a comparatively re-



TILE WITH WHIMSICAL BIRD-AND-BOUGH DESIGN APPROPRIATE FOR THE NURSERY CHIMNEYPIECE.



A DISTINCTIVE CALIFORNIA TILE ADORNED WITH THE HISTORIC BELLS OF A FAMOUS MISSION.

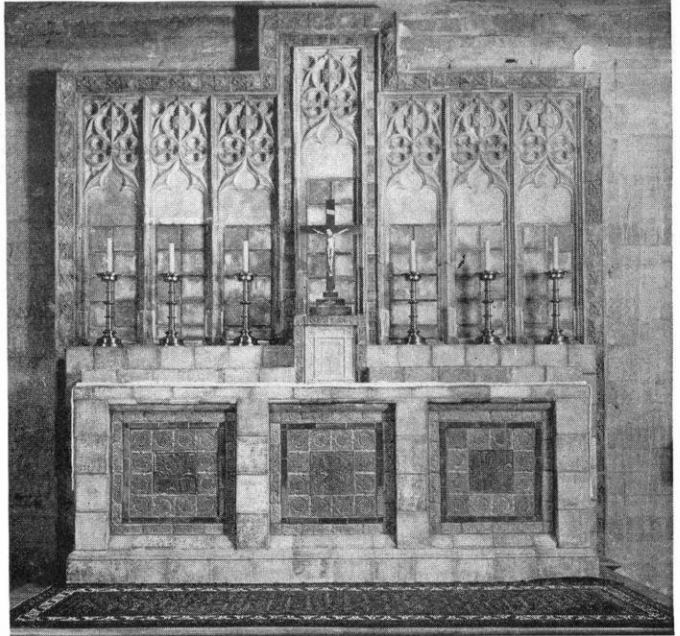
cent development, for according to a Washington authority there was not a tile manufacturer in the United States half a century ago. Today, fortunately, this neglected craft is coming into its own, and architects all over the land are realizing the artistic qualities of this product. They are finding it a useful and attractive material for chimneypieces and hearths, for the floors of corridors, vestibules, porches, patios and courts, as well as for those of large halls, museums and libraries. Moreover, they are

MODERN TILE AND ITS PLACE IN ARCHITECTURE

beginning to appreciate the almost endless possibilities of this adaptable unit for architectural decoration in combination with other materials, such as brick and concrete—a use which results in remarkably pleasing variety of texture as well as coloring and design.

So we find in many of our modern buildings, in both city and suburbs, tiles used with unusual and charming effect. Often they appear in the form of mosaic or geometric patterns in plain brick or concrete walls, as medallions between the windows or as borders running below the eaves. And when wisely designed and carefully placed, these tile decorations add a note of great distinction. They may be said to bear the same relation to architecture as embroidery does to fabrics, for they furnish a contrasting touch of texture, color and pattern, emphasizing some point of interest or breaking up a plain surface by their note of decoration.

Most of the tiles one sees are rectangular, either square or oblong. Some are made with flat, smooth surfaces, sometimes glazed, at other times left with a full finish that brings out the irregular quality of the clay. In many the color is even, while in others it varies from light to dark shades, giving the tile a mottled or blended effect



ALTAR AND REREDOS IN ST. MATTHIAS CHAPEL, LOS ANGELES: A REMARKABLY BEAUTIFUL EXAMPLE OF TILE CONSTRUCTION.

that is very soft and mellow. On the whole, the tints used for modern tiles are somewhat subdued in tone, including mossy greens, earth-browns, dull blues and occasionally brighter and richer notes of orange and terra cotta. And each of these colors ranges, of course, from deep dark tones to pale and delicate ones, so that the architect and home-builder have a wide field for choice.

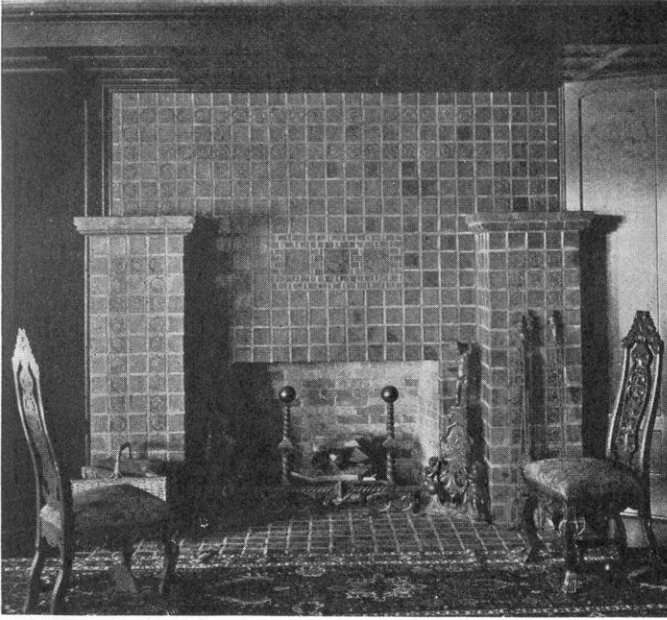
While the plain-surfaced tiles are full of possibilities for unique and delightful ornamentation in many branches of architecture, both exterior and interior, even greater distinction can be attained by the use of tiles bearing patterns in outline or low relief. Most of these are rather simple, yet holding a definite pictorial value. Conventionalized flowers, leaves and fruit are used, interwoven sometimes with bird and animal designs, the latter done with a certain naïve, humorous spirit that is especially appealing. Peacocks spread their proud tails into semi-geometric backgrounds; birds of humbler plumage perch solemnly or gaily upon carefully arranged boughs; fat ducks waddle ludicrously in farmyard processions; little dogs compose their quadrupedal selves into ornamental designs; and once in a while a human being, fantastic in garb and whimsical in mien, marches with the rest.

Landscapes, trees and buildings also



TILE IN LOW RELIEF WITH DECORATIVE ROSE-AND-FLOWER-POT MOTIF.

MODERN TILE AND ITS PLACE IN ARCHITECTURE



FIREPLACE IN "ARCADY," THE HOME OF MR. KNAPP, MONTECITO, REVEALING AN UNUSUALLY PICTURESQUE USE OF PLAIN AND FIGURED TILES.

adorn these embossed or incised tiles, giving them a suggestion of perspective, and here and there old-time ships are seen sailing gallantly over stormy seas. In short, the subjects and their treatment are full of picturesque though unaffected charm, and their use among plain tiles, as medallions, friezes or borders, enhances with an accent of faintly humorous distinction the room or wall in which they are placed.

We are showing here a number of pictures illustrating tiles that are being made today in California, for they reveal not only the ornamental quality of the units themselves, but also some interesting ways of using them.

One of the fireplace views shows a rather unusual and peculiarly pleasing form of chimney piece construction, and here the plain square units are broken by bands of tiles carrying a conventionalized grapevine pattern, while above the fireplace opening three others appear on which human, animal and bird figures are seen. The ornamental tiles, it will be

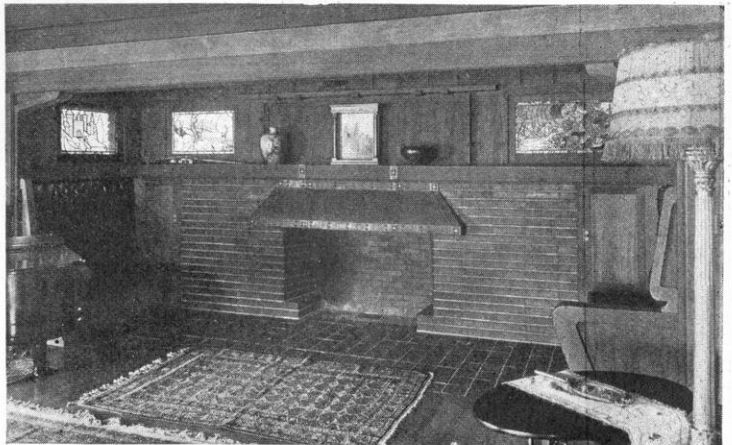
noticed, follow the main structural lines of the chimney piece, adding to the architectural effect as well as to the surface interest.

The other fireplace illustration discloses an effective use of long narrow tiles which are especially in keeping with the general construction of the inglenook. The hood with its metal bands, the built-in seats on each side, the tile hearth, the simple sturdy woodwork of walls and ceiling, and the leaded glass windows which add their note of color and light, are particularly worth studying, for they result in an unusually homelike and inviting atmosphere.

Another use of these tiles is shown in the photograph of

the altar and reredos in St. Matthias Chapel, Los Angeles, the effect being especially impressive, both in the altar and its screen as a whole and in each separate detail.

From these few examples one can gather many suggestions for the use of this form of architectural decoration, and judging from its present increasing popularity, the tile is destined to play an important part in the beautifying of our buildings and homes. For by its use one can introduce a note of color just where it is needed in wall, floor or chimney piece, add a bit of relief decoration to a flat surface, or give to some important architectural point a touch of emphasis and distinction.



INGLENOOK IN LOS ANGELES HOME, WITH TILED FIREPLACE AND HEARTH.

THE VALUE OF RIGHT LIGHTING FOR SCULPTURE, ARCHITECTURAL DETAIL AND PAINTINGS

THE relation between light and art is not only one of immense importance to both artist and illuminating engineer, but it is also worth the consideration of all who are interested in obtaining the most effective and pleasing results with natural or artificial lighting in art gallery, museum, studio and home. Readers and students who are interested in this many-sided problem will find much helpful information in the pamphlet entitled "Light and Art," by Mr. M. Luckiesh. In this leaflet is reprinted an article which was originally published in the *Lighting Journal* for March, 1913, and from which we give a few extracts here.

Light, says Mr. Luckiesh, has been termed the "soul of art," yet notwithstanding this, artists have given the illuminating engineer little data to assist him in the æsthetic field. "It is strangely true," he continues, "that artists have often shown an antipathy to science, and this in spite of the fact that the problems they must face often require for their solution an accurate knowledge of many laws of light and vision. This makes it necessary for the lighting expert to call on his own resources, which if lacking must be developed.

"Most illuminating engineers are empiricists," says Mr. Luckiesh, "thinking in such unemotional terms as watts per square foot and efficiency. This is no doubt due to the fact that a great deal of lighting can be done empirically. However, before the lighting expert can enter the domain of art-lighting he must be prepared to look with the artist out of the 'eyes of his soul' and learn to think in emotional terms. Art cannot be manufactured and likewise art-lighting will not be successful when applied by 'rule of thumb.' Scientific facts often become artistic lies, and the lighting expert must remember that art depicts only what *appears* to be, often disregarding facts."

Mr. Luckiesh then takes up the question of lighting with relation to sculpture, architectural detail and paintings. "Solid modeling and real light and shade," he points out, "are the special means which the sculptor alone among the imitative artists enjoys. Single outlines are means which

the sculptor enjoys in common with the painter, and when we consider work executed in very low relief it is evident that the principle of such work is not the principle of sculpture at all. . . . In truly three-dimensional sculpture (as distinguished from low-relief) lights and shadows within the boundary lines are quite essential. This means there must be directed light on this class of art production. The directed light may come from a small or large source, depending on the effect desired. Likewise the direction is of importance."

To illustrate this point the author uses photographs of a piece of sculpture—the head of the father in the Laocöon group—and shows the head as it appears with different lightings. The natural expression of the face should of course be one of tragic pain, an expression which is best effected by bold, sharp shadows from point sources properly placed. And by means of these illustrations Mr. Luckiesh clearly shows how marked is the difference in expression, general effect and detail, when the direction of lighting is varied. For instance, lighted only from above, the face has almost a cheerful expression; lighted from below it is stern; lighted from the left it is sad, while from the right it is tragic. Equally varied results, he shows, are gained by diffused and direct lighting from two or more directions.

It is evident, remarks Mr. Luckiesh, that a preponderance of highly diffused light is undesirable in the lighting of sculpture. "However," he adds, "a certain amount of diffused light combined with a preponderance of directed light is necessary in attaining the most desirable illumination. The photographer no doubt could give to the illuminating engineer much valuable information regarding the amounts and relative direction of the diffused and directed light which satisfactorily illuminate his subject for him. It would be interesting to have a subject sit for several photographers in various studios until each had satisfied himself as to the lighting, then make an analysis of the distribution of light."

Mr. Luckiesh also points out that in low reliefs, where the third dimension has been greatly reduced, the question of direction of light is of far less importance, the only precaution being to avoid either purely diffused or purely direct light. But the dominant direction of the light will have little

VALUE OF RIGHT LIGHTING

effect on the expression of the work; the contour being the important consideration, it is practically as well revealed with light incident from any direction.

In the case of architectural detail such as moldings and friezes, says Mr. Luckiesh, the direction of the incident light is of less importance than in purely sculptural art, although it is safe to abstain from the use of too much diffused light. The use of a tinted surface coating will tend to counteract the effect of too much diffusion, for the tint will be somewhat darker in the hollows, thus emphasizing the design and preventing the surface from seeming flat.

Next to be considered is the effect of *quality* of light, which Mr. Luckiesh takes up in connection with paintings. "Purely conventional decorative painting," he says, "is not affected by the direction of the incident light, but the quality or color value of the light is of importance. There has been so much written on the color-distortions produced by various illuminants that no one would think of illuminating decorative painting with light sources so poverty-stricken in various spectral regions as the mercury vapor lamp. Under most artificial illuminants the colors simply shift further toward red than when illuminated by daylight. That is, a deep yellow would appear as orange, a bluish purple would approach black, while a red would appear brighter. In purely conventional decorative painting these shifts are not usually dangerous. It should be remembered, however, that colors have no definite or fixed existence of their own once they are out of the tube because they are so influenced by their surroundings and so affected by the quality of the light which illuminates them. In this class of decoration apparent variations in light and shade have been produced by augmenting certain colors by directing a certain amount of properly colored light upon them. It is evident that enriched colored effects likewise can be thus obtained."

As to mural painting, Mr. Luckiesh defines this as occupying a position midway between purely conventional decorative painting and the realistic easel picture. "It must be so real," he says, "that it tells its story, but not so real as to destroy the flatness or solidity of the surface. It is an adjunct to architecture, and as such it is the applied art of painting in the highest sense of the term. It becomes of interest to the illuminating engineer because it is peculiar-

ly dependent upon its surroundings. The mural painter must not only consider the form and position of the space which the painting will occupy, but he has not availed himself of all the possibilities if he fails to consider the color of the surrounding walls and the quantity, quality and direction of the light which his painting will receive. But suppose the mural painter has recognized all these things and has completed his work. To what avail are his pains if the illuminating engineer enters later, remodels the system of lighting according to empirical rules, paying attention to watts divided by areas instead of direction and quality of light? This is one place where empiricism will not succeed unless by accident."

With the easel picture, as Mr. Luckiesh observes, the direction, quantity and quality of the light play very important parts in the final expression of the work. "Badly illuminated paintings," he continues, "are so common that all of us can recall many cases. It is true that paintings are well illuminated with difficulty. Much diffused light eliminates the undesirable results of glare due to specular reflection. But there is another side worthy of consideration. Experiments indicate that each picture is most satisfactorily illuminated by a direction and quality of light especially adapted to it. Perhaps the artist has produced his work in diffused daylight incident from above. He has chosen his values of light and shade, likewise his colors, and is satisfied with the completed picture."

Mr. Luckiesh has found, he says, from his own experiments, that a painting can be made to assume various expressions by varying the direction and quality of the light. "The experiments," he states, "showed that very great changes of expression could be obtained with landscapes, especially in the cheaper reproductions. In some cases a change in the quality of the light changed the picture from a flat surface to one of apparent space, bringing out the effect of perspective and atmosphere in a gratifying manner." From this he argues that the best method for the illumination of paintings is the use of local units emitting light of a certain quality befitting the particular case.

In conclusion, Mr. Luckiesh says that he feels there is a large field for the illuminating engineer in this particular class of work. Certainly the application of the principles he sets forth would be beneficial.

MUSHROOM SHELVES IN THE CELLAR

MUSHROOM SHELVES: BY A. S. ATKINSON

THE idea of raising mushrooms on shelves in the cellar for winter use may seem to many like a novelty, but we were induced to do it because of lack of space and the desire to keep the litter all in one corner. A mushroom bed in the cellar is apt to be unpleasant both in sight and odor, and this has kept many from attempting to raise these most delicious edibles under the house. It requires very little space to yield a crop of mushrooms sufficient for all the needs of a family of ordinary size, and the cost is slight provided no artificial heat other than that from the cellar furnace has to be supplied.

Our method of procedure was to partition off one corner of the cellar with rough, undressed boards, sheathing the outside with building paper. This corner room had a space of 8 by 9 feet, and was provided with one small cellar window. One of the hot air pipes from the furnace passed through the partitioned space on its way upstairs. This was our stove—this and the almost airtight condition of the room. The window provided ventilation and such light as we needed.

Instead of making a spawn bed of the whole room, we built a series of shelves nine feet long and five feet wide, with a space of one and a half feet between shelves. The lowest shelf was one foot from the floor, and the others 18 inches above each one below. A front board was fastened to each shelf to hold the soil and manure in position. This board was just nine inches wide and extended the whole length of the shelves.

Fresh horse manure was placed on each shelf to the depth of 12 inches, and then packed down to nine inches. In this bed the mushroom spawn was then planted in the usual way, two inches deep, and covered over with one and a half inches of garden soil. This left eight inches, or nearly that, in which the mushrooms could grow between the top of the bed and the bottom of the next shelf.

Underneath the lowest shelf a series of drip pans was arranged to collect any superfluous moisture. We had three of these drip pans, made of ordinary shallow boxes lined with tin. They were large enough to slip under the lowest shelf on the floor, and

to fit snugly together in a row. They could be taken out any time and cleaned. The floor of the cellar was of concrete and during the whole winter it was scarcely stained once from drippings.

As each shelf was made a separate bed you can readily imagine how many square feet of bed surface we secured in this corner room. As each shelf was 5 by 9 feet, we got 45 square feet from each bed, or 180 feet from all four shelves. Now professional mushroom growers state that 200 pounds of good edible mushrooms can be raised from each 100 square feet of bed, an estimate which would have made our yield about 360 pounds.

We didn't do quite as well as that, but we did secure over 250 pounds of good mushrooms from the shelves, which was a fair crop and a good investment. If we had raised the mushrooms for market we might have realized a tidy little sum from the venture.

With the exception of occasionally using a small stove on very cold days for a few hours to raise the temperature of the corner room, we depended entirely upon the heat from the cellar, and especially from that radiated from the furnace pipe that passed through the partitioned place. In fact, the heat of the room was apt to be too much rather than too little. We had to open the cellar window often to ventilate and keep down the temperature. Double sash at the window enabled us to keep out the cold to a remarkable degree. One window sash opened outside and the other inside, and we had in this way a perfect ventilating system.

The usual price for mushroom spawn of good quality is \$3.50 to \$4 for each 100 square feet, or \$5 for 200 square feet. We spent \$4.50 for our spawn, and it cost \$10 to have a carpenter construct the shelves and partitions and make the drip pans. Without counting the cost of the horse manure, the total investment was about \$15. The average selling price of fresh mushrooms the country over is from 50 to 75 cents per pound, although in the winter the price in our large cities often goes up to a dollar or two a pound. If we had sold all of our crop at the lowest market price of 50 cents a pound the return on the 250 pounds would have netted us \$125, which, after deducting the initial construction expenses of \$15, would have left us \$110 clear profit, not including anything for our own

AGRICULTURAL LECTURES

labor, which on the whole was more of a pleasure than work.

To simplify watering we attached a piece of garden hose to one of the faucets in the cellar laundry and ran it through a hole in the partition to the inside corner room. With a spray nozzle we could then water the mushroom beds with a minimum of labor and time. We could use either warm or cold water in this way and thus obtain the best of results.

The advantages of this method of raising mushrooms on shelves in a corner of the cellar are many. All the dirt, litter and odor were kept in the corner room. That is why we sheathed the outside of the partition with building paper. You could never get the odor of the manure in any other part of the cellar. The shelf system multiplies the bed space four times over. Mushrooms require semi-darkness to do their best, and the shelf system provides this. We found that the mushrooms growing in back of the shelves would often be larger and tenderer than those planted in front nearer the light. By shading the window with a green curtain we could graduate the light admirably.

A tight-fitting door was attached to the room so that it could be shut off from the rest of the cellar at all times. If for any reason we wished to air the room out more than usual we could open this door and let the air blow through it, carrying odors out of the window.

In adopting this system do not put all your eggs into one basket. If the mushrooms are to be raised for the table you will want to extend the season of production over many months. Therefore plant only one shelf at a time, and the others about two weeks apart. In this way you will have a supply ripening at regular intervals and not the whole crop all at once. All four shelves planted at the same time would produce a crop so large that no family could eat them all before many had spoiled.

Mushrooms will do well in such a cellar room if the temperature is kept above 45 degrees. Lower than that they will not grow very fast. A higher temperature, but rarely higher than 55 degrees, will make them grow rapidly in a semi-dark place. You will need a thermometer in the room to keep track of the temperature, and another which you can plunge into the soil of the bed to see what the temperature is below the surface. If the beds for any reason get chilled a spray of warm water—

too hot—will do wonders in reviving them. Likewise if the fermentation below gets too vigorous a spray of cold water will reduce it. An ordinary oil heater is useful for emergencies, but it will not have to be used many times in the course of the winter. It is well to have it on hand for the extremely cold days.

Mushroom growing in this way is a delightful pastime in winter. After the beds are made and the spawn planted there will be little work other than that of watching the temperature, ventilating and harvesting the crop. Whether one does it for money or to supply the table with these delicacies there will be endless satisfaction, and the same shelves can be used again another winter. They should be cleaned off in the spring and the room thoroughly ventilated. In the fall a fresh supply of horse dressing and garden loam will be needed.

AGRICULTURAL LECTURES

THE New York State College of Agriculture makes the following announcement in regard to its extension work: "For some time it has been the practice of the college to cooperate with communities, agricultural organizations, schools, churches and the like, by furnishing speakers for meetings wherever there is a desire for such cooperation and when the local organization or association is willing to pay one half of the traveling expenses of the lecturer. In some communities where the required number of persons cannot be found to register for an extension school, a course of lectures can be arranged as a satisfactory substitute. These lectures may be held once in two or four weeks, covering a period of three or four months. Since the college has no special staff for this work, arrangements must be made for each meeting separately; requests for speakers, therefore, should be received at least four weeks before the meeting is scheduled."

The subjects for individual lectures and lecture courses include such practical and important work as the improvement and methods of culture of general farm crops, drainage, soils, fertilizers, dairying, fruit and vegetable growing and domestic science. Other special subjects will be taken up on request. Application for lectures should be made to the Department of Extension Teaching, College of Agriculture, Ithaca, N. Y.

GUARDING THE SCHOOL-CHILDREN'S HEALTH

HYGIENE as a factor in modern education is constantly receiving keener attention from parents, teachers and medical experts. They realize that a sound body is just as necessary as a sound mind, and that the best kind of education is one that provides for a well balanced physical and mental development. They admit, moreover, that the environment in which our schoolchildren receive their training has in the past left much to be desired in the way of sanitation, and effective efforts are being made to improve the conditions in our public schools.

Among the interesting reports recently published in regard to this wide-spread movement, is an article by Dr. C. Ward Crampton, Director of Physical Training on the New York Board of Education, who sets forth in the *New York Times* of November 23, 1913, some of the methods now being tested to promote individual and general hygiene in the public schools of this city.

At the outset, Dr. Crampton calls attention to the more or less artificial conditions under which the children of our civilization are brought up. While this "wholesale segregation of the young" is necessary to fit them for adult activities, he points out that "normal activity is restricted. House air is substituted for out of doors, books for trees and running brooks, electric light for sunlight, and school tasks for farm chores. A natural child, with a body that has not changed materially in 20,000 years, finds an unnatural environment.

"The city owes an education to the child," continues Dr. Crampton, "but it owes also to the public a warrant that schooling shall not devitalize the race. The Department of Education has given to its sub-department of physical training the solution of this problem, with the idea that not only shall health be preserved but that the process of learning shall result in physical and hygienic training which will make for vigor and efficiency and not merely absence of disease."

An example of the efforts made to cultivate personal cleanliness and health in the schoolchildren may be found in the "training rules" that were given to the 10,000 boys who assembled in Central Park last

June to exhibit physical training work. These rules prescribed such sensible observances as 9 o'clock bedtime, the opening of windows top and bottom for the night, a 7 o'clock hour for rising, brief morning exercises, elimination of tea and coffee, smoking and other harmful habits, plenty of exercise in the open air and great care as to bodily cleanliness.

Physical defects, says Dr. Crampton, are noted by the physicians of the Department of Health, but the school can aid in curing or preventing some of them. Flat foot, for instance, is corrected by folk dancing and athletics. Care of the teeth is also given special attention, and in addition to the opening of dental clinics for schoolchildren, pupils are given instruction by nurses of the Board of Health in toothbrush drills and mouth hygiene.

The Department of Education is on the alert to apply modern medical science for the good of the pupils, and one of the most important recent discoveries is that measles and scarlet fever are probably spread by coughing and sneezing, a fact which, when known, suggests its own precautions.

The disinfection of rooms is another matter that receives attention. In order to ascertain the best methods, correspondence was entered into with various cities for the purpose of ascertaining a cheap and effective plan. The tests made have resulted in a beneficial effect on the health of the pupils.

The question of heating and ventilation is also being given more thorough consideration, and the department is coming to the conclusion, says Dr. Crampton, that the main defects in school ventilation are overheating and air stagnation. The temperature of the rooms has therefore been reduced from 68-72 to 65-68 degrees. Experiments have been undertaken, moreover, to observe the benefit obtained by keeping the air in constant circulation by electric fans.

The School Lunch Committee, now a part of the Association for Improving the Condition of the Poor, is one of the recent innovations, and the receipts from the luncheons furnished to the schoolchildren have covered the cost of food and part of the expense of administration. Four additional central kitchens will be equipped, and it is planned to serve seventeen schools.

It is especially interesting to note the effect of athletics on the mental as well as

WORK AND SANITY

physical condition of the children. "Out of 327 specific cases," writes Dr. Crampton, "258 showed that athletics have a favorable effect upon scholarship; 61 reported little or no effect, and 5 cases showed that athletics hindered good scholarship. This favorable result means that the principals in general are using athletics wisely."

As the foregoing report indicates, many of the problems of school hygiene are still in the experimental stage, and there are many difficulties that still remain to be overcome. But it certainly seems that, on the whole, those who have charge of this important work are on the right track in their efforts to insure physical as well as mental efficiency for our little future citizens.

WORK AND SANITY

IT would be difficult to lay too much stress upon the value of work as a means of individual development—especially interesting creative work, whether manual or intellectual. We all know the joy, the opportunity for self-expression and for progress that are to be found in congenial tasks. We know, too, the sterner satisfaction and wholesome discipline that lie in uncongenial duties patiently and successfully mastered. And we realize that "salvation through work" is by no means an empty phrase.

In our schools, reformatories, prisons and other institutions, educators and physicians are taking advantage of the fact that useful, pleasant labor is effective in promoting personal and social health, happiness and efficiency, and the truth of this has been proved even in hospitals for the insane. Manual work and crafts of various kinds, it has been found, have a soothing influence upon the patients, keeping them interested and contented, turning their energies from violent and destructive into peaceful and productive channels, and thus benefiting not only the mental and physical condition of the individual patients, but also the general social atmosphere. In fact, it seems not unlikely that if such definite improvement can be brought about through this means, it may even result, in many cases, in a complete restoration to sanity.

Some interesting comments on this matter were embodied in a paper by Mary Lawson Neff, M. D., read in the Section on Preventive Medicine and Public Health of the American Medical Association at the Sixty-fourth Annual Session held at Min-

neapolis last June. In this article Dr. Neff says:

"All forms of self-expression should be developed in an institution, using the play-motive as largely as possible. Play has been truthfully called the greatest educational agency that exists. In normal life years of play precede and prepare the way for work. By the same path the patient with the mental status of a child may best be led to more serious forms of employment. Every method of stimulating ingenuity, inventive ability, æsthetic work or self-expression of any kind, should be employed. Love of approbation is a fundamental emotion, which is not lost even in marked dementia, and this can always be utilized. Altruism can be developed to a degree surprising to any one who has not actually attempted the work.

"I once saw a group of discontented patients transformed by 'adopting' an orphan asylum for which hundreds of little garments were made. In another hospital a society of patients calling themselves 'The Helping Hand' spends certain afternoons working for the less fortunate wards—preparing material for the teacher who reëducates deteriorated patients; making hoods and slippers for the tuberculous ward and mittens for the men who shovel the snow—acting, in short, like ordinary human beings. Recently a group of patients packed a box for Dr. Grenfell's work in Labrador, taking great pleasure in filling it with articles made by their own hands. . . .

"The economic gain in transforming the violent patients into tractable ones, the untidy into neat ones, the destructive into productive ones, and the unhappy into happy ones, which follows a well planned occupation movement, is very great, even where patients are given, as is done in some institutions, all the proceeds from such work as can be sold."

Speaking of the economic and health value of proper occupation, Dr. Neff adds: "One instance recalled was the transforming of four 'disturbed' wards, under the supervision of a skilful and devoted physician, into three quiet, cheerful and industrious halls, with a residue of disturbed patients in the fourth hall only. Thirteen nurses now do the work performed before this transformation by seventeen."

This is only one of many cases where pleasant tasks have proved the best "treatment."

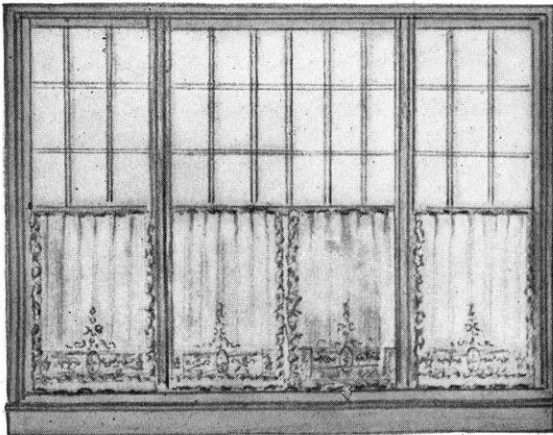
MODERN WINDOWS AND THEIR DECORATION: BY B. RUSSELL HERTS

WINDOWS, even more than doorways, represent the great architectural links between the inner life of the home and the activity of the outer world. We enter life through the doorway, but we view it from the window, and, after all, it is the contemplation of things that renders them important to us. The time that the average mortal spends in a comfortable window-seat at the base of an attractively glazed and curtained window, through which an inspiring view is to be seen, can be a thousand times as fruitful as the time spent at the average entrance to a house.

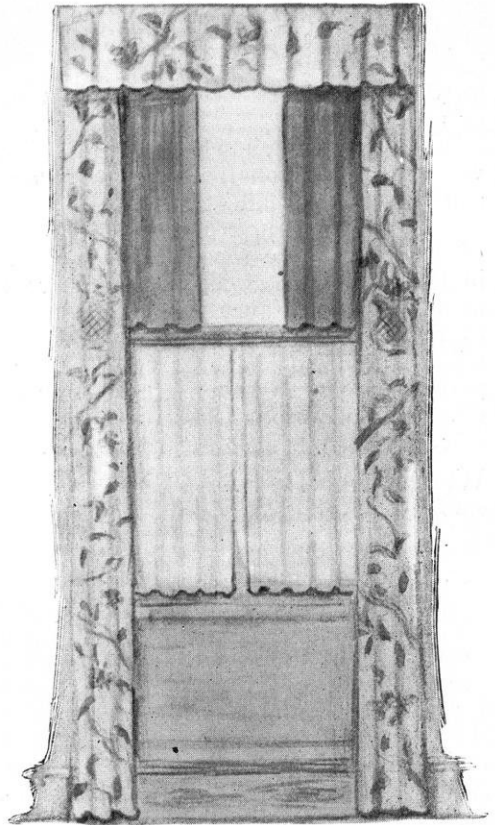
Hence the significance of windows, spiritually as well as artistically; the two elements closely interwoven. Unless windows are structurally and decoratively beautiful, their effect on the spirit will not be half as beneficent as it might be, even though the landscape they frame is exquisite in the extreme.

Of course, when this latter is the case, it may seem necessary to build the window of large-paned casements so that the picture may not be cut into fragments. As a general rule, however, the casement cut up into small panes or the now popular French window yields the better decorative effect.

But the size and arrangement of the panes constitutes only one of the architectural problems connected with windows. Equally important is the determination of the size and shape of the window openings



A TRIPLE WINDOW IN A COUNTRY HOUSE, TREATED WITH HALF-SASH CURTAINS IN WHICH FILET AND OTHER LACES ARE USED.



HERE OVER-CURTAINS TO THE FLOOR, TOGETHER WITH A BOX-PLEATED VALANCE OF CHINTZ, HAVE AS THEIR BACKGROUND SEPARATE PAIRS OF SASH CURTAINS MADE OF CASEMENT CLOTH WHICH CAN BE DRAWN SHUT OR OPEN.

in relation to the rooms which they are to light and ventilate, and no less in relation to the wall surface of the exterior. For windows can make or mar the outside as well as the inside of a house: poor proportions, badly designed woodwork casings, ugly or over-elaborate curtains are all destructive possibilities that the house-builder learns to avoid only after careful study.

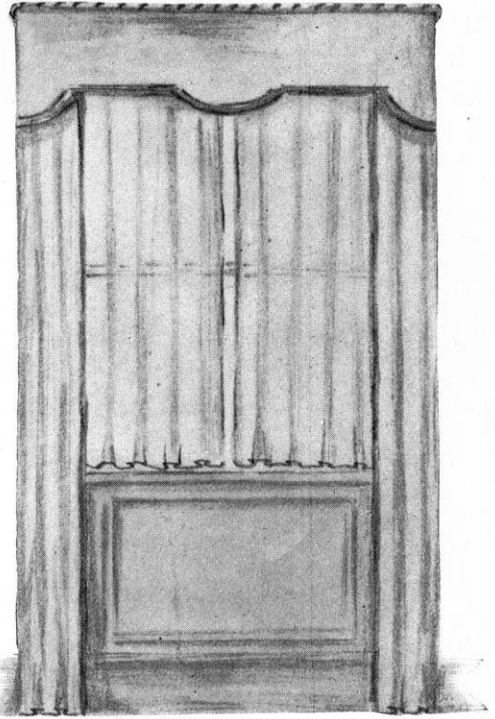
This last suggestion leads us to the inside of the house and to the important question of sash and other curtains, shades and the like, and incidentally to a consideration of the dozen groups of fabrics and styles that can be employed.

At the outset, in taking up the question of curtaining, we recognize that what is called a "period" room requires a "period" window treatment. That is to say that any room in which all of the furniture, the lighting fixtures, wall decoration, etc., belong to one of the great dec-

MODERN WINDOWS AND THEIR DECORATION

orative periods of history must have its windows treated in a conventional manner that has come down to us from the time which is represented by the other articles of furniture in the room. Thus a Georgian room should have one of the varieties of Georgian window treatment; a Georgian fabric and the cut of the curtains made to harmonize with the feeling of the period. A Louis XV room can have very much more elaborate curtains draped and redraped to conform to the lavish and *rococo* character of the time.

But most of us today are not furnishing under these restrictions. Most of us have homes of moderate size in which we have used furniture of various styles, sometimes all in the same room. Under these conditions our sole problem is to create a harmonious whole, the word being used in its deepest sense. We must create a spiritual harmony of color and efficiency; and appropriateness must be the keynote of this as well as of all our furnishing. We must not put a silk damask curtain into a Crafts-

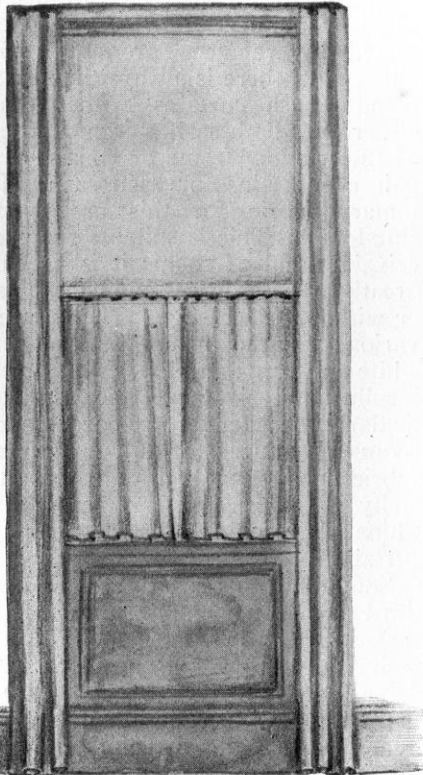


A VERY PLEASING EFFECT FOR A RATHER FORMAL ROOM IS MADE BY THE USE OF A CUT OR SHAPED VALANCE EDGED WITH GALLOON, AND CURTAINS TO MATCH, FALLING TO THE FLOOR: INSIDE, AGAINST THE PANES, NET OR SCRIM IS USED.

man library any more than we would use a rag carpet in a French ballroom.

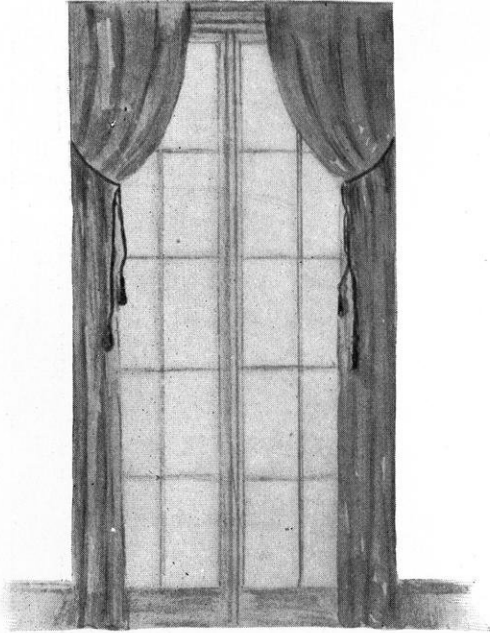
This question of appropriateness or suitability in the home cannot be emphasized too strongly; for unless everything has its decorative or practical use, it is perfectly impossible for the home to be a beautiful one. Naturally everything useful is not a thing of beauty, but we can rest assured that everything useless will turn out to be ugly.

Now with regard to windows, there is a very useful element, an element that has always been thought of as essential, but which today is being less used than at any time since its invention. I refer to the roller shade. The shade is unquestionably a very suitable piece of window equipment; but it is not a beautiful feature; and by the simple and very practical use of curtains that draw, a way has been found to shade or exclude light, and at the same time to achieve the most æsthetic results. This is the reason that so many of our contemporary windows are fitted with sash curtains and heavier over-curtains that draw across the window on rods and pulleys, or else



A WINDOW IN WHICH THE UPPER SASH IS LEFT BLANK, MAY HAVE SILK CURTAINS TO DRAW ON THE LOWER SASH AND OVER-CURTAINS OF COLORED TAF-FETA OR VELOUR.

MODERN WINDOWS AND THEIR DECORATION



FRENCH DOORS ARE VERY POPULAR TODAY, AND MAY BE DRAPED WITH CURTAINS WHICH, IF LEFT TO THEMSELVES, WOULD FALL QUITE OVER THE WINDOWS, BUT WHICH DRAPED BACK A SHORT DISTANCE FROM THE TOP GIVE LIGHT AND GRACE.

perhaps only on their metal rings; at any rate with curtains that have a distinct service to perform outside of their principal function a generation ago, of covering up poorly designed woodwork. As a matter of fact now that our houses are built by better trained and more cultivated architects than was formerly the case in America, and now that our trim work and window casings are better looking than they were, we tend to hang even our heavier window curtains inside rather than over the casings. Hanging our fabrics in this manner gives a more suitable feeling to the window and properly emphasizes the architectural feature as a frame for the fabric decoration. Moreover, it is economical to hang curtains inside the casements, for when the curtains are drawn, less material is required to span the width of the window. If this treatment is accepted, the valance or lambrequin will be only occasionally employed, as a low window will appear sufficiently draped when it is furnished with side curtains alone. When the window opening is high, and it is desired to create a more comfortable atmosphere in the room, a simple French plaited valance or one cut and shaped on stiff buckram will give the desired effect without any expensive and unnecessary draping.

The simple side curtains without the valance give a feeling of increased height; the valance across the top reduces considerably the impression of height.

When a very handsome fabric is used for these over-curtains, or when it is proposed to keep the window treatment extremely simple, we may complete the work without the use of any edging or galloon. Nearly all valances, however, require the finishing touch which a cut edging or ball edging or a little dull gold galloon gives, and plain fabrics such as velours are generally better edged unless they have been stenciled in contrasting colors or embroidered or decorated in some other way. Heavy curtains of velours or damask should always be lined with Parma satin or satine and interlined unless there is some special purpose in not doing so. Thin silk curtains are almost always better without lining; although they cannot be used as substitutes for shades, as when drawn they will not keep out the light entirely but only prevent it from coming too strongly into the room.

In addition to the over-curtains, whether lined or unlined, edged or unedged, completed by valances or hung simply on either side, there is always the necessity for definite sash curtains. These can hang either over both sashes from inside the top of the window frame or consist of a small pair of curtains for each sash. The customary fabric for this use is perfectly simple net. This is suitable for every conceivable kind of room; it is procurable in greatly varying prices and can be used with or without a lace edge. Then there are the various figured nets, filet nets in both white and ecru; and the scrimms, grenadines, muslins and similar fabrics that are particularly excellent for bedrooms and the rooms of upper stories. A very pleasing fabric that is now well on its way to popularity is the English casement cloth; plain China silk also makes an excellent casement curtain.

Sometimes this latter fabric is used for a third pair of curtains on the same window that is treated with net or lace on the sashes and which has heavier curtains of damask or chintz on the woodwork. Under these circumstances the silk curtains are hung between the two and are invariably provided with pulleys and cords. This is a very charming treatment for bedrooms particularly, and is not as expensive as it seems, for the plain thin silk and the net

ART PLANS FOR THE PANAMA CANAL

taken together are not nearly so costly as a pair of heavy, real lace curtains, and although much simpler give a far more satisfactory result. The old desire for elaborate and expensive laces to hang against glass has passed quite out of vogue along with the taste for showy ornaments of every description. Today it is regarded as rather bad form to interrupt the light by a lace of irregular design.

A point that should receive consideration is that the colors of many kinds of fabrics are affected by the chemical action of sunlight, and fade after a time. Care should be taken, therefore, in selecting the materials for window curtains, to choose those that are sun-fast.

On the sashes themselves it seems to me invariably better taste to have the curtains hang straight down, although the over-curtains may be held back with heavy loops and tassels made in the colors contained in the fabric. These will generally have to be made to order, as will also the edging for any colored fabric it is desired to match in tone and design. Loops are generally most effective on curtains that reach to the floor; those that extend only to the sill should hang straight. In deciding whether one's curtains should hang all the way down or not, one must again bear in mind the architectural features of the window. If the casing is built straight from the top to the floor it would seem to encourage the curtains to be hung in the same manner, especially when the casements are recessed several inches. Under other circumstances the architecture of the window may make it absolutely impossible to hang curtains to the floor. In any case, this should always be the determining factor. Then again, the height of the room may be a fairly important consideration, for it must be borne in mind that the longer the straight side curtains are, if they have no valance, the higher the room will look; and the shorter they are, and the deeper the valance when there is one, the lower the ceiling of the room will appear.

There is one last matter of theory in connection with curtains of prime significance in the finishing of a room: it is that, decoratively speaking, the curtains stand between the furniture and the backgrounds, consisting of floor, walls and ceiling. The furniture of the room is its most important decorative feature; it should be the most prominent element in color and in every

other way. The backgrounds against which the furniture stands should be restrained and very simple: the ceiling very light, the walls a little more colorful and the floors perhaps still more so, but between them the window curtains must act as a harmonizing arbiter. They are neither as essential as the furniture nor as reticent as the walls, and so they must take the middle course, bringing the final touch of beauty and grace and cheerfulness after all the other elements have been provided.

Note: The author will be glad to reply to any questions in regard to this or any related subject.

ART PLANS FOR THE PANAMA CANAL

NOW that the digging and fortifying of the Panama Canal are nearing completion, many and varied suggestions are being made as to the possibilities of adding to this huge engineering achievement the finishing touch of art. An official plan is the building of a single great monument at the continental divide; others favor the erection of a lighthouse at either side of the canal at the Atlantic entrance; statues of the great explorers are also advocated. According to the *New York Times*, the suggestion from France is "that the early work of Ferdinand De Lesseps, the French engineer, be commemorated by a statue to him at some conspicuous point on the canal. . . . One proposal is for colossal pillars at the outermost points of the Atlantic and Pacific entrances, surmounted by statues of heroic proportions of Columbus and Balboa. Another suggestion is for a statue to Senator John Morgan of Alabama, one of the pioneer advocates of Isthmian canal construction."

The Government Commission of Fine Arts, made up of many of the leading sculptors and architects of this country, has studied the problem of beautifying the canal, but its report, which is awaiting action by Congress, has only one specific proposal for a commemorative monument: namely, an impressive inscription in Roman lettering on a monument about 100 feet in height and somewhat more in width, the material to be concrete.

Frederick Law Olmsted, the landscape gardener, suggests that any further ornamentation of the waterway should be undertaken only after serious consideration, bearing in mind that the outstanding feature of the canal is utility rather than ornament.

THE TONE OF THE BELL

ALS IK KAN

THE TONE OF THE BELL

EVERY religion that has ever dominated the race has at some time in its history put forth its own symbol of personal sacrifice for ultimate spiritual good. There seems always to have existed in the vision of the philosophers the realization that progress must come through effort, and that the cost of successful effort to the individual must be renunciation in some form.

In no language has this story of sacrifice for progress been more beautifully told than in the Chinese legend of "The Soul of the Great Bell," which has been adapted by Lafcadio Hearn in his book called "Some Chinese Ghosts." The story is worth telling, even though we must condense it from the beautiful form in which it is presented by Mr. Hearn.

"Nearly 500 years ago Yong-Lo, of the Ming Dynasty, commanded Kouan-Yu that he should have a bell made of such size that it would be heard 100 *li* away. The voice was to be strengthened with brass, deepened with gold and sweetened with silver. The face and lips were to be graven with the blessed sayings from the sacred books, and the bell was to be suspended in the center of the imperial capital.

"Kouan-Yu thereupon assembled all the master-molders and renowned bellsmiths of the empire, who measured the materials for the alloy, treated them with care and prepared the molds, fires, instruments and huge melting pot. But in spite of all these master craftsmen could do, the result was void of worth. The iron and brass and gold and silver refused to combine in harmony.

"They tried again, but again the metals remained unfused.

"Then the Emperor threatened to behead Kouan-Yu if the third attempt was not successful.

"Now Kouan-Yu had a daughter, Ko-Ngai, of dazzling beauty, and she loved her father so much that she had turned away a hundred worthy suitors rather than make his home desolate. She fainted with fear for her father when she heard of the terrible decree. Then, taking courage, she secretly sold some of her jewels and hastened to an astrologer for advice. His answer was: 'Gold and brass will never meet in wedlock, silver and iron never will embrace, until the

flesh of a maiden be melted in the crucible.'

"Ko-Ngai returned home and when the fateful day arrived for the third and last attempt, the girl took her place with her father on the platform overlooking the work. Gold and brass, silver and iron were melted in the great pot, and when all was ready Kouan-Yu prepared to give the signal to cast.

"But before he could do so, his daughter, crying 'For thy sake, O my father!' leaped into the white flood of metal.

"In spite of the agony of the father and the consternation of all the workers, the Emperor's command had to be fulfilled, the work was finished, the casting made, and behold when the metal became cooled the bell was not only beautiful, perfect in form, wonderful in color, and deeper, richer and mellower in tone than any other bell; but there was no trace of the body of Ko-Ngai, for it had blended into the metals and in its sacrifice had accomplished the thing which all the molders had tried for in vain."

It sometimes seems as though the gods who hold achievement in their grasp demanded payment out of the very heart and soul of the Great Laborers. This thought of sacrifice and achievement has come to me through the letter of a young man whom I have respected and admired since the first day some years ago, when he sought me out in my office and told me the story of his vision of achievement—the great dream of building up in the Northwest a school for boys and girls where the value and beauty of labor should be taught, where the lesson of self-government should be a part of every day's instruction, where the nobility of State government should be impressed upon the pupils because they would learn it through their own experience in the management of the institution.

This man and his brother, also young and vigorous, believe that the only way that we can train our young people to be useful citizens is from the beginning of their education, to let them work as miniature members of the body politic, and these two young men have not only devoted their lives to developing this ideal school, but have established the village in which it exists. The whole purpose of the village and the school and all their various activities is to make every boy and girl intelligently self-supporting, with a real knowledge of the history, progress and management of the country in which they are to live. Per-

FASHION AND THE DEVELOPMENT OF WOMEN

haps in no way can we make as clear all that these young men dreamed of accomplishing for their country as to quote from the *Bulletin* which is published monthly by the Institute:

"In order for a student to be prepared to take an active part in every department of life's duties, he must do more in school than study the great truths and theories laid down in books and lectures. He must enter into the life of a modern State and take an active part in its industrial, political, social, religious and intellectual life, and thus receive an all-around training and culture.

"All industries that relate to the life of the Northwest are being developed. As the leading industry must be agriculture, much time is given to the agricultural courses. The boy who takes one of these courses at the Polytechnic, must know how to put knowledge he gets from books into actual practice and at the same time get much of his knowledge first-hand from his experience in caring for farm crops and farm animals. The various farm crops that can be raised in the Northwest on dry or irrigated land, are raised by the boys on the Polytechnic farm. During the past year over fifty kinds of farm crops were cared for by fifteen boys. In the fall they had the pleasure of winning the silver cup offered by the Great Northern Railroad for the best farm exhibit in Montana."

In addition to the occupations already quoted, for two hours every day these students have their academic lessons. Also they are taught domestic work and are expected to help each other in every possible friendly way.

I was greatly impressed with what these men saw in the future. And then came the letter from my friend which read as follows: "My brother has broken down from overwork and has not been able to look after any business of the Institute since October. This has placed a heavy burden on my shoulders as I not only have to look after the educational side of the school but the business end as well. I have been teaching and looking after the building during the day and writing letters at night."

And here we see in our very practical modern civilization a repetition of Lafcadio Hearn's story of "The Soul of the Bell." Good work, well thought out, a vision of great things for the country, only to be accomplished at the sacrifice of youth, health

and strength. Almost there seems no other way to light the torch that blazes the trail of great endeavor except by the spirit of the worker. And these young men who when I first saw them seemed the strongest, most powerful, most indestructible emblems of modern youth, have poured forth their spirit so splendidly and so generously for the success of their great endeavor, that within these few years one of them has had to cease work and the second is attempting to accomplish what two men should do—and we all know what that may result in.

I feel that in writing this note about my young friends it has developed in a way into a sort of tribute to them. I really meant it at the start as a tribute to all great laborers who sacrifice for the welfare of their fellowmen. I thought about it rather impersonally as one would think about Kōngai, who swept the magic and beauty of her life into the tones of the great Chinese bell. Possibly the thing that we realize and understand in all progress is the ringing of the bells that have been made beautiful and permanent by the devotion of those workers, who have seen beyond the present and have given all their strength, often all their lives, for the future.

FASHION AND THE DEVELOPMENT OF WOMEN

MANY letters have come to me recently asking that some statement should be made in the magazine expressing the point of view of

THE CRAFTSMAN on the question of the dress of today in relation to the life of the American woman. Naturally I am willing to do this if any number of the subscribers desire it, for I feel that this topic of dress is one of the most important under discussion at present, and I am sure that women can never hope to accomplish all the progress and development which this age offers so long as a certain percentage of them are willing to give so large a portion of their time to keeping up with the ever changing, eccentric, artificial styles of the day. Neither can this nation continue to hope for the real beauty and simplicity of the true democratic life until the mass of the women are willing to take an intelligent interest in the great topics of the hour, the progress and needs of the country and the making of the home as beautiful and comfortable and satisfactory as homes can be made today without extravagance.

FASHION AND THE DEVELOPMENT OF WOMEN

More and more in our present civilization are women needed in practically all phases of life. We find them holding important political positions, as leaders of great social reform, as earnest intelligent advocates for country life, for the betterment of civic conditions, for improved methods of caring for children. We know also that men are opening for them doors into what has seemed in the past to be essentially masculine activities. In fact, as the world stands today, woman largely can occupy the place which she desires, provided she is fitted for it, adequate to its cares and responsibilities.

Yet with all this advancement in the life of American women we find only a limited number availing themselves of opportunities for intellectual and spiritual progress, and we see very many, and possibly an ever increasing number, whose lives are largely given up to interest in dress—women, too, of good education, interesting surroundings and unusual opportunities. It has been said that fifty per cent. of the time of many women in America is given over to the study of changing fashions and the personal adjustment of every new variation of style, and that this is not only true of the older women of means and position, but of their daughters, and not only of the younger generation among the rich, but widely, and increasingly widely, true of women young and old in the families of men of comparatively small salaries. It is so old a story that it is popular in the funny pages of the city papers—the weary, broken, limp business man unequal to the strain of supplying stylish dresses for his charming family. Among the very poor, disaster of many kinds follows the effort of the women of the family to dress, so far as possible, as stylishly as those they see about them in the shops or on the streets. And so through every phase of our so-called democratic nation we find much of the beauty, the refinement, the sincerity of life sacrificed to this strange, unreal, incomprehensible craze for a different kind of fashion every few weeks.

Because our readers are interested in this subject, because I myself have for years felt that dress was one of the significant issues of the day, that our social, political conditions were expressed in it or hampered by it, I have thought of taking up the fashion question in a series of articles. I do not feel that it can be done in

any one brief article because the subject is so inherent a part of the social body of the day. I want to take up all the different expressions of what constitutes the fashionable dress, the source of it and the effect of it upon the country. Are our young women, for instance, accepting as inspiration for their gowns the ideals of the underworld of Paris? Are we being commercialized in the matter of dress by the rapacious merchant who is ever zealous to make sales regardless of the profit to the country? What does the dress of our women as it stands today cost us materially and spiritually? Where do we find the salvation for this condition? Must our women create the reform themselves? Is it a matter of education? Can we hope for better things from the present generation or must it lie wholly in the training of our children?

All of these questions, it seems to me, are sufficiently important to be presented clearly and at length in the magazine, but I do not want to undertake this campaign for right dressing unless the readers of *THE CRAFTSMAN* are with me. I shall value more than I can say an expression of opinion from the men and women who read this article and I should like to receive it as soon as possible.

If the vote which comes to me is favorable, it is necessary that we should begin the preparation of the articles at once, as a careful investigation of existing conditions must be made, all facts must be verified and the articles themselves must be presented logically and as convincingly as it lies in our power. If you are interested in this matter please write to me personally, tell me just what you think of the project, also your point of view about the dress of the day, as we shall be just as interested in what you have to say as in what we may present.

FOREST NOTES

THE American Forestry Association has members in every State in the Union, in every Province in Canada, and in every civilized and semi-civilized country in the world.

EXPERIMENTS in the use of aspen for shingles show that such shingles do not check in seasoning, and turn water satisfactorily, but that they are too easily broken in handling.

BOOK REVIEWS

JOHN MARTIN'S BOOK: AN INTERESTING DEVELOPMENT IN THE WORLD OF CHILDREN'S MAGAZINES

ONCE upon a time—for that is the way true stories as well as fairy-tales occasionally begin—there lived down South a little boy and his young mother. They were more like little comrades than mother and son, for they played together and told each other stories about the birds and flowers and trees, stories that were so real they grew to be quite an important part of the story-tellers' lives. The favorite tales were those about the birds, and a certain nest of swallow-like martins formed the nucleus of many an adventurous recital.

The years went by, the little boy grew up, the mother became only a tender memory and the childish tales were told no more; until one day, many years later, the recollection of them was revived in newer tales for other children, and "John Martin," as the man whimsically called himself, seeing an opportunity to bring fresh interest and fun into the lives of many Ameri-



ONE OF THE DECORATIVE ALPHABET DRAWINGS BY W. F. WHITE, FROM *John Martin's Book*.



THIS DRAWING, LIKE THE REST OF THE SERIES, IS IN BLACK AND RED, AND GIVES A MOST EFFECTIVE POSTERLIKE TOUCH TO THE PAGES OF *John Martin's Book*.

can children, began to send out monthly letters full of quaint illustrations, stories and friendly chat. So warmly were these letters received by the little folk and their parents alike, that the writer of them decided to start a monthly magazine.

So the *John Martin's Book* began, with its history and nature stories, verses, wonder tales, fables and legends, all of them rich in illustrations and put together in a form that the children seem to love. On one page will be a drawing and verse by Gordon Craig; on another, a tale of adventure by H. Bedford Jones, next a nature story by Thornton Burgess or perhaps by Helen Waldo; then maybe a page about making little figures out of nuts, by Carolyn Sherwin Bailey, some alphabet drawings by W. Fletcher White, or a series of bear adventures, with pictures by Frank VerBeck. Then, of course, there is the monthly letter from the editor to his little readers—a letter full of marginal sketches of the fanciful kind that appeals to the youngsters' imagination.

As we have intimated, the interest of *John Martin's Book* is not confined to juvenile readers. Pictures, verse and prose

have a certain artistic and humorous quality that wins attention from older eyes. The animal drawings for the alphabet, for instance, are particularly decorative with their black and red stencil effects on the old-ivory paper, as the black and white reproductions given here denote.

The prose is usually by grown-up contributors, but once in a while some youthful literary aspirant sends something that is so promising or so naïve that it just has to be printed.

(Published by John Martin's House, Inc., New York. Subscriptions \$3.00 a year. Single copies 25 cents).

**THE DOOR THAT HAS NO KEY:
BY COSMO HAMILTON**

FOR his book "The Door That Has No Key" Mr. Hamilton has chosen a subject somewhat difficult of treatment. It is difficult because he aims to deal frankly and cleanly with the closest relationship of men and women; and the story is difficult of sustainment because of the character of the hero who dominates the book.

The honesty of *John Fitzroy Scorrier* is so uncompromising and astonishing amid the relaxed morals of the day that it leads his father in the opening sentence of the book to exclaim: "You must guard against being too infernally honest, my dear lad. An honest man in these days is like a bull in a china shop."

In his dealings with men this very honesty stands *John Fitzroy Scorrier* in good stead. It acts as the pivotal and sustaining force of his life. As a young barrister it makes it simple and natural for him to win dramatically his first important case, giving him immediate place and admiration in the public eye. The working up of this conspicuous divorce case and its interpretation by *John Fitzroy Scorrier* is one of the most cleverly conceived parts of the book.

A blemish in the idealism of the book is the wrong that is done by this honest man to his own child. Although of acknowledged limitations, this age is still one in which authors can control their heroes; and it seems therefore perplexing that Mr. Hamilton, who has written feelingly in the interest of the younger generation, should have allowed his hero, a brain child seemingly of his liking, to commit, as an outlet for his own difficulties, an act for which his offspring must in the end pay the price.

The book is a thoughtful piece of work

and its philosophy will appeal to different minds in different ways. (Published by George H. Doran Company, New York. 324 pages. Price \$1.25 net.)

**THE ROMANCE OF THE AMERICAN
THEATER: BY MARY CAROLINE
CRAWFORD**

WITH the wider and better understanding of the American theater there has come an almost general desire to know somewhat of its traditions and its romance, a desire, in the main, entirely natural. Mary Caroline Crawford meets this demand in her recent book, an exhaustive study accentuating not only the romance of the American theater, but its history, built up bit by bit, reflecting the advancing civilization of the new world. The reminiscences of talented people, the picture of a young country battling for its places of amusement and the centering of interest on those who gave birth and vitality to the theater, the inception, besides, of the star system, form the worth while facts presented.

To the southern section of the country is due the honor of expanding early to the attraction of the playhouse. The first representation in North America of the "Acted Drama" was in Williamsburg, Virginia, in 1718; in Boston, Puritan influence refused to countenance the playhouse before the breaking out of the Revolution and it is believed that the first professional performance of a Shakespearean play was on March 5, 1750, in New York City.

A steady and rapid advancement of the play can be ascribed to the English officers who served in America during the War of the Revolution. These men brought with them their love for diversion and they were moreover followed to the newer country by several of England's best actors. Afterwards in 1792 a few gentlemen erected a theater in Boston "in order to prove that the playhouse need not be the highly objectionable resort its detractors doggedly declared it."

At present the brilliant achievements of modern playwrights have inaugurated a new and subtle phase into the life of the theater; the emotional play is rapidly giving place to the theme intellectually dominated and, in accordance with the spirit of the age, it is generally applauded. (Published by Little, Brown & Company, Boston. Illustrated. 407 pages. Price \$2.50 net.)

ART NOTES

IT seems that Mr. Pennell went to Greece first to test its glory, through his own imagination, and second because he had been told that he was nothing but a "ragtime sketcher" and that he could not "see" Greek art if he went to its home and he could not draw it if he "saw" it.

In a recent exhibition of lithographs and etchings of Grecian temples by Mr. Pennell we feel that he not only found the glory of Greece but understood it and has brought back to us an impression of it so vivid, so splendid, so informing that his work is imbued with the Greek spirit itself, which means the final word in composition, impressiveness and arrangement. Mr. Pennell felt that he "saw much of Greece because he knew but little about it," that he did not go with any preconceived notion of what he ought to see or how he ought to enjoy it, but just in search of beauty. He speaks of one thing particularly which seems the source of the permanent beauty of Grecian art, the supreme understanding of the relation of the subject to its surroundings. Temples were not dotted around on a Greek landscape as our great buildings are placed in New York. A temple or shrine was built on the exact site suited to its contour, proportion and color. Or if, as I imagine may often have been the case, the site was the first essential, then the monument was so exquisitely adjusted to it that perfect harmony resulted, a harmony that is felt today wherever a great Greek temple is found in its own well chosen environment.

And in addition to the fact that Greek art possessed the essential fundamentals, was so completely rounded out as a style in both architecture and sculpture, we still feel as Mr. Pennell did, that no people have so surely drawn their ideals into their inspiration and expressed both in their art. In studying Mr. Pennell's etchings one is not merely studying the fine draughtsmanship, the interesting, subtly harmonious technique, the spaciousness, the dignity of his work, but in addition to that the character of Greece he has brought to us. We feel the purpose of the old Greek artists, and we understand their power for permanent achievement. Our readers undoubtedly will remember presentations of Mr. Pennell's work which we have made in the magazine from time to time, his skyscrapers of New

York, the building and strength of Panama, and now that we have seen his Greek etchings we have a feeling that whatever is beautiful in the world must become subject to Mr. Pennell's imagination, sympathy and technique.

Following the Pennell exhibition the Frederick Keppel & Company have shown perhaps the most interesting exhibition of rare Whistler lithographs that have ever been presented in New York. Some of the proofs are out of Whistler's own portfolio. It is interesting to return to Mr. Whistler's work after seeing such an exhibition as Jonas Lie's vigorous "Panama Canal," Hugo Ballin's decorative portraits, the group of Gainsborough and Turner beauties at the Knoedler Gallery, the French portraits at the Ehrlich Galleries, in order to realize afresh the marvel of what this magician could do with just black and white. Half a dozen dots finish a wonderful street scene, give it substantiality, strength, not one dot could be spared, not one more would add value to the picture. Surely no Japanese artist has ever more completely conquered that delicate phase of art elimination. On the other hand, when Whistler chooses to give you a sense of gorgeousness, none is more lavish with powerful shadows and rich massing of blacks. But the blacks mean something—they are the depths of a room, or the shadows under a bridge, or the hint of deep waters. And the elimination of black is equally marvelous; it may mean sunlight or Gothic architecture, or an empty street, or swift motion of vivid people. Indeed, in all of this exhibition of Whistler's work we feel that the empty spaces are full of life.

As one studies into the mastery of Whistler's drawing one realizes that the masters of today are showing qualities of technique which Whistler had in its fulness, with but little thought of how he handled his mediums, yet always making them subservient to his clear, delicate, forceful, vivid genius. Whistler saw through his medium as swiftly as the average man sees through his spectacles. There was no delay in bringing to life any impression he received from life. The process seemed instantaneous. Whatever interested him lightly or profoundly was, with just the quality of interest he felt, re-presented for the joy and understanding and information of people the world over. I do not mean that Whistler painted or sketched for an audi-

ART NOTES

ence, but whatever he did was so consummate that the audience followed as it must ever follow art in its richest expression.

Besides Whistler's own work there are some excellent presentations of the master himself in the Keppel exhibition, done with varied appreciation of his many moods—gray, gay, whimsical, humorous, all delightful, and altogether giving one an impression of the remarkable character that flowed out into the most rounded presentation of beauty in art of perhaps any one modern man.

IT is difficult to give adequately any complete idea of the work that is being shown from week to week and month to month at the Montross Galleries. It varies not only as the important painters of the day follow one after the other, but in variety of exhibitions. You may find in one room a collection of the most supremely interesting art photographs of international fame, in another a collection of probably the rarest Persian and Rakka Faience to be seen outside of museums; again there will be Persian miniatures and rare, illuminated Oriental manuscripts, and all of these things individual gems to be treasured by experts. In the large gallery usually there is an exhibition of one or many men who have helped to create American art today—landscape, portrait or decorative. The present modern exhibition at the time of our going to press is a very unusual collection of portrait studies and decorative canvases by Hugo Ballin, whose sympathy with and power to present a certain splendor of color has brought him unusual fame in the last few years. Probably no one, no modern painter at least, has ever handled the mysteries, the harmonies and the dissonances of greens and blues as Mr. Ballin has, if we except John La Farge in his stained-glass windows, and of course Mr. La Farge had the aid of sunlight pouring through his wonderful tones to make them translucent. Mr. Ballin's collection at the Montross Galleries is well worth studying, not only by lovers of color mystery, but by all who are interested in the decorative side of art, for it is impossible to avoid the feeling in everything that Mr. Ballin does that first of all he has the mind that would fill a space with permanently beautiful decoration rather than the mind that is vastly interested in humanity and would help you to understand its various phases.

You see in all his portraits at this exhibition that Mr. Ballin has felt preëminently the relation of light and dark spaces and the harmonious lines of the human figure. Even the mother and child has somewhat the formality of the decorative madonna, a study in spirituality rather than an expression of maternal love. In fact, each portrait becomes, as one studies it affectionately, a symbol of beautiful proportions rather than the emotional earthly thing that one more ordinarily finds in portrait work. The beauty of color that a collection of these pictures makes in one room is something quite startling; for although there is adequate variety, there is the dominating richness of greens and blues as Nature has known how to handle them, and the recollection of them is one that as a rule only Nature herself can thrust into one's memory.

It is a pleasure to announce that one of the forthcoming exhibitions at the Montross Galleries will be a collection of the paintings by George Bellows, who has already been spoken of as one of the "young masters," which seems a pretentious title for a man so sincere and unassuming as this young artist, and yet already his work is accepted with a certain finality by museums, fellow artists, critics and the more thinking of the general public.

IN the collection of paintings at present on exhibition at the Macbeth Gallery the work of seven painters is shown, each one a man who is recognized as a specialist in his own line. The pictures that perhaps dominate the exhibition are the wonderful Cornish paintings by Paul Dougherty—massive rocks deluged with surf, gleaming in a sunlight that seems to shine up from the edges of the world. There is motion and color as well in these paintings of Mr. Dougherty, which he has found perhaps by living close to the sea and loving the mystery of her beauty, and he brings it to his canvases so simply and so sincerely that in the presence of them one feels somewhat of the happiness and joy and a little of the fear that the sea brings in her wild moments.

Childe Hassam's paintings at this exhibition are of a gentler nature than those we are most accustomed to. There is a fisherman's cottage at Gloucester, a church at Provincetown, and April glowing in a swamp of maple, all poetic, full of reality and pre-

ART NOTES

sented with a technique which few artists today have ever equalled, even his imitators.

The most startling of the four pictures shown by J. Alden Weir, all beautiful in subject and portrayal, is "The Plaza: Nocturn." It is a presentation of a very shadowy night with lights that seem to glow one by one through the darkness until the city square and streets half reveal themselves, and you scarcely dare turn away lest they shall be lost again. It is a very interesting and rather remarkable thing how a man who has painted so steadily, so surely for so many years, can so continue to develop in his work, keeping pace with every fresh art adventure; in no way bending his genius to the ideals of others, yet ever keeping an open mind to that inevitable progress that art must make to keep alive. Other fresh, vivid and wholly individual canvases of Weir's at this exhibition are "Pan and the Wolf," "A White Oak," and "Spring."

Frederick C. Frieseke is represented in five really vivid, beautifully painted canvases. His "Spring" is really the young season of the year, full of tender lights with the glowing atmospheres and a fragrance that extends beyond the frame. Few painters have ever so completely mastered that rare quality of filling a room with sensuous light, of placing a figure so that it has the sense of motion still about it, of carrying the thought through doors and windows to the far corners of flaming gardens, as this master of open-air painting.

Emil Carlsen's work seemed to suggest a greater simplicity, a Holbein flatness of tone, with equally a Holbein richness of effect, a sharp variation from the exhibition as a whole.

AN exhibition at the Knoedler Gallery which will last through the month of January is probably one of the most remarkable loan collections ever shown in New York. There are twenty-eight famous Gainsboroughs, many of them having gone through the great collections of the world and not a few of them ranking among the greatest paintings even of this great portrait painter. Hung in beautiful relation to the portraits are eleven canvases by that magician of sea and sky, the great English Turner. Two of Turner's pictures best known of those marvels painted in his later years are in this exhibition: "The Col-

liers: a View on the River Tyne," in which numerous vessels blazing with torchlights are lined up along somber shores, and separated by a stretch of pale green water so flooded with moonlight that the whole canvas seems a strange fairy scene from another world. The picture which has the place of honor in the gallery is Turner's "Harbor of Dieppe"; a warm, rosy light floods the picture; beyond the harbor thronged with boats is a view of the town all shining with the afterglow of the sunset; a picture so filled with strength and the reality of the supreme beauty of twilight that for a moment it dominates everything in the room.

As for the Gainsborough portraits, they bring with them so much of the romance of the beauty of Gainsborough's times, so much of the poetry that saturated the lives of its great ladies, so much of Gainsborough's mastery of powerful impressionism that it is difficult to take them one by one and speak of their technical excellence, which the world has known by heart for over a century. In addition to this technical perfection, probably no portrait painter has ever lived who so gave the lure, the high-bred charm, the quality of the great lady of a century when all the art of the age went into the making of the great lady, as Thomas Gainsborough has done. His children, too, are exquisite; they are rosy and happy, well fed, well-bred, merry children, but one feels that his sympathy could not have been so great with childhood as with beautiful womanhood, for there is a lack of individuality in his painting of young folks, whereas every woman who ever appeared on Gainsborough's canvases brought with her the intimate personal charm that her dearest friends must have known in life.

The object of the getting together of this very remarkable collection by M. Knoedler & Company is philanthropic, which must add to the public interest in visiting the exhibition. The proceeds are to be given to "The Artists' Fund" and the "Artists' Aid Societies," which have in common the object of assisting unfortunate artists. Surely a charity could not be presented to the public in more beautiful, more appealing form, and if the response is in proportion to the appeal these two societies will be able to do much for their members whom the world may be waiting to recognize and eager to assist.

ART NOTES

IN addition to these exhibitions which we have mentioned at length, others which have come in too late for notice and which we are hoping to present in our March issue, are an exhibition of paintings by Randall Davey at the Carroll Galleries, paintings and photographs by J. Dunbar Wright at the Folsom Galleries, marines and coast scenery by Charles Lennox Wright in the Tapestry Room of the Midtown Association, paintings by Roswell Morse Shirley at the Folsom Galleries, an exhibition by Charles P. Gruppe at the Louis Katz and pictures by G. H. Clements at the Detroit Publishing Company.

We also wish to call attention to an exhibition which will last through January, of Austrian and German modern art as applied to interior decoration, advertising, illustration, design and its application, in the galleries of the Prang Company, in the Knickerbocker Trust Building. This exhibition is presented by courtesy of the European Textile Company, the first company to really give New York any adequate impression of the new phases of decorative art which is at present so widely popular in Austria and Germany and which is already influencing decorative art in Paris and New York.

ARTICLES ON AMERICAN ART THAT HAVE BEEN PUBLISHED IN THE CRAFTSMAN

| | |
|--|-----------------|
| T HE Art School, Its Relation to the Arts and Crafts.. | July, 1902 |
| Possibilities of Craftsmanship for the Artist | August, 1902 |
| Art in Schools | January, 1903 |
| Trinity Church, Boston, as a Monument of American Art... | March, 1903 |
| The Bromsgrove Guild of Applied Arts | May, 1903 |
| Art Notes | May, 1903 |
| Art Notes | September, 1903 |
| Art of Frederick Law Olmsted.. | November, 1903 |
| Art and the Beauty of Earth.... | January, 1904 |
| Art or No Art? Who Shall Settle It? | May, 1904 |
| Nature and Art in California... | July, 1904 |
| A Plea for a Democratic Art.... | October, 1904 |
| Mural Painting from an American Point of View | October, 1904 |
| Picturesque Bellows | November, 1904 |
| The Lesson of Sculpture..... | November, 1904 |
| A Second Lesson of Sculpture.. | November, 1904 |
| A Noted Painter of Indian Types | December, 1904 |
| Municipal Sculpture from the American Point of View..... | December, 1904 |
| The New Relationship between Artist and Craftsman | February, 1905 |
| Robert Reid's Mural Paintings in the Massachusetts State House | March, 1905 |

| | |
|--|-----------------|
| Twenty-seventh Annual Exhibition of the Society of American Artists | May, 1905 |
| Clio Hinton Bracken, Woman Sculptor and Symbolist of the New Art | July, 1905 |
| The New Art, Personal and Creative | August, 1905 |
| Two Women Who Collaborate in Sculpture | August, 1905 |
| Education in Art | October, 1905 |
| Sincerity in Art | October, 1905 |
| Two Painters of Children..... | October, 1905 |
| The Spirit of Art | January, 1906 |
| The New Art in Photography: Work of Clarence H. White: A Leader Among the Photo-Secessionists | January, 1906 |
| The Inheritance of Art..... | February, 1906 |
| The National Note in Our Art: A Distinctive American Quality Dominant at the Pennsylvania Academy | March, 1906 |
| A Landscape Painter Who Has Discovered the Color Values of Western Plains | March, 1906 |
| John W. Alexander, Artist: A Study in Determination..... | April, 1906 |
| Mural Painting: An Art for the People and a Record of the Nation's Development | April, 1906 |
| Paintings of Edwin Willard Deming, Artist Historian of the American Indian | May, 1906 |
| The Artists' Colony in Macdougall Alley: Where Some of Our Best-Known American Painters and Sculptors Live and Work. | October, 1906 |
| Human Strength and Beauty Symbolized in the Art of Stephan Sinding | December, 1906 |
| Is America Selling Her Birthright for a Mess of Pottage? Significance of this Year's Exhibit at the Pennsylvania Academy | March, 1907 |
| Eugene Higgins: An American Artist Whose Work Upon Canvas Depicts the Derelicts of Civilization | May, 1907 |
| The Leaven of Art | May, 1907 |
| Solon H. Borglum: Sculptor of American Life: An Artist Who Knows the Value of "Our Incomparable Materials" | July, 1907 |
| Albert Humphreys: American Painter and Sculptor | July, 1907 |
| Van Dearing Perrine: A New American Painter of Nature's Elemental Forces | August, 1907 |
| George Luks, an American Painter of Great Originality and Force, Whose Art Relates to all the Experiences and Interests of Life | September, 1907 |
| August Saint - Gaudens: The Sculptor Who Has Typified American Character and Has Left Us Noble Memorials of Great Events in American History | October, 1907 |

(Concluded in the March issue.)

