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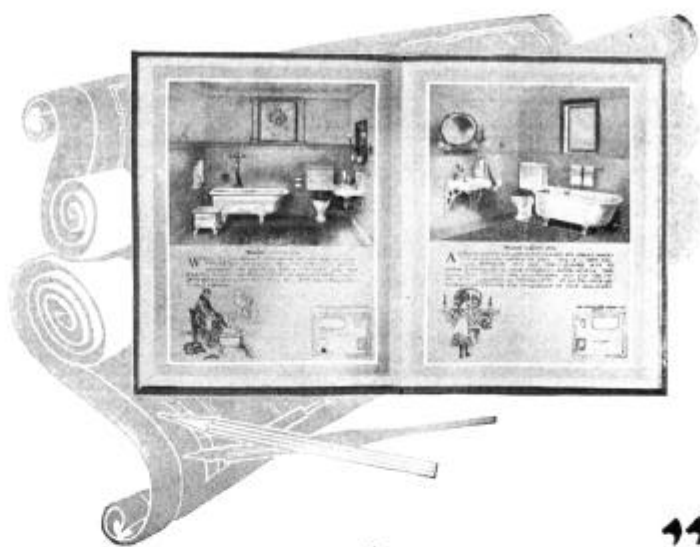
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APRIL, 1910

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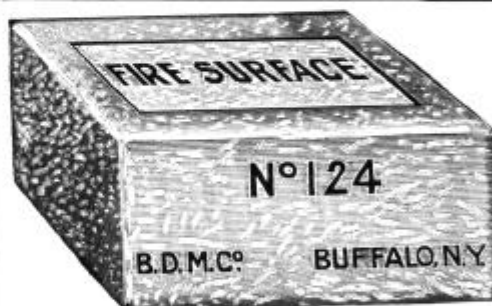
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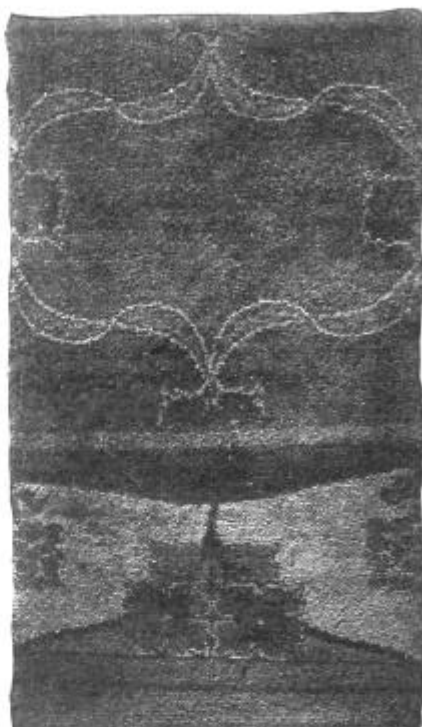
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Suitable Rugs for Craftsman Homes



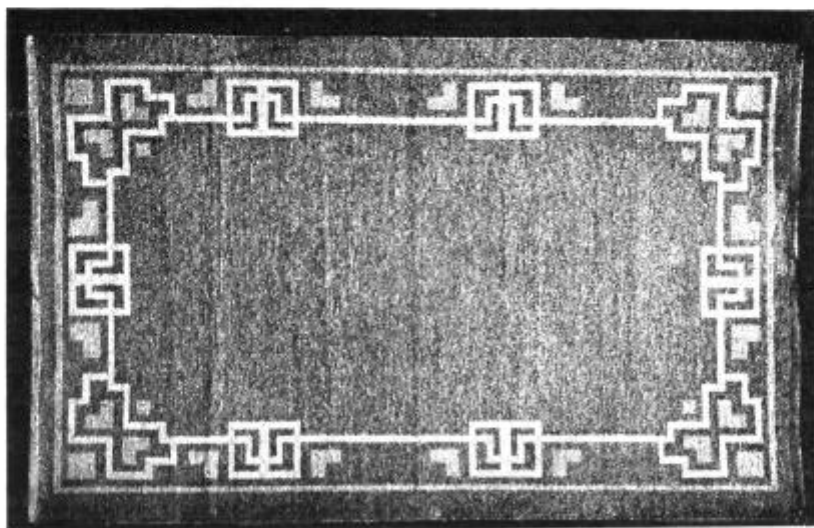
DONEGAL RUGS

Buyers of Craftsman furniture have suggested to us that we provide rugs which may be called "Craftsman Rugs," so that their entire scheme of Craftsman furniture may have the stamp of authenticity. To be in keeping with the general idea of a Craftsman room a rug should be apparently, as well as actually, sturdy and durable; it should be unobtrusive in design, so that it helps to give a quiet and harmonious background to the furniture of the room, and its coloring should be soft and subdued, repeating the tones that prevail throughout the general decorative scheme.

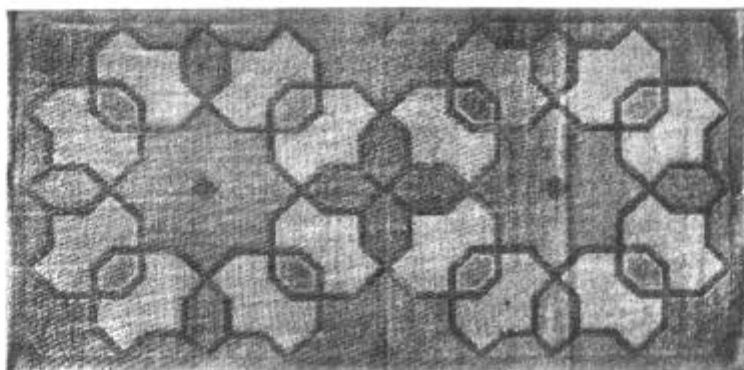
We illustrate here a few of the rugs that are made for us after our own designs and in colors chosen by ourselves. The only exception is the Donegal rug, a section of which is shown in the illustration. This is a hand-tufted rug, made by Irish peasants after the designs of Voysey and his school, and we have used them very satisfactorily in Craftsman rooms for a number of years. The colors in which they come are usually forest and leather tones of green and brown and most of the designs are based on conventionalized plant forms. The material used is a high grade wool, and the rugs are finished with a thick firm pile. These rugs come in two weights and can be made in any size. The price of the medium weight rug, per square yard, is \$13.50; the extra weight, per square yard, is \$17.00.

The regular Craftsman rug is from our own design, and is woven for us in Scotland from specially selected

yarn. The design is worked out in three different color combinations; one rug showing a groundwork of deep leaf-green with a design in wood and leather tones, while another has a groundwork of dark brown, almost the color of old oak, with a design worked out in lighter wood brown and straw colors, and a third has a groundwork of dark blue with



REGULAR CRAFTSMAN RUG



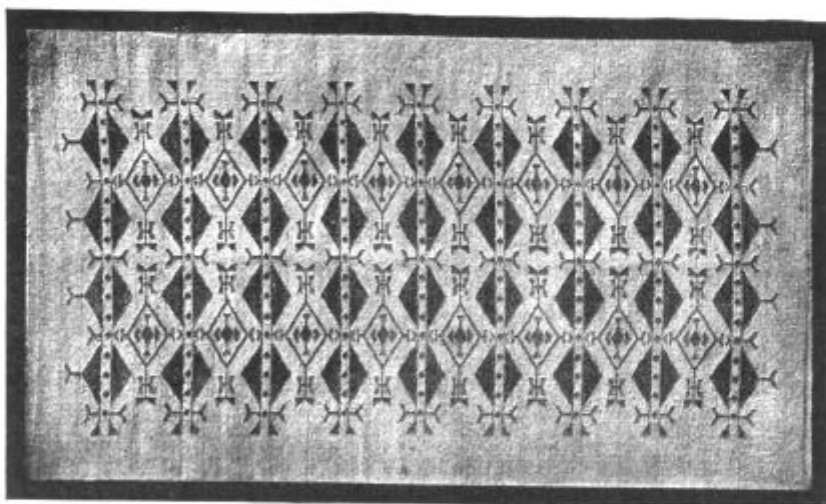
a design carried out in lighter shade of the same color. The dimensions and prices of these rugs are as follows:

| | | | | |
|--------|---|--------|-------|---------|
| 3 | x | 5 | feet, | \$ 5.00 |
| 3 | x | 6 | feet, | 6.00 |
| 6 | x | 9 | feet, | 18.00 |
| 7 1/2 | x | 10 1/2 | feet, | 26.00 |
| 9 | x | 12 | feet, | 36.00 |
| 10 1/2 | x | 13 1/2 | feet, | 47.00 |
| 12 | x | 15 | feet, | 60.00 |

The third rug shown here is our latest addition to the Craftsman line and has proven particularly satisfactory. Unfortunately, the picture cannot show the beautiful color combination of green on a background of deep brown, broken here and there with spots of light golden brown. The rug is made of wool, and the dimensions and prices are as follows:

| | | | |
|-------------|---------|------------------|---------|
| 3 x 6 feet, | \$ 5.00 | 9 x 10 1/2 feet, | \$26.50 |
| 6 x 9 feet, | 15.00 | 9 x 12 feet, | 30.00 |

The last illustration shows one of our lowest-priced rugs. They are so made that the border ends do not show, and the materials are selected particularly for durability and strength. The design follows closely after the Indian patterns that we know so well in basket work. The colors are soft yellow brown on a groundwork of green; dull yellow on old blue; light brown on wood brown, and a very dark blue on dull yellow. Dimensions and prices are as follows:



OUR LOWEST PRICED RUG

low brown on a groundwork of green; dull yellow on old blue; light brown on wood brown, and a very dark blue on dull yellow. Dimensions and prices are as follows:

| | | | | | | | | | |
|-------|---|-------|-------|---------|---|---|----|-------|---------|
| 3 | x | 5 | feet, | \$ 3.25 | 6 | x | 9 | feet, | \$12.00 |
| 3 | x | 6 | feet, | 4.00 | 9 | x | 12 | feet, | 24.00 |
| 4 1/2 | x | 7 1/2 | feet, | 7.00 | 9 | x | 16 | feet, | 30.00 |

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IT IS OUR AIM

to plan just the houses our readers want, and we are willing to pay for suggestions that will make this department of *The Craftsman* more valuable than ever. Remember we give a set of plans of any house we have published or may publish of our own design **Absolutely Free** with a year's subscription to the magazine, and we are striving to have every plan we make the most perfect possible.

We are willing to give prizes for such floor plans, provided, of course, that they embody the main principles of the Craftsman idea of house building. Draw them up as clearly as you can. That is all that is really needed to make them eligible for the prize competition, but if your skill as a draughtsman extends to the making of rough sketches of the front, side and rear elevations, they will help our own draughtsmen to make perspective drawings of the prize-winning houses for publication in *The Craftsman*.

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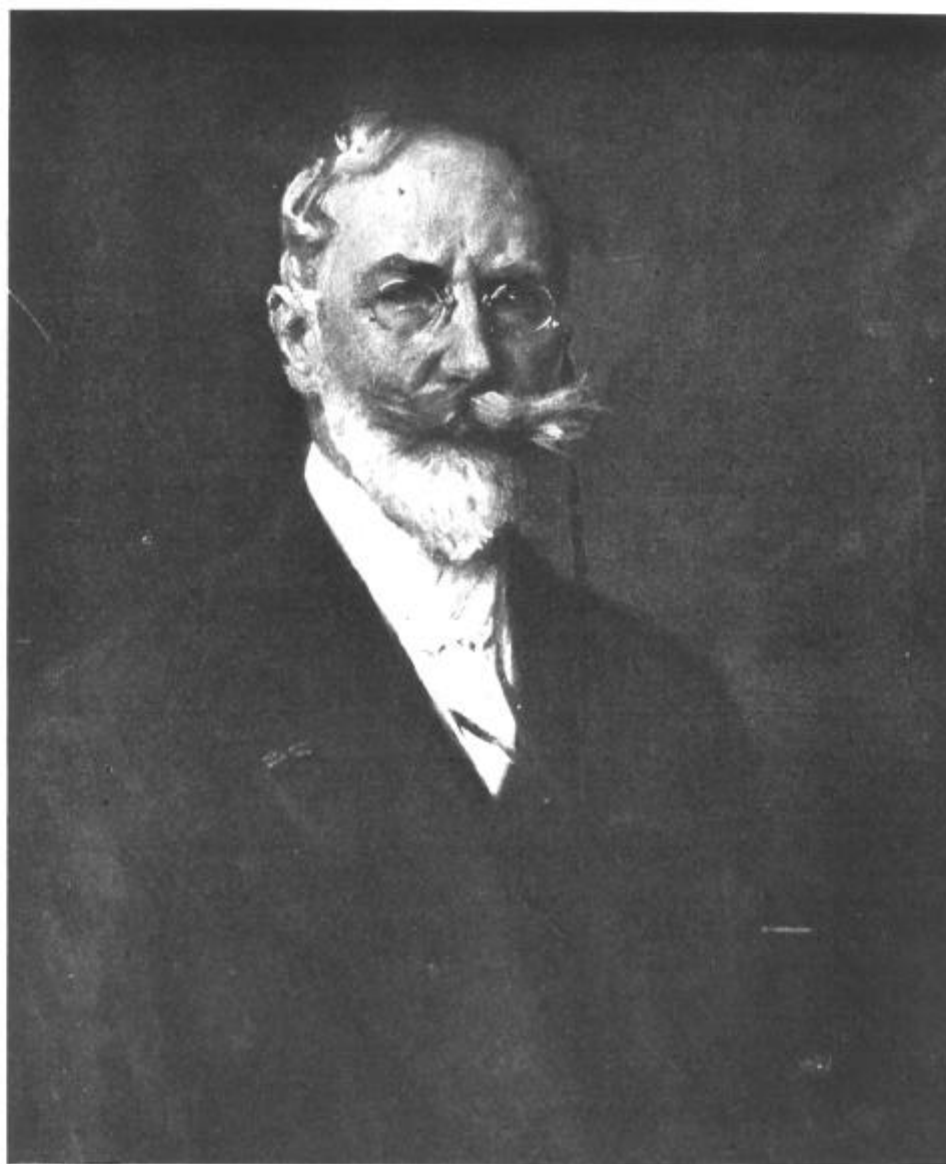
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See page 33

PORTRAIT OF WILLIAM M. CHASE:
PAINTED BY HIMSELF IN FLORENCE.



THE CRAFTSMAN



GUSTAV STICKLEY, EDITOR AND PUBLISHER
VOLUME XVIII APRIL, 1910 NUMBER

MODERN COUNTRY HOMES IN ENGLAND: BY BARRY PARKER: NUMBER ONE



IN NINETEEN hundred and one a book entitled "The Art of Building a Home," written by my partner (Raymond Unwin) and myself, was published. Looking back to the publication of this book, and finding that our attempts to put into practice the principles there laid down have strengthened and deepened our conviction as to their truth, I gladly respond to the suggestion that I should show how far we have been able to carry out these principles in our own work, and what has been the result of the attempt to do this. What follows will naturally fall into sequel form, and therefore must be prefaced by a summary, as brief as possible, of the main principles laid down in "The Art of Building a Home." I now feel that the book might well be summed up as a plea for honesty, and realize too that it arose from a conviction that a different spirit was necessary from that which prevailed in the practice of domestic architecture before it could again become a living art, and also from an earnest desire to discover that spirit.

We saw there could be only one true way of going to work, and that was to build in the simplest and most direct way possible just that which would best fulfil the functions and meet the requirements in each instance, trusting solely to direct and straightforward construction, frankly acknowledged and shown, to produce beauty, instead of to decoration and ornament, pilasters, cornices, entablatures, pediments and what not, superimposed or added and hiding or disguising the constructional features. The tendency to disregard the decorative qualities inherent in the material used in construction, or resulting from the processes of construction, the desire to cover all these up, and not only fail to make the most of them but to neglect them, and to put in their place "features" supposed to be ornamental but known not to be useful, we felt was wrong.

We noticed that those about to build their own homes seldom seemed to consider what were their actual and real needs and requirements, or what would best enable them to live the fullest and completest lives they were capable of, or what would best express their own personalities, individualities and aims. They considered any-

MODERN COUNTRY HOMES IN ENGLAND

thing but these. They would perhaps think what impression their proposed home would make upon callers, what their neighbors, friends and relatives had, or would expect them to have; what was customary in the rank of life to which they belonged; what they had been accustomed to, and what they could afford: but seldom what would best fit them and their real needs. We conceived it to be the architect's business to use any influence he might have with his clients to induce them to consider these real needs and weaken their adherence to mere conventions; to point out to them that the mere fact that they were able to afford what other people had was not sufficient reason for having it, without thought as to whether it would add to or hinder their fullest lives.

THE architect should create for each client not merely what is accepted conventionally as a satisfactory house. He should aim at doing far more than this: at creating a true setting for true lives, stamped with the personalities, individualities, characters and influence of those lives. He must not encourage the tendency to let the household make too great a sacrifice for the sake of callers, and he must not evince as little tendency to get down to fundamentals as his clients so often do.

To enable him to accomplish this at all fully we felt it was necessary that his influence should be extended down to the smallest details of decoration and furnishing; for it was essential that he should be in a position to conceive each house as a whole, as completely as any other work of art might be, and to have it carried out in its entirety. This was impossible if others were called in to decorate and furnish, for they would inevitably fail to complete his scheme.

Just as in the building itself our hope lay in revealing the beauties inherent in construction and the materials used in construction, so hope lay in making the useful and necessary things in the house beautiful, instead of disregarding them, or covering them up with what we supposed to be beautiful.

We felt very strongly that as soon as anything useful or decorative ceased to take just that form which was "most constructional" and took a form constructionally less sound (because supposed to be more beautiful), it was outside the limits of a true work of art.

We knew that the choice of the right materials out of which to build must come first, and that these would almost certainly prove to be the materials most readily to hand; that one lesson to be learned from the work of past ages was the probability that the building materials to be found in a locality were artistically and practically the best to use in that locality, that they would harmonize best with

MODERN COUNTRY HOMES IN ENGLAND

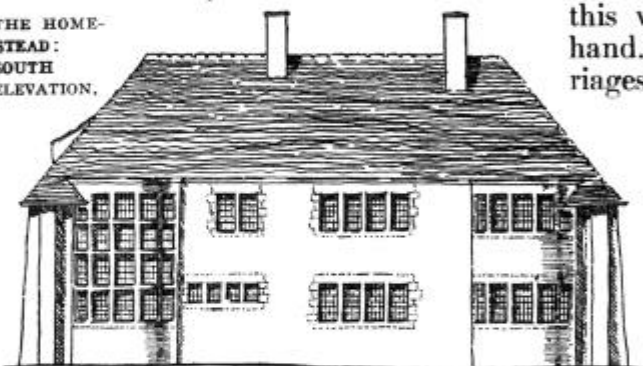
their surroundings, and that to conceive forms suited to them was most likely to result in that completeness of a perfect whole at which we should aim.

In short, we conceived it to be within the architect's sphere to provide a home fitted to and expressing the life to be lived within it, complete down to the last detail. So he must ever strive to deepen his insight, and gain a wider, a freer, less prejudiced and franker outlook upon his work.

It is all a question of attitude of mind. We are so timid. Of

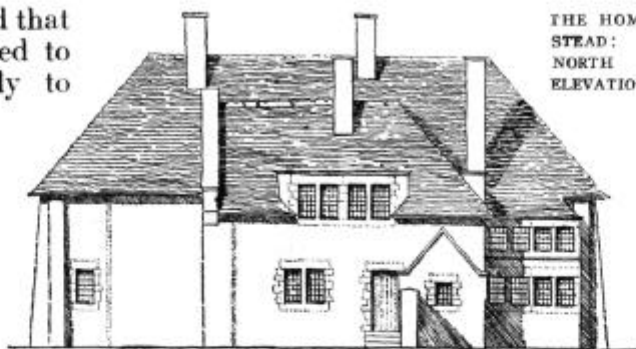
this we have signs on every hand. The first railway carriages (naturally perhaps) took the forms of stage coaches put upon rails, and only gradually are railway carriages evolving into forms suited to their conditions. Our first motor cars were carriages without

THE HOME-STEAD:
SOUTH
ELEVATION.



horses, with the engines awkwardly fitted into a form of vehicle contrived to suit other means of locomotion, and we are only gradually evolving forms suited to the new means. The attitude of mind which conduces to success in designing a motor is that of one who, clearly grasping what will lead to the greatest efficiency in the engines and to the comfort and convenience of the travelers, conceives the form best adapted to secure these: not the attitude of mind of one who, following tradition, accepts the forms it has arrived at for

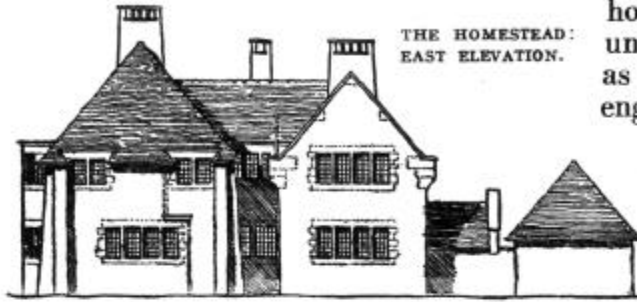
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MODERN COUNTRY HOMES IN ENGLAND



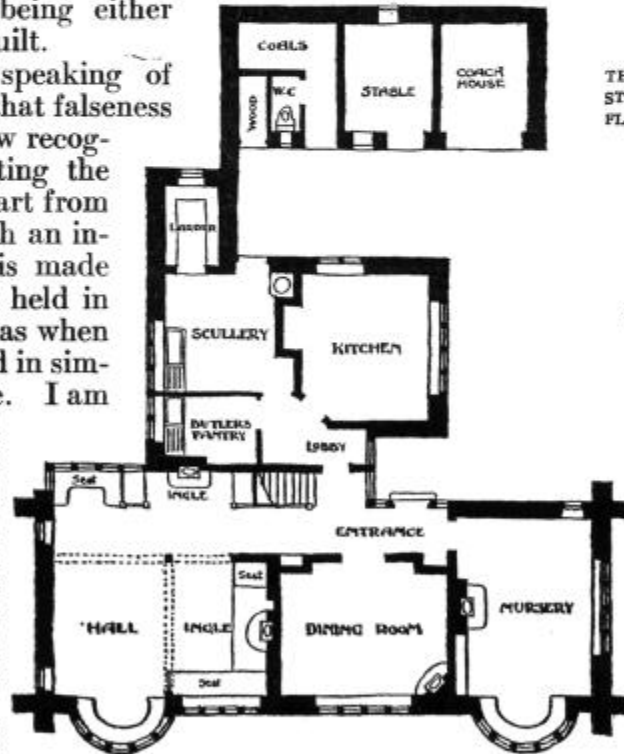
THE HOMESTEAD:
EAST ELEVATION.

horse-drawn vehicles, and understands the problem as one of applying motor engines to these vehicles.

Why should we take it for granted that anything new must imitate what it supersedes? Linoleums were first made to look

as much like carpets as possible, and American leather to imitate real leather. The first iron bedsteads were fashioned and painted and grained to simulate wooden ones. Concrete building blocks have not yet been long enough in use for them to have passed out of the stage in which it is taken for granted they must be made to imitate either stones or bricks. Neither have steel-framed buildings been with us long enough for us to have the temerity to give them a form which frankly acknowledges them as such. The same is true of ferro-concrete structures. We still feel we must try and give them the appearance of being either stone or brick built.

I am here speaking of more than just that falseness which we all now recognize as eliminating the element of true art from anything in which an inferior material is made to look like one held in higher repute,—as when plaster is painted in simulation of marble. I am speaking of a difference in our whole attitude to our work. To carry further in illustration of what I mean by the example I have already taken,—a steel-framed building

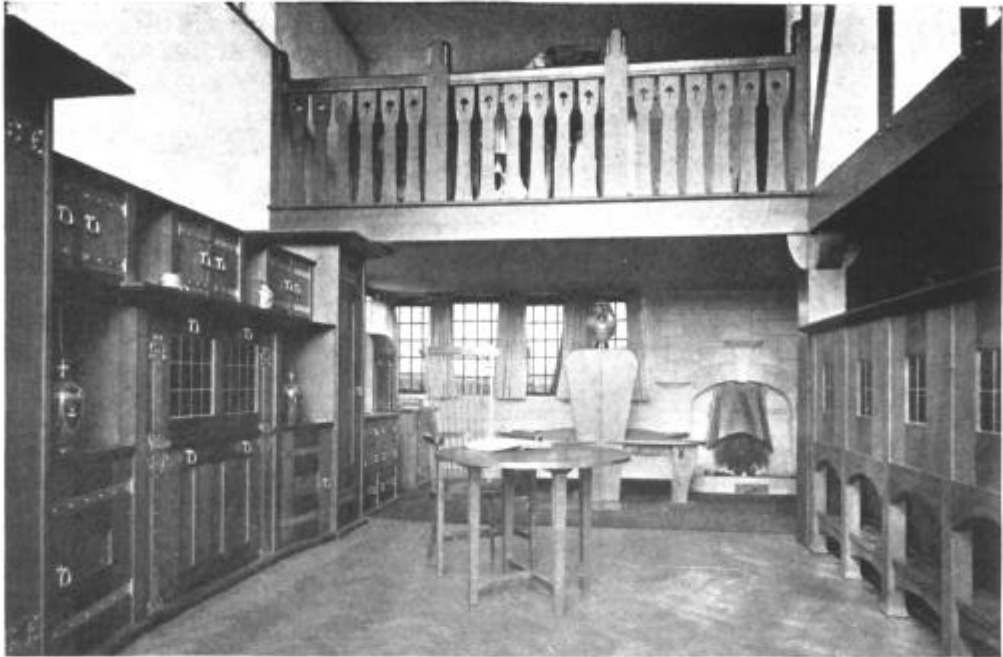


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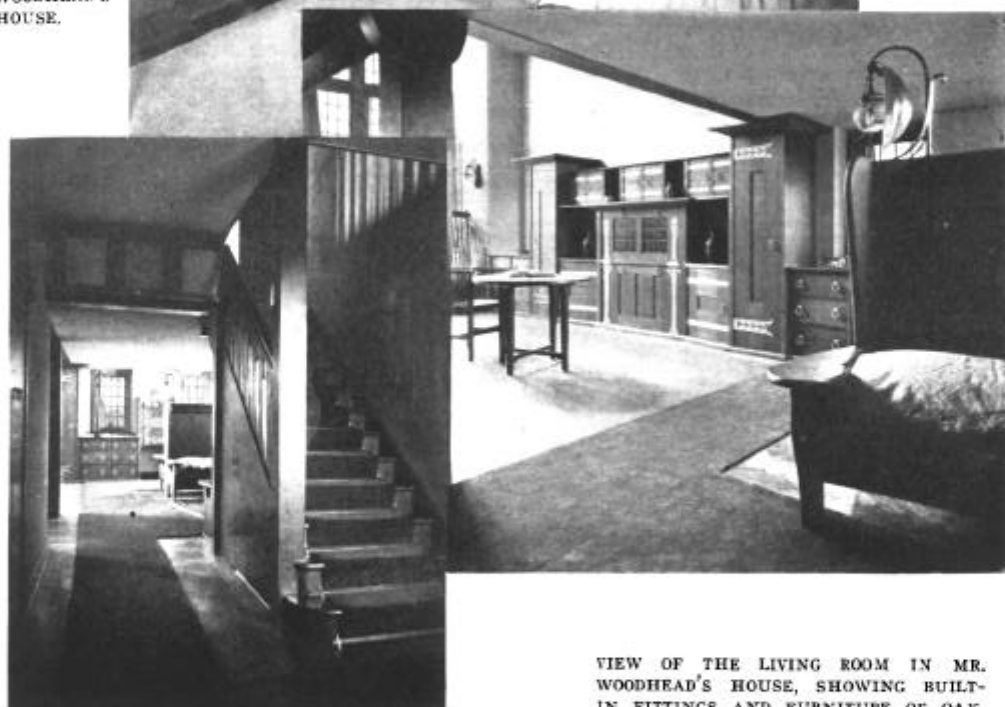


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HEAD'S
HOUSE,
SHOWING
INTERESTING
SIMPLICITY
OF TREAT-
MENT.



VIEW OF THE LIVING ROOM IN MR.
WOODHEAD'S HOUSE, SHOWING BUILT-
IN FITTINGS AND FURNITURE OF OAK.

MR. BARRY PARKER DESIGNED ALL THE FURNITURE THROUGHOUT
THIS HOUSE, TOGETHER WITH THE CARPETS, THE METAL WORK
ON DOORS AND CUPBOARDS, THE GAS FITTINGS AND DECORATIONS:
THE LATTER IS ENTIRELY THE WORK OF ARTISTS' HANDS, AND CON-
SISTS OF STONE AND WOOD CARVING, EMBROIDERY AND METAL WORK.



Barry Parker and Raymond Unwin, Architects.

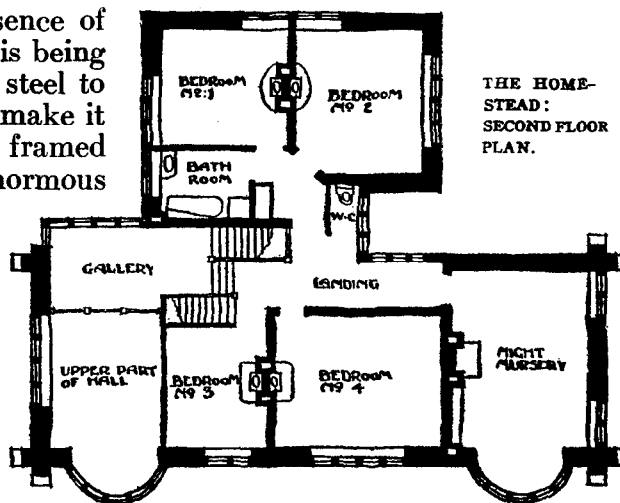
TWO VIEWS OF "BRIGHTCOT," THE HOME OF THE MISSES
WILKINSON AT LETCHWORTH, HERTFORDSHIRE.

MODERN COUNTRY HOMES IN ENGLAND

should suggest the presence of steel, one reason for this being that we feel and know steel to have properties which make it possible for a building framed of it to be carried to enormous heights without walls so thick at the base that the lower stories are almost solid; but this would not be the case if the walls were of stone, so the building is unsatisfactory and wrong when made to look as if of stone. I shall here be met by the argument that iron and to the elements; that they must be protected, if only by a covering of paint; and that this alone is not enough to meet fire-resisting requirements. This is quite true, and I say: cover the steel with stone if you find nothing better for the purpose, but in such a way as to suggest the presence of steel, not in such a way as to give the appearance of a stone building. Instead, it should give the appearance of a steel building covered with stone.

So one of the outstanding duties of the architect of today is to find a right expression in ferro-concrete. This needs less protection from the elements than does steel or iron, and perhaps what protection it does need might be given in the form of a decoration. Solutions of the problem may possibly in some cases be found in the application of mosaics, or tiles, or slabs of other materials. But is it not true still, as of old, that the most effective decorative properties are those inherent in the materials and in the processes of manufacture and construction? So is it not likely that better solutions will come from recognizing this and making the most of it? The process used in constructing in ferro-concrete is, after all, one of casting, and what lends greater facilities for the production and repetition of ornamental forms? Should we not when constructing cast in decorative forms?

I have taken most of my illustrations of the application of abstract principles from outside of what has been the sphere of our own work, because I thought I might by doing so make the principles stand out more clearly, and so simplify the application of them to the designing of all that goes to make up the externals of a home.

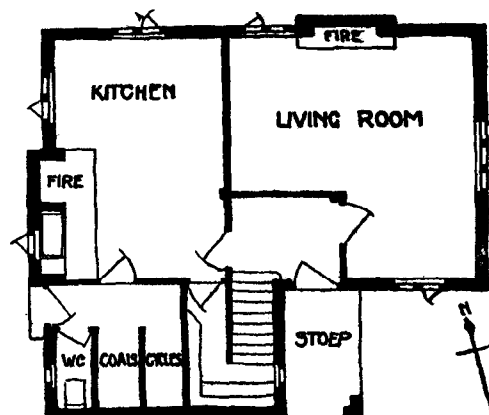


THE HOME-STEAD:
SECOND FLOOR
PLAN.

BEDROOM PLAN

steel are not suited to exposure

MODERN COUNTRY HOMES IN ENGLAND



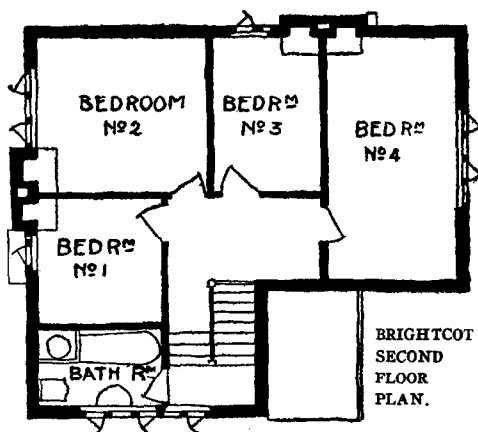
BRIGHTCOT: FIRST FLOOR PLAN.

In some respects considerable progress has of course been made during the past ten years. We no longer, even at the worst, have our physical and artistic susceptibilities bruised by having polished fire irons, which no one ever dreams of using, laid in a fender as a trap for us. Many door fastenings now are not buried in a hole dug in the wood of the door, and some are guiltless of any case or covering, and are as pleasant in form as were many of the beautiful old latches. All the foregoing is merely touching lightly in introduction on much which must be left for fuller consideration later.

IN EVERY house there should be one room which takes the place of what in olden times was known as "the houseplace" or "hall" as the center of the common life of the household. Although we sometimes still find such a room in small houses, larger houses have come to be divided into a number of rooms, such as dining rooms, drawing rooms, libraries, morning rooms, and what not, none of which forms a real center for the life of the household.

In the house here illustrated, "The Homestead," we have tried to reinstate "the houseplace." There is a comparatively small dining room, and the rest of that space which would have usually been broken up into a number of other rooms is devoted to one large dignified hall. The result is that instead of the household always being in one or other of several comparatively small and uninteresting rooms while the rest stand unoccupied, they live in spaciousness which gives breadth and dignity.

"The Homestead" stands a few miles out of Chesterfield, in Derbyshire; and being in a district where stone is plentiful it is built of a gritstone quarried in the neighborhood. This stone



BRIGHTCOT: SECOND FLOOR PLAN.

MODERN COUNTRY HOMES IN ENGLAND

has also been used in forming the fireplaces and ingles, and is left both as the exterior and interior finish of all windows.

The house was placed well back from the high road which runs past the south front; but in order not to sacrifice any of this precious south front and view to entrances, and to secure it all for the windows of the principal rooms, the drive was taken round to the north side, and the front door placed in that side, but where it is abundantly sheltered and protected.

Entering this house, then, we come at once into a limb of the great hall. An essential characteristic of such a hall is that no traffic should pass through or across it, or its comfort would be gone; but as the staircase must be in it, and the entrance and many other doors must open into it, all coming and going must be contrived in a part devoted exclusively to these purposes.

One of the demands of true art is that no convenience or comfort should be sacrificed to effect, so we find this hall is, before all else, comfortable. Part of it is carried to the full height of two stories of the rest of the house. Across one end runs the minstrel gallery with its piano, securing the charm of music coming from a hidden source.

The settee in front of one of the fires has all the comfort of a luxurious Chesterfield couch while it retains some of the charm of an old English settle. Most of the furnishing is in the form of oak fixtures and fittings, to which fact is due much of the quietness and restfulness of the whole effect. The floor is of oak blocks laid on concrete, which produces a silent footfall.

The photographs will show how the structure of both building and furniture provides the decoration of this room. Note the stonework of the walls of the ingles, of the windows and fireplaces, and again how the framing is left showing in the wood-framed partition, which is required to form one wall of the bedroom over the low-ceiled part of the great hall.

In this framed partition is a little window looking down from the bedroom into the hall. Even the smoke flue above the main fireplace stands out in carved stonework from the wall.

In the west wall of the hall is an arch built up for the time being, but arranged to open into a billiard room to be built on at this end of the house. The central part of the fitment on the wall of the hall is so designed that it can be placed in a position prepared for it in the designs for the billiard room when this room is built.

I was permitted to design all the furniture throughout the house, together with the carpets, the metal work on doors and cupboards, the gas fittings and decoration. The latter is entirely the work of artists' hands, and consists of stone and wood carving, embroidery

MODERN COUNTRY HOMES IN ENGLAND

and metal work. Most of the metal work is in what is known as silveroid, which does not tarnish and is silver-like in color.

Where the walls in this house are plastered they are left rough from the wood float, a little coloring matter being mixed with the plaster.

The stonework has been allowed to give the keynote to the interior color scheme, which is the same throughout the house. The plaster is cream colored, and forms a pleasant contrast to the peacock blues of the carpets, curtains, and upholsteries.

A house constructed, furnished and decorated as this has been entails practically no expense in redecoration and painting,—the iron-work, of which there is little, and the doors being the only things that require painting outside, and the interior walls, stonework and wood-work needing only occasional cleaning, and nothing requiring renewal. This obviously effects a great annual saving.

The ease with which such a house can be kept clean, and the fact that dusting is reduced to the minimum, may not be noticed by the reader unless pointed out. This is partly the result of using fixed furniture, and furniture designed for its place, partly of leaving construction as decoration, and partly because the scheme having been conceived as a whole is therefore complete, and the temptation to be constantly adding to it is removed.

“Brightcot,” the house built for the Misses Wilkinson in Letchworth, is chiefly interesting as an example of simple, straightforward and economical planning, to suit the site, of a house for two ladies to live in.

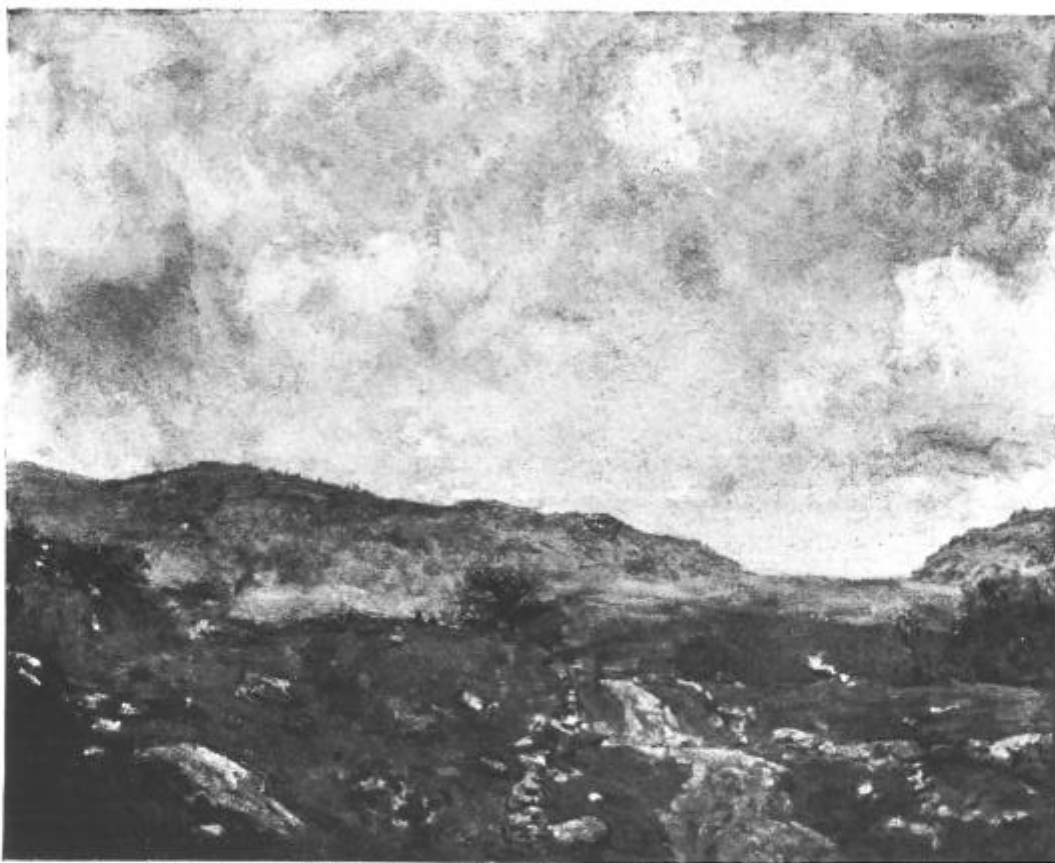
Above all the warnings I would give to the designer of small houses would come one against the conscious effort to gain picturesque. Let the exterior be always the logical outcome and expression of well thought out interior arrangements. I would on the other hand call his attention to the fact that perhaps the most potent factors in artistic success or failure in designing small houses is in the relation of solids to voids, of window spaces to wall spaces, and in the proportions and distribution of these.

Every turn of the road reminds us that we seldom find satisfactory solutions of the difficulties that the modern demand for lighter rooms has created, and how frequently this demand upsets the charming relations of window spaces to wall spaces which make much of the old work so lovely.



From the 105th Annual Exhibition of the Pennsylvania Academy of the Fine Arts.

"MORNING ROOM": GARI
MELCHERS, PAINTER.



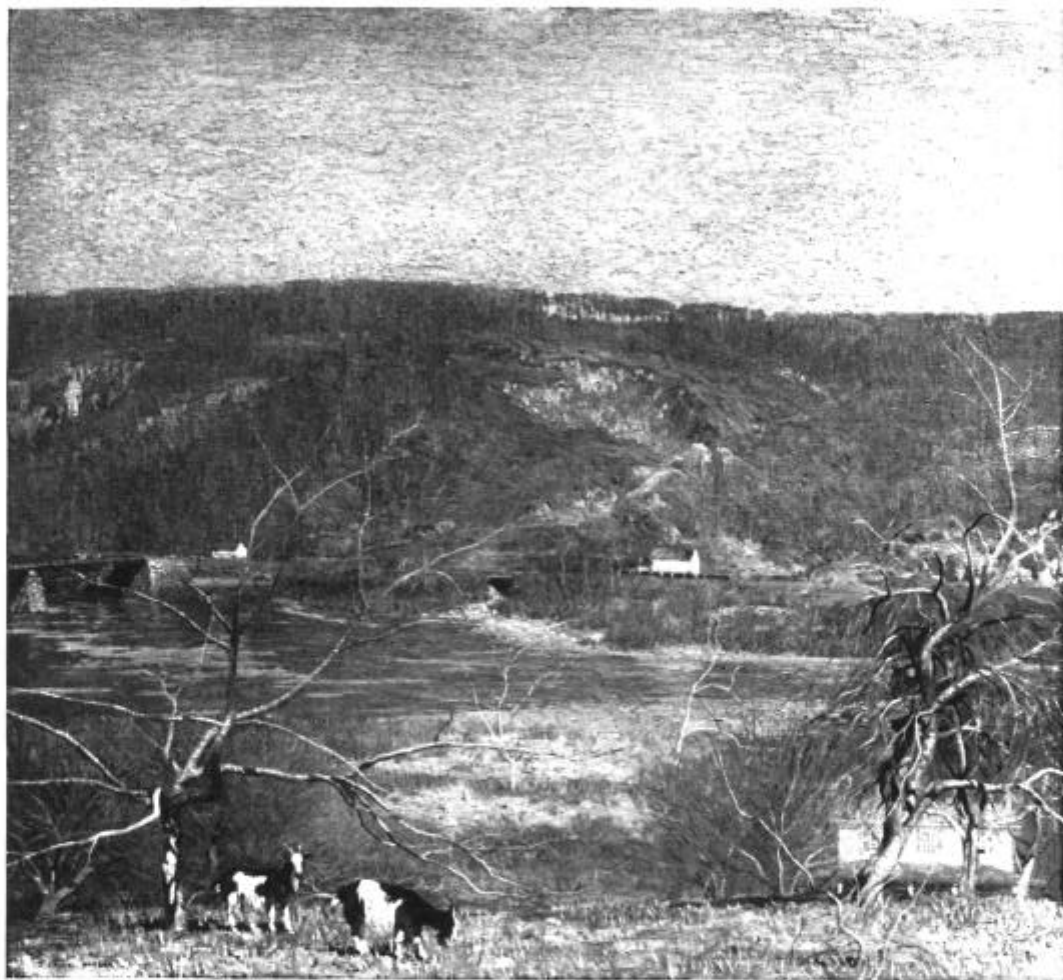
From the 105th Annual Exhibition of the Pennsylvania Academy of the Fine Arts.

"IN APRIL": CHARLES H.
DAVIS, PAINTER.



From the 105th Annual Exhibition of the Pennsylvania Academy of the Fine Arts.

"THE DREAMER": E. K. K.
WETHERILL, PAINTER.



From the 105th Annual Exhibition of the Pennsylvania Academy of the Fine Arts.

**"HILLS OF BYRAM": DANIEL
GARBER, PAINTER.**



From the 105th Annual Exhibition of the Pennsylvania Academy of the Fine Arts.

**"CAFÉ L'AVENUE, PARIS":
RICHARD MILLER, PAINTER.**



From the 105th Annual Exhibition of the Pennsylvania Academy of the Fine Arts.

"THE LANDING STAGE": W.
ELMER SCHOFIELD, PAINTER.

THE SOUL OF BRÜNHILDE: BY MARION WINTHROP



EDGED in the congested crowd struggling out of the opera house, Philip Elliott made his way as rapidly as was possible without resort to physical violence—a restraint not practiced by all his neighbors. Solidly built matrons bore relentlessly down upon him with the force of padded iron. Italians and Hebrews from the upper galleries brushed past him laughing and chattering. Fragments of conversation,—personal gossip, curios of criticism, self-satisfied Philistine judgments, partially penetrated his consciousness. Discordant cries of carriage numbers, the slamming of cab doors, the whirr of automobiles,—all the conflicting street noises jarred upon the music world in which he was still living. He flung himself into a cab with a sense of escape. The “Liebestod” was still with him, ascending in a crescendo, descending incompletely, the living heart beating against the impassable wall, the blind outreach of the question with no answer, inseparable from her voice, interwoven with her face. . . . *Isolde* had never lived before tonight. She had been a voice, an idea upon a background of music. But how remote from all other *Isoldes* who stormed, staggered and raved in accord with the music was this strange wonderful Selma Vitikka! The music personality possessed him: *Isolde*, love’s self,—a destroying flame in the abandon of the fatal cup, a white flower of passion in the “*Liebesnacht*” and, at the end, a pitiful human sacrifice as, with no vision outside the circle of her love, she died.

“‘What other woman could be loved like you,

Or how of you could love possess his fill—’” he thought.

Philip was apt to think in poetry, his own or others’.

Keenly sensitive to all æsthetic impressions, Philip Elliott was able to realize Selma Vitikka as comparatively few were able. The passion she had inspired in him was an intoxication of the imagination. She had taken possession of his thoughts, his emotions, his dreams,—his soul, he called it. For him she moved in a world of music, expressed by music, his thoughts of her were in music. Sometimes he felt that he was absorbed, Nirvana-like, in that music as in some larger consciousness, and ceased to exist save as an impulse of worship.

She had inspired him to the writing of verses and—more significant still,—to the destroying of them. He longed to be a painter that he might reproduce with the certainty of that art the subtle shades of expression in her face, that he might catch that illusive reflection of inner light not to be imprisoned within the narrow limits of a word.

Philip played the piano—with more taste than technique; he had also composed a little. These songs, dedicated to various singers,

THE SOUL OF BRÜNHILDE

amateur and professional, were extremely modern and reminiscent in character and had achieved success of a limited and personal kind. It was significant that when Selma Vitikka became his standard he composed no more.

As each personality of the great music dramas she possessed him, diverse, yet mysteriously one. He thought of her as the Oriental conceives of the soul: These individualities of fire, flesh and spirit,—*Isolde, Elsa, Brünhilde*, were the various expressions of herself. It was an ecstasy of the imagination that she aroused in him. In her he realized that which was more exquisite than his dreams.

THE curtain had gone down upon the second act of "*Tannhäuser*" and the lights flared up. Opera glasses were directed toward the house, and boys walked about calling in monotonous recitative: "Opera books—books of the opera." In the corridor Philip ran into a woman he knew emerging from the doorway of a box.

"Mrs. Van Lear!" he exclaimed. The tone implied, "What unlooked for happiness!" It was his way with women. The man who was with Mrs. Van Lear regarded him coldly. He was not interested in his companion, but Philip's manner with her irritated him. He often affected men that way.

Mrs. Van Lear in a spoiled-child voice began complaining about the opera. "Schilling is detestable—he bleats like a lamb—but *Tannhäuser* is an absurdity anyway. His repentance was an accident; he was too sure of *Venus*, or she wore an unbecoming gown."

Philip laughed. "It was disillusionment, then, not repentance."

"Same thing," commented the other man.

"Not at all: they are cause and effect," amended Mrs. Van Lear. "*Tannhäuser* was tired of pink tulle and paper flowers. If he had met another siren on the way he would never have reached Rome."

"Repentance always is an anti-climax," the other man observed.

The trivial talk jarred upon Philip, for the vital legend of the conflict of soul and body touched him deeply and made their nonsense seem even irreverent. Nevertheless he smiled at Mrs. Van Lear, conscious of the trailing end of a sentence,—“if we must have German opera Mondays.” She was moving on. “I have only two Tuesdays left, Mr. Elliott. Don’t entirely forget me while you are composing those adorable verses—”

“On the contrary, that is when I shall remember you.”

Farther down the corridor Philip met a music critic, slouching along with the appearance of one sunk in hopeless dejection. Philip spoke to him. He wanted to hear professional praise of Selma.

THE SOUL OF BRÜNHILDE

"Oh, yes, certainly—phenomenal voice. By the way—she liked your sonnet—the one dedicated to her."

"My sonnet—" Philip flushed. "Impossible; how did it happen? No one reads magazine poetry."

"If you believed that," the critic returned, "you wouldn't write it." As if from habit rather than interest he kept his eyes on the passing crowd. "I was talking with her at the Harding's the other afternoon. Someone presented Tommy Elliott and she said in that direct way she has,—'Is it Mr. Philip Elliott?' I explained that you were not Tommy, that Tommy was not you. Said I knew you. She spoke of your sonnet. I talked about you; she listened. Told her you composed a little (pardon me!) rhymed a good deal and sometimes sold them; that you made a religion of art and had saved two girls from drowning last summer. To all of which she listened. I gathered that she would like to meet you."

Philip smiled introspectively, seeming to balance his impulses. "I wonder if I want to meet her."

The critic yawned. "She seems sane as opera singers go."

Philip frowned. "What brutes you critics are," he said.

IT WAS through accident, not design, that he finally met her. With a mist before his eyes and a confusion in his ears he saw her put out her hand. But at the sound of her voice he became suddenly calm. There was no reminiscence of *Brünhilde* or *Isolde* or of any of her operatic selves in that quiet voice. His vision cleared. He answered conventionally and met her eyes. Deprived of the picture element of costume and background, removed from the atmosphere of music and romance, he saw before him a woman physically planned upon the heroic scale, with steady eyes on a level with his own and a face that bore a strong resemblance to the face of his dreams. She was dressed with that lack of the sense of line and color characteristic of many European women and so exceptional with the American,—a deficiency quite invariably felt by the American man. Philip received an impression of a simple personality with little suggestion of sentiment. He had the divided consciousness of standing in the white presence of *Brünhilde* and at the same time of carrying on a more or less commonplace conversation with a new acquaintance, with less than his usual ability to express himself or to be interesting. He went away feeling that they had not met.

They met often in the succeeding weeks, however; for the most part brief meetings between whiles with Wagner's woven spells of music and dream. In the conventional environment of the drawing room he felt always that she was not herself. Just as the costumes

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of the opera that make so many women ridiculous, released her physical beauty, so the inner essence of her seemed to be communicable only in the large elemental atmosphere of the music dramas.

Sometimes as she stood before the curtain he met her eyes. These he felt were the real meetings.

IN THEIR brief conversations he learned something of Selma Vitikka's simple past. She had been born in Finland, but had spent most of her life in Germany. It had been a life almost entirely given over to hard work. The woman submerged in the artist, as an individual she had scarcely existed. Her interpretations, he divined, were of the imagination.

One afternoon toward spring he found her alone. He stayed until twilight came on. It had been a conversation tending to break off into silences. After one of these Selma spoke.

"Yet two weeks and the season is over. I shall be glad to rest and be once more myself."

"But you will still be *Brünhilde* and *Isolde* and *Elsa*,—" he said.

"From the *Vorspiel* until the fall of the curtain."

"But they are all contained in your soul." His voice shook in spite of his effort to control it. "That is why I—worship you."

She put up her hand. The movement reminded him of *Elsa*. She was beautiful in the dim light. "Do not use that word to me. I have the instrument to sing—it is an accident. I have learned to understand, perhaps, that which I would do with it. I am not otherwise different from other women, and I would be liked for myself as other women—not worshiped as something I am not."

"Liked!" He laughed unsteadily. He sat looking down at her hand resting upon the arm of the chair. Suddenly he caught it and pressed it to his lips. "I love you, I love you, I *love* you," he said breathlessly, over and over.

She went over to the window; he followed her. "Forgive me—it is an awful thing to love a woman like you—it includes—the whole world."

Still she did not speak. To Philip something seemed to beat in the silence. Then she turned and looked at him, simply, directly, questioningly. It was the look of a child and it penetrated his soul. A stillness came over him, something like fear. He felt all at once a small thing beside that divine simplicity. Standing there in the half light she had the still awesome beauty of the Valkyr who deals out life and death, and his heart trembled within him. He bent down and kissed the lace of her sleeve—not as he had kissed her hand, but as the devout might kiss the hem of a saint's garment. He lifted his

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head and met her eyes; neither of them spoke. She put out her hand. He caught his breath.

"It isn't possible," he cried. "It isn't true—"

"Yes." He felt in her tones the thrill of her singing voice. "It is true."

"My soul," he cried, "I am afraid."

She smiled and gave him her other hand. "*Dir geb' ich alles was ich bin,*" she said softly.

All that she was . . . was his.

He seemed to hear the Grail music sweeping across the violins. He felt about him a great light.

SELMA had rented a cottage at Etrétat. Philip went also and stayed in the only hotel that was open. "We will stay until the crowd comes," they said. They were quiet uneventful days, of sailing, long walks and drives, and pilgrimages to the old churches scattered over the hills. He had thought with awe of these explorations into the mysteries of her soul; but in some way the reality was quite different from his imagination.

One evening he had been speaking of *Elsa*. They were sitting upon the steps of the little church at the top of the cliff. From far below the sound of the waves came up. Sea and sky were becoming one at the horizon. There were no sails, no lights in that blue-gray vastness; against it the crucifix on the hill beyond made a dark silhouette save where the head of the brazen Christ reflected the afterglow with a glimmer of gold. The arch-shaped opening in the great cliff opposite made a pale spot in the dark mass of the rocky shore. Here and there in the village below was the gleam of a lighted window.

"*Elsa* is the tragedy of the nature that cannot believe without proof," he had said. "The same idea fundamentally as Eve, Psyche and Pandora." Then he had looked for her approval and she answered:

"*Elsa* is the opposite of *Senta*. She is the woman without faith. She does not interest me as the others."

It was a blow that she should feel so of this part in which she seemed to him so rare, immaterial. "You make one realize so that quality of mysticism in her . . . one actually feels the dream about you—a tangible thing . . ." He longed for response to this rarefied emotion that she had induced in him, hopeful that his words might awaken it. He felt bewildered. It was as if she were someone else. The warm pressure of her hand did not fill the want. He bit his lip. Yes, she was always like this. She would discuss if he desired it the women she interpreted intelligently, logically, yet

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missing somehow, he felt, the thing that went into her operative expression. Was it the reserve of her Northern temperament, or was she after all a semi-conscious instrument?

He rose. "Isn't it damp? We must remember your voice."

At a turn down the steep incline of the cliff they came upon a fire of driftwood kindled far down upon the shore. Indistinct forms moved about it in silhouette.

Selma exclaimed softly: "It is like the Kokko fires—I remember them just so—with the red light in the water and the people singing. . . . They let me sit up late and I cried to nurse, 'Look, Saima, another fire in the water' . . . and she laughed. 'Thou foolish child,' she told me, 'one cannot make fire in water.'"

An inexpressible smile hovered about her lips. He felt that she was reliving that quaint past. "I remember I asked nurse why they made them, and she said, 'because one always makes fires on *Johannuita*.' And I asked her 'Have they made them so before you were born, Saima—?' And she said, 'They have done so from always. . . .'"

Philip's face glowed. "I love to think that that Norse strain is in your *Brünhilde* and *Senta*. I suppose they told you the Viking legends when you were a child?"

"Not of Vikings, but of a wonderful bear . . . and of things in the sea . . . When I try to think, I lose them. But sometimes at night . . . they come back."

"We must go there together, Selma."

A light came into her eyes, then faded. "I don't know."

"Why?" He was hurt.

She turned away. "I am happy anywhere with you."

"But you don't want to go there with me—why?"

She hesitated. "If you would just love it, and not think of it as if it were in the opera."

"You mean that my habit of analysis annoys you? I have sometimes thought that. But that is the pleasure of things—what they suggest to one."

She was silent some time, then turned to go on. "I believe I do not care to think so of what I love."

PHILIP had been accustomed to the facile reflexive cleverness of the women of his race and set; women whose opinions always bore the copyright of correctness. Selma had a homely human humor that pervaded her seeing of life. Philip had little humor. He was quick at *bon mot* and repartee, but the deeper human insight was not in his nature. And so in all his analysis of her one thought did not come to him—that Selma was the reality—the original fact, of

THE SOUL OF BRÜNHILDE

which he and his kind were the partial reflections,—the difference between the landscape and the picture.

"You seem absolutely happy here," he exclaimed in a sort of wonder one day.

They were sitting on the grass at the top of the great cliff opposite the church. Below, the surf boiled about the rocks. The wind was fresh and the sun-filled air warm. An occasional waft of sea perfume drifted up to them.

"I wish nothing else. I would be content to live so forever with you."

"And never sing again?"

"For you."

He kissed her hand. "But never to sing in the opera again. Never to be *Isolde* or *Brünhilde*—"

"The opera is not life. One must live one's life."

He exclaimed: "But to be the living embodiment of the greatest musical and poetic thought of the world—surely that is to live one's life—upon the heights."

"To live one's life is to live as others live. Life is greater than art."

"But don't you remember what Wagner himself said, how he would have been ten times happier if he had been an opera singer instead of a composer?"

She looked up. "But after the lights are out . . . and you are gone home—then is the real life. And if there is no real thing there, no human thing that is the most of life—if you are alone—then it is not life." Something quivered in her eyes.

"*Brünhilde* the woman, not *Brünhilde* the goddess," he returned softly. He had thought that she might respond in the words of the goddess who had renounced her godhood for love, "*Brünhilde bin ich nicht mehr*," but instead she replied, "*Brünhilde* the woman is the reality."

"And was there no time when the opera house and its life seemed real to you?"

She considered. "Yes; but there was always the lack. I was asleep, but dreamed that there was something else to which I might awaken."

"*Brünhilde's* awakening," he murmured. "It was not *Wotan's* kiss but *Siegfried's* that took away her godhood and made her a woman."

The look on her face then was the look that to him was part of the Wagner harmonies, and he cried out, "How can you—give it up!"

"The opera? For me it is not as it is for you, perhaps. I have

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lived for years with the music. Some I can no longer hear as audience.”

He stared at her in hurt surprise. The expression that had thrilled him with exquisite remembrance was gone. At the moment she was mysteriously plain. She wore a dull gray dress imperfectly fitted about the neck and shoulders. Her hair was tightly drawn into the knot of convenience. Her beauty, always a trifle obscure, was concealed by the inexpressive setting. It was difficult just then to associate her with the white-robed *Brünhilde*.

“But I cannot live without that music and how can I hear others sing it now? It is—you.”

She smiled at his vehemence and put out her hand. “I sing them for you.”

“As King Ludwig heard them, you mean—alone in the opera house!—”

A shadow seemed to fall upon her face. “Not in the opera house.”

The shadow was reflected upon his own. Was it possible that he, Philip Elliott, had been obvious? It did not occur to him that hers was the deeper tribute.

“Ah, well,” she said quickly, “it is not natural, perhaps, that in such things a man should feel as a woman.”

Her generous exoneration of him—as it were through some blameless deficiency of his sex—restored the balance of his self-approval. It was agony to Philip to feel himself at fault—most of all in matters of taste. He gave her a quick look of gratitude. She met the look and smiled.

He cried out, “Selma, how did you happen to love me—”

Her smile grew tremulous. She shook her head. His heart swelled. He—he had awakened that wonderful winged spirit in her eyes! He caught her hands. “My *Brünhilde*.”

The light in her eyes went out. “Not *Brünhilde*, Selma,” she said.

His hold on her hand loosened. A silence fell between them. From the opposite cliff the church bell rang out the hour of noon. His face changed. “The bell and the sea—how they belong together”—. He broke off murmuring,

“‘Twilight and evening bell,
And after that the dark—’

“Ah, that is the perfect impression!” He paused: an idea for a sea poem had passed with illusive glimmer across his mind.

Selma watched him. “Philip,” she said, “I think you have most happiness in your thoughts.”

He did not answer. She turned to look again at the sea and white

THE SOUL OF BRÜNHILDE

sunlit cliffs, broken by ragged blue shadows. "It is joyful in the sunshine—but in a winter storm! When you spoke of the bell I remembered a song of the sea—an old song of Finland. It is of a girl whose lover is a sailor and he is drowned, and as he goes down in the water he hears his ship bell ringing, ringing—and he thinks of his marriage bell, and on the land the girl waits and hears the echo of the bell and thinks of her marriage bell. In the accompaniment you hear it; it is like the interval of this bell. . . . I sing it for you tonight."

He answered as a poet can. Few women at least realize such a refinement of appreciation in their lovers. He had said once that only in music could appreciation of her be expressed. But words, after all, were Philip Elliott's medium. Perhaps that was why he was no longer dumb in her presence.

One day walking along the beach by the Casino he heard someone call his name. Turning he saw a woman, an American by her dress and outline, waving to him. He turned and went up to her. It was Mrs. Van Lear.

"There isn't a soul here," she complained. "I am so glad to see you."

He looked at her with grave reproach.

"If only for that reason—I am glad that you are glad."

They sat for some time on the beach together under her pink parasol. It threw a becoming glow upon her face. He was surprised to find how much he enjoyed talking with her. He remembered that Selma never carried a parasol and seldom wore a hat.

The next day as Selma and he walked along the shore they came upon her reading a Tauchnitz under the pink parasol. It had seemed natural to join her.

PHILIP analyzed Selma less now. He was conscious of being more at ease, more spontaneous, more charming,—in short, more himself,—with Mrs. Van Lear. At times he felt vaguely that Selma realized it, yet there was no tinge of jealousy or reproach in her manner. Once he had accepted an invitation to go somewhere with Mrs. Van Lear and her party, forgetting a previous appointment with Selma. Selma insisted that he should go with Mrs. Van Lear and he went. He did not consider what might lie beneath the surface of that quiet insistence. Philip had more sensibility than penetration.

One afternoon he remembered always. They had gone for half a day's sail with two fishermen. Late in the afternoon it became very rough. Selma stood up in the bow of the boat by the mast and laughed as the waves dashed over her. The wind loosened her hair

THE SOUL OF BRÜNHILDE

and brought the color to her face. Suddenly, thrillingly, she broke out into *Senta's* wild ballad:

“‘*Johohoe, johohoe, hejohe,
Traft ihr das im Meere an,
Hui—wie saust der Wind—johohoe!
Hui—wie pfeift's im Tau—johohoe!*’”

The fishermen stared. Philip told himself that it was the experience of a lifetime. All that he had felt in the opera house rushed over him again. When he kissed her he felt the sea damp in her hair and the salt taste of the sea. He went home in a state of exaltation.

All night he saw her face . . . that inexpressible look—what was it? It was not like that first sacred surprise of love from which he had turned away his eyes. It seemed . . . the reflection—summation, of the beauty of the world, a thing of large intangible meanings, explanations. It was like the music rising to a climax. What was it that he had missed of late? She loved him, he believed, immeasurably—yet differently—differently from what he had imagined . . . He had not changed. It was true that when we change ourselves we attribute the change to the other. Philip realized that psychologic fact. But it was not that. He had not changed. All night he held the consciousness of her in his heart.

The next day he passed Mrs. Van Lear twice without seeing her.

THEY had intended to leave before the season began, yet the crowd had come and Philip made no suggestion of leaving. One evening there was a concert at one of the hotels for the widows of fishermen. Selma wore a plain black dress which, if it did not entirely conceal her beauty, did little to emphasize it. The unconsidered arrangement of her hair made the beautiful shape of her head a matter of inference. Involuntarily Philip's eyes went from Selma to his exquisitely gowned countrywomen in the audience. It was strange that this æsthetic perception should have been left out of her artistic nature. He longed to see her in the white draperies of *Brünhilde*. Then she began to sing “*Am Meer*,” and everything else was forgotten. He heard Mrs. Van Lear's voice, “Something about the sea, isn't it? German is such an uncouth language; why are people always singing songs in it?”

Then Selma sang “*Traume*” and the old passion leapt up like a smothered flame. He did not know what else took place until she came again. She sang “*Spinnenrade*” and he felt her old power to touch his heart strings and leave them trembling. At the end he met her eyes and it seemed to him that his soul went out to meet hers; yet there was something in them that he did not understand that second

THE SOUL OF BRÜNHILDE

before she looked away. Last of all she sang a Dvorák gypsy song: "Songs My Mother Taught Me,"—that dim dreamlike thread of melody, like elusive memories of the pain and joy of some previous existence. She sang it in English. When she finished, the associations that had gone to create the Selma of the last few weeks were consumed in the awakened fire of his passionate idealism. Mrs. Van Lear spoke, but he did not hear her. Somehow he got away from them all and found Selma. She was standing on the deserted veranda, looking out toward the sea. She turned quickly when he spoke; the look in her eyes left him with a puzzled sensation.

She took the wrap he held out to her, and stepped out on the grass. He followed anxiously—"This is bad for your voice—" but she made an impatient denial. His eyes rested upon her, his desire reached out toward her, but, as in the first days of their acquaintance, he was dumb. After a moment she turned and looked at him. The light from the window fell upon her face, but he could not read her eyes. "That song," he began unsteadily, "weaves a spell about me. It is like an invisible net about my heart. I can feel you draw it toward you—" Something in her face stopped him; he thought she was going to speak, but she did not.

He took her hand. She turned her face aside. He was drawn, yet inexplicably held at a distance. Suddenly she turned again and looked him in the eyes.

"Do you love me, Philip?"

He started. "Beloved! What a question. Can you ask?" He kissed her hand passionately. When he raised his head she asked again as if he had not answered:

"Philip, do you love me?"

"Selma, can you doubt it?"

"I did not doubt; I asked," she said. Her hand tightened upon his.

He repeated it vehemently: "I love you, I love you."

"It is not my voice—"

"Your voice is you."

Her handclasp relaxed. His eyes searched her face, but it was inscrutable. Yet there was a stimulation in the consciousness that he could not read her thought.

One morning about two weeks later he found her on the hill opposite the cliff where they usually sat, sitting alone in the shadow of the crucifix, reading some letters.

"I looked for you on the other cliff," he remarked as he came up, "but *Brünhilde* had deserted her rock." He looked down at her in gay reproach.

THE SOUL OF BRÜNHILDE

"I had a wish to come here this morning."

Her glance lingered upon him a moment as he stood before her, bare headed, light hearted, in the sunshine; but as their eyes met, hers returned to her letter.

He noticed the letterhead upon the paper. "Von Rosenberg is still 'after' you," he exclaimed.

"Yes." There was a short pause. "I am tired of it all—all the time letters, telegrams and last week two men from the *Hoftheater*."

"You will not accept?"

When she answered it was without looking at him. "It would separate us at once."

"That would be intolerable, of course; but need it do that?"

"The engagements are now made for the season."

"There is always a place for Selma Vitikka."

"I have refused all; I shall refuse all."

He stood still looking off across the water. The wind stirred a short curl upon his forehead. A line came between his brows. "It's an awful pity; it doesn't seem right," he said, slowly.

Selma rose and stood beside him. Above her the metal Christ gleamed in the sunlight. "Philip," she said. She waited until his eyes came around to hers, then she held them. "Philip, you don't love me." It was not a question this time.

A passionate refutation, a dozen denials sprang to his lips, but he looked at her and he was dumb. At last, conscious of some movement on her part, he lifted his eyes. And then for one brief moment in the white light of noonday he saw the vision of *Brünhilde* in her last hour as no one had ever seen it before or would again: he saw—and trembled before the sight. He caught his breath like a sob. His hands went out blindly.

"My *Brünhilde*—"

For the last time she looked at him. "Not *Brünhilde*, Selma," she said. With a simple gesture full of majesty she restrained him, passed by him—down the hillside, out of his life. "*Brünhilde* the woman is the reality," she had once said. He understood now. In that moment Philip Elliott saw reality face to face.

Farther up the cliff the church bell rang the hour of noon. He threw himself face downward upon the grass at the foot of the cross and clenched his hands in the earth. He did not think of the Finnish sea song now, or, in spite of its appositeness, of *Elizabeth* leaving the cross. What words came into his mind? Not Rossetti, or Tennyson, or Wagner . . . "The Lord turned and looked upon Peter."

WILLIAM MERRITT CHASE: AN AMERICAN MASTER: BY KATHARINE METCALF ROOF



THE quality of style in art is indescribable and indefinable. It is more than the possession of technique and the sense for color and harmonious arrangement, for the talented student may display these qualities. It is more than individuality. Style is the indisputable possession of the master. The thing that the painter sees and translates into his medium of expression

becomes his art personality, the characteristic quality that causes the observer to know the creator of the canvas before he examines the signature, and only the "big" man has this personality; the lesser man exhibits mannerisms in place of individuality; the still weaker imitates the manner of others. This personality, this choice, of the artist is his contribution to art; yet it is possible for a man to have individuality without style. Not all of the works of the old masters had it. Style is the rarest thing in art.

This quality Chase's best and most characteristic canvases possess. Entering the gallery of the National Arts Club, where his Retrospective Exhibition was held, face to face with the full-length Whistler portrait opposite the door and—a little further along the same wall—the delightful portrait of "Dorothy and Her Sister," one must have been struck at once by this fact.

Not all of Chase's best work was in this exhibit. The ideal collection of a painter whose work is scattered all over in museums and private collections is not easy to get together. Yet it was fairly representative and contained, the painter said, about one-tenth of his accomplished work.

Almost every phase of Chase's art was represented with the exception of these charming and individual park sketches which subsequently found so many imitators, and which were so characteristic a development of his art. There were portraits, still-life studies—an important part of his artistic creed—interiors, landscapes,—both Shinnecock subjects and a few recent Italian sketches—also, some remarkable student work.

The exhibition as a whole gave an interesting opportunity to analyze the different influences that have played upon the painter at the various stages of his artistic life. In the beginning we see his emulation of the splendid technique and substantial realism of the Dutch school, its solidity, richness of tone, feeling for texture. The striking "Portrait of an Artist," done at a single sitting, belongs to this period. The head of "An Old Woman" is another fine piece of technique, painted when the painter was only twenty years old. An interesting canvas of this type is that of the old woman seated

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in a dark interior. Neither of these last two would probably be taken for a Chase now, but they are none the less interesting as part of the story. The Spanish school also influenced the painter; not only Velasquez, the immortal, but a quality of style peculiarly Spanish characteristic of a modern painter,—Fortuny. Other influences are discernible,—Manet, Whistler, the Japanese prints—yet in the end in the painter's mature work the completed canvas is a Chase and not an imitation of any of the masters from whom he learned.

CHASE is first and last an exponent of what is glibly known as "art for art's sake." Broad-minded as his attitude is toward all sincere phases of art and generously appreciative as he is of the work of all men who have anything to say, however much their theories or taste may differ from his own, he has no toleration for the literary or story-telling art, and quite as little for the literary attitude toward art; that is to say, the reading into a picture of emotions and ideas essentially literary. For this reason he has been called by those artists and interpreters of art who have literary leanings, a painter of the outside merely. It is Chase's answer to the disturbed inquirer about the "soul" of art that when the outside is perfectly seen with the painter's eye the thing that is under the surface will be found upon the canvas.

He never ceases to warn his pupils against the sin of prettiness. "I often think," he has said, "that those old Dutch masters were fortunate in having had such unlovely subjects." To find beauty in the thing that does not obviously suggest it, to realize that nothing in art is more difficult and dangerous than the painting of the frankly beautiful thing—these comments are sign-posts he offers for the assistance of students, and as suggestions they should go far to make the painter's attitude understandable to the layman.

Often in praising the sketch of a student in which the impression has been freshly caught, he will say, "I envy you the good time you had doing that." It is his belief that the great canvases of the world were easily done, since it is true of all art that a thing is easily done only when all preliminary processes are assimilated and have become second nature. The individual possessed by the sentimental idea to be expressed usually fumbles and feels in his struggle for the means of expression, and the record of his technical deficiency is only too wearily apparent on the canvas. Rossetti was such a type. Yet far lower in the scale is the academic painter of the Sir Frederick Leighton type, who deals with trite and decorous sentiment through the medium of a tight correct knowledge of drawing and a bland ignorance of all the things that go to make art. The very mention



"DOROTHY AND HER SISTER":
WILLIAM M. CHASE, PAINTER.



"A SHINNECOCK LANDSCAPE":
WILLIAM M. CHASE, PAINTER.

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of such a painter or such a standpoint to Chase is sufficient to bring a cloud to his usually serene brow, but he does not believe in argument on these subjects. "I would cross the street any day," he has said, "to avoid a man who differs with me in art matters and insists upon discussing the subject." One's convictions and choice once established, he believes nothing is gained by dispute. He invariably cautions his pupils against it, advising them to associate with those whose artistic convictions agree with their own, for the artist's mental state must be one of serenity as much as possible.

IN CHASE'S portraits, one feels always that his subjects are receptively considered, not handled in a mannered way. Sometimes, as in the case of his own children, a certain decorative treatment seems to have suggested itself to him. The question of how much of the painter's own personality goes into the portrait is a subtle one. A portrait bearing interestingly upon this point is the full-length one of Whistler already alluded to. The figure stands a dark silhouette against an atmospheric golden brown tone. Quiet yet subtle in treatment, it conveys the very essence of the man,—fantastic, diabolic, egotistic, malicious, yet holding unmistakably the light intangible quality of genius. It is even touched with the very art personality of the subject—an added subtlety on the part of the painter, for though the manner recalls Whistler, the canvas as it stands is unmistakably a Chase, not a Whistler.

Such portraits as that of Spencer Kellogg and of "The Sisters,"—both excellent technically—portray unmistakably the environment and atmosphere of the sitters. The portrait of Louis Windmuller is a splendid piece of character painting, as is the "Portrait of a Young Man," faintly smiling, in which every stroke,—sure, calculated, satisfies the technical sense.

A number of the painter's portraits of his family are conceived in the mood of the Japanese print,—although he has also made several direct portraits and sketches of them, one of the most charming in the exhibition being that of the little girl with a red bow in her hair. Among these Japanesque portraits is the celebrated one of the painter's wife and first child, the simple, reposeful standing figure in the black kimono holding against one shoulder the soft form of the baby. The harmony is quiet and simple,—blacks, low-toned whites, a touch of red, a note of smoky violet in the roll of the kimono at the feet, grayish figures on the black robe connecting the light note of the baby's robe with the black ones, the intense note of red in the neck-band of the kimono repeated more lightly in the handle of the baby's rattle and in the pattern on the violet border. "The Open Japanese

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Book" shows one of the artist's daughters in a black kimono against a neutral tone. In this one the strong note of red in the sash repeats here and there through the book of prints and the figures in the robe. The smile and the attitude of the hand are delightfully caught. There are two other interesting portraits of this class, one called "The Gray Kimono," in which the finely felt color note lies in the blue touches in the gown and book. Another called "The Red Box" has luscious patches of watermelon pink. In the indescribably fascinating portrait of "Dorothy and Her Sister" the significant note is green.

These portraits just mentioned serve particularly well to illustrate the distinguished quality of Chase's color sense, so quiet, so poignant, so individual. His fondness for red, his subtle economical appreciation of the exact value of a small touch of this most misunderstood and abused of colors is one of the characteristic elements of his style. This decorative semi-Japanese manner of portrait painting he seems to use in treating the "paintable" subject, that which appeals to the imagination; while in the more virile subject, as in many of his male portraits, he works in the direct manner. Yet these are not mere exhibitions of technique. There is no room for doubt as to the manner of man he has portrayed in the Windmuller portrait, or in that of Emil Paur, of Spencer Kellogg, or of Dr. Jones.

One could not enter upon the most superficial consideration of Chase's work without mentioning his famous still-life studies which constitute perhaps the most obvious illustration of his art philosophy. And they are not mere feats; they have all the qualities of tone, color, composition that go to create a work of art. Chase, once explaining to a new pupil the spirit in which to approach this phase of art, referred to that old story of the painter whose representations of fruit were so like nature that the birds came down to eat them. "I have never seen those pictures," he remarked, "but I don't need to. That description is enough. I know without seeing them that they were Terrible Things." It is necessary to capitalize these two words to express the painter's manner of coloring them. For the gloom that gathers upon his kind face at the contemplation of bad art is like that of a savior of souls considering the sin of the world.

ONE of Chase's most significant contributions to the history of American art, however, is his painting of the figure in relation to its environment,—the figure in relation to the interior (not the figure against a background), the figure in the landscape. The old Dutch painters were masters of interior painting, and the genius of Puvis de Chavannes appreciated the relation of the figure



"THE GRAY KIMONO": WILLIAM M.
CHASE, PAINTER.

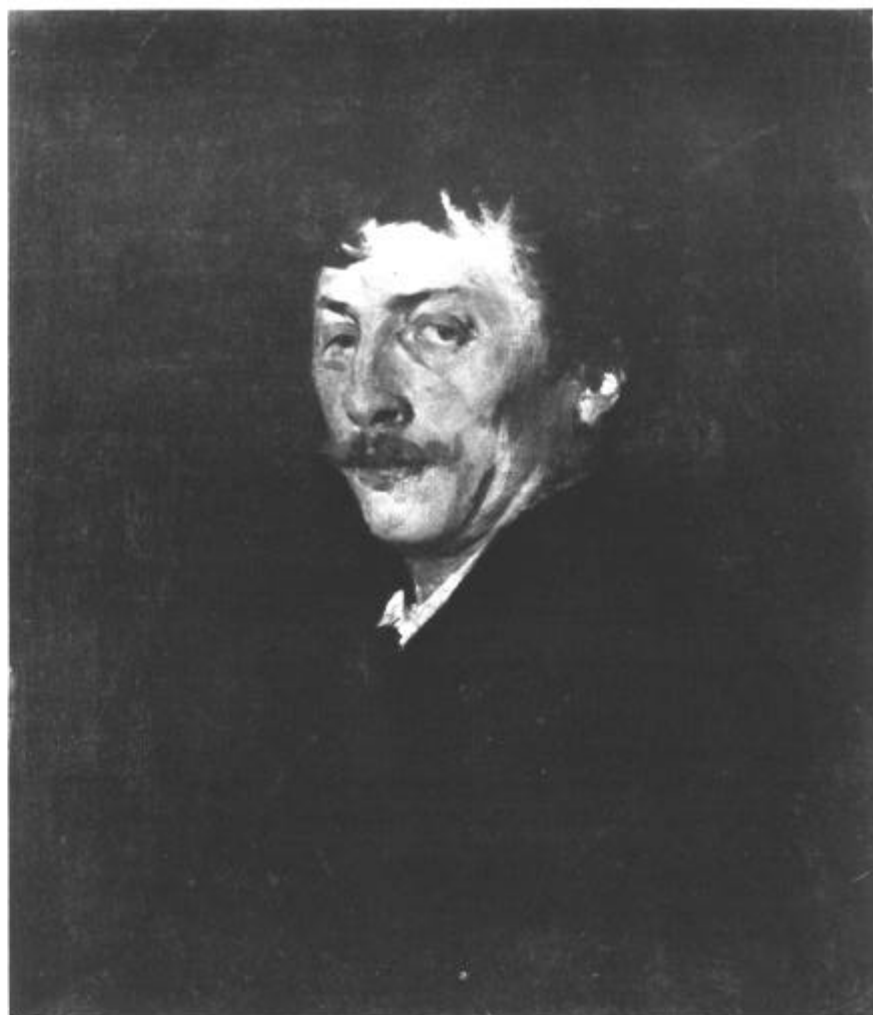


From a Copley Print; Copyright 1902 by Curtis and Cameron.

PORTRAIT OF WHISTLER: WILLIAM
M. CHASE, PAINTER.



"MY SHINNECOCK HOME":
WILLIAM M. CHASE, PAINTER.



"PORTRAIT OF AN ARTIST":
WILLIAM M. CHASE, PAINTER.

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to the landscape in decorative art. Painters of the *plein air* school,—notably the men composing the original group of the Ten American Painters,—have furnished splendid examples of the treatment of the figure in the open. But the landscape with the small relating note of the figure Chase has seen in a way that is all his own. The exact value of a crisp little pink hat, a red bow, a child's colored stockings, a woman's parasol in its relation to the wide sweep of the Shin-necock moors, the small figures in that quiet plane of grass of many colors yet one value,—these qualities belong to Chase. They are not imitable and are recognizable the minute the eye falls upon the canvas in a gallery. The figures are often children, sometimes a woman or an old man. Whatever it is, it is part of the landscape. The sketches before referred to made in Central and Prospect Parks were another interesting phase of this kind of subject.

One very small canvas in the exhibition, called "Autumn," characteristic of Chase's landscape manner, has a subdued harmony of russets, reds and browns. All the quality of space of a large canvas lies in its small compass, and it is a beautiful example of the manner in which he reveals the many colors of the moors, yet always quietly, so that no color starts out to affront the eye any more than it does in nature.

Although Chase has never chosen to paint with the deliberate mannerisms of the impressionist, if he wishes to impress a time of day upon his observer there is no uncertainty about it, just as there could be no mistaking the atmosphere and sunlight in the Italian sketches for that of Long Island.

In his interiors there is the same appreciation of the relation of the figure to its surroundings. In the matter of painting the atmosphere of a dark interior, the light in the dark, Chase has not only been extraordinarily successful, but has succeeded in imparting the secret to a number of his pupils. There was a canvas of this kind in the collection, showing a dark room with a streak of light by the edge of a portière, the figure of one child and the head of another. Although interesting, it is less successful, perhaps, than some others he has done with this effect.

Chase's manner of using water color and pastel is worth noting. In his effects there is never any obtruded sense of the medium, only so much consciousness of it as enables him to utilize its special quality,—as the delicacy, suggestiveness and lightness of pastel, and the transparent quality obtainable with water color. He has commented upon the fact that the water colorist often seems to discard all idea of values and naturalistic effect in using this medium. Considering one of these fictitious productions from one of his students, he would mur-

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mur protestingly in the painter's eliminative speech,—“The state of mind with which you approached it, madam—” (chronic water colorists are usually feminine): “Think of it as if it were something else.”

IN THE art development of the country Chase has been an important figure. His talent developed early. He was born in Indiana, and studied first with J. O. Eaton in New York, afterward with Piloty in Munich, where he was honored with a scholarship at the Munich Academy. Upon his return to New York in company with a number of other promising young painters he swiftly revolted from the dry conservatism of the old Academy and founded the Society of American Artists, which was shortly followed by the organization of the Art Students' League. The exhibitions of the new Society, while attracting widespread attention and accomplishing much for the advancement of American art, at first brought very little remuneration to the exhibitors. Chase was many times president of the Society and had much to do with influencing the admission of the work of young artists. As the time went on the Academy grew somewhat more modern in its views and finally not many years ago the two societies were united.

As a teacher Chase has not only been connected with the Art League. His private class at first held in his own studio grew into the Chase School. He afterward gave up the management, but remained for several years as an instructor, finally returning again to the League, with whose beginnings he had been closely associated. Aside from his work in New York, he has taught for a number of years at the Philadelphia Academy, where he was a powerful influence, and at the Hartford Art School. His summer school at Shinnecock, Long Island, is famous. He has also conducted parties of students through the various galleries of Europe. The well-known painter, Irving Wiles, was one of his pupils, also Ellen and Lydia Emmet and the late Louis Loeb. Eugene Paul Ullman, a young painter now doing excellent work, is another. Martha Walker is one of his talented Philadelphia pupils. C. W. Hawthorne is a pupil who has had the advantage of his tuition and interest, also Jerome Myers. Indeed, many of the younger artists exhibiting at the yearly exhibitions have at one time or another studied with him. That he has the genius of the teacher is beyond doubt. Striving always to impress the few large things that are the basic principles of art, he never seeks to impose his own individuality upon his pupils. The less original ones may imitate him,—perhaps later to find their own manner,—but never was Chase known to discourage or disturb any individuality in a student, however it might depart from his own manner or taste. His patience in

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explanation with the least promising pupil will endure, one feels, quite beyond the point of a master's obligation not to smother the gleam. Yet he says that often pupils who seemed to promise little at first have afterward developed the most satisfactorily. Certain phrases of his,—whimsical, kindly, humorous, impressionistic, will always linger in the memory of those who have studied with him. In contemplating one of those peculiarly dreary painstaking landscapes, sometimes offered by students for criticism, the thought that presents itself to his mind is, "How terrible if nature were to come to look to you like that!" Once after he had given a long explanatory criticism upon a most unpromising piece of work,—a Central Park sketch executed in clashing colors—only to be met at the end with a fresh question from the complacent amateur, showing that she had not understood a word he had said, the painter's patience gave way to this extent: "What I mean, madam, is that—" he paused helplessly, then finally brought out desperately, "if it looks like that in the Park *I* don't want to go there." Yet his comments, however brief, are not merely amusing. They can illuminate a whole pathway for the student. Certainly no one of any receptivity could come in touch with his mind without taking away something.

Of the man himself something may surely be said in consideration of an exhibition which is also a recognition and a tribute. His generous kindness to pupils, practical as well as artistic, his unresentfulness of the occasional ingratitude, of the things other people reckon as injuries, are characteristics familiar to all his students. Nothing seems to give him greater pleasure than to purchase the picture of a successful pupil, and he has helped many on the way by this means. Professional jealousy—that most painful spectacle in so many whose abilities should render them free from it—is something unknown to him. His large family he considers a contribution to his art rather than an interference. His children have not been shut out of his studio save in working hours. One of his most delightful interiors shows a group of them playing ring toss. He had caught them just at that moment one afternoon in his studio.

Chase's portrait hangs in the Uffizzi in that interesting gallery devoted to the portraits of painters by themselves. And among his various medals is one received within the last few years from Munich. It is pleasant to hear of these recognitions coming to an artist while he is still in the midst of his work. Yet the deepest proof of what Chase is and what he has done lies in his pictures themselves and in the wide circle of his influence, the ripples of which will still be widening in the next generation of painters.

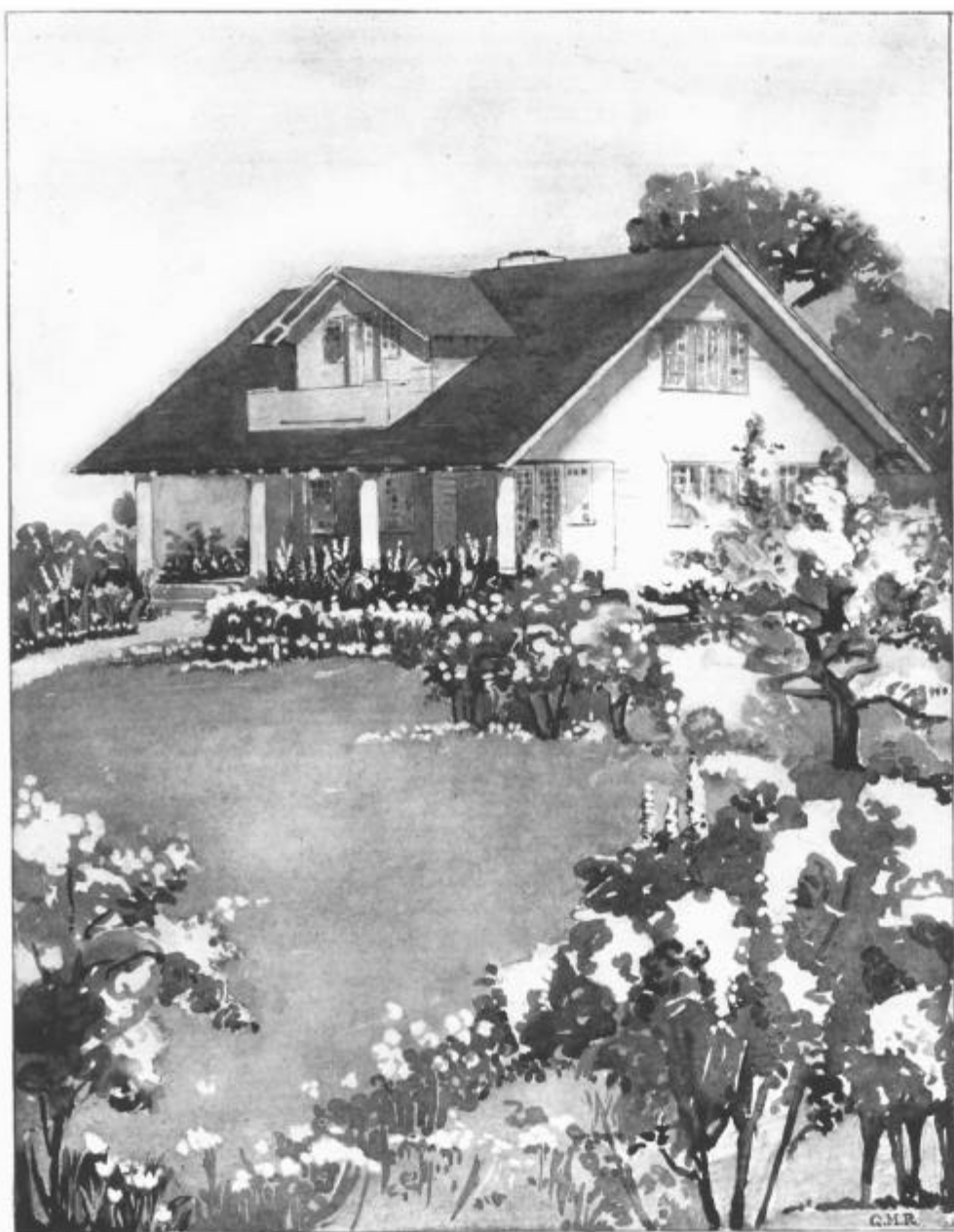
CRAFTSMAN GARDENS FOR CRAFTSMAN HOMES: BY VIVIAN BURNETT



CRAFTSMAN house should be surrounded by grounds that embody the Craftsman principles of utility, economy of effort and beauty. All these qualities it is possible for the average man to achieve in his garden by a little careful study and skilful planning. The majority of home owners today are people who must necessarily depend upon their own efforts for taking care of and beautifying their home grounds. As far as the men are concerned, they are as a rule workers in the city who could afford to give perhaps a part of Saturday and all day Sunday to any garden they had, with an occasional hour in the morning and the evening and holidays thrown in. This, of course, means that their gardens must be planned in such a way as to require the minimum amount of care and stand the maximum amount of neglect. In answer to the obvious question: "Since the time I could spend upon it is likely to be limited, could I really have much of a garden?" the answer is emphatically "You can if you wish. You can have a most considerable garden of vegetables, flowers, fruit and berries that will quite fulfil the purposes of beauty and utility and give you a splendid outlet for your natural desire to grow things." The amount of ground you have is a ruling factor, of course, in your plans, but even on the smallest suburban lot, say sixty by one hundred feet, perhaps less, a very satisfactory garden scheme can be worked out.

In order to practically illustrate just what can be done, we have taken four of our most popular designs for Craftsman houses and have made garden plans for them in which the most economical use of the surrounding land has been taken into consideration, and in which we have had regard also for beauty. In house number one we have taken a plot approximately seventy-five by one hundred feet and put on it a house that is about forty feet square, and we have pictured it as it would appear in the early spring. As will be noted, we have provided for a vegetable garden, a drying space, an orchard, a good-sized lawn and flower borders. In laying out the part devoted to vegetables we have suggested a large number of paths. These paths are almost a necessity. While they cut down the space, they make it possible for the home owner to hoe his vegetables without going up to his ankles in mud, and thus the garden is likely to get much more attention. The space as given does not seem large. It will, however, provide more vegetables than the average person would imagine, and would certainly grow sufficient of the staple vegetables to keep a family of four or five well supplied throughout the summer.

In choosing the vegetables you will plant, and, in fact, in con-



CRAFTSMAN HOUSE WITH SPRING-
TIME GARDEN IN BLOOM: YELLOW
PREDOMINATING.



AN EARLY SUMMER CRAFTSMAN GARDEN IN
ROSE, LAVENDER, BLUE AND WHITE: HOUSE
SKETCHED FROM CRAFTSMAN MODEL.



CRAFTSMAN HOUSE WITH LATE SUMMER
GARDEN, VEGETABLES AND FLOWERS
PLANTED SIDE BY SIDE.



A BRILLIANT FALL CRAFTSMAN GARDEN, ACHIEVED
WITH BUT LITTLE LABOR AND MONEY, SHOWING
INTERESTING RELATION TO CRAFTSMAN HOUSE:
TONE RED AND PURPLE.

CRAFTSMAN GARDENS

sidering the entire garden scheme, it is best to be careful not to plan for more than you can really take care of. Agree with yourself that you will be faithful to your garden; decide just how many hours you are sure you will be able to spend each week upon it, and err on the small side in making your estimate rather than on the larger. Do not put into your vegetable garden things which will require a large amount of cultivating throughout the season, such as celery which has to be banked up. Choose the standard things, such as peas, beets, beans, green onions, carrots, spinach, radishes, limas, parsley, turnips, that practically can be had for the trouble of sowing, harvesting and a small amount of labor each week. Tomatoes, lettuce and asparagus require a little attention and should be added only after considerable thought. It is better not to have them than to have them come to nothing through neglect. You can have corn and squash and cabbage, and perhaps muskmelons and watermelons too if your space permits. If you wish to add potatoes you must be able to provide considerable land and time for them.

IT IS well to bear in mind that horticulture specialists are all the time studying to produce varieties of vegetables, fruits and flowers that will stand bad conditions and neglect and be free from pests. It is wise to get the catalogues of good seedsmen, read them carefully for suggestions, because they are usually reliable, and select those varieties of flowers and vegetables which are quoted as most hardy.

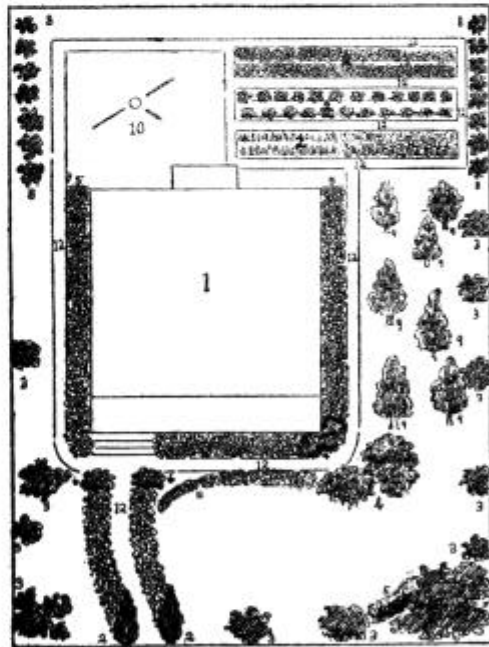
Fruit and some small berries can be included in the garden of a Craftsman house. Recently very satisfactory dwarf fruit trees have been developed. You can get apples, peaches, cherries, plums and nectarines. They grow to about six feet and are very compact of form, and produce, for their size, a large amount of perfect, good-flavored fruit. They are especially suited to a Craftsman garden because, though like all fruit trees they must be sprayed and pruned, these processes involve the smallest amount of labor and can be done from the ground instead of from ladders. In plan number one we have placed these trees on the south side of the house where they will get the largest amount of sun. The best small fruits for the Craftsman garden are gooseberries and currants. These bushes ask practically no attention. Raspberries are possible, but they require cutting down each year. Blackberries should be avoided because they have a tendency to run wild. The plan provides, as can be seen, a good piece of lawn close to the house. It is best that this should be kept practically open and free from small flower beds or shrubs, as these are troublesome when the lawn is being mowed.

The character and color of the house itself must be very carefully

CRAFTSMAN GARDENS

taken into consideration in choosing and planting the flowers, shrubs and trees. It goes without saying that a house should have some trees about it; if there are any already on the ground, so much the better; if not, of course, they must be furnished. Trees of a very satisfactory size, quite large enough to be really impressive, can be bought from any nursery, and if the home owner can afford nothing else he should at the outset afford several good trees. Evergreens, such as cedars, spruces, firs and arborvitæ are most satisfactory because they decorate the grounds the year through. On the plan we have indicated a cedar tree at each side of the front gate. These grow quite tall and have a pyramidal shape that suits them especially for flanking the gateway. Maples grow rather quickly and one placed close to the house might be added to this plan, to take away any sense of bareness from the façade. Birches, because of their beautiful white bark, are decorative even in winter, and one ought to be included among the trees planted. Dwarf Japanese cut-leaf maples have a beautiful red foliage in spring and fall, and a place should be found for at least one where it will be seen against evergreens, if possible.

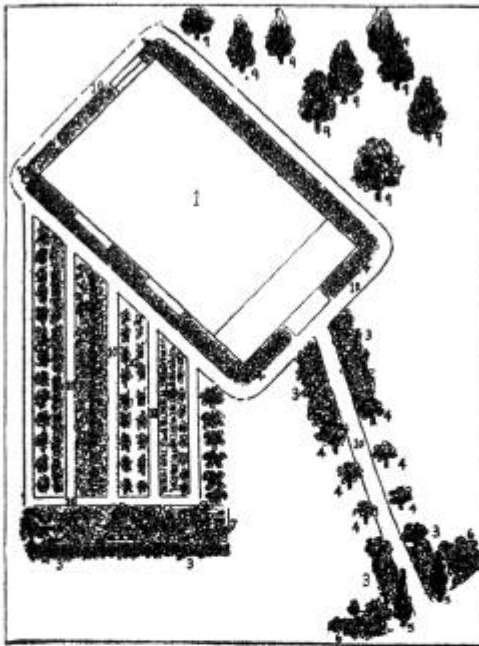
The flower garden should be planned with a view to its harmonizing in color with the house. The first illustrated is brown with



PLAN FOR PLANTING SPRING
GARDEN: (NO. 1)

a dark red roof. Success in making the colors of the flowers harmonize with the house is merely a matter of careful thought and planning. One can have from flowers almost as many colors as a painter can mix on his palette, and one can have them from early spring until late fall, and in the winter one can have shrubs with beautiful red, yellow or green branches. What are known as hardy herbaceous plants are the most popular ones now, and justly so. They are the best ones for a Craftsman garden because they mean the smallest amount of trouble, and because they are likely to survive the largest amount of neglect. After they are once put out they stay in

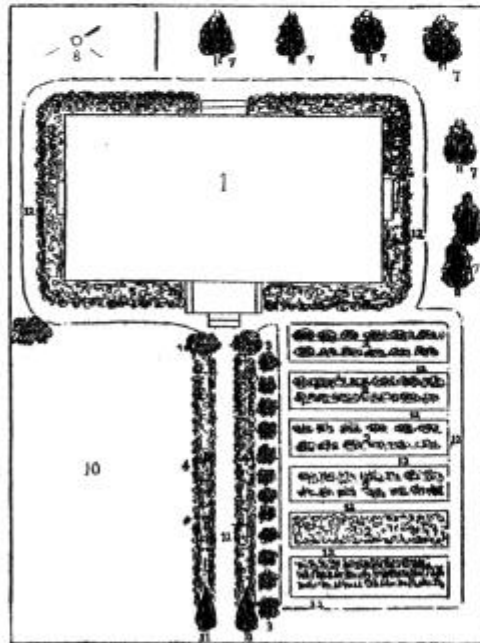
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PLAN FOR PLANTING EARLY
SUMMER GARDEN: (NO. 2)

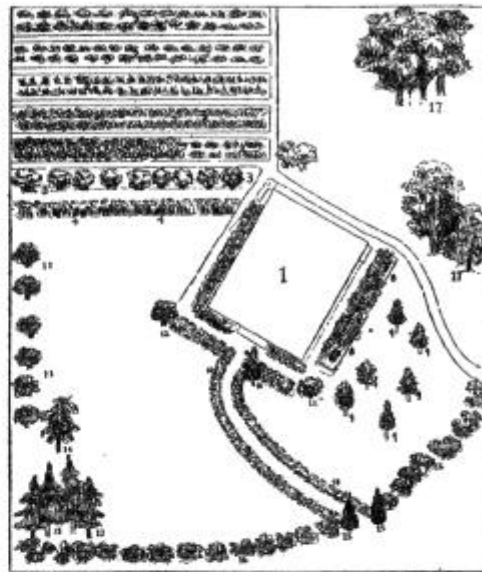
THE suggestions we give for planting the garden of house number one will bring a general impression of a cheerful yellow all over the garden. In the garden scheme flowering shrubs must be included, and we have suggested here forsythia or golden bell as the most important shrub. To assist in giving the yellow effect we have included daffodils sprinkled thickly in the borders, also red and yellow tulips, yellow iris and yellow crocus. At each side of the steps we have placed a yellow peony. With these flowers in predominance an especially bright and sunny effect will be produced in the

their places forever, and all they need is to be raked around with the hoe occasionally and to have their roots thinned out when they have begun to grow too thickly. Even when not in bloom they furnish decorative foliage to cover the bare earth. In planting the flowers make a careful selection so that you may have a succession of bloom and so that the colors of the flowers shall not clash with each other or clash with the house. Be careful not to put the magenta flowers against pink ones for example, or to have on the porch climbing roses that will not harmonize with the red of the roof, or purple against pink.



PLAN FOR PLANTING LATE
SUMMER GARDEN: (NO. 3)

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PLAN FOR PLANTING
FALL GARDEN: (NO. 4)

springtime. In the beds there will, of course, be other hardy annuals showing their foliage to fill in the bare spots. These will come out later, but they naturally also should be planted with an understanding of the combination of color they will make at their period of bloom, and its relation to the house. The plot surrounding this house is seventy-five by one hundred feet, room enough for a small garden.

HOUSE number two is built of grayish brown stone and brown shingles, and has a dull-green roof. The plot on which it is located is of slightly irregular shape, as plots usually are in the better class

of properties. It is about one hundred and fifty by two hundred feet and slopes slightly up from the northeast to a level space, on the edge of which the house is placed, facing southeast in order to get the sunlight in the living room, dining room and main bedrooms.

In making the plan for the flower planting we have had in mind the general appearance of the place in early summer. These are the months when one can expect to get the best out of one's roses. A delightful rose for a Craftsman garden is the Japanese variety usually called *Rugosa*, which seems to be proof against all floral ailments. It produces flowers somewhat like the wild rose, only larger and richer in color, and has a thick, somewhat lustrous foliage that makes it very satisfactory as a shrub as well as a flower. It is being constantly developed, and the newer proved varieties are sure to be satisfactory to the Craftsman gardener. It produces large red seed-pods that are extremely decorative in the fall. *Rugosa* roses can be planted freely among the shrubs. A climbing rose is always a cheerful decoration to a house. It softens the lines and gives shade if allowed to run over the porch. Some varieties of climbing roses bloom with an almost miraculous profusion. As the roof of the house is a dark green, we would suggest in this case a deep pink climbing rose. Standard roses are those that have been grafted to the top of a sturdy trunk, and usually stand two or three feet high, bushing out

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at the top. These can be planted at the edges of a walk, as we suggest in this plan. They have a note of formality that is not too strong to harmonize with a Craftsman house.

The choice of shrubs offered for this time of the year is quite generous. We have had in mind a scheme of coloring largely lavender and white. The key to this scheme will be set in shrubs by the lilacs which can be had in both white and lavender. There are Japanese snowballs, mock orange and spiræa for the note of white in the shrubs. Among the flowers, columbine, iris, forget-me-not and lily-of-the-valley will contribute to the general lavender and white effect, and will come in bloom in this period.

Grapes a Craftsman gardener can have without much trouble, and a grape arbor is included in the second plan. The vegetable garden is placed to the side and is screened from the road by the grape arbor, and gooseberry and currant bushes have been planted along another side to hide it partially from the main pathway to the house. If borders are placed on the lawn side of the arbor and the row of bushes, the effect will be very satisfactory. There should also be borders in front of the house, and we have suggested that they run part of the way down the path from the house on both sides, and part of the way up from the gate on both sides, the standard roses serving to join the two effects of bloom. Poplar trees are of interesting shape, making slim pyramids, and are suitable to plant, as we have indicated in this plan, at the sides of the gateway. A low hedge of privet might be placed at the edge of the lawn to separate it from the public roadway or sidewalk. Dwarf fruit trees would be effective on the slope at the east side of the house, and evergreens might be clustered behind the beds at the gateway and in the front corners of the plot. A maple tree and perhaps a birch might be planted close to the house.

An interesting arrangement of flowers for midsummer, that would harmonize with this house, would be one emphasizing the blues and whites. This would make the garden seem cool during the hot July and August days when one prefers to have the red and yellow out of sight. The larkspurs, the campanulas or bell flowers, the aconitums or monkshoods, and the platycodons will make a good show of blue and white at this time. And among the shrubs deutzia and blue spiræa are in blossom.

PLAN number three is made for the effect of late summer. One of the important features of this plan is the placing of the vegetable garden in front of the house. A properly kept vegetable garden is in its way as beautiful as a flower garden, and by treating it decoratively and letting it have here and there a few

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clumps of flowers, it can be made a very charming spot indeed. It will be in conformity with the Craftsman spirit that so essential a part of the home as the vegetable garden need not be hidden. In late summer this garden will have its vegetables well toward maturity, and if corn has been planted it will be showing its decorative foliage. As one method of marking the boundary of this vegetable garden we have placed gooseberry and currant bushes between it and the pathway to the house. The floral scheme consists of long borders at the edge of the path from the gate, and borders around the house. A few annuals, such as nasturtiums, poppies, asters and cosmos require so little attention that they can be used profusely in a Craftsman garden. This late summer plan calls for poppies at the front of the house. In the long borders beside the main walk the predominant flower is golden glow. Hollyhocks have been indicated in the beds at the side of the house. Unless somewhat protected from heavy winds, these are likely to be damaged, and so a sheltered location such as the one indicated is best. The plot for this garden is seventy-five by one hundred feet.

The substantial house we have chosen in this case is of cement with brownish yellow stone and a brown roof. The general effect of the flowers in the garden will harmonize well with this house, since the predominant colors are a warm yellow and white. Rose of Sharon is a good-sized shrub that blossoms in late summer. The white variety would be best for this planting. The house faces the north, and the dwarf fruit trees are placed to the south and west. The evergreens and other trees could be planted at the edges of the plot with the shrubs in between. An interesting arrangement would be to have little round box bushes flanking the gateway, and Rose of Sharon on each side of the pathway in front of the house.

THE fourth garden plan contains suggestions for planting with fall effects in mind. Here again the house is on an irregularly shaped piece of property and on the brow of a slight slope. This piece of ground is about two hundred and twenty-five feet by one hundred and seventy-five feet, and the house is placed to face the northwest. The garden occupies ground to the northeast and is partly screened by gooseberry and currant bushes, before which is a flower border. In the front of the house are two borders with a path between, the one closest the house being filled with nasturtiums that keep up their bloom until frost, and the other devoted largely to red, white and yellow chrysanthemums. The path down to the gate is also fringed with nasturtiums.

One of the most beautiful fall flowers,—an annual, by the way—

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is salvia. It is so wonderful in color that one can hardly afford to do without it, but it must be started indoors in March in "flats." Its color is so decided that it kills nearly everything else, and so should be very carefully handled. We have indicated salvia on one side of the house, where it will be seen almost alone and not clash with other flowers. Cosmos will last till frost and might be planted in the border shielding the vegetable garden, in some strong deep reds that would stand the proximity of the brilliant salvia. The grape arbor is placed to the southwest of the house, and the orchard of dwarf fruit trees on the slope to the southwest. What is known as Japanese barbery, that turns an exquisite deep red in the fall, makes a hedge of moderate height. This might be used to divide the lawn from the roadway. About the only shrub that can be counted on at this time of the year is the hardy hydrangea, and we have suggested one placed at each end of the second border before the house. The Japanese cut-leaf maples have a gorgeous foliage in fall, and a good specimen tree of this would be effective near the house.

This is the time of the year when evergreens will be most useful, and a house to be occupied in the fall should have clumps of such trees planted about. To give importance to the gateway in this plan we have indicated privets which hold their foliage very late.

The tastes and desires and needs of people, and the conditions under which their gardens can be laid out and taken care of, vary so that one must necessarily restrict oneself to rather general suggestions. These plans that we have worked out indicate what can be done, but the best results will, of course, be obtained by those who study their own problem for themselves. In general, a Craftsman garden should be broad in its color effects, and those effects should be carefully considered with regard to the general color and character of the house itself. A formal garden after the plan surrounding a French or Italian chateau would be decidedly out of keeping with a Craftsman house, and yet a Craftsman garden should have a certain unpretentious, sincere order. Even to carry out a definite color scheme with too great a strictness would introduce a note of artificiality that would be counter to the spirit of a Craftsman house.

The study of gardening is a thoroughly engrossing thing. It really becomes a passion. It is easy to become expert in it because the sellers of flower and vegetable seeds are only too anxious, through their catalogues, to give all the information the gardener might need, and there are helpful magazines devoted to gardening in all its aspects. Results in gardening are obtained, not so much through spending money, as through careful study and faithful work. The cost of

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seeds and of plants is but little. The Craftsman gardener who knows how to select his plants and how properly to take care of them will inevitably produce the finest flowers and the most delicious vegetables.

SCHEDULE OF PLANTING FOR EARLY SPRING GARDEN. 1.—House. 2.—Cedars. 3.—Shrubs: forsythia, spiræa, deutzia, etc. 4.—Banks of rose-bushes: Red, yellow and white rugosas. 5.—Border beds of hardy flowers: Daffodils, iris, crocus, tulips in bloom, backed by other flowers such as larkspur, columbine, phlox, bell flower. 6.—Peony bushes. 7.—Plots with vegetables. 8.—Gooseberry and currant bushes. 9.—Dwarf fruit trees in bloom. 10.—Drying ground. 11.—Lawn. 12.—Walks. (See page fifty-two.)

SCHEDULE OF PLANTING FOR EARLY SUMMER GARDEN. 1.—House. 2.—Border: Lily-of-the-valley close to house, phlox. 3.—Border: Sweet-william, iris, phlox, etc. 4.—Standard rose-bushes. 5.—Poplars. 6.—Shrubs: Japanese snow-ball, mock-orange, spiræa, backed by small evergreens. 7.—Grape arbor. 8.—Vegetable garden. 9.—Dwarf fruit trees. 10.—Walks. 11.—Currant and gooseberry bushes. (See page fifty-three.)

SCHEDULE OF PLANTING FOR LATE SUMMER GARDEN. 1.—House. 2.—Vegetable garden. 3.—Currant and gooseberry bushes. 4.—Borders with phlox and golden glow as main flower. 5.—Border with poppies. 6.—Borders with hollyhocks. 6a.—Lilies in the vegetable garden. 7.—Dwarf fruit trees. 8.—Drying yard. 9.—Rose of Sharon. 10.—Lawn. 11.—Pyramidal box bushes at gateway. 12.—Walks. (See page fifty-three.)

SCHEDULE OF PLANTING FOR FALL GARDEN. 1.—House. 2.—Vegetable plot,—corn prominent. 3.—Currant and gooseberry bushes. 4.—Border with red and white cosmos. 5.—Border of salvia. 6.—Border of nasturtiums. 7.—Border with chrysanthemums: Red, white and yellow. 8.—Grape arbor. 9.—Dwarf fruit trees. 10.—Japanese cut-leaf maple. 11.—Shrubs. 12.—Hardy hydrangeas. 13.—Evergreens. 14.—Birch or pin oak. 15.—Pyramidal privets. 16.—Japanese barberry hedge. 17.—Old trees. (See page fifty-four.)

THREE ACRES AND CHAINS: BY ALICE DINSMOOR



IT WILL never be known how many people living on a salary or wages in some form, with little or no time undirected by other people, throw up their positions when they read "Three Acres and Liberty,"—such beguiling statements does it make about the possibilities of pleasure, health and profit.

"An acre," says this courageous inspiring book, "will produce in asparagus 3000 bunches at 20 cents a bunch....\$600.00
In onions, 600 bushels at 75 cents a bushel..... 225.00
In peas, 50 bushels at \$2.00 a bushel..... 100.00"

The income from fruit grown on "three acres" is even more alluring. From an acre of blackberries, sold at seven cents a quart, one may be assured of seven hundred dollars, and from strawberries at five cents a quart, four hundred dollars. As small fruits are common things that everybody wants, what life could be happier, easier or freer than one spent in raising and marketing these products?

Mr. Hall's book came to my notice at the psychological moment. I held my breath while I read it. I knew precisely where to get three acres of land, with a house and barn and old apple trees, and I had the money to buy them. All I needed was "liberty." This I lost no time in obtaining by resigning an instructorship held for many years. And in thus obtaining "liberty" I have known for the first time in my life what chains are.

My newly bought house was so dirty and out of repair that several hundred dollars had to be spent at once to make it comfortably habitable. Wisely or unwisely, I made this outlay, and by the end of the first month my compensation was that the little old house was in order, and things were standing and hanging as nearly as possible where for years I had dreamed they one day should. The wall paper is all of my own selection. In the low dining room—two steps down from the rest of the house—it is a green lattice-work figure with soft greenish brown rosebuds among it. The sitting room on the southeast corner of the house is bright and cheery with its paper of creamy background bespread with pale rose-colored poppies. The kitchen is the only room I have altered much. It was dark and I have put a good window over the sink, so that when dish-washing is going on, there is plenty of light, and a view of trees along the river that is lovely all the year round. Some sensible woman planned the capacious cupboards, and the drawers and closets make it possible to have utensils, dishes, etc., in convenient places.

My spacious desk from Mr. Rohlf's workshop is my comfort here as it was in my teaching days. The pigeonholes are filling now

THREE ACRES AND CHAINS

with receipts for groceries, farming implements, etc. Oh, dear! everything costs so much. And yet I have grown to love every inch of the place—even the loose stones. Some man has told me they are not altogether a detriment to the land, as they keep the moisture in. Perhaps they do. They certainly do not prevent weeds from growing.

September tenth.—Helen and I are picking tomatoes by the wheelbarrow load. I had three thousand plants set out in June, and they are yielding abundantly.

September sixteenth.—I sent eighteen crates of tomatoes to New York yesterday by my neighbor. They sold for only forty-five cents a crate, and how the chains clanked when they were being packed! Only about one tomato in five is fit to sell; one must raise them to realize how perishable they are.

September twentieth.—Helen, a college girl who really does love outdoor things, has been my right hand in everything since I came here. She has planted and hoed and harvested the little vegetable plot; she has wisely put into the flower garden the seeds from which we might have pleasure the first year—and now our reward, such asters and marigolds I never saw; so large and fluffy and perfect the asters, so gorgeous in gold and maroon the marigolds! And we owe them all to Helen. There is almost nothing she cannot do with tools; when a key will not work, or the pump fails, or curtains have to go up, she is always ready.

October fourth.—After much searching I have found a man who has graciously consented to cut my buckwheat. It was sowed late in July on land prepared for tomatoes. The white field has been beautiful through September, and now it is being cut amid groans from the man who wields the cradle.

October tenth.—W. W. here from the city to work. He and I together have packed the shed full of buckwheat and left the rest outdoors in a big pile under a canvas until I can get someone who will be kind enough to thresh it.

November twenty-ninth. I have had two or three men threshing buckwheat at different times, but it is only today that it is finished by the sixth man who has been good enough to do something to it.

December fourth.—Have had fifty pounds of buckwheat flour made to give away and to use myself. The rest, about eight bushels, has been sold at the mill. Reckoning the cost of seed and labor, I have lost between seven and eight dollars. This is a form "liberty" takes with me. It is evident that as a paying crop my buckwheat does not quite equal Mr. Hall's potatoes or peas.

THREE ACRES AND CHAINS

December ninth.—Mrs. H., a kind and cultivated neighbor, has asked K. and me to join a Shakespeare reading class for the winter. We have had our second meeting today in my library. The ladies thought it an ideal room for the meeting.

February tenth.—I am finding out all the hardships of country life. I have been in the city, at L. P.'s wedding primarily, but incidentally to get thoroughly warm—for the weather indoors and out has been bitter since this month began. Coming home I find my maid is ill at her mother's, and I have myself and the pig to feed and the fires to keep going. Pretty strenuous "liberty!" Three fires! I must keep up, to make the house half comfortable—two of them will stay in over night, but the kitchen fire goes out regularly. Going away is out of the question—piggie would starve and the plants and fruit would freeze. I must not let T. know that I am quite alone in the house, though I really don't mind it at all. When I have a moment to lay the shovel and dishcloth down, I have the best companionship in the library—and if I feel a shadow of loneliness creeping over me I seize my pen and write to somebody. While the pen goes I have the sense of some dear presence. The days are really too short; the sunsets are glorious, and the nights—how still they are! And I sleep without the slightest fear. Isn't a man's house his castle, and isn't a woman's house hers? And are not my storm doors as good as a portcullis? Then I have the satisfaction of knowing I have not a diamond or a possession of any kind that would tempt a thief. What safety there is in poverty! Who wouldn't be poor on three acres?

February fifteenth.—Still alone. I never thought I should turn to a pig for society, but I have turned. This is my second week of solitude and, lest I forget how to talk, I chat with piggie while I feed him. He grunts quite sympathetically and I have a growing opinion of his intelligence.

March ninth.—The man whom I engaged to begin work today has not come.

March twelfth.—In city to find man for outside work; woman for indoor. Engaged two—brought woman with me. Man promised to come, but didn't.

March twentieth.—Piggie who had grown to seem quite a friend has been taken to the butcher today. He has cost three dollars more than I sold him for at the market price—my first venture in livestock is not what could be called brilliant in financial returns. And if there were a monetary value put on the hours I have lain awake cold nights wondering if the little fellow were warm enough, my deficit would be considerably larger.

THREE ACRES AND CHAINS

March twenty-eighth.—Henry F., who professes to know a good deal about gardening, has come from the office where I engaged the last man who didn't come. Have set him to trimming apple trees and grape-vines, and he takes hold fairly well.

April fifteenth.—Have been to the Department of the United Charities known as Bureau for the Handicapped to look for man. Henry F. is too dilettante. I must have a stronger farmhand. After seeing a good many, I have engaged a man with one eye.

April twenty-second.—New man, Patrick, is taking hold well. Together we set out the five hundred strawberry plants I had ordered from Three Rivers, Michigan. There are seven and one-half rows, one hundred feet long.

April twenty-seventh.—First potato planting begun.

April twenty-eighth.—I have cut potatoes half the day. Anybody who thinks it is easy work had better try it; anybody who hasn't, can't imagine how much care it takes to cut a moderate-sized potato into pieces containing two or three good "eyes," and a fair share of center to serve as nutriment until the new plant is large enough to get it from the soil. Patrick has dug the trenches for them; put on a handful of fertilizer at three-foot intervals, then thrown over a handful of earth, and I have "dropped" until I am tired. Patrick is not sympathetic, he says women always do this work in Ireland. "Irish cobblers" for earliest, and "green mountain" for later use are the varieties I have put in, on advice of the most scientific farmer in these parts.

May fourteenth.—The first planting of sweet corn, "early cory," has gone in today, at marked intervals shown by strings on the line, Patrick and I officiating; Patrick made a shallow hole, put in fertilizer, then a little earth, and I "dropped" from four to six kernels in each depression. Patrick covered lightly and there is nothing more to do until the corn is ready to be plowed. Seventeen rows each, two hundred feet long, were put in for first planting. Meanwhile Patrick and I have been discussing members of the English Parliament whom one or both of us have seen, or, at least, read about. Patrick is a very well informed and a considerably traveled man.

May twentieth.—J. B. is obliged to change companions for her European trip. "Is it possible for me to go?" she writes. Nay, verily. It does cost a pang or two to say so. But the corn just showing its seed leaves, the blossoming peas, the general promise of things, combine to keep me right here. The best of it is that it does not hurt me to say "no," as once it would have done. My home chains are grown too strong.

May twenty-sixth.—The last of the tomato plants have gone in

THREE ACRES AND CHAINS

today. Most of them look well. I paid fifteen dollars a thousand last year for plants like these which I have raised in my hotbed.

July twentieth.—Gathered first sweet corn. Neighbors came to buy, as theirs is not yet ready. One man wanted more than I could let him have. Besides sweet corn I am sending to market now potatoes, cucumbers, squash, beans, apples, cabbage and blackberries.

July thirtieth.—Today when I was dead tired I went down to rest under the trees at the edge of the Hackensack. The stream was as smooth as a mirror and above were mountainlike clouds dazzling in their brilliancy, too blinding to look at; but turning my eyes down to the stream, I found their reflections softened, alpine-like, were making a most lovely picture. Then the thought came to me: Our human vision would be quite blinded by sight of the Father above in His matchless Glory—but He grants us the reflection of his own beauty in the lives of gentle, strong souls whom we love.

August tenth.—The plot of ground at the right of the house, well open to the sun, about seventy-five feet square, is almost all flowers this year; only one of the sixteen beds is reserved for peppers and peanuts. I sowed all the seeds myself and have fought the weeds with the help of a boy and girl hired by the day. The reward is a daily increasing one. The first delight was a long bed of nasturtiums which are now in their second period of blossoming, running the whole gamut of color from lemon to crimson. The great central mass of pink and crimson hollyhocks were glorious in July, and now a little forest of new ones is springing up around the plants, grown from the seeds that must have sprouted almost the moment they touched the ground. The sweet alyssum and mignonette are spreading and blossoming well. The asters and marigolds are just beginning to fulfil their early promise, and a month from now they will be masses of beauty. If *only* I had more time to be among them! My greatest recreation is to fill every available glass and vase with the blossoms and place them where they will cheer us most.

September eighteenth.—The asters,—white fringed, purple and pink—are glorious.

December third.—K. and I have been preparing for a week to leave for the winter, and today turned the keys, and are off to town.

MARCH fourth, nineteen hundred and nine.—Came home in a driving snowstorm. Everything safe. Very happy to be here, though I have a new man and woman to initiate. Not a house I have been in, or a place I have seen, however sightly or elegant, makes me love this less. I am ready to go into another struggle with the elements with good courage.

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March twenty-third.—William sowed the seeds in the hotbed: tomatoes, peppers, cabbage, cauliflower, lettuce.

April first.—The report that I want to buy a horse is abroad and horses are coming from every direction. Men go away disappointed because I am not ready to be duped. They tell me good horses are high; that it is better for a horse to have two spavins than one; that a lame shoulder shows his willingness to work, etc.

April twenty-sixth.—Began planting potatoes,—“Irish cobblers.” Have cut them only in halves this year, as the Farmer’s Bulletin says this cutting yields best results.

My classmates who were here to luncheon last week, have sent me a most charming sequel to their visit,—Grayson’s “Adventures in Contentment.” On the card that came with it is written: “A contentment expression of our contentment in your contentment.” I evidently look and seem as contented as I am. I have been reading some of the “Adventures” to K. tonight. The chapter on “The joy of possession” brings vividly to my mind that May day before I moved out here, when I came from the city to see how the workmen were progressing on the repairs. The lawn was dotted with violets. As I stood looking at a specially beautiful bunch—suddenly the thought came to me: “They are yours.” The feeling of that moment thrills me still; the blue of those violets is burnt into my very soul.

May eleventh.—Picked blossoms off the newly set strawberry vines that all the strength of the plants may go into roots and stems.

May fourteenth.—Set out early tomato plants. The apple blossoms, the neighbors’ and mine, are at the height of their glory and fragrance. They give rich promise of fruit, but their present loveliness is large reward for the trimming and fertilizing I have given mine.

May seventeenth. Transplanted from hotbed, twenty-two wonderberry plants—the creation of Mr. Burbank, which I am trying.

May twenty-sixth.—Setting out more tomato plants, with wrapping paper around the stem at top of ground to protect the plants from the cut worms that have taken many of those previously set.

June eighth.—Picked seven quarts of strawberries. The very first ripe one I ate on the first of June. It has rained so much they have been slow in coming to maturity, but these we picked are fine.

June tenth.—William replanted “early cory” corn. On account of the cold, imperfect seed, or something, I shall have a meager crop.

June fifteenth.—William took twenty quarts of strawberries and several heads of mignonette lettuce to E. The berries sold for fifteen cents a box.

June twenty-fifth.—Sent sixteen quarts of berries and three and

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one-half pecks of peas to E. They all sold well. I am nearly dead with the picking, though K., my constant comfort, has helped.

The bees swarmed. What a sight and a sound it was! The sound was like nothing so much as the tramp of a regiment of soldiers moving swiftly and cheerfully to victory. They lodged in the top of an apple tree close to where they have lived in their old hive. Mr. L.'s man climbed the tree, carrying a box with the bottom improvised of netting and brought them down. He put the eight frames into the box very quietly and was not stung.

June twenty-eighth.—Notwithstanding we carefully took the egg-laying beetles from the potatoes, we have raised a tremendous crop of bugs. I am having them brushed off by the quart.

June thirtieth.—Took last of strawberries to H. Have had two hundred and fifty-six quarts in all of perfect ones. "Grand and glorious," people have called them. They are really the first crop I have had that has paid well on the investment.

July twentieth.—Sent first potatoes to market. They were planted April twenty-eighth and are ready to eat, just a week later than those planted on the same date last year.

August first.—The wonderberry vines are loaded with berries and blossoms. The fruit raw reminds one, in flavor, of a ground cherry; in appearance of a huckleberry. Disappointed by their insipidity when raw, I have tried cooking them, and stewed they are delicious—about this everybody in the family agrees.

August thirteenth.—My faithful Anna came in today with a great bunch of cardinal flowers that she found just below the bushes, skirt-ing my place, on the edge of the river. I did not know they grew there. They are an asset to make me forget I am dead tired weeding lima beans and potatoes. Just now I am in a sort of life and death struggle with the ironweeds, which are fast going to seed, and will give me a whirlwind reaping next year if allowed to cast their seed where they are. Positively the last peas were picked today. The first were ready June twenty-fifth. Next to strawberries they are the best crop I can raise.

August sixteenth.—The rain, for which every growing thing has been panting, came today in a downpour that lasted from early till late. I had to go out in the worst of the storm to help gather the vegetables for market tomorrow, and was drenched to the skin. This is the sort of experience that makes farmers prematurely old and rheumatic. William did his share of the picking with no word of complaint.

September first.—T. and I went by train to E., then across to Fort Lee and by boat to Coney Island. I felt like a prisoner out on

THREE ACRES AND CHAINS

reprieve, or suddenly pardoned—the shackles off. I did not realize before how the chains were cutting into my very bones—but they were. Three months of toil on a stretch I have had with no let up. But wasn't I glad not to be landing at one of the city docks to be stifled in some crowded apartment tonight?

September eighteenth.—T. and I in city to spend Sunday. I allowed Anna to invite her brother and his wife to visit her while we were away. She was most grateful because they had enjoyed the little home so much. It is worth a great deal of struggle to be able to give so much pleasure in one's home. Half the joy I have had in it is in the sharing with others.

October twentieth.—Had three barrels of Baldwins picked from one tree today. The apple crop has been excellent altogether, and the sales have been so good as to offset losses in poor corn, etc.

October thirtieth.—What a month this has been! Soft air; the maples, golden and crimson; the oaks, rich and satisfying; days of brilliant sunshine—days of dreamy haze. One can almost live on such color and atmosphere.

November twenty-third.—Sent buckwheat crop to market. Gathered flower seeds. The garden has nothing left to remind one of the summer loveliness except a few last pansies. The chrysanthemums that in their yellow glory have cheered us all this month are all but gone—last night's cold wind has beaten them out.

November thirtieth.—The apples are sold and the last vegetables worth selling disposed of. The results of the third summer are not better than the second. Three acres for three summers have given me no liberty, have given me only chains, yet I like them.

“And when at last I can no longer move
Among them freely, but must part
From the green fields and from the waters clear

Let me once more have sight
Of the deep sky and the far-smiling land,—
Then gently fall on sleep,
And breathe my body back to Nature's care,
My spirit out to thee, God of the open air.”

“Bernmoor.”

LET US EMBODY THE AMERICAN SPIRIT IN OUR ARCHITECTURE: BY IRVING K. POND, PRESIDENT OF THE AMERICAN INSTITUTE OF ARCHITECTS



TIME is ripe in America to make an appeal to the architect and to the intelligent layman, each of whom should be taught to realize, if he does not already realize, the function of his own mental and spiritual attitude in shaping the art and ideals of his country; and the appeal is made more directly to the architect, as he is, or should be, the perfected instrument through

which the spirit of the age can most effectively work.

In these days of conservation, our architects should be the conservators of our national sentiment and our national idealism in their art. This imposes upon them the obligations of a close study of the relation of their art to the life of the people. That the domestic arts, and even the arts of design, show forth the characteristics of a people is pretty generally conceded and in a measure understood; but architecture seems to be conceived as outside, perhaps above, or of another realm. This is not so, however greatly workers in this noble art may desire, or seem to force, such a conclusion. The further any art withdraws itself from the highest in the life of its day, the less effective will be that art in ministering to the particular needs of the time, and the less exalted will be its place in history. These particular needs include the mind, spirit and heart. Whether in the greater or the lesser periods, it is only as one of these factors has been more highly esteemed and more fully developed than have the others, that architecture has taken on its characteristic aspects. The architecture of an age in which no one of these factors is supremely dominant, yet which forces one or another of these characteristics, will be viewed with but ephemeral appreciation, certainly not with lasting respect.

To comprehend the status of an art, then, it is necessary to study broadly life and its expression, to view sympathetically that interplay of motive and action which produces the civilization of a period and differentiates that period from another, and to note, if not how, at least the fact that the spirit of a civilization determines the form of the state, and at the same time dictates the manner of the art. To comprehend, therefore, the status of architecture, it is necessary to understand the nature of society and the state and to appreciate that the spirit which produced society and dictated the form of the state, dictated also the forms of architecture, and that without the guidance of that spirit no worthy or enduring architecture was produced.

AN AMERICAN SPIRIT IN ARCHITECTURE

There seems to be an existing idea that through all the periods man was a fixed star, and that styles changed. This is a most erroneous idea. It was the man of the time, with his philosophic and symbolic mind in Egypt, with his ascetic yet keenly logical intellect in Greece, with his poetic and picturesque and fantastic visions in Arabia, with his asceticism and spirit of unreasoning faith in the Middle Ages, with his striving to remake old periods in the Renaissance, with his conquests, spoils, greed and slavery in Rome, who was reflected in the art of his time.

And the present—is it not a period of knowledge even to the verge of sophistication? Does not the age know overmuch and feel but feebly, an age imitative rather than initiative in art? It would be an age of imitation, too, in science and philanthropy and reform, but that, having no precedent to follow in these lines, it is forced into new fields, and so the age is constructively altruistic while artistically it is imitative. Today we have a real altruism. We do not conquer to make slaves, but to free them. Then why do we here seem to have selected, especially as our model for imitation, that form of architecture which was the product of the forceful, voluptuous, dominating, slave-making people of Imperial Rome, and force this spirit into our commercial architecture, into railway terminals, banking institutions, department stores and warehouses, into courthouses, even, and Government buildings? We here in America are not bearing the burden of empire. We are not saddled with a monarchy. We are a people ruled by a people (at least, we think we are), and we are untrue to our environment when we allow our architectural ideal to be expressed in imperial terms, or in terms, indeed, of any other life or civilization than our own. We may make mistakes in our attempts to find ourselves, in our attempts to be sincere, in our expression of ourselves in architecture, but such mistakes cannot sum themselves up in so grand a mistake as the huge joke we seem to be playing upon ourselves in our public and domestic art.

THESE hurtful influences should be checked before they have done us lasting and irretrievable harm. That they have gone already too far is only too evident when one contemplates the insincerity and intellectual prostitution manifested in certain commercial buildings of monumental type, which the public has accepted with equanimity at least, if not approval. Modern science and ingenuity have given the age a system in the steel construction whereby it is possible to state the architectural problem frankly and solve it with that simplicity and sincerity which make for beauty. But, that the power of empire and the vulgarity and ostentation of mis-

AN AMERICAN SPIRIT IN ARCHITECTURE

applied wealth may be enforced, the skeleton has been distorted and the ideal debased.

I plead for a distinctive national unity, and variety in that unity. The experience of a recent trip, in which I touched the Western and Eastern borders of our great country, brought home to me that this need be no Utopian ideal, but that it is one which finds itself already with the firmest foundation, and can become a reality if but given an opportunity. Everywhere from coast to coast was clearly evidenced to me a real American spirit. Everywhere was the family resemblance, yet everywhere was also that individuality which made the journey from one place to another fruitful and full of interest. The need is for individuality and for adherence to local custom and tradition, when they are based upon the solid ground of ethnic, climatic and geographic conditions, and for the development of such customs and traditions where the soil is ripe. It is pleasant to record that in the advance of architectural and social sophistication, not all of our cities have lost their individual flavor. To maintain and emphasize that flavor should be a duty. Here and there architectural trousers are turned up in imitation of the English, and here and there dabs of French cosmetics are smeared upon the façades, and here and there grim Roman piles raise their domineering heads. But the general aspect is still American, and smacks of the virgin soil. And why not? Our sons may be a bit silly and overdress or underdress their callow parts; our daughters may be on one hand for a period frivolous, on the other overprudish, but they are at heart clean, strong and American. And to be an American means to have breadth of character and outlook. Under our skies are at the same moment winter snows and summer flowers; within our borders are broad prairies and inland seas, rugged and snow-capped mountains and mighty rivers, undulating hills and placid lakes, and each locality is inhabited by beings sensitive to the native charm of the region and willing and waiting to echo that charm in architecture, if the architect will but help them. Too often he is unthinking; too often he is unwilling, and tries to make out of each town, large or small, a little conventional Paris, or a little New York of the lowest type. Why reduce everything everywhere to the deadly dull level of copy-book architecture? Why cannot the schools and ateliers produce poets and annihilate stranglers of sentiment? For stifle it as one may, by formulæ, by conventions, by rules, our American ideal in architecture must be based on sentiment, and its richest expression will result from deep feeling guided by trained intelligence.

PROGRESS OF A NATIONAL BUILDING ART, AS SHOWN IN THE TWENTY-FIFTH ANNUAL EXHIBIT OF THE ARCHITECTURAL LEAGUE OF NEW YORK



IT WOULD have been more encouraging if the note of national feeling had been more strongly sounded at the twenty-fifth annual exhibition of the Architectural League of New York. After a quarter-century of labor in the cause of good architecture, it would seem that this group of men might have come nearer to attaining an expression in their work that could be recognized as individual,—as something to which the description “American” could be applied. Four years past its majority it could surely be expected to be out of leading strings and to be beyond the copyist stage. After a careful survey of the work shown, the resulting impression was that these qualities had been reached to a disappointingly small degree in the work at this particular exhibit.

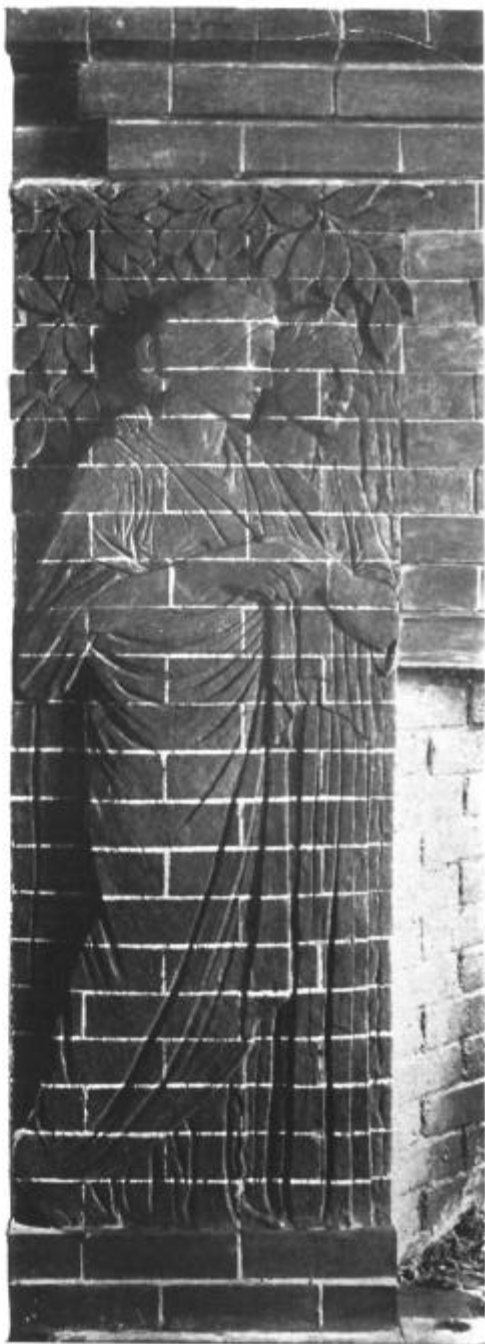
In previous exhibits, indeed, one has rejoiced to note a certain independence and cutting loose from models, an expression of a personal point of view, and so to speak, a national conviction, far beyond what one was able to feel this year. And thus because there seemed a retrogression from a spirit and aim surely admirable, the disappointment was the keener. It can be stated without fear of question that we of the United States are tired of buildings made from scraps copied hither and yon, from Greece, Rome, Paris, Berlin or Morocco, and of all that eclecticism which results in crazy-quilt buildings. There are many of us, no doubt, who are asking if we ought not now to have come to a point in our architecture where a national point of view would be strong enough to fuse all this influence and study of models.

If this state is to be achieved it can surely not be reached in any way so quickly as through the influence of an association such as the Architectural League of New York. It is, therefore, cause for a tinge of regret that an exhibition such as this twenty-fifth of the Architectural League of New York, seems to indicate that these false ideals of France, Rome, *et al.* are again in favor, and that there is a lessening of the effort to produce buildings which in some way reflect the spirit of the American people, the quality of the American mind and the peculiar needs of American life. Not, indeed, that effort along this line was not evident. It was, in fact, but there was also an almost overwhelming amount of the foreign influence.

Certainly it was not to carry out a lifelong scheme of imitation that the enthusiastic young architects of New York banded themselves



STUDY FOR HEAD OF ANGEL IN DECORATION FOR
FEDERAL BUILDING (COURT HOUSE), CLEVELAND,
OHIO: EDWIN H. BLASHFIELD, PAINTER.



DETAIL OF CARVED BRICK PANELS FOR FIRE-
PLACE: JULIUS C. LOESTER, SCULPTOR; W.
L. COTTRELL, ARCHITECT.



SHOWING THE PLACING OF CARVED BRICK PANELS
IN FIREPLACE OF THE HOME OF MR. W. HARDING,
"SOUTH MANOR," NEW ROCHELLE, N. Y.



"GATHERING THE HARVEST."



"BUILDING THE CABIN."



"FATHER HENNEPIN AT NIAGARA."



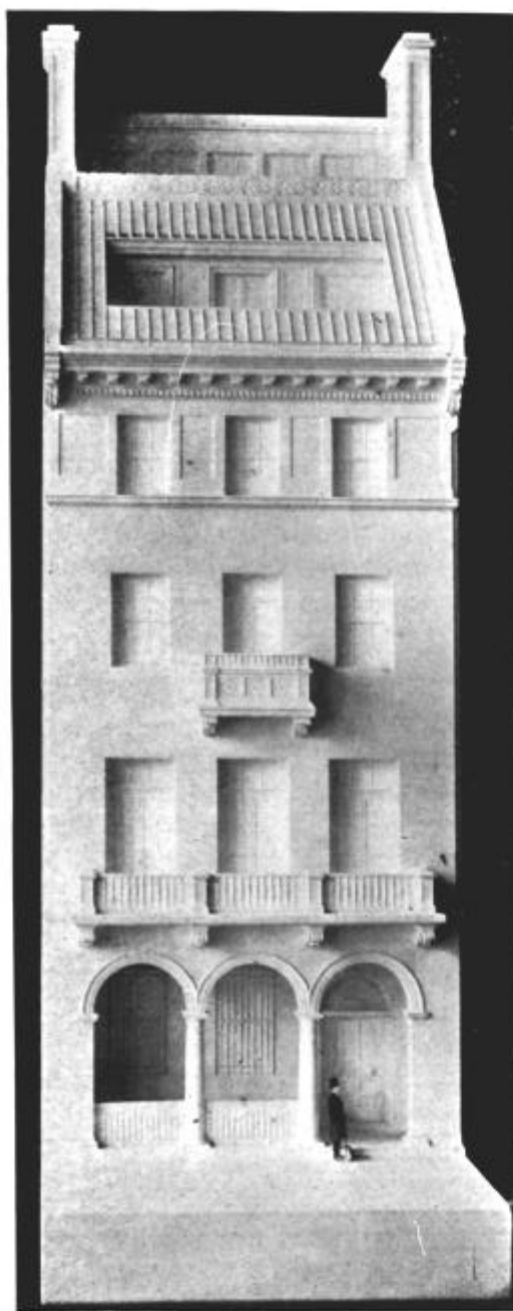
"THE PURITANS."

FOUR DESIGNS FOR A SERIES OF PANELS IN
THE CLEVELAND TRUST COMPANY, CLEVELAND,
OHIO: F. D. MILLET, PAINTER.



HOUSE AT CHAPPAQUA, N. Y.: STEPHENSON
& WHEELER, ARCHITECTS.

HOME OF E. H. JEWETT, ENGLEWOOD, N. J.:
MANN & MACNEILLE, ARCHITECTS.



Thornton Chard, Architect.

HOME OF MR. DAVE H. MORRIS, EAST
SEVENTIETH STREET, NEW YORK.

PROGRESS OF A NATIONAL BUILDING ART

together twenty-five years and more ago. In a magazine article that appeared in eighteen hundred and eighty-three, describing the group who founded the Architectural League and giving an expression of its purpose, appeared the following paragraph: "Our architectural shortcomings, however unimportant they may appear to the average layman, are beginning to distress the younger breed of our architects. Many of them have been to Europe and, having seen the masterpieces of their art, are not content to settle down to designing furniture or counting bricks for the rest of their lives, but want to do something worthy of comparison with the average work of former times. Others have been about at home, ransacking the older towns of New England, Maryland and Virginia for relics of Colonial buildings, and are sure that the beaded ceiling beams and hand-wrought sash and tiled fireplaces of pre-Revolutionary times are good things in their way and worthy of being reverently pirated. They all deem it essential to convert the public from its predilection for evil ways of building and, as a necessary preliminary, to clear up their own ideas about the better way."

"To clear up their own ideas about the better way." Surely we are not to believe that twenty-five years of clearing up their own ideas about the better way has resulted in a majority decision that the better way is to let their work be largely imitative of foreign schools, to be seemingly neglectful of any kindling fire of a national spirit, and lax in their efforts to fan the flame of what we have. From this *pronunciamento* of their purpose it can be seen that at the beginning there were those who studied and followed after foreign models and those who saw something in what our own country had produced and considered that the best basis for their work.

HAVE the copyists become the leading element? The showing of this twenty-fifth annual exhibit of the Architectural League of New York would seem to indicate it. This imitation is largely the result of what seems to be the approved scheme of education for a young architect, and one gets the first appreciation of this from the number of drawings exhibited by students at the American Academy in Rome. These are almost exclusively careful studies of typical buildings abroad. The value,—in fact the practical necessity,—of a careful study of the model buildings of past ages no one would be foolish enough to deny. But that this study should so occupy the formative years of an architect's life that it will dominate all his future work, would seem wrong, and if the Architectural League offers the benefit of study of the best foreign models abroad, it would seem only right that, as a corrective, it should also offer some incentive toward

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the study of America's best models and an understanding of what qualities in architecture this country specially calls for.

The charge of being largely without national qualities holds more against the buildings shown in the exhibit than against the decorations. Many of the paintings exhibited strongly a national spirit. Almost the most interesting of all the decorations was a series by F. D. Millet, of thirteen panels in sketch form for the Cleveland Trust Company of Cleveland, Ohio. These pictured the building up of the American nation, beginning with the Norse discoverers and the Puritans, with such scenes as buying the land from the Indians, the pioneers crossing the plains, etc. The subjects are almost trite, but were handled in this case with admirable frankness, sincerity and vigor. The sketches were almost too brilliantly colored, but the final designs will doubtless be more subdued.

Edwin H. Blashfield showed sketches for his decorations in the County Court House, Youngstown, Ohio; in the Federal Building, Cleveland, Ohio, and the State Capitol at Pierre, South Dakota. The work was not only strong, but charming. Four pendentives for the Court House at Youngstown exhibited a most original and beautiful composition of children's figures, while the study for the head of an angel in the decoration of the Federal Building, Cleveland, Ohio, was probably the most vigorous and beautiful drawing in the galleries. A study for a mural decoration entitled "Music," by Vincent Anderente, was notable not only for its charm of subdued color, but also because of the subtle way it seemed to indicate the varying moods of music.

On the more mechanical side of architectural art the exhibit was much more satisfactory, and an encouraging individual attitude toward materials was shown, especially the structural materials and materials for decoration. Several series of tiles in admirable colors and designs were to be seen, and should convince architects that here they have at hand a flexible and durable medium that can be used structurally for both exterior and interior decoration of houses. It is to be hoped that these exhibits also impressed the lay visitors with the artistic and practical value of materials of this kind. Along the same lines was the display of new forms and colors of brick, such as the tapestry bricks which are thoroughly admirable and practical.

One instance of a distinctly original attitude toward building materials was the sculptured panel for a fireplace carved in brick by Julius C. Loester, from designs by William L. Cottrell. This form of decoration is generally applicable in nearly all our domestic architecture, and the specimens exhibited by Messrs. Loester and Cottrell showed how, by proper designing, all the difficulties in handling this peculiar medium can be met.

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In approaching the problems of our domestic architecture, not a few of the exhibitors produced admirable results. Worthy of special note was the scheme for the façade of a city house exhibited by Thornton Chard, which embodies a clever use of part of the upper story spaces. The front of the top story is set back several feet, giving in front of the doors and windows a large balcony that might be used for walking space or possibly outdoor sleeping, since it would be largely concealed from the street. The story next to the last is also set back, though not so much, producing a half-mansard effect which is cut into in such a way as to form what is practically a balcony that might be used for a sun parlor or children's playroom. This work seems to represent a real contribution toward the solution of some of our problems of city life. It is strikingly original.

A number of interesting country houses were shown. Concrete, in the rather substantial forms it involves, was very popular. Among the houses shown in this material the residence of E. H. Jewett at Englewood, New Jersey, by Mann & MacNeille, seemed to attain substantiality without heaviness and had very definite qualities of simplicity and straightforwardness. Another house in the same material was shown by Waid & Willauer, the residence of J. W. Williams, Westchester, Pennsylvania,—notable especially for the way the frankly square windows were proportioned to the simple rectangle of the façade of the house. A very successful house in the half-timbered construction was the one shown by Stephenson & Wheeler, enough of the half-timber being used to give the house character, yet not enough to overload it. The combination of these timbers with the country stone was worked out very successfully.

It is in making houses for the people that our architects are approaching nearer to a sincere and national expression. Possibly it is because of the close relation between architect and house builder in such cases that the attitude of the American people as a whole is making itself felt upon the architects. The twenty-fifth annual exhibit of the Architectural League of New York left the hope that, beginning with domestic architecture, this spirit might have a continually broadening influence, and eventually dominate the classical tendency so evident in our public and larger commercial buildings.

MAKING GOOD FARMERS AND HELPING POOR FARMS: A SOUTHERN SCHOOL THAT GIVES A BOY A CHANCE TO EARN HIS LIVING BY A PRACTICAL EDUCATION IN AGRICULTURE



IN THE mountain regions of the South are hundreds of thousands of boys who are so poor they do not even hope to get a real education. They live on sterile little farms, tilled after the most primitive methods, that reluctantly yield enough to keep alive the families, usually large ones of many children. Starved people on starved land, that is the situation, and how desperate it is and how both land and people call out for aid, only one who has known these districts can appreciate. Those who have seen and know the conditions will understand the significance of a school which agrees to take in a mountain boy with only the ragged suit he stands in, and give him a full chance to earn a good education, his food and lodging, his books and clothing; that will, from the start, make him a self-supporting individual, able by the work of his hands to nourish and develop himself. Such is the Patterson School in Yadkin Valley, Caldwell County, North Carolina.

Those who are aware how ignorantly and with what perverse stupidity and wastefulness the average farm of the back country anywhere in the United States, but especially in the Southeast, is cultivated, will rejoice to know that in addition to this main purpose of taking in and educating poor backwoods boys, the school has a secondary one of such general significance along this line and likely to have such an educational influence, that it constitutes perhaps the largest claim upon our attention. The school purposes to instruct not only all of its boys but also all of the adults it can reach in the principles of intensive agriculture. There are some points we must clearly realize to understand just the significance of this. It is generally admitted that the people of the United States must without delay face the fact that in agriculture they have come to the parting of the ways. With that adaptability which has been the basis of their success they must adjust themselves theoretically and practically to the idea that now their land to be fully productive must be worked thoroughly in comparatively small areas. They must realize that they can no longer merely scratch the surface, throw in a few seeds and trust to Providence for the rest. Throughout all this country hereafter the farmers must approach their land with ideas of the new school of agriculture in their minds. We must all change

MAKING GOOD FARMERS OF POOR BOYS

our attitude toward our soil and understand that a few acres properly tilled are of more real value than large areas handled in a haphazard fashion.

These truths the Patterson School recognizes, and the work it is undertaking based on these facts is most significant and likely to mark the beginning of a new epoch in practical education. Because in this institution theory and practice meet in a remarkable manner, and because the actual work of education is made to pay for itself and earn a profit, it can well be called a notable school, and one can anticipate that the ideas it stands for will work a beneficent revolution in a field where a bettering of conditions is imperatively called for.

The Patterson School is called "An Industrial and Agricultural School for White Boys," and is located on property bequeathed by the Honorable S. L. Patterson (late Commissioner of Agriculture of the State of North Carolina) and his wife, Mary S. Patterson. The bequest consists of property lying along the Yadkin River, thirteen hundred acres in all, of which about three hundred acres of rich bottom land is at present cleared and under tillage. The remainder is rolling land covered with wood. On the property is Buffalo Creek, which is dammed and can be made to produce two hundred horsepower.

THE Patterson School idea is first of all educational, as the purpose of the donor was to afford proper schooling to mountain boys who, after three or four months' tuition in the backwoods schools, would find no further chance for equipping themselves to earn a living. He saw the necessity for giving such boys a chance to become efficient citizens; hence the Patterson School with its emphasis upon the agricultural side of life. It is possible for a boy of sound mind and character without a penny to his name to enter the Patterson School, and to earn, solely by his own efforts, not only his board and tuition, but also his books, stationery and clothes. In other words, the boy who comes to the Patterson School,—where the students range in age from fourteen upward,—has the satisfaction of knowing that he is a self-supporting citizen and is making his way in the world and developing himself through the use of his own hands; that while he is given every opportunity to advance, he is not dependent upon anyone for charity. Each boy's work is estimated at seven and one-half cents an hour, and three hours' work for the school is demanded of each scholar. He thus earns a minimum of twenty-two and one-half cents a day, and it is estimated that, under the present organization, the actual cost of the boy to the school is twenty-two cents a day. With a larger organization and a larger number of boys, and the agricultural plant in fuller operation, this cost could be reduced. At present the aggregate

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cost of the schooling and board of each boy is put, in round numbers, at one hundred dollars. A term at the school is supposed to be eight months, and during this period the student can put in extra time for the school, valued at seven and one-half cents an hour, by which he can earn his clothes, books, etc. The tuition charges are nominally sixty dollars a year, but this also can be paid in labor, through an arrangement by which students who have not the money for their tuition can stay after the school term and work on the farm ten hours a day during the summer, this summer labor enabling them to discharge every obligation for tuition.

The curriculum of the school takes up regular primary and high-school subjects, and will carry a boy along almost far enough to enable him to enter a technical school or college. In addition to this regular day-school instruction there is classroom training on agricultural subjects and outdoor practical work along the same lines. The boys get up at half-past six and breakfast at seven. They then give half an hour to small chores about the house, and have free time until nine, when school begins and lasts until twelve. During the morning session they have regular school duties. Dinner is at half-past twelve, and afterward comes classroom study of agriculture, which is followed by practical agricultural employments throughout the afternoon. Each day the boy is called upon to do his three hours' work for the school, but it is possible for him to accumulate advance time; that is, to do more than the three hours and to be credited at seven and one-half cents per hour. This money may be used for any purpose, but in practice it is almost invariably used for the purchase of clothes or books. Those boys who choose to pay their tuition by summer labor on the farm are counted upon to keep the farm going, and as the larger number of the boys stay, the work goes on without a break.

WHILE the school side of the Patterson farm project is most interesting and important to the future development of the South, there is another side of it which is quite as significant in its application to present conditions. This is educational, too, in a way, but is for adults and involves the direct application of the principle that the right kind of work is in itself an education. In addition to the boys' work the Patterson School purposes to establish what will in reality be a school for adults, in which it will carry on instruction in intensive farming in such a manner that it will pay both the institution and the farmer who goes there to learn how to cultivate his farm according to methods that will make it yield him both living and profit. It purposes in short to coöperate with the farmers of its land while instructing them. The plan is to parcel out to a man five acres of cleared

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property, and an adjoining five acres of uncleared property, under an agreement which covers a certain term of years. The farmer gives his whole time to the farm. He sows the five acres under the direction of the agriculturists of the school, and he cultivates it and markets it with their help and advice. The school, in addition to furnishing the expert knowledge and instruction, gives seed, fertilizer and the stock and the implements needed for the work, as well as a house and a house garden and wood lot. It gives eighteen dollars a month in wages to the man, and agrees to divide equally the profits on each year's crop. Just as in the case of the boys, the idea is to instruct fairly intelligent beings in the principles of intensive cultivation, thus transforming the entire Patterson School property into an experimental institution from which both men and boys can carry their knowledge into other districts.

Most of the Patterson property can be cleared and used for farms, but several hundred acres are more suitable for woodland, and a complete system of forestry will be carried out on these acres. The water power will eventually be made available for use in some form of light manufacturing which will occupy any spare time that may be on hand in winter months. And thus a complete agricultural-industrial plant will be achieved. Owing to the fact that the buildings on the land at present are small, the work now is somewhat hampered. There are twice as many applications for places in the school as can be taken care of, but it is hoped that means will be found to erect further buildings. Small houses, to hold three or four boys each, will be built if possible, and a central dining hall and recitation hall will be for common use. As there is brick clay upon the property, it is purposed to use the labor on the farms to manufacture all the brick used in the new buildings.

One of the most disintegrating influences in the South today is the tendency of the mills to draw all of the small farmers from the hills to the unsanitary cotton mill villages, and to put young and old alike into the stuffy mill rooms. And so the soil, after having been robbed of its strength, is now being robbed of the people who, even though inefficiently, were tilling it. The significance of the Patterson School and its idea lies in the fact that it,—and schools of the same plan that inevitably will follow it,—must act as an opposing force to this movement toward the mills and factories, because it will give the young people the general education that they need and equip them to cultivate the soil as it should be, not wastefully as their ancestors tilled it. It will begin the building up of a fine farming class, such as no country needs more than the United States, and no section of the United States more than the South.



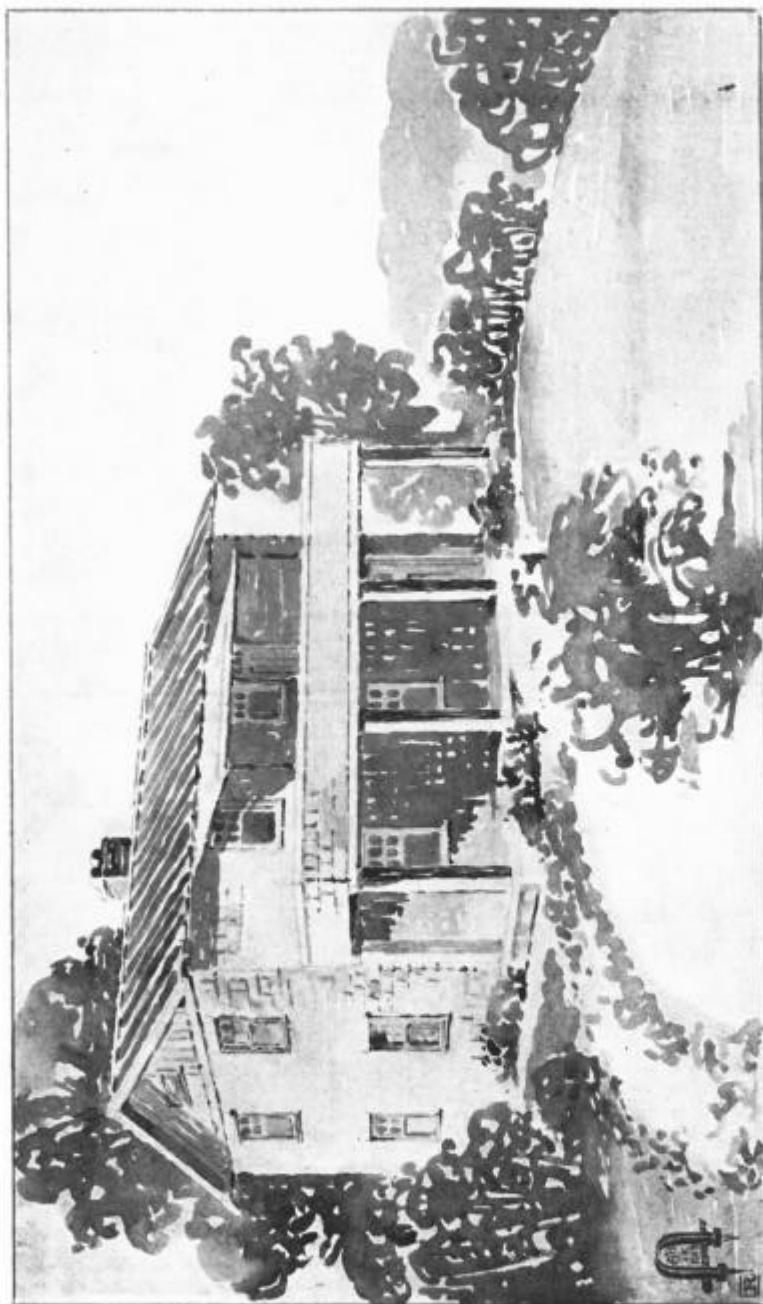
TWO CRAFTSMAN HOUSES OF VERY SIMPLE DESIGN THAT CAN BE BUILT FOR THREE THOUSAND DOLLARS AND UNDER

IN response to numerous requests for houses costing \$3,000 or less, we give this month designs and floor plans for two cottages, the first containing seven rooms and bath, and the second, five rooms and bath. Both are planned with a view to the strictest economy that is compatible with comfort and thoroughness of construction and, as we estimate the average cost of labor and materials, the larger house should cost somewhere in the neighborhood of \$3,000, and the smaller, about \$2,500.

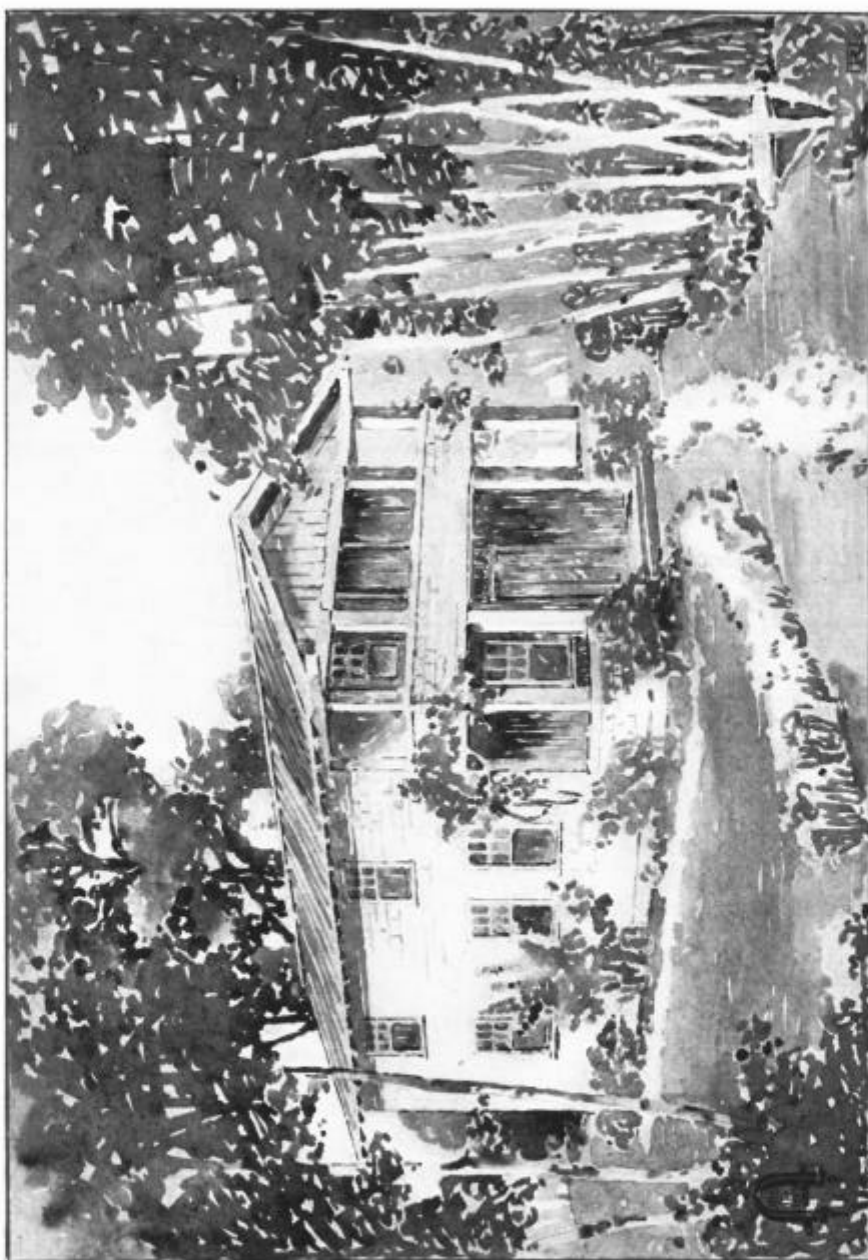
Both houses are shingled, this being the most satisfactory of the less expensive materials for sheathing the outer walls, and a considerable saving might be effected by using the ordinary sawn shingles instead of the hewn shingles that we so frequently use for the Craftsman houses. In the gables of both buildings we have introduced the wide V-jointed boards as a relief to the plainness of the walls, but this is not at all necessary, as the shingles can just as well be carried clear to the top and a slight saving would be effected by doing so. Both roofs are of ruberoid held down by battens, and the construction is revealed at the overhang of the gables. It is somewhat cheaper to sheathe the rafters at the eaves, but we find it much more satisfactory to use good material and good construction and let it show frankly for what it is, thereby giving a touch of

structural interest to the upper part of the house as well as securing greater durability for the roof. In the case of the larger house the porch and sleeping balcony are added to the front, but in the smaller both are recessed so that they come under the shelter of the main roof. The open balcony on the larger house may be partially sheltered by a canvas awning, which is supported on a framework of ordinary gaspipe and can be pulled down as a protection from either rain or sun, or rolled snugly back against the eaves when it is not needed. Both houses have sufficient of the rustic character to admit peeled and hewn logs as pillars to support the porches. We have often described the shaping of these logs, which are roughly hewn to a square, leaving a considerable wane or curve at each corner, which is peeled of its bark and slightly shaped with the axe, when it is found necessary to smooth down irregularities that may be too marked.

The floors of both lower porches are made of concrete marked into squares, while the balconies have ordinary wood flooring. Wooden floors for the porches would undoubtedly be cheaper than concrete, but we have found the latter much more satisfactory in every way. The cellars are also of necessity floored with concrete, as this is practically the only way to secure dry and sanitary cellars.

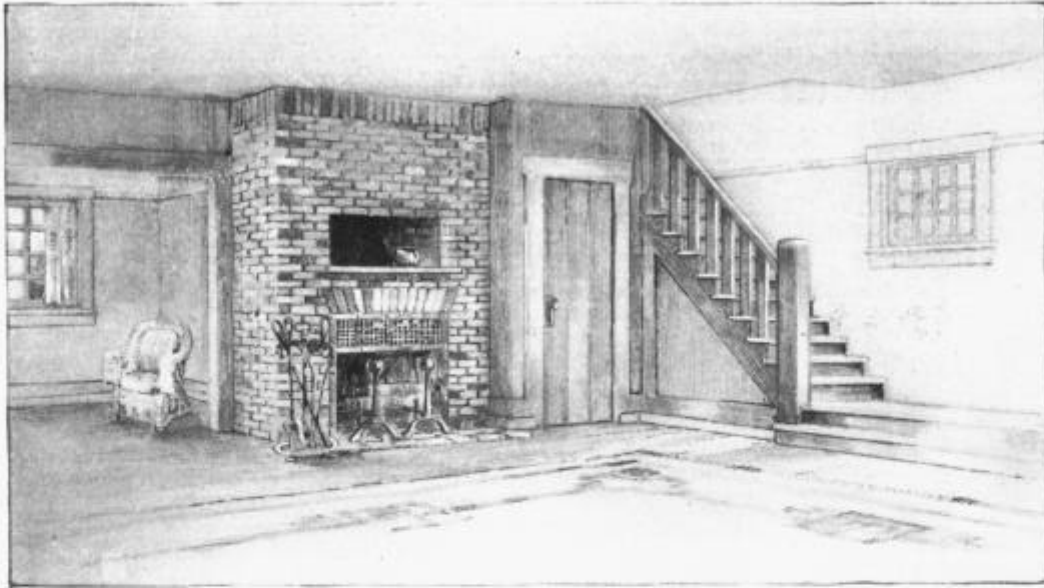


INEXPENSIVE CRAFTSMAN COTTAGE,
CONTAINING SEVEN ROOMS AND BATH.



FIVE-ROOM CRAFTSMAN COTTAGE, WITH
A RECESSED SLEEPING PORCH.

INEXPENSIVE CRAFTSMAN HOUSES



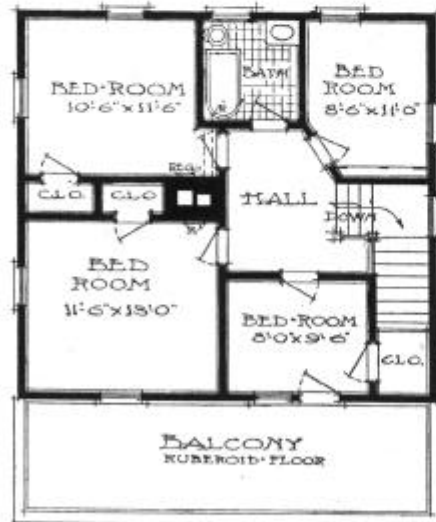
LIVING ROOM AND STAIRCASE OF SEVEN-ROOM COTTAGE

We have suggested spruce and yellow pine for the framework of these houses, as both these woods are much cheaper than cypress, which we have so generally used in building Craftsman houses. For convenience sake we have distinguished the wood meant for interior trim from

the lumber for the framework by referring to the former as chestnut. This is a most desirable wood, and one which we frequently use for interior trim in the Craftsman houses, but the choice of it is of course merely suggestive, as almost any other wood would do quite as well. In

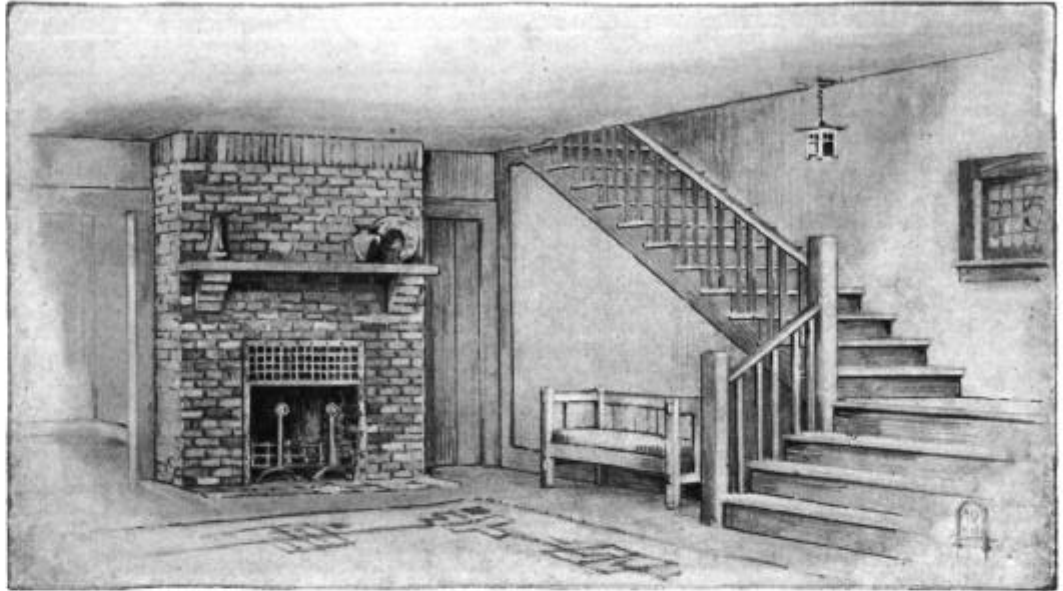


FIRST FLOOR PLAN



SECOND FLOOR PLAN

INEXPENSIVE CRAFTSMAN HOUSES



LIVING ROOM AND STAIRCASE OF FIVE-ROOM COTTAGE.

California, for example, either redwood or Oregon pine would probably be less expensive because they are native to the locality, and in any part of the country yellow pine would come much cheaper than chestnut and could be finished so as to yield very satisfactory results.

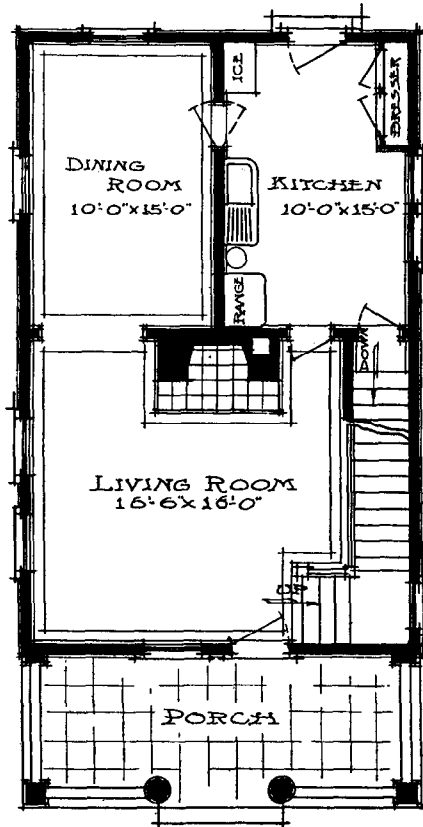
The lower floor plans of both houses show the arrangement of rooms around the central fireplace, which we would suggest should be fitted with a Jackson ventilating grate, as this throws out three or four times the heat of an ordinary grate or fireplace and at the same time furnishes an excellent system of ventilation for the rooms. This is due to the fact that the outer air is brought through a duct from the outside of the house to the grate, where it is passed over the radiator arrangement at the back and thence through an open grating in the chimneypiece into the room. By this means a constant current of air is assured in the room, as all the cold air is drawn toward the fireplace in the ordinary way and the heated air is constantly pouring out above the fireplace opening. Registers may be placed in the flue in such a way as to warm four rooms, two on each floor, from the fire built in

the one central fireplace, and it seems to us to be a much more economical method of heating than the elaborate systems that are generally installed in more expensive houses.

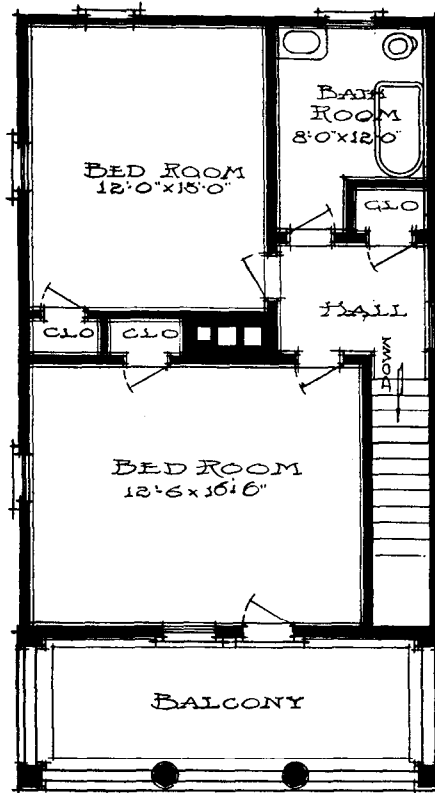
The woodwork of the interior is distinctly Craftsman in character, and the open staircase not only adds to the apparent size of the living room in each house, but also gives a certain amount of interest to the room. The larger house has four bedrooms and a bath, but in the smaller there is room for only two bedrooms and bath.

Following is a complete detailed estimate of the amount and kind of material required for building these houses, so that it is easy for anyone who wishes to build to estimate the exact cost of the house by finding out the prices of these materials in his own locality and adding to it the price of labor. We have chosen this method of estimating the cost of a house because we find it much more accurate than any figures could be, as these necessarily vary greatly owing to the wide differences in the cost of labor and material in different parts of the country.

INEXPENSIVE CRAFTSMAN HOUSES



FIRST FLOOR PLAN



SECOND FLOOR PLAN

LIST OF MATERIALS FOR HOUSE NO. 1

FOUNDATION, CELLAR, CHIMNEY, ETC.

220 cubic yards to excavate
 1608 cubic feet Stone Walls
 149 cubic feet Concrete Footings
 848 square feet Concrete for Cellar and Porch Floors
 8500 Common Brick for Chimney
 72 linear feet 8" x 12" flue lining
 2-8" x 8" CI Clean out doors
 590 square yards Plaster and Lath
 42 square feet Tile Bath Floor

FRAME, FLOORS, ETC.

| | | | | | | |
|--------|------|--------|-------|-------------------------------|---------------------|----------------------------------|
| 6" | x | 8" | ..... | 2/12' | ..... | Yellow Pine Girders |
| 2" | x | 10" | ..... | 48/16', 46/12' | ..... | Spruce Floor Beams |
| 2" | x | 8" | ..... | 22/26', 48/18' | ..... | Spruce Rafters |
| 4" | .... | x | 6" | ..... | 6/14', 2/16', 4/20' | Spruce Sills and Corner Posts |
| 1 1/4" | x | 6" | ..... | 6/14', 2/16' | ..... | Spruce Ribbon Board |
| 2" | x | 4" | ..... | 130/20', 45/9', 65/8', 22/18' | ..... | Plates, Wall and Partition Studs |
| 4" | x | 8" | ..... | 4/16', 2/8' | ..... | Spruce Purlins |
| 6" | x | 8" | ..... | 1/28' | ..... | Y. P. Porch Plate |
| 12" | x | 12" | ..... | 4/8' | ..... | Porch Posts |
| 6" | x | 12" | ..... | 2/8' | ..... | Porch Posts |
| 4" | x | 8" | ..... | 6/18', 6" | ..... | Y. P. Porch Floor Beams |
| 1 1/4" | x | 6" | ..... | 300 square feet | ..... | N. C. matched and V-jointed |
| 7/8" | x | 10" | ..... | 6217 square feet | ..... | N. C. Sheathing and Subfloors |
| 7/8" | x | 2 1/2" | ..... | 1600 square feet | ..... | Clear Maple Flooring |
|  |  |  | ..... | 1400 square feet | ..... | Ruberoïd Roofing |

INEXPENSIVE CRAFTSMAN HOUSES

| | | |
|--------------|-----------------|------------------------------|
| 7/8" x 3" | 44/18' | Roof Battens |
| 1" x 6" | 300 square feet | V-jointed Cypress for Gables |
| 18" x random | 15,500 | Shingles |
| | 5 rolls | Building Paper |

STANDING TRIM

| | | |
|--------------------------------------|--|---------------------------------|
| 7/8" x 5 1/2" | 50/7' 1" | Standing Trim for Doors |
| 7/8" x 5 1/2" | 34/7' | Standing Trim for Windows |
| 1 1/4" x 7" | 31/3' 6", 11/4' | Head Casings, Doors and Windows |
| 1 1/4" x 4 1/2" | 9/3', 8/3' 6" | Window Stool |
| 7/8" x 5 3/4" | 9/2' 8", 8/3' 2" | Window Apron |
| 1/2" x 2" | 22/7' 1", 34/4' 2", 11/2' 7", 9/2' 8", 8/3' 2" | Door and Window Stops |
| 7/8" x 10" | 7/16', 9/14', 10/12', 4/10' | Base |
| 3/4" x 1 1/2" | 7/16', 9/14', 10/12', 4/10' | Sub Base |
| 7/8" x 2" | 7/16', 9/14', 10/12', 4/10' | Picture Molding |
| 7/8" x 5 3/4" | 22/7' 1", 11/2' 8" | Door Jambs and Heads |
| 9 Double-Hung Window Frames and Sash | 2' 6" x 4' 2" | |
| 8 Double-Hung Window Frames and Sash | 3' x 4' 2" | |
| 2 Louvres and Frames | 2' 8" x 2' | |
| 1 Panel Front Door and Frame | 3' x 7' x 1 3/4" | |
| 1 Panel Porch Door and Frame | 3' x 7' x 1 3/4" | |
| 1 Panel Rear Door and Frame | 3' x 7' x 1 3/4" | |
| 11 Inside Doors | 2' 6" x 7' x 1 1/2" | |
| 7/8" x 2" | 3/16' | Cypress Shelving |
| 7/8" x 2" | 3/16' | Rabbetted Shelf Cleats |
| 7/8" x 3" | 3/16' | Beaded Hook Strip |

CELLAR STAIR

| | | |
|--------------|----------|------------|
| 1 1/4" x 12" | 2/16' | Strings |
| 1 1/4" x 10" | 13/3' | Treads |
| 5" x 5" | 1/4' | Newel Post |
| 2 1/2" Rail | 16' long | |

MAIN STAIR

| | | |
|-----------------|----------------|--------------------|
| 1 1/4" x 12" | 2/10', 2/6' | Strings |
| 1 1/4" x 10" | 15/4' | Treads |
| 7/8" x 8" | 16/4' | Risers |
| 5 1-2" x 5 1/2" | 3/4' | Newel Posts |
| 16' | | Top Rail |
| 1 1/4" x 1 1/4" | 45/3' | Spindles |
| 2" x 1 1/4" | 1/6' | Ash Drain Board |
| 2" x 10" | 1/14', 2/16' | Cypress Porch Rail |
| 7/8" x 7/8" | 60 linear feet | Stair Molding |

LIST OF MATERIALS FOR HOUSE NO. 2

FOUNDATION, CELLAR, CHIMNEY, ETC.

| | |
|---|-----------------------------|
| 205 cubic yards to excavate | |
| 1600 cubic feet Stone Walls | |
| 216 cubic feet Stone Chimney Foundation | |
| 205 cubic feet Concrete Footings | |
| 420 cubic feet Concrete for Cellar and Porch Floors | |
| 10,000 common brick for Chimney | |
| 30 linear feet | 8 1/2" x 8 1/2" Flue Lining |
| 60 linear feet | 8 1/2" x 13" Flue Lining |

FRAME, FLOORS, ETC.

| | | |
|-----------|---------|---------------------------|
| 12" x 12" | 4/20' | Hewn Porch Posts |
| 6" x 8" | 2/22' | Y. P. Porch Plate |
| 6" x 8" | 2/22' | Spruce Girders |
| 4" x 8" | 7/16' | Y. P. Purlins |
| 3" x 8" | 3/16' | Y. P. Rail Cap |
| 1" | 1/22' | Y. P. Rail Cap |
| 2" x 8" | 60/22' | Spruce Attic Floor Joists |
| 3" x 8" | 120/14' | Spruce Rafters |
| 1" x 6" | 10/16' | Y. Pine Ribbon |
| 4" x 6" | 4/16' | Spruce Sill |
| | 2/22' | Spruce Sill |

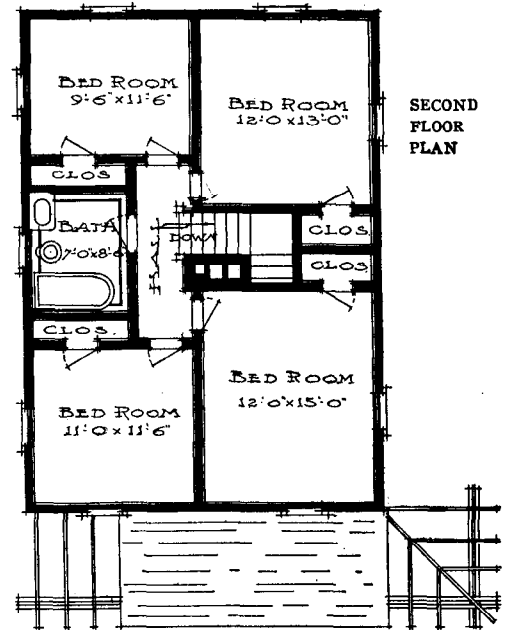
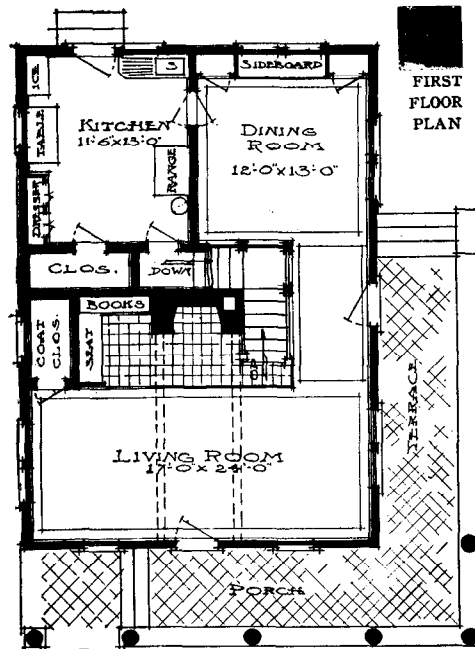
INEXPENSIVE CRAFTSMAN HOUSES

| | | |
|---|--|---|
| 2" x 10"..... | 90/16'..... | Spruce Floor Joists |
| | 60/18'..... | Spruce Floor Joists |
| 2" x 4"..... | 180/20'..... | Spruce Studs |
| | 100/18'..... | Spruce Studs |
| 7/8" x 10"..... | | To cover 5000 square feet N. C. Pine, sheathing and rough flooring |
| 18" random width shingles... 6" to the weather..... | | 10,000 shingles |
| 1" x 6"..... | V-jointed Cypress T. & G. to cover 140 square feet | |
| 7 Rolls Building Paper | | |
| 1200 square feet Ruberoid Roofing | | |
| 7/8" x 3" 62/14' Roof Battens | | |
| 500 square yards Plaster | | |
| 5 Double-Hung Window Sash and Frames..... | 3' x 4' 2" | |
| 7 Double-Hung Window Sash and Frames..... | 2' 8" x 4' 2" | |
| 2 Casement Sash and Frames..... | 3' x 3' Leaded Glass | |
| 2 Batten Doors and Frames..... | 3' x 6' 10" x 1 3/4" | |
| 1 Batten Door and Frame..... | 2' 8" x 6' 10" x 1 3/4" | |
| 1 Batten Door and Frame..... | 3' x 6' 10" x 1 1/4" | |
| 9 Batten Doors and Frames..... | 2' 8" x 6' 10" x 1 1/4" | |
| STANDING TRIM | | |
| 7/8" x 5 1/2"..... | 38/6' 0" | Chest. Standing Door Trim |
| 7/8" x 5 1/2"..... | 24/4' 2" | Chest. Standing Window Trim |
| 7/8" x 5 1/2"..... | 4/2' 0" | Chest. Standing Window Trim |
| 1 1/8" x 7"..... | 10/4' 0" | Chest. Head Door and Window Casing |
| 1 1/8" x 7"..... | 1/6' 6" | Chest. Head Window Casing |
| 1 1/8" x 7"..... | 13/3' 8" | Chest. Head Window and Door Casing |
| | 2/7' 0" | Chest. Head Door Casing |
| 7/8" x 5 3/4"..... | 26/6' 10" | Chest. Door Jambs |
| 7/8" x 5 3/4"..... | 9/2' 8" | Chest. Door Jambs |
| 7/8" x 5 3/4"..... | 3/3' 0" | Chest. Door Jambs |
| 7/8" x 5 3/4"..... | 1/6' 0" | Chest. Door Jambs |
| 1 1/4" x 4"..... | 6/4' 2" | Chest. Window Stools |
| | 6/3' 10" | Chest. Window Stools |
| | 1/6' 8" | Chest. Window Stools |
| 7/8" x 4"..... | 6/4' 0" | Chest. Aprons |
| 7/8" x 4"..... | 1/6' 6" | Chest. Aprons |
| 7/8" x 4"..... | 6/3' 8" | Chest. Aprons |
| 1 1/8" x 7"..... | 2/70' | Chest. Head Casing |
| 7/8" x 10"..... | 1/20' | Chest. Base |
| | 3/18' | Chest. Base |
| | 8/16' | Chest. Base |
| | 4/14' | Chest. Base |
| 1/2" x 3"..... | 1/20' | Chest. Sub. Base |
| | 3/18' | Chest. Sub. Base |
| | 8/16' | Chest. Sub. Base |
| | 4/14' | Chest. Sub. Base |
| 1/2" x 2"..... | 1/3' 0" | Door and Window Stops |
| | 1/5' 6" | Door and Window Stops |
| | 3/2' 8" | Door and Window Stops |
| | 24/4' 2" | Door and Window Stops |
| | 4/2' 0" | Door and Window Stops |
| 7/8" x 2"..... | 1/20', 3/18', 8/16', 4/14'..... | Picture Molding |
| CELLAR STAIR | | |
| 1 1/4" x 12"..... | 2/16' | Strings |
| 1 1/2" x 10"..... | 13/3' | Treads |
| 5" x 5"..... | 1/4' | Newel Post |
| 2 1/2"..... | 1/16' | Rail |
| MAIN STAIR | | |
| 1 1/4" x 12"..... | 2/16', 2/6" | Strings |
| 1 1/4" x 10"..... | 16/3' 6" | Treads |
| 7/8" x 8"..... | 17/3' 6" | Risers |
| 5 1/2" x 5 1/2"..... | 2/4' | Newel Posts |
| 16"..... | | Top Rail |
| 1 1/4" x 1 1/4"..... | 40/3' | Spindles |
| 7/8" x 7/8"..... | 60 linear feet..... | Stair Molding |
| ONE KITCHEN DRESSER | | |
| 7/8" x 12"..... | 3/16' | Cypress Shelving |
| 7/8" x 2"..... | 3/16' | Rabbetted Shelf Cleats |
| 7/8" x 3"..... | 3/16' | Beaded Hook Strip |

HOUSE DESIGNED BY OWNER

FLOOR PLANS SHOWING ARRANGEMENT OF A HOUSE DESIGNED BY THE OWNER

WHEN we receive a good suggestion for the planning of a house we are always glad to offer to our readers the benefit of it. The floor plans shown here were suggested to us in a rough sketch made by Mr. Byram C. Trueblood, of Freeport, Ill., who has planned his own house according to his own tastes and needs. We find the idea full of merit, especially the handling of the fireplace in the living room. This is central in position, yet, owing to the clever arrangement of the seat and bookcase on one side and the broad hearth and the staircase on the other side, it has all the effects of a nook,—a feature most essential to the homelike atmosphere of a room. The arrangement of closets, kitchen conveniences and the like, are particularly well thought out, as is also the plan of the second story with its four bedrooms, bathroom and ample closet room. The porch that runs across the front of the house is left as an open terrace on the side, and a pergola



construction of open timbers is used instead of a roof to shelter both ends of the porch in front, the only solid shelter being the floor of the sleeping balcony, which appears in the front of the second-story plan.

The arrangement of the house is exceedingly compact, every inch of room being utilized to its full value. Also, it should be fairly inexpensive to build, as every attention has been paid to economy. There is plenty of closet room, and every arrangement for the instalment of a thorough plumbing system has been made for the help and convenience of family life as well as the attractiveness of a home.

While this house is arranged in close accordance with the typical Craftsman floor plan, it has the additional interest of being planned as a direct outcome of the personal needs and tastes of the owner. This lends it a marked individuality which should make the house, when built, very unusual and charming.

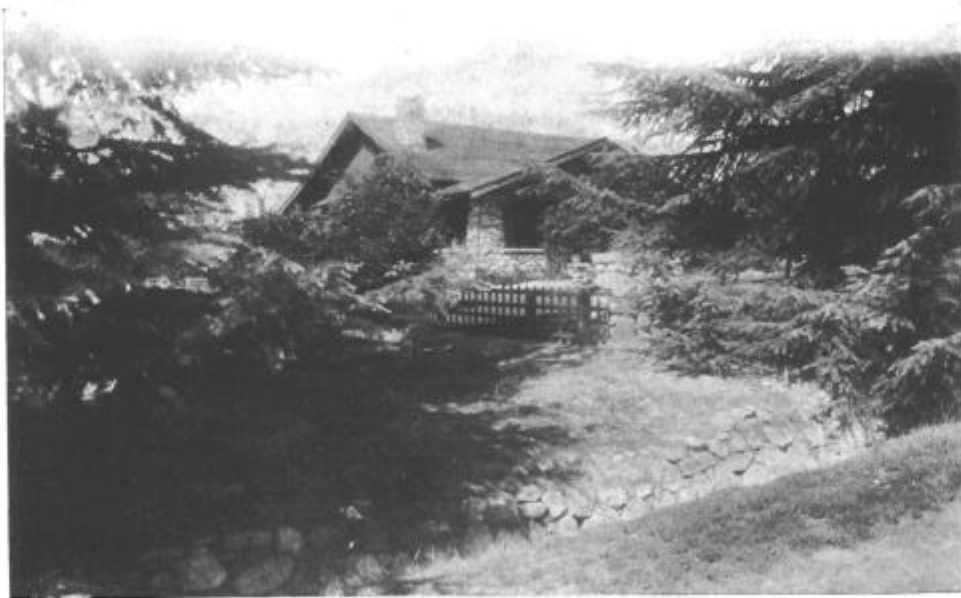
We are always glad to receive suggestions like this from those of our readers who are planning their own houses, because in each plan there is apt to be something of value in the way of suggestion to others who may be hoping at some future time to build their own homes.

A NEW HOUSE IN AN OLD GARDEN

A NEW HOUSE IN AN OLD GARDEN: BY C. A. BYERS

IN England, when a new house is to be built or a new village or suburb to be planned, the first care of the architect and the landscape gardener who have the work in charge is to study the site with a view to preserving all of the natural features that may belong to it, down to the last tree or shrub that bears its own part in the effect of the whole. If it is a village or a hamlet that happens to be under consideration, the streets are made to conform so far as is possible to the lines of the roads and lanes which have already established themselves as being along the line of the least resistance in getting from one place to another; the trees and hedgerows are shown equal respect, and the fact that the houses and gardens are treated as newcomers and are expected to conform gracefully to existing conditions rather than to expect everything to conform to them, gives to a new English village, fresh from the hands of the builders, very much of the same character of charm and reposefulness that we are accustomed to think of as springing only from age and use.

One of the most deplorable of the many mistaken efforts of builders in this country has been the energy with which they have "improved" the site of a new building, town extension or suburb, as the case might be, carefully eliminating all natural features, leveling off the ground and generally flattening out the whole surface so that it should conform rigidly to the requirements of an entirely new plan. Fortunately the time has come when we can say that this has been the case rather than it is. One has only to look at some of the more recent work done in the way of planning town extensions and suburbs to realize that our earlier and cruder inclination to sacrifice natural beauty to what we are pleased to regard as improvements is rapidly fading away, and that we are at last beginning to see that if we only leave nature alone and not attempt to impose our artificial restrictions upon her, she will always do her best for us. And even more significant is the application of this idea by individual architects,—not the great artists of that profession who for years have worked in hearty accord with the landscape gardener in the effort to preserve every natural beauty, but the smaller



A NEW HOUSE IN AN OLD GARDEN; BUILT NEAR ALTADENA, CAL.

A NEW HOUSE IN AN OLD GARDEN



ENTRANCE TO HOUSE AT ALTADENA

country architects and builders of modest dwellings who, up to a few years ago, held an almost religious belief in the necessity for smoothing out into the semblance of a billiard table the ground that was to be used for a new building; eliminating all the trees and shrubbery that might chance to be there, and setting out a brand new garden which would necessarily take a number of years to really fit itself into its surroundings and help to form a proper environment for the house.

A charming example of this change of heart regarding the value of existing natural features, is shown in the accompanying illustrations, which instance the adaptation of a new house to surroundings which have been left practically undisturbed. The trees and garden had grown up as they would around the dilapidated old house which once occupied the site of this bungalow, until it was almost hidden in the heart of a beautiful wildwood. When it came time to build the new house the owner was not willing to sacrifice the old garden, and so the bungalow was planned with reference to the trees and shrubbery, which were left untouched save for a little necessary pruning and cultivation.

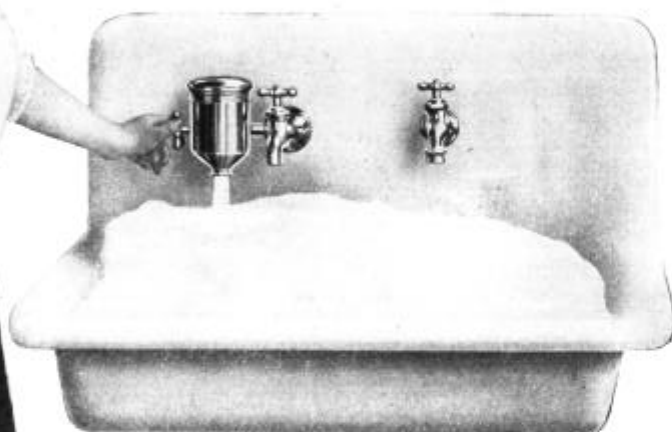
Being built near Altadena, in Southern California, the larger surroundings of this

house are wonderfully beautiful, for the outlook in one direction is over great groves of orange trees toward the snow-capped Sierra Madre mountains, and on the opposite side and a little below lies the garden city of Pasadena. The bungalow itself is immediately surrounded by cypress, acacia, orange and lemon trees, which tower above the lesser shrubbery and the masses of flowers. The first glimpse obtained by the passerby shows a low, rambling building framed by two large cypress trees which stand over it like sentinels. In order that it might harmonize with its surroundings, the building had to be given an irregular and somewhat rugged character. Therefore the roof lines are considerably broken and the plan of the house appears almost to have grown up of itself according to the requirements of its surroundings, rather than to have been laid out as a whole.

The walls are of split shakes spaced one inch apart, and the foundation, porch pillars and chimney are built of cobblestones. The woodwork is all stained to a soft brown tone that belongs naturally with the rough gray cobbles that are used not only in building, but also in terracing the grounds and in emphasizing certain structural effects, so that the house seems



Simply Turn the Faucet and Get Thick, Hot Suds



ACTUAL PHOTOGRAPH

The "RICHMOND" Soap Saver

The "RICHMOND" SOAP SAVER puts an end to sloppy sinks—smeary soap dishes—slippery cakes of soap and slimy hands.

In the Laundry, the "RICHMOND" SOAP SAVER puts an end to the needless rubbing which wears out clothes before their time. It gives a suds which dissolves the dirt, which a soap when used by hand can never do. Its suds, being scientifically proportioned, wash freely from the clothes and leave no residue of soap to rot the delicate fabrics.

In the Kitchen, the "RICHMOND" SOAP SAVER puts an end to the drudgery of dishwashing. Simply place dishes, silver, glassware under its creamy suds for an instant, then just rinse and wipe.

The "RICHMOND" SOAP SAVER puts an instant automatic end to waste; to

unsightly soap dishes; to the nuisance of using up the odds and ends of soap. A single turn of the faucet gives you a handful of delightful creamy suds.

The "RICHMOND" SOAP SAVER does not in any way interfere with the hot water faucet, and can be easily attached to it.

It gives you, instead, two faucets—one for clean, hot water—the other for thick, hot suds.

Each "RICHMOND" SOAP SAVER is guaranteed to operate perfectly. The reservoir is five inches in height and three inches in diameter, and the valve and fittings are of the very best type. The material is of brass throughout and is triple nickel-plated and highly polished.

WRITE TODAY

We have a very special offer to make to Craftsman readers to introduce this specialty into the best homes—so write today for full details.

THE McCRUM-HOWELL CO. 322 Terminal Bldg. **New York**
Park Ave., and 41st Street,

Manufacturers of

"RICHMOND" Heating Systems, "RICHMOND" Enameled Ware, "RICHMOND" Suction Cleaners

Two factories at Uniontown, Pa.—One at Norwich, Conn.—One at Racine, Wis.

Kindly mention The Craftsman

A NEW HOUSE IN AN OLD GARDEN

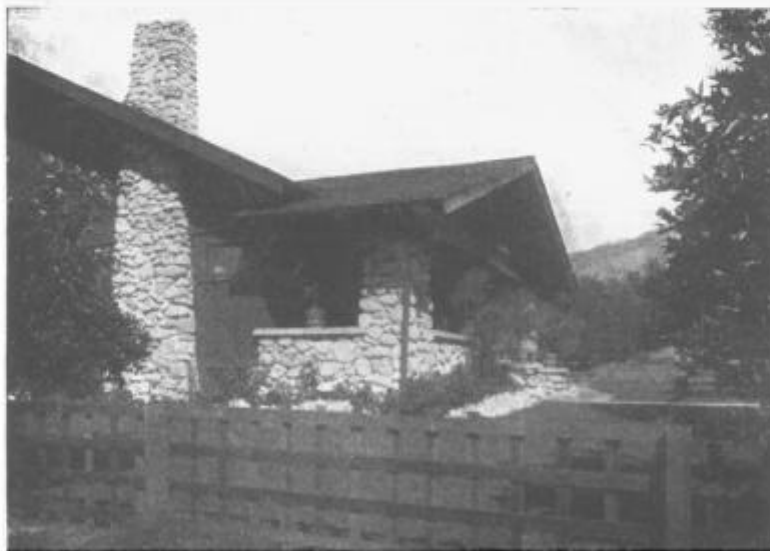


REAR VIEW OF HOUSE AT ALTADENA.

almost to have sprung of itself from its environment. The garden is entered through a beautiful little gateway with cobblestone pillars and shingled roof, and the graveled walk leading to the house is partially banked with cobblestones. The house itself is almost smothered in vines and foliage, and over the gateway is spread a delicate drapery of climbing

roses. The dull gray and brown tones of the bungalow and its subsidiary buildings serve as an admirable background for the brilliant coloring of the garden. Two beautiful acacia trees occupy a prominent place in the yard, and the house is surrounded by masses of glowing scarlet geraniums relieved by clumps of "dusty millers." Potted plants on the veranda

and in the main rooms serve to increase the impression that the building is little more than a sheltered portion of outdoors. The bungalow contains eight rooms, a living room, dining room, breakfast room, den, kitchen and three sleeping rooms, besides two bath rooms. It was designed and built by Ye Planry Building Company of Los Angeles and represents an expenditure of \$4,800.



SHOWING FRONT PORCH AND INTERESTING CONSTRUCTION OF WOOD FENCE.



Ruberoid

A Beautiful, Practical, Durable Roofing

An ideal roofing for Craftsman homes is Ruberoid—the peer of ready roofings.

True to Craftsman principles, it combines beauty with simplicity—the practical with the artistic—minimum cost with maximum service.

Ruberoid roofs are rain-proof, snow-proof, heat-proof, and cold-proof. Nor will they take fire from flying sparks or embers.

Rich Subdued Colors

No other roofing possesses the artistic qualities of Ruberoid.

Beautifully subdued reds, greens, browns and bronzes add a rare color effect to any dwelling.

And Ruberoid colors are lasting. They will neither fade nor wash out. Because they are part of the roofing itself—impregnated into the fibre.

A Real "Craftsman" Roof

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HOUSE WITH INTERESTING MURAL DECORATIONS



HOUSE OF MR. N. J. RINDSKOPF, ENGLEWOOD, MO.

BUNGALOW MADE INDIVIDUAL BY SKILFUL USE OF MURAL DECORATION

IT is interesting to note the swift progress of the new American idea in architecture throughout the Middle West as well as on the Pacific slope. As another evidence of what is being done

along strikingly individual lines, we have just received from Mr. N. J. Rindskopf, of Englewood, a suburb of Kansas City, photographs and floor plan of the bungalow which was designed for him by Mr. Selby Kurfiss, an architect in Kansas City, but which nevertheless carried out very accurately the owner's personal tastes in the building of a home.

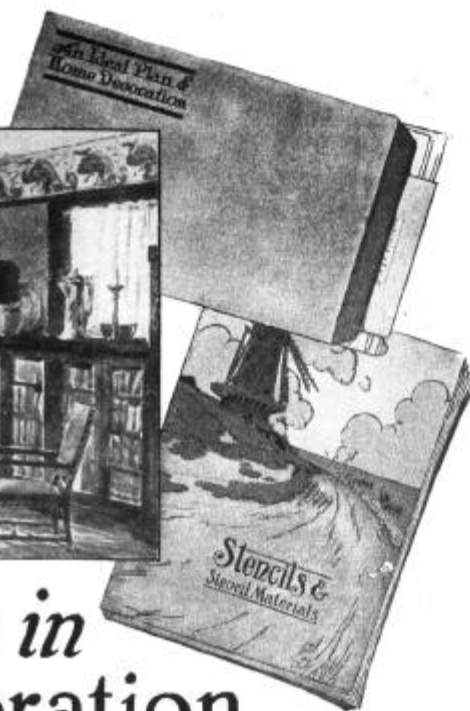
As is the case with so many of the



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HOUSE WITH INTERESTING MURAL DECORATIONS



FIREPLACE IN ENGLEWOOD HOUSE.



ANOTHER VIEW OF FRESCOS.

smaller Western houses, this bungalow has only one story, the sleeping rooms being grouped at the right side of the house, while the left is occupied by the general living rooms. There are only three in the family, Mr. and Mrs. Rindskopf and their grown son, so that a house of this size affords ample accommodation and meets all requirements. The foundation and

basement are built of the rough gray stone native to that locality. The walls are sheathed with shingles dipped in a reddish brown stain, and the shingled roof is stained moss green. The house is built on a lot one hundred feet wide by two hundred and forty feet deep, and stands about sixty feet back from the street. It is approached by a curved sidewalk of rough concrete, which in the photograph is hidden by the snow.



FLOOR PLAN OF ENGLEWOOD HOUSE.

The distinguishing feature of the house is the living room, which extends clear to the roof, fifteen feet above. The actual construction, however, is not exposed, for the beams and ceiling panels of the living room, although conforming exactly to the shape of the roof, are about three inches below it, leaving an air chamber which makes the room much easier to heat in winter and keeps it cooler in the summer. Fully half of this room is like a great lantern, for the walls in front are almost entirely glass; the whole end of the room being occupied by a group of six casement windows, while

aps of three side. The center is occupied by a huge piece which extends to with the mural paintings forms a most effective piece of decoration. The shape of the piece is that which would naturally be suggested by the rough stone slabs of which it is made. The fireplace opening is large enough to take in good-sized logs, and the mantel shelf is merely a slab of gray cement built into the chimneypiece. The wall spaces on either side are stippled with sponge gray and golden yellow, which



GROTESQUE POSTER BY MR. RINDSKOPF.

w... the out- cement in leopard skin is hui... of the chimney- piece, ex... the tones of yellow and cream that appear in the stone and on the walls. The woodwork in this room is Oregon pine, stained green, varnished and then given a flat finish by rubbing with pumice stone.

The decorations in distemper are carried throughout the house, and appear in the dining room in the form of medallions which relieve the plainness of the frieze. The color scheme in this room is obtained by stippling umber over a very light ivory tone on the walls of rough plaster. The frieze is left in a plain ivory tone with the lines done in a little darker shade of umber. The medallions which show delightfully grotesque designs have leaves of dull green with grapes and plums in a pale mulberry tone. The color scheme of this

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BOOKBINDING AS A PROFESSION

room, which has a very delicate and somewhat antique effect, was developed from a cast in old ivory and green tones designed by young Mr. Rindskopf.

This young man's work is very unusual, for the mural decoration of the living room fireplace and the medallions in the dining room were done by him, and he also designed the stencils used for the decorations in the remainder of the house. Judging by the work he has done in this case, he bids fair to achieve rather unusual distinction as a decorator some day, for he not only shows a most sensitive perception and daring use of color combinations, but also has the understanding, so rare in these prosaic days, of utilizing the grotesque in a decorative way, as is shown in the medallions, and also in the reproduction which we give here of one of his grotesque posters.

The house as it stands is a singularly direct example of what has long been a favorite idea with *THE CRAFTSMAN*,—that is, the use of more or less impressionistic painting directly on the walls, where it carries out and accents the colors that prevail in the room by drawing them to a focus, and where it is designed with reference to its surroundings and to the spaces to be filled. We have always believed that mural painting should play a large part in domestic as well as public architecture, and that sooner or later the walls of our dwellings would be made so interesting in themselves with decorations of this sort that there would be little room or need for easel pictures.

In the present instance the decorative development of the color scheme suggested by the stone of the living room fireplace gives the keynote to the individuality of the whole room, and the possibilities contained in following out an idea of this kind will be perceived by anyone who makes a study of interior decoration, either as an art or for the purpose of gaining the best possible effects in building and furnishing a home. The use of the grotesque as suggested here offers a new departure in household decoration, especially as Mr. Rindskopf has maintained such admirable balance between the humorous and purely decorative qualities.

POSSIBILITIES OF BOOK-BINDING AS A PROFESSION

Illustrated by the Work of L. Averill Cole



"RU'BAIVAT": BOUND IN PURPLE LEVANT MOROCCO.

BOOKBINDING, because of the opportunities it offers for the free play of fancy in decoration as well as for exquisite nicety of workmanship, is one of the most fascinating of the artistic crafts. Yet so far it has proven one of the least practicable for the amateur worker who endeavors to make it profitable as a profession, because of the small market that exists for sumptuously bound books which are necessarily high priced, and also because mastery of the craft implies so many kinds of ability, chief among which must be an enormous capacity for taking pains. Most students of bookbinding, especially women, take up the craft in rather a dilettante fashion, working in their own homes or studios and depending upon a very uncertain market to make the result profitable enough to yield them a more or less precarious income. Also, it is the exception to find one who has attained sufficient mastery of the details of workmanship to be able to produce bindings sufficiently good to compare

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The Oriental Rug
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**"In the True
Spirit of the Orient**

—and very craftsmanlike," said a representative Craftsman who visited our show rooms recently, in praise of the "HARTFORD-SAXONY" Rug.

"Despite all I have heard about the 'HARTFORD-SAXONY,' I must confess that I didn't think any American made rug could ever take the place of the real Oriental in the home of the true Craftsman.

"But I was mistaken. This rug is superior to present-day imported Eastern rugs. It is simply marvellous that the superb colorings and intricate designs of the ancient Oriental weavers can be so exactly reproduced.

And I see that the 'HARTFORD-SAXONY' has the deep, compact, cushion pile of the best Orientals. Every detail of its construction convinces me of the limitless service you claim for it.

"It would be simple extravagance for even a connoisseur to buy a genuine Oriental when this wonderful American replica can be had for but a fraction of its cost."

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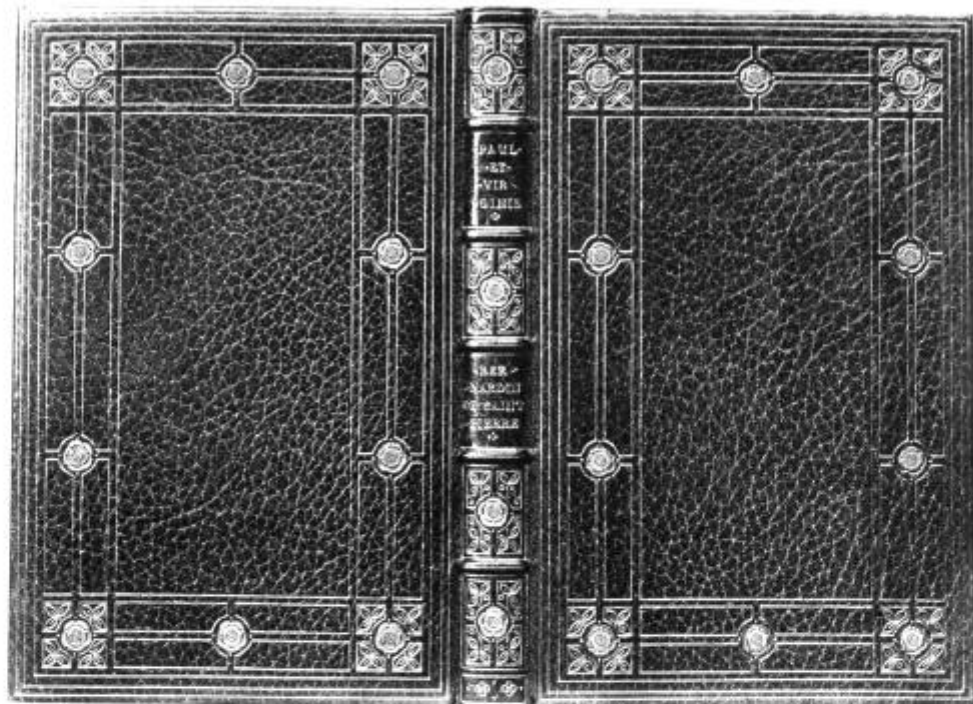
—showing numerous "HARTFORD-SAXONY" Rugs in actual colors, and, to all purposes, placing in your home a complete rug exhibit from which you can make selections. Don't buy any kind of a rug until you have seen them.

E. D. SAXONY

41 Union Sq., New York City

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BOOKBINDING AS A PROFESSION



"PAUL ET VIRGINIE": DONE IN OLD ROSE AND GREEN ON GRAY-GREEN.

hope that some fortunate set of circumstances may serve to create a demand.

Therefore, even the most thorough and conscientious craftsmanship in the binding and decoration of special editions and rare books can seldom be put to practical use except in connection with the regular business of an established publishing house, for not only does such a combination offer the fullest opportunity to the skilled craftworker, but it also tends to exert an influence that will eventually raise the standard even of the ordinary inexpensive bindings. Such an arrangement assures the steady output of the best work in binding, and although these special bindings make a book so expensive that only a very wealthy connoisseur or collector of rare editions can afford to own it, it nevertheless sets a standard which tends to improve the quality of binding and decoration in other books, because a firm which takes the pains to secure the best work for its special editions must inevitably maintain a certain standard regarding binding as a whole.

An excellent example of the application

of business principles to the exercise of this particular craft is found in the work of Miss L. Averill Cole, who is in charge of the special editions issued by the Riverside Press in Cambridge. An exhibition of Miss Cole's work was recently held at the New York house of the Houghton Mifflin Company, and the collection of books shown there was well worth careful study by anyone interested in the craft of bookbinding and in the right use of decoration suggested by the form and character of the book.

Miss Cole is a firm believer in the principle that true design is an essential element of good quality, involving as it does the selection of the best and most suitable material and the exercise of expert workmanship, so that the ornamentation is rather the last expression of the craftsmanship which entered into the work itself than the dragging in of decorative forms purely for the sake of decoration. Therefore, her own attitude toward her work and her methods of getting at it are most suggestive to other craftworkers.

A lover of books from the beginning, it



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I can add that my experience has fully confirmed my expectations. The light is perfectly steady, absolutely reliable, and in my opinion far superior to any other artificial light that I know anything about. I have almost no complaint about the light from the boys, and in my own study it is certainly superior to either gasoline or electricity, both of which I have tried and found greatly preferable to kerosene oil.

I will add that the "Sunlight Omega" machine you installed for me has been entirely satisfactory. It does its work perfectly, has never been out of order for a minute, and I do not see how it could get out of order. A few minutes' attention every other day, or perhaps once a week, is all the care it requires." Yours truly, J. CARTER WALKER, Head Master.

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REMEMBER

That what Acetylene is to other lights, the Sunlight "Omega" is to other generators—better!

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BOOKBINDING AS A PROFESSION



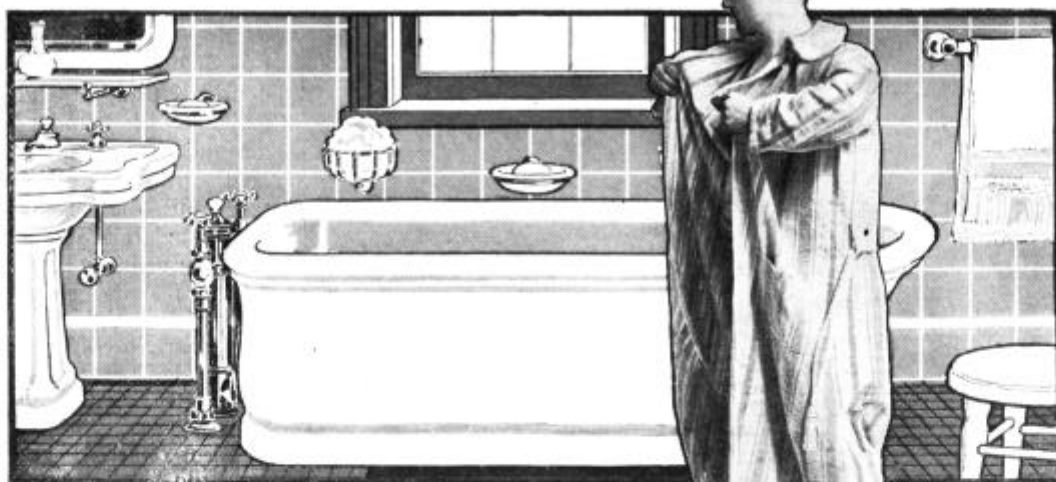
"GEOFFROY TORY": DONE IN DULL GREEN LEVANT.

was but natural that she should turn to bookbinding as being the best expression, for her, of an innate desire to achieve some form of craftsmanship in which she might utilize her marked ability for decoration. Wishing merely to be able to bind some of her favorite books in coverings that would in each case be expressive of the spirit of the book itself, Miss Cole took up bookbinding at first rather as an amusement than as a serious profession. But when she went to Brussels and began to study with Professor Louis Jacobs, a man who regards bookbinding as one of the arts and treats it accordingly, she began to see its possibilities as a serious vocation. Accordingly, she took hold of it in the same way that an apprentice in the old days applied himself to the craft he was appointed to learn, and for eight years she worked hard and steadily as apprentice, journeyman and finally a master of the art of bookbinding, taking the utmost pains to conquer every detail of workmanship before allowing her fancy to develop along the lines of original decoration. The consequence of this thorough training was that her decorative ability now works well

within the limits of the craft, and springs from a thorough comprehension of the possibilities and limitations of the forms and materials at her command as well as from a desire to express the inmost spirit of the book she has in hand to bind. Therefore, the collection of her work shown in the exhibition we have referred to, showed not only thoroughness and beauty of workmanship but also was most interesting as a study in decoration regarded as the final flowering of the spirit of craftsmanship.

Being given full freedom as to the selection of materials and the choice of decoration for the books that are to be bound for the special editions issued by the Riverside Press, Miss Cole is constantly on the alert for suitable leathers, and has accumulated quite a collection of skins that show some unusually fine quality of texture and of color. When she finds a skin that seems to be specially adapted to the binding of some one of the many books that she has in mind for special treatment, she adds it to those she has put away for future use, so that she has a reserve store of materials to select from in time of need.

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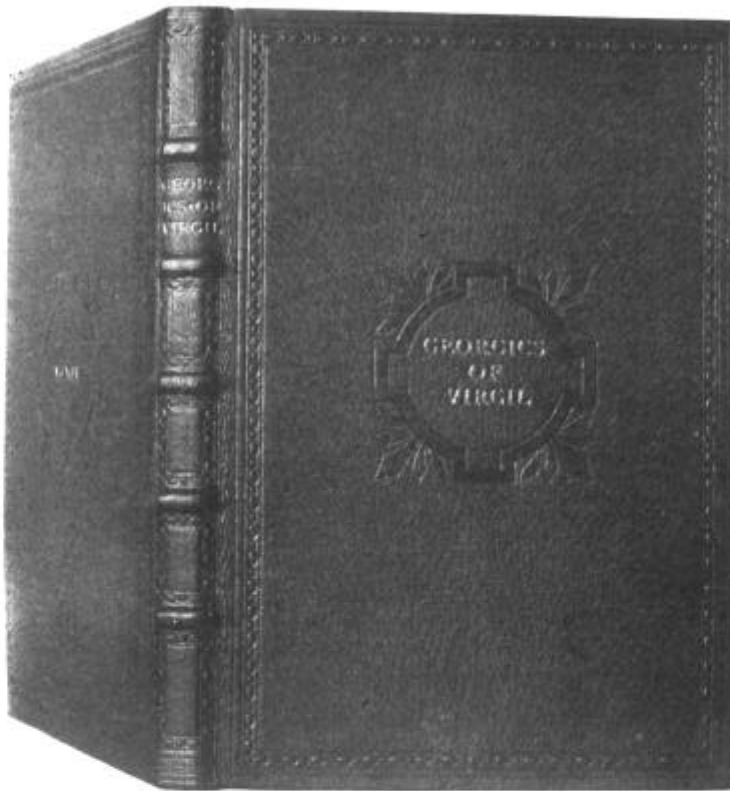


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BOOKBINDING AS A PROFESSION



"THE GEORGICS OF VIRGIL": DONE IN TERRA COTTA PIGSKIN.

For example, in France she happened almost by accident to find a beautiful piece of levant morocco, dyed to a tone of rich dull purple which suggested all that has been said or sung of the lusciousness of the grape. It was the one color that seemed to express the whole spirit of the "Rubaiyât of Omar Khayyâm," and the skin was accordingly bought and put aside until it should be wanted for a special copy of this book. When the opportunity came to do the work, the material was ready. There only remained the question of fitting decoration, and this took shape almost of itself from the same thought concerning the philosophy of Omar which had induced Miss Cole to select morocco of this texture and color as being most fitting for the binding of this particular book. So, instead of allowing her imagination to run riot in a form of decoration that would typify the voluptuous abandon which the superficial reader so often finds in the Rubaiyât, she chose rather a form that was

restrained, with all its sumptuousness, suggesting the ripeness of wisdom and the depth of thought and insight which underlies all the Persian poet's praises of the rose and the grape. The panels are inlaid in a conventionalized design of grape leaves and fruit in somber rich coloring with an occasional gleam of gold. The same design is carried out on the back, and the inner borders are gilded and elaborately inlaid.

In sharp contrast to this subdued autumnal gorgeousness is a volume of the poems of Maria Lowell, whose gentle Quaker spirit is suggested by a binding of very soft, fine levant in the most subtle tint of ashes-of-roses, the only decoration being a simple design of delicate inlay in green and old rose, blind tooled, but with here and there the tiniest touch of gold. Again, the formal stateliness of the ancient Roman spirit finds expression in the binding chosen for "The Georgics of Virgil." This famous classic is done in pigskin of a warm terra cotta tone, inlaid with a conventional medallion in green and deep warm brown, and with a mosaic border inlaid with green and copper tones. This border, simple as it looks, is a wonderful piece of craftsmanship, for there are over five hundred of these tiny beads of leather and each one is inlaid with a precision and delicacy of finish that means amazing skill and patience.

Much more elaborate is a large volume of the "Life and Works of Geofroy Tory," bound in dull green levant with inlaid panels in rich russet brown. A decorative design in sixteenth century style and most

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Do not build until you have read this book

"Tiles on the Porch Floor" is the name of a book which everyone who is about to build or rebuild should read carefully before deciding upon the material for the porch floor or the vestibule.

The reasons for using tiles are so imperative, and the expense is so much less than you think, that it will be worth your while to write today for this book, which will be sent you free.

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CABINETWORK, METAL WORK, NEEDLEWORK

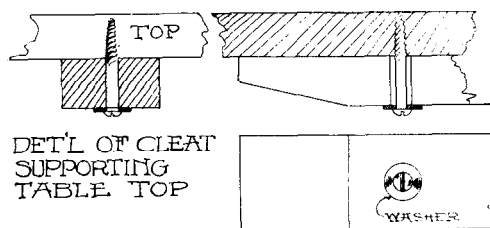
expressive of the character of Geofroy Tory's work, without in any way reproducing his own designs, is elaborately tooled upon each of these panels, the decoration being thrown into relief against a dotted gold background. The inside covers of this book are as sumptuous as the outer, for the doublures of crushed levant are richly gilded and decorated with flowing and intricate designs that further elaborate the idea suggested in the panels. Next to this, and affording a marked contrast, was Shelley's translation of the "Banquet of Plato," which is purely classical in feeling, the binding, which is of pale gray levant, showing a simplicity in decoration that is thoroughly Greek. The conventional design is very simple and is inlaid in soft and subtle tones of green. Plutarch's "Consolatorie Letter," written to his wife upon the death of their daughter, is bound in levant of a soft somber shade of russet brown, bordered with a conventional design, inlaid, of drooping laurel leaves and purple berries. Saint Pierre's "Paul et Virginie" shows some delicate inlay work in old rose and green on a background of delicate gray-green, and the "Certaine Sonnets" by Sir Philip Sidney is done in cream levant with inlaid borders in old rose and green.

Miss Cole's binding of the "Meditations of Marcus Aurelius" won the first prize at an international exhibition of arts and crafts in Brussels. This book is included in the present exhibition, and is one of the best examples of her art. It is bound in olive green levant with an interlaced design inlaid in delicate gray-green levant, blind tooled. The inner covers are elaborately decorated with doublures in levant, showing an interlaced design and inlaid borders against a dotted and gilded background. The sober, almost austere, effect of the outside of the book, compared with the brilliancy of the inside covers, is wonderfully interesting in its symbolism of the ascetic character of the Roman emperor as compared with the circumstances of his life.

Not the least interesting part of Miss Cole's method of working is her treatment of leather. She is also an expert in the choice of materials suitable for her work.

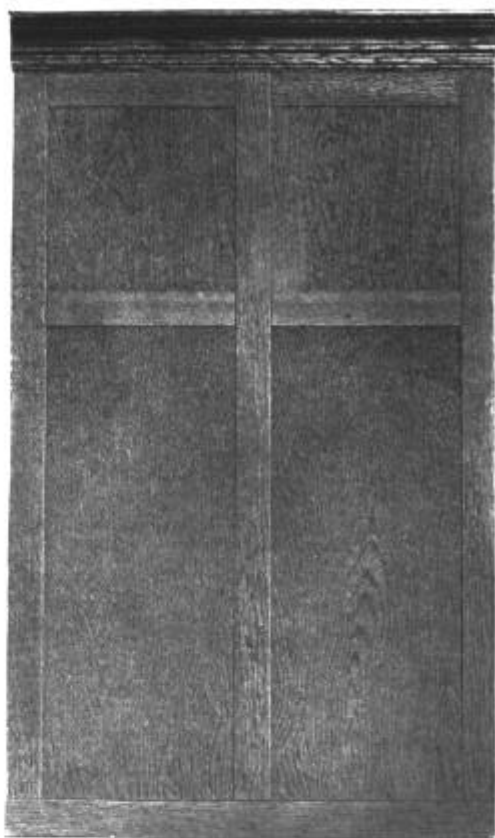
CRAFTSMAN DESIGNS AND MODELS FOR HOME CABINETMAKING, METAL WORK AND NEEDLEWORK

THE keenest pleasure and interest to be found in home handicrafts lies in the feeling of independence that comes with the ability to go out to the workshop and make, according to one's own ideas of usefulness or beauty, just the thing that is needed for the house, for a summer camp or for wholly individual



gifts to personal friends. These uses for the home crafts in most cases predominate over the desire or need to sell the product of the amateur worker, but in country or village life it is possible for young people who are fertile in ideas and skilled in some form of handicraft to add so much to their spending money by the sale of the things they make, that an excellent foundation is formed for future independence.

Therefore, the majority of the models we give are for definitely useful household articles, not at all difficult or complicated as to construction, yet requiring considerable skill and taste as well as the capacity for taking pains to make them successful examples of home handicrafts. It is a simple matter to establish a home workshop with a carpenter's bench and a small forge, and the outfit of tools required for such working is neither elaborate nor expensive. As regards the designs for Craftsman needle work, these are as simple and straightforward in character as are the models for home cabinetmaking or metal work, yet there is a character about them that gives strength and distinction to any simple and good scheme of interior decoration.



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Now, however, at the cost of high-class wall paper, at one-fifth the cost of wood and at a price within the reach of all, paneled walls are to be had in rolls. The name of this patented product, imported from Austria, is **Wood-Krusta**.

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Do you expect to build? Are you going to fix over some of your rooms this Fall or next Spring? If so, don't fail to see samples of **Wood-Krusta** before deciding on your wall covering. Nothing at anything like its cost will add so much to a room. **Wood-Krusta** is especially appropriate for dining rooms, halls, stairways, dens and libraries. Price per yard (30 inches wide) **75c**.

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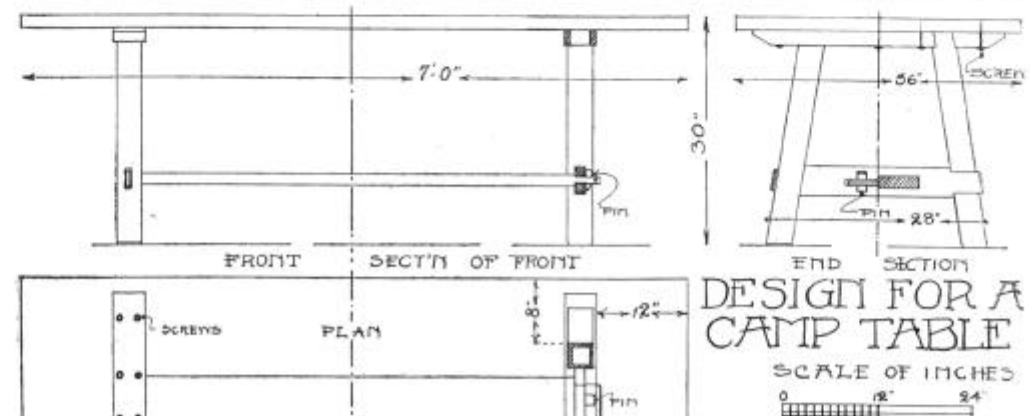


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The two pieces we give for the benefit of home cabinetworkers are adapted either for a country house or a camp,—in fact, for any place where there is plenty of room and where a certain rugged simplicity of form is in keeping with the surroundings. For example, nothing could be better for a well-furnished farmhouse than the dining table and bookcase of which we give drawings and details, and the fact that both pieces are so made that they can be taken apart if necessary, makes them specially desirable for camp use, where it may be necessary to break up at the end of the season and send the furniture home again.

The table, if made exactly according to the plans given here, should measure 7 feet in length, 36 inches in width and 30 inches in height. The projection of the top

is 12 inches at either end, and 8 inches at the sides. The posts which form the legs are $3\frac{3}{8}$ inches square—massive enough to give the appearance as well as the actuality of strength, and yet not clumsy. The edges at the lower end of each post are rounded off to prevent the post from splintering when the table is shifted over the floor. The top is made of planks $1\frac{3}{4}$ inches thick. These planks should be carefully selected so that the grain does not vary too much, and may be made either of tongued and grooved boards or of plain boards carefully finished at the edges and put together with dowel pins. The end posts are framed together with a cleat at the top, which is fastened to the under side of the table top. This cleat is 4 inches wide by 2 inches thick, and the posts are mortised through it as shown in the detail of the end section. A tenon is made on the



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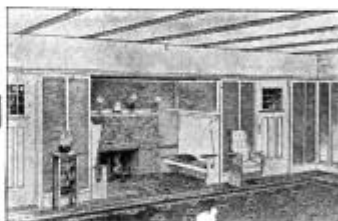
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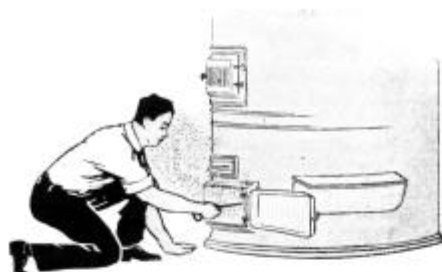
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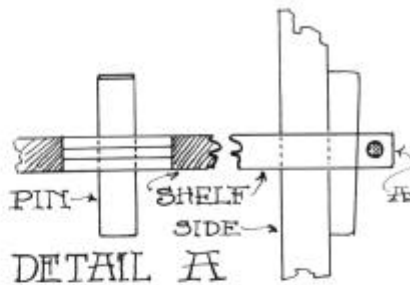
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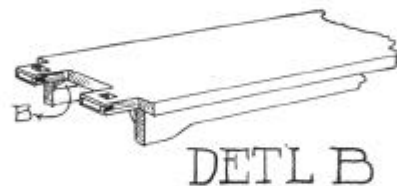
CAMP BOOKCASE.

end of each post, leaving a $\frac{1}{4}$ -inch check or shoulder that fits tightly against the cleat. The end rails are also fastened to the posts with a mortise and tenon, the tenons being left to project slightly, and these four pieces are framed and glued. The top is then fastened to the ends with screws that run through the cleat. These screws are slipped through slots in the cleat that are made large enough to allow sufficient play for the screw under the expansion or shrinkage of the table top in response to atmospheric conditions. If regular screw holes were made, instead of slots to allow for this play, the top would be apt to buckle or pull apart. Washers used under the heads of the screws will prevent wear on the cleat from the friction caused by the working back and forth of the screw. The stretcher or shelf that holds the two ends of the table together is 10 inches wide by $1\frac{1}{2}$ inches thick. A broad tenon is cut on either end to slip through the end rails, and these tenons are left sufficiently long to allow two wedged-shaped pins to be driven through each one. In order to prevent splitting under the pressure of these pins, the end of the tenon is strengthened by boring a hole about $\frac{3}{8}$ of an inch in diameter through the end, and driving in a dowel pin, as shown in detail A. In order to take the table apart, it is necessary only to take out the screws that fasten the top to the end cleats, and to knock out the pins in the tenons of the lower shelf.



CAMP BOOKCASE.

The bookcase is 5 feet 4 inches high, 6 feet wide and 15 inches deep. The ends are made of boards $1\frac{1}{4}$ inches thick, and the shelves 1 inch thick. The cleats supporting the shelves are made of triangular strips measuring $1\frac{1}{2}$ inches at right angles. This case is held together by the top and bottom shelves, which are fastened to the ends by means of projecting tenons with sturdy pins driven through them. The check or shoulder on these tenons is made only at the sides, the top and bottom being left as they are to form a continuation of the shelf. By this means the projecting tenons are left at their full thickness, giving all possible strength to hold the pins. The construction of this joint is shown in detail A, and letter A in the same detail points out a further method of strengthening the tenon by means of a dowel pin $\frac{3}{8}$ of an inch thick, that is driven through a hole made across the end of the tenon. This prevents the end of the tenon from breaking out when the pin is driven down hard. The tenons and pins are the same at the top and bottom of the bookcase, and



CAMP BOOKCASE.

in taking it apart it is only necessary to knock out the pins. The shelves are loose, as they are not needed in the actual construction of the case, and they are supported on cleats which are screwed to the ends, the screws being used for the same reason that we have already explained in the case of the table; namely, to provide a joint that will allow for the shrinking and swelling of the wood.

Detail B illustrates the construction of the bottom shelf, showing how the back and front rails of the shelf are all glued together. Letter B in this same detail points out the triangular cleat called the glue block, that is glued in the corner where the shelf joins the rails and fur-



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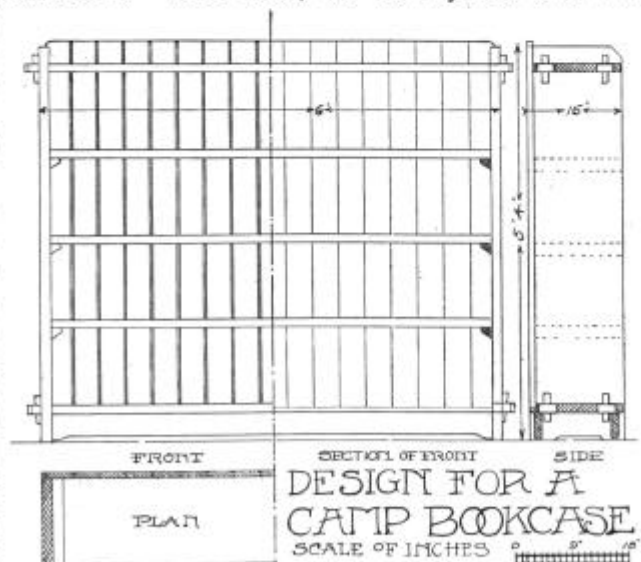
CRAFTSMAN CAMP BOOKCASE.

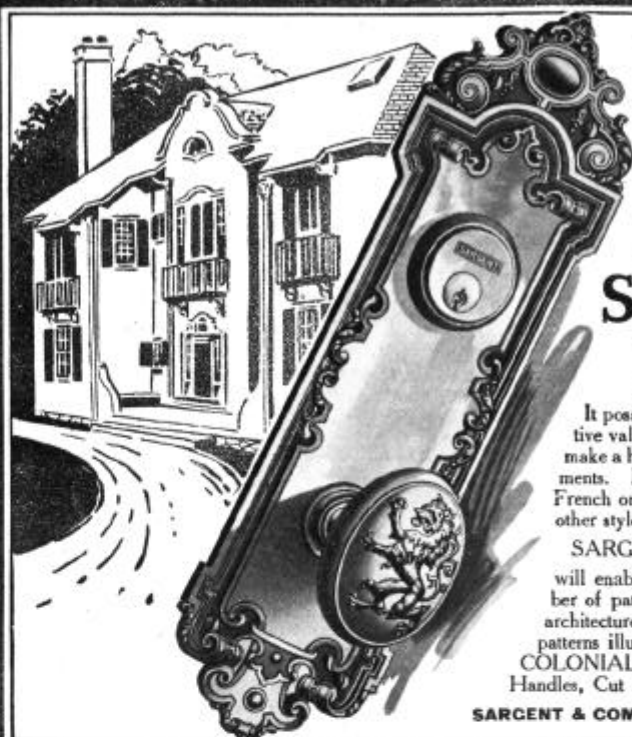
nishes a brace that greatly strengthens the construction. The back of the bookcase is made of V-jointed boards 4 inches in width. The tongue and groove construction of these boards is shown in detail C. There is no necessity to use glue in joining them, as the boards fit closely together and are screwed to the top and bottom of the case by means of ordinary screws inserted from the back. These screws can be removed and replaced at any time in taking the bookcase apart. The boards should be numbered so that in putting the case together again the screw holes will always match. A rabbet is cut out of the back edge of each end, making it possible to join the back and the ends so that the boards will be flush with the back of the case, as shown in the end plan of main detail.

THE models given for metal workers are of the same general character as the cabinetwork; that is, they are designed for hard usage amid more or less rugged surroundings, and their beauty rests upon the fact that they are made to harmonize with such surroundings.

There is a kettle so shaped that it may either stand on a stove or hang from a hook over an open fire. The sauce pan and frying pan have extra long handles which fit them for camp use without destroying their convenience as ordinary household utensils. The teapot, cream pitcher and sugar bowl correspond to the other pieces in general appearance, and are also made of copper, but either silver plated or tinned inside.

The large kettle is broad and squat in shape, and of generous proportions. It may be made in any size, according to the requirements of the person who is to use it, for the shape and method of construction are the same for a small kettle or a large one. The model shown here has a twelve-inch opening across the top and is made in copper with a wrought-iron handle. The method of brazing a sheet of copper into the cylinder which eventually is to be shaped into a kettle, pitcher, vase, or any vessel of similar character, is fully described in *THE CRAFTSMAN* for October, 1909, where diagrams are given, showing the copper sheet notched and bent in cylinder form, the seam joined and ready





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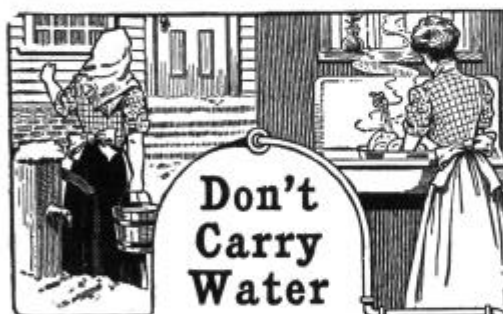
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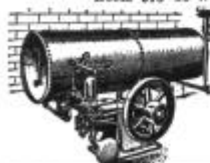
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CRAFTSMAN CAMP KETTLE.

for brazing, and the formation of the disk which is used for the bottom of a piece like this. Also, the process of brazing is fully described, and diagrams are given showing the way the piece is shaped by hammering it from the inside upon a pad of wet sacking fastened over the end



CRAFTSMAN METAL TEAPOT.

of a block of wood. If the kettle is to be large it might be best to use fairly heavy copper, say No. 18 gauge. The edge of the kettle is turned over the heavy brass wire and carefully hammered down, and a small wrought-iron handle is riveted to the back of the kettle to aid in tilting it. The handle of the kettle itself is ham-



HOOK ON
END OF
KETTLE
HANDLE.

mered from a bar of iron and is shaped as shown in the illustration, with a loop at the top. It is fastened to a handle plate of copper, which is riveted to the kettle. The making of such a handle

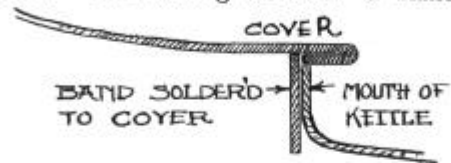


plate is also fully described in the magazine already referred to. A round knob is fastened in the middle of this plate, and the end of the handle is bent around it loosely enough to allow the handle to



CRAFTSMAN PITCHER.

swing freely back and forth. The method of joining this knob to the handle plate, and the way the handle is bent around it, is shown in the detail drawing of a cross section of the knob and handle.



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CRAFTSMAN SAUCEPAN.

The tea pot is made of No. 20 gauge copper, and the construction is essentially the same as that of the kettle, the sides being notched and brazed together and the bottom formed of a disk spliced with dovetail joints to the flange of the cylinder and brazed as described in the magazine for October, 1909. The cover is made of the same gauge copper, hammered to the shape shown in the illustration. A wooden knob is attached to the top by means of a screw, and a band about $\frac{5}{8}$ of an inch wide is soldered to the lower side. This band is meant to slip into the opening of the tea pot to prevent the lid from falling off when the tea is poured. The handle may be made of wrought iron or of copper, as preferred. In either case it will have to be forged. Our own preference would be for an iron handle, which is not only very decorative when used upon a copper vessel of any kind, but is much easier to work, as great care must be taken not to allow copper to grow too hot under forging or it will melt. A strip of iron is shaped as shown in the illustration, being divided into two parts at the top and riveted to either side of the tea pot. In the case of iron it

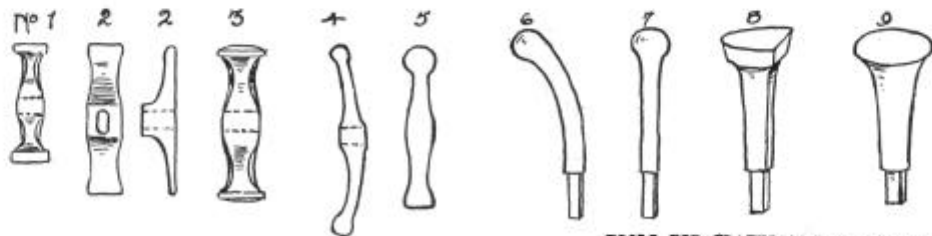
would be easier to form this division by welding on another piece and then hammering to shape. The spout is made in a tapering cylinder, brazed together as in the case of the tea pot itself, and is then shaped by hammering from the inside. It is then soldered to the tea pot, a flange having been hammered up all around the



CRAFTSMAN FRYING PAN.

spout opening in front in such a way that the spout will slip over it, fitting tightly.

The sugar bowl and cream pitcher are made in exactly the same way as the kettle, but the sides being rounded instead of straight, a band is hammered around the bottom of each to give the piece a flat surface to stand on. The bottom itself is made of a notched disk soldered to the sides as already described. The tea pot, cream pitcher and sugar bowl should all be tinned or electroplated inside, as copper is hardly a safe metal to use for such purposes unless some protection is provided. If the pieces are to be electroplated they should be sent to some establishment where such work is done, as it



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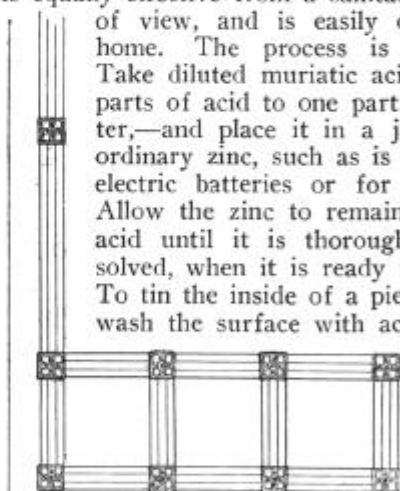
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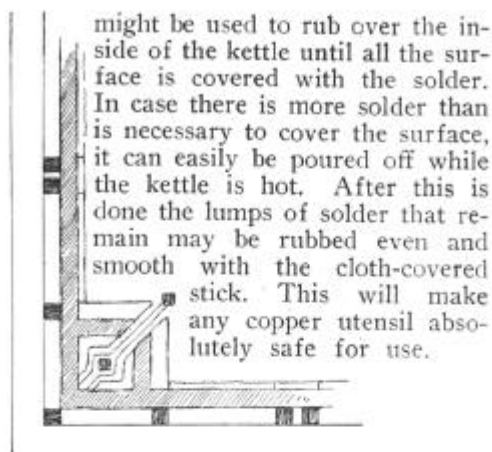
APPLIQUÉ DESIGN FOR CRAFTSMAN
LINEN CURTAIN: NO. 1.

would be difficult and expensive for an amateur to undertake. Tinning, however, is equally effective from a sanitary point of view, and is easily done at home. The process is simple. Take diluted muriatic acid,—five parts of acid to one part of water,—and place it in a jar with ordinary zinc, such as is used in electric batteries or for roofing. Allow the zinc to remain in the acid until it is thoroughly dissolved, when it is ready for use. To tin the inside of a piece, first wash the surface with acid, tak-



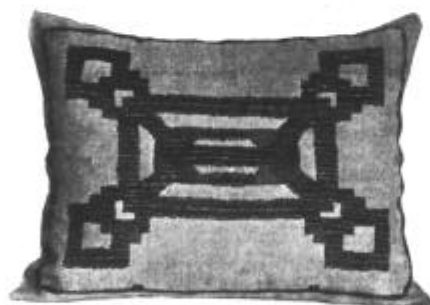
CURTAIN DESIGN: NO. 2.

ing care to remove all grease spots. The piece should next be held over the fire until it becomes hot enough to melt the solder. Then hold the soldering stick or piece of solder against the metal until it is thoroughly mixed with the acid. A stick with a cloth wrapped on the end



CRAFTSMAN CURTAIN DESIGN: NO. 3.

The hammers and mandrels illustrated here are supplementary to the utensils shown in the October magazine. Hammers Nos. 1 and 3 are flat-faced and are used for smoothing the surface of the metal by hammering out all dents and inequalities after a piece is finished. The hammer marked No. 2, of which two illustrations are given, showing the flat surface and the side, is used for drawing the



CRAFTSMAN COUCH PILLOW: INTERESTING
USE OF DARNING STITCH.

metal down to any desired shape by hammering with a glancing stroke. Nos. 4 and 6 are the hammers used inside the vessel to round the contour where it is necessary, and No. 5 is used to give the finishing touches and to shape a disk into a bulging outline as in the case of the lids. Nos. 7, 8 and 9 are mandrels of various shapes, used to afford a foundation upon which to hammer the metal.

The frying pan and the sauce pan are



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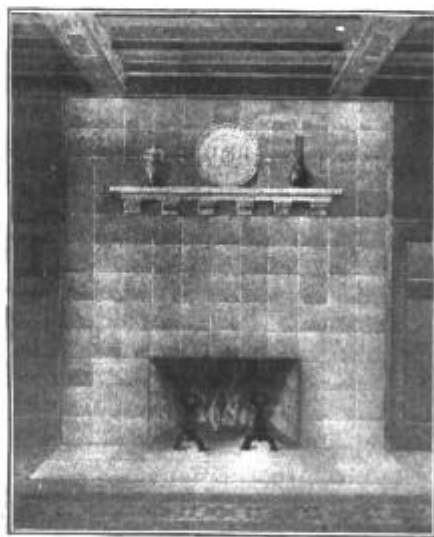
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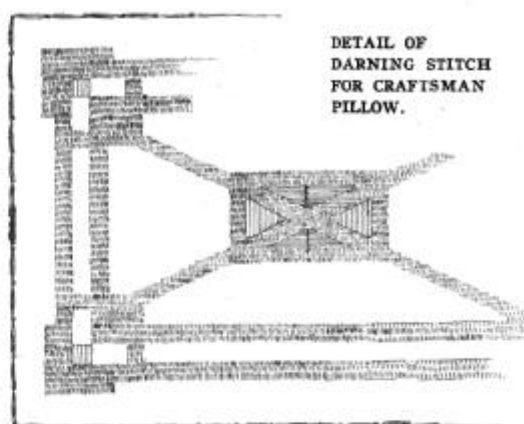
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CABINETWORK, METAL WORK, NEEDLEWORK

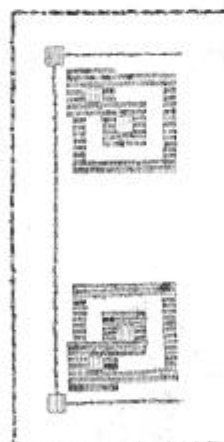


perhaps the simplest pieces of all. The frying pan is simply hammered into shape from a flat piece of metal, and the edge is left straight instead of being bent over a wire as in the case of the other pieces shown. The handle is shaped from a straight strip of iron. The handle of the sauce pan is made from an iron rod bent into shape and riveted to the sauce pan, which is made in the same way as the large kettle, by brazing together and hammering into shape a cylinder of copper and forming the bottom with a disk as already described. The edge of this piece is bent over a wire.

THE designs for needlework, while similar in a way to others we have given from time to time, come more closely to the Craftsman idea than anything we have yet found. The curtain we have chosen for illustration shows to the best advantage when hung against the light. It is made of linen that is woven almost as loosely as scrim, so that it is fairly translucent, and each irregularity of the hand-spun thread forms an interesting variation in the texture. The color is a very light, soft wood brown, with a warm yellow glow all through it that gives the effect of sunlight, the general tone being something like that of a field of ripe wheat, only a little browner. The decoration is formed of straight bands of linen, which are exactly the same color as the curtain, but a little closer in weave, couched down with strands of darker brown linen floss. The conventionalized

blossoms in the little squares have the petals cut out, allowing the curtain itself to show through the appliqué. These petals are outlined with the brown floss, and the central dots are done in satin stitch, two of them in a deep flame or burnt orange color, and the remaining two in a tone of brown that comes between the curtain and the floss used for the outlines. The whole effect is that of a monotone in color, accented by dark lines and brilliant spots and by the variation given by the light as it streams through the curtain. The idea is to give something of the same effect against the light that we see in heavy appliqué lace.

The second curtain design is rather simpler and more open, as only the blocks which appear at intervals and in the corners of the squares are made of appliqué, and the connecting lines are simply embroidered in floss. The treatment of the



SUGGESTION FOR
SECOND PILLOW
DESIGN IN
DARNING STITCH.

squares with cut out petals and embroidered dots is the same as in the first curtain.

The third design is rather more massive in effect, being formed of straight bands of appliqué with a decorative design in the corner made of square lines crossed with a diagonal figure. The outer band of appliqué is broken at intervals with small squares done in satin stitch. The middle one is crossed with diagonal lines, and the inner one is narrower and left plain.

The design for a pillow cover, as shown in the case of the finished pillow, is done on hand-woven linen in the natural gray tone. The pattern is definitely geometrical and is rugged, strong and rather angular. The solid figures are darned in with heavy strands of linen floss, the darning being done so that the decoration looks rather like the loose

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WOOD CARVING A MEANS OF EXPRESSION

threads which sometimes form the pattern in a woven material. This effect is given by making the stitches regular and very long on the surface, each one being caught under one of the threads of the fabric in such a way that the same threads appear across the whole figure, forming lines that break the smooth surface of the floss at regular intervals, instead of the rough broken surface of ordinary darning. As the edges are finished on top instead of below, they have an effect of roughness and irregularity that is very interesting. Certain parts of the pattern are done in floss of a faded brownish strawberry tone, which harmonizes admirably with the gray-green used for the principal part of the design, and with the cold gray of the background. The border is formed by laying several loose strands of the green floss upon the material and catching them down at intervals with small blocks of satin stitch done in the strawberry color.

The second pillow design shows a variation of the same idea done in the same way, and the third is similar but rather simpler, as there is no decoration in the center of the pillow and the corners are formed merely of interlaced squares.

This kind of needlework harmonized exceedingly well with Craftsman furniture, as it is straight and severe in line, most interesting in color and mass, and is essentially sturdy and durable, its beauty depending upon these qualities and upon a certain big simplicity of effect.

WOOD CARVING

EVER since the days when the hand of man first grew sufficiently accustomed to his rude knife of flint or bronze to give him the feeling that he was really able to make something with it, the pleasure he has taken in this ability to create has tempted him to do just a little more: to use the knife or chisel to beautify the thing he has made by giving it the form which would express his own fancy in addition to serving its purpose. It has been this pleasure in the use of the tool

that has made carving, whether in stone or wood, the most natural means toward self-expression on the part of a good workman who felt sufficiently sure of his own skill to take the liberty of playing with it a little; a feeling that is just as vivid in the heart of the South Sea Islander who decorates with notches the rim of his canoe and covers his paddles and war clubs with intricate geometrical patterns, as it is in the heart of the artist who carves a cameo or releases the form of beauty from the heart of a block of marble.

Because of the ease and naturalness of this means of self-expression, carving has always reflected, more clearly than any other form of art, the individuality not only of the workman but of the nation and the age which formed his environment. And because of this no carving in the world has the power to move us to such keen sympathy and understanding as that done by the simple artisans and "imagers" who lived and worked in northern Europe during the three great centuries which gave us Gothic art as the final outflowering and imperishable record of a joyous, swift-growing, immensely productive age. These men, obscure workmen whose names were not thought worth recording, did their daily work without thought of more than their humble daily wage and the satisfaction that came from doing a good job, but today, wandering among the old cathedrals and monasteries of northern France and of England, he who has eyes to see may everywhere read and understand the hopes, fears, aspirations, child-like religious beliefs, quaint superstitions and wholesome, rollicking humor of the common people whom history has passed by. It is perhaps in England that the feeling of this human element in the work comes to one most forcibly. France has given us things that are much more elaborate and sophisticated, but in France one always feels an undercurrent of the influence of Italy, added to a consciousness of a facility in self-expression that at times comes close to the dramatic.



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FACTORY WORK COMBINED WITH FARMING

THE colonization of so many of our large manufacturing plants, although undertaken purely in the interests of economical production, has a most important bearing upon the larger social problems involved in the effort to get people away from the congested centers and back to the land. In other words, it gives the worker a chance to earn all he can at the trade for which he has been trained, and at the same time to live a natural life and to spend a part of his leisure time in doing other work of a kind which tends to develop his resources and power of initiative and to make him at least partially independent of the fluctuations of the labor market. A number of prominent manufacturers have found it a good business move to afford their employees an opportunity to own allotments of land large enough to produce a good share of the supplies needed by their families. And thus, merely because it seemed the practical and profitable thing to do, they have effected a combination of farming and factory work which is greatly to the benefit of both branches of industry.

It would be worse than useless to put people accustomed to city life and regular industrial employment of one sort or another out on a farm and expect them to make more than a bare living. In fact, unless conditions were exceptionally favorable, it would be astonishing if they did even that much. But where the actual money that is needed for regular expenses is derived from the exercise of a man's ability to follow his trade, the problem of living and of putting by something for a rainy day is greatly simplified if he can depend for the greater part of his supplies upon the produce of his own land, tilled by the united efforts of himself and his family. Under these conditions intensive cultivation of a small plot of land would be both practicable and profitable, for by the very nature of things it would have to be carried on

along the same lines that are followed by the thrifty small farmers of Europe.

Farming in this country can easily be made profitable as a business by itself in sections where the soil retains its original fertility, but where it has been exhausted it must have the right kind of care and fertilization to make it yield even a living. Given a plot of land small enough to be easily cultivated but large enough to support a cow, a horse, some chickens and a good kitchen garden, with a little additional room for fruit trees, and it would be easy for the skilled workman to make himself practically independent of the markets so far as the staple supplies were concerned. He could keep his boys and girls out of the factory and give them a chance to get the right kind of education, and with some training in modern methods of cultivation and a little systematizing of the farm work, it would be possible for the family in its spare time to keep the place in perfect order and gain most valuable experience in independent productive work, with the feeling that it was all cumulative in effect and went into the building up of a permanent home. This is the only way for the workman to get rid of the heart-breaking struggle to make ends meet and the discouragement that comes from seeing his wages each week flow into the pockets of the butcher, the grocer and the rent collector. Also, it is the only way to employ to the best advantage the extra time that is given by the eight-hour day. Unemployed time is apt to hang heavy on the hands and to become a detriment rather than a benefit, but leisure time that is devoted to interesting outdoor work not only affords the most healthful kind of recreation to the man whose day has been passed within the four walls of a shop or office, but gives him the incentive of knowing that in his spare hours he is lightening present burdens and warding off future anxieties.

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fined effort being made to reclaim and repopulate abandoned farms and waste land in the State of New York. The promoters of this movement recognize that it can be made successful only by creating conditions that will offer an inducement for city workers to return at least partly to the natural business of production, and also for the better class of immigrants, who would otherwise stay in the city and go into the shops or factories. The ways suggested for doing this naturally include the cutting up of agricultural land into small holdings, the teaching of intensive cultivation according to scientific modern methods, and the building up of rural communities that would do away with the isolation and stagnation of farm life as we have hitherto known it. Yet to a farmer it would seem that these things are not enough, and that before small farming can be carried on with any degree of success and profit here in the East, there must necessarily be a definite change in our attitude toward farm work and our expectation of the results that are to be derived from it.

Farming in a comparatively old country is profitable only when it is carried on upon the basis of rigid economy and the conservation of all by-products. Every animal should do its full share toward aiding in the work of the farm or furnishing food for the family, and in addition to this, it should return to the soil at least two-thirds of the value of its food in the form of manure for fertilization. These are the methods that have been used so successfully in Europe, and without similar methods the crops we could raise here would hardly pay for the fertilizer necessary to restore the exhausted soil to productiveness, and intensive cultivation carried on as an independent business would be likely to prove so expensive that within a few years there would be another exodus from the farms to the factories because people could not make a living by farming alone.

Therefore, we venture to assert that the advocates of the "back to the land" movement would do well to consider the lesson taught by the examples we have already seen, of the combination of small

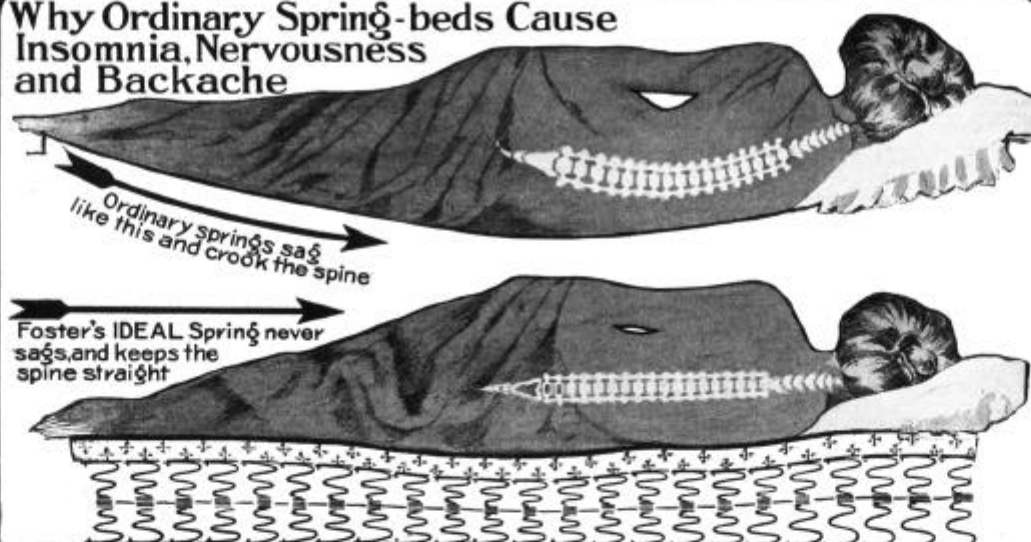
farming with some well-established industry. Just now it has not gone beyond the realm of the big factories, but does not this point the way toward the establishment of local industries in rural communities, by which some form of skilled labor bringing in a regular income, could be carried on, and farming be done simply, economically and on a small scale, the first intention being to supply the needs of the family and the marketable surplus being regarded as something extra instead of the end and aim of production?

THE DIGNITY OF FARMING

WHAT we most need is a total change in our attitude toward farming. It has been carried on so that the whole business of cultivating the soil here in the East has come to be regarded as a pretty narrow and spiritless affair, fit only for the man who is incapable of more profitable work. A strong influence in the gradual removal of this stigma has been exercised by the well-to-do professional men who have turned to life in the country and to experimental farming as a positive luxury in contrast with the regular grind of city life, but as yet these people are ranked with the "fancy farmers" who spend more to produce a glass of milk than it would cost to buy a glass of champagne, rather than with the real agriculturalists who make a definite business of production.

Fortunately we are beginning to realize the truth of the viewpoint that obtains in Oriental countries, where the occupation of farming is considered most dignified because it means the production of things that are necessary to sustain life. Next to these come the craftsmen, who make all other needful things and so enrich society; then the educators, who are entitled to recognition because they increase the powers of production along all the lines by helping to develop the brain, and last and lowest are the traders, who make a living by exploiting the labor and products of others. We have reversed this natural order of things and a merciful Providence is making us suffer from it, so that we may the sooner see

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SIGNIFICANCE OF THE ROCKEFELLER FOUNDATION

THE significance to society of the Rockefeller Foundation and the motives which lie behind the colossal gift have called forth as many varieties of comment as there are opinions to be uttered. But so far the crux of the matter seems to have eluded those who have either lauded this method of returning to the whole people the enormous wealth which they have helped to create, or have doubted the possibility of any genuinely altruistic impulse in the nature of the man who has shown himself to be the most powerful and ruthless monopolist of the time. The personal motive, of course, no one except the man himself may know, and it is doubtful if he himself comprehends it in its entirety. But is it not possible that the growing solidarity of social feeling and the increasing disposition to recognize the rights of the community as a whole against privileges which have been seized and utilized by exceptionally powerful individuals, may have created conditions against which no man may hold out?

We have seen of late years the working of this silent force in many ways—in the adjusting of relations between employer and employee by profit sharing, prosperity sharing and admission of the right of the workman to share as a stockholder in the wealth of the concern he has helped to build up. Also, we have benefactions and special gifts and endowments of all kinds, involving enormous sums, but it seems to have been reserved for this hard-headed old monarch of industry to go directly to the heart of the matter by providing that the colossal fortune which he has built up shall be administered in such a way as to insure its

gradual return to the sources whence it came.

Aside from all the ethical aspects of the case, a man who has shown himself able to create an organization so powerful that it is practically invincible, is unquestionably entitled to reap the benefit of the enterprise which his own genius for wise and economic administration has created. There is no motive in the world more powerful than self-interest—no motive so potent for good as well as for harm, for so far it has been the chief factor in the progress of civilization, but there comes a time when self-interest must merge into a desire for the greater good. A man like John Rockefeller does great harm to countless individuals, because he is as ruthless as the elemental forces when it comes to gaining his end. But, on the other hand, there is no question as to the benefit to society at large of the finished product he has created from the raw material supplied by nature, and the stimulus to industrialism given by the organization that he has built up. When a man creates something that is needed by the greater part of humanity he may for a time use it as a means to bring the world to his feet, but in the course of events it becomes too big for him and the spirit of the age compels a readjustment. May not this be the real reason why John D. Rockefeller has made arrangements to restore five hundred millions of the fortune he has amassed to be used, free of all dictation or restrictions, for the highest good of society?

INDUSTRIAL LEADERS AS LEGISLATORS

IF the spirit of the age compels the redistribution of overgrown fortunes because the responsibility of them is too great for any one man to endure, does not this suggest a way to solve other problems by putting the responsibility where it belongs? It has been the fashion of late years to denounce our great leaders of industry as "robber barons" who crush competition, control legislation and monopolize for their own ends



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the natural resources which belong to all the people, and the denunciation is true enough. But suppose these men were brought out into the open by having the responsibility for all their vast operations put directly up to them? They control legislation by buying up the representatives of the people, and they do it so skillfully that it is hard to bring the transaction home to them. The politician who has sold himself is disgraced and sometimes punished if he is found out, but the man who bought him goes serenely on his way.

Why not make these very captains of industry our representatives in legislation? At first glance it would seem to add enormously to their power, but at all events, their deeds would have to be done in the open, and they would be directly accountable to the people. Aside from the possible misuse of power, these great leaders of industry and transportation are qualified as experts to give us the wisest possible legislation touching these subjects. They have all "made good" in their own particular department, and they should know how to give us the best possible legislation touching the regulation of our industrial and commercial affairs. Furthermore, being above the necessity of "grafting," although perfectly willing to encourage grafters when it comes to a question of getting the legislation they want, would not grafting be largely wiped out if these men were to be in control and made directly accountable to the nation for their stewardship?

UNIFORM LAWS FOR THE STATES

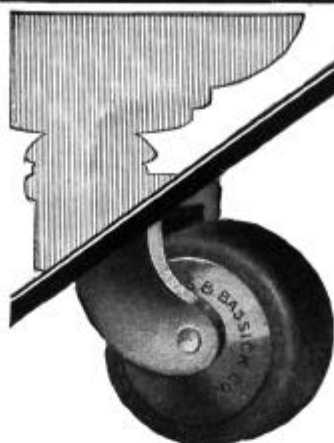
WE see on every hand a growing disposition to apply the principles that obtain in any well-conducted business to the larger problems which affect the growth and government of the nation. For example, the effort that is being made just now to standardize State laws where they relate to conditions that affect the entire nation, is nothing more nor less than an effort to carry on our Government in the same effective and economical way that would be employed by

any large industrial or commercial concern.

There has been a great outcry because the current of political events has seemed to turn naturally toward a greater degree of Federal centralization, and pessimists have freely prophesied that the day of States rights was passing and that before we knew it the Government of the United States would be as central as that of a monarchy. But a broader point of view would seem to indicate that the best possible way to preserve the integrity of States rights would be by a universal agreement among all the States to make and maintain certain laws which should be to all intents and purposes national in character, while the administration of them would be just as much the affair of each separate State within its own borders as is the case now.

The three conventions held in Washington during the latter part of January were most significant in view of the widespread favor with which this suggested solution of many of our vexed questions is received. The House of Governors, the National Civic Federation and the National Association of Uniform State Laws Commissioners were all assembled in the national capital to prepare the way for uniform State laws, dealing with marriage and divorce, child labor, pure food, conservation, court procedure, the regulation of corporations and insurance, bills of lading and negotiable instruments. The common sense of such a step is so unquestionable that, whether or not such a standardization of laws comes to pass within the next few years or not, it must inevitably be put into effect before very long. At present it would seem that the only thing that stands in the way of it is the uneasy, aggressive individualism which forms so large a part of our national character in its present stage of development.

It is right and necessary that the sovereign States which make up the Union should maintain all necessary independence of the Federal Government regarding their own local affairs, but when it comes to subjects of national importance it is time for these States to regard them-



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NOTES: REVIEWS

selves merely as parts of a well-organized whole. Once bring about unity of action on these important subjects, and the regulation of corporations, child labor, the conservation of national resources and other questions equally important to the right development of our life as a nation, would be brought under control, and the dreary farce of contradiction and evasion that now defeats the ends of justice and right administration would be at an end. Also, the significance of unified laws in the solution of such moral problems as marriage and divorce and child labor would be so great as practically to revolutionize our attitude as a people toward these great social questions.

The jealously guarded independence of the several States was all right at an earlier day, but with the nation as it is now, with thousands of immigrants pouring in from all sides, and the heavy responsibility that confronts us since our development into a world power, the need for united action on certain great political, social, industrial and moral questions would seem so plain that even local pride in State independence must bow before it.

NOTES

AN exhibition of works of professionals and semi-professionals has always a certain personal quality that gives it a much greater appeal than an exhibit entirely commercial. For just this reason the show of work done by the members of The Pen and Brush Club of New York, held during the first weeks of March at their clubrooms, made a special appeal, and to anyone interested in the idea of handicrafts and the spread of the handicraft spirit, was encouraging. The products on view were in all departments good, thoroughly and solidly artistic, in no way extravagant as such work is likely to be, and almost without exception, from a craftsman's point of view, technically excellent.

The department of potteries and porcelain was strongest, and in this section Pennman Hardenberg was the largest ex-

hibitor. The examples were chiefly pottery jars of extremely interesting shapes and in subdued heavy glazes, in spirit and coloring quite suggestive of the best Japanese work—that is, simple and direct and relying for effect largely on color and form and but little on decoration. Depending more upon ornamentation and inclining to the Chinese style were some bowls and vases by Dorothea Warren. In these were some very fine effects in underglaze. The best from this exhibitor was a tall and beautifully proportioned vase with stalk design. The bowls, pitchers and plaques of Amy M. Hicks, with designs in ruddy browns and yellows, faintly suggested certain old English things and were decidedly satisfactory in handling, proportion and color. Some good pottery by Miss M. M. Mason was also on the shelves.

Agostine Strickland and M. H. Tannahill were the main contributors to the photographic section. The Strickland pictures were chiefly individual portraits, displaying a very strong sense of composition in the figures, and ability to make the most decorative use of modern dress, and an interestingly imaginative attitude toward the sitter, that in almost every case raised the picture from a mere photograph to a portrait. The Tannahill pictures were chiefly groups, and in most cases children, sympathetically and spiritedly handled.

Several interesting schemes of decoration, including curtains, materials, papers and hangings, were contributed by Lewis & Muchmore. Especially effective and original was their handling of one of the bow windows of the clubrooms, which included a novelty in a double tier of sash curtains. Some fine decorative draperies from other hands hung the walls. Almost the most beautiful thing in the exhibit was a chiffon scarf, with a stenciled border, by Margery Sill. The design itself was excellent, and the combination of subdued colors—mauve, yellow and pink—was exquisitely harmonious. Miss A. M. Hicks was also represented by some good stenciled hangings.

The hand-wrought jewelry—pins, necklaces and head decoration—by Miss Bra-

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NOTES: REVIEWS

cher, was nicely conceived and executed. Mrs. Frederick Gotthold exhibited exquisitely painted bookbindings and illuminated texts on parchment, and Mrs. Gardner showed some colored leathers. Rhoda Holmes Nichols had on view water colors, and Enid Yandell some delightful small statues and a pottery stein most interestingly decorated with figures.

CECILIA Beaux has a real knowledge of painting; a knowledge of where and how paint should go, so deeply sunk into her and so much a part of her being, that she seems to work with an inspiration absolutely unhindered. What she does with colors and shapes could not come if her brush were stopped for even one moment of consideration, so much of her work is so bold, yet so justified by its success and so completely without affectation. And yet this is not to suggest that her product gives the impression of being just a painting without subject, or merely dashed off.

In her earlier work Miss Beaux did have some tendency to rely for her effects on a brilliancy and cleverness in handling (French training to blame, no doubt), and she might have been considered superficial, but no one who saw the seventeen pictures she displayed during the early days of March at the Macbeth Gallery in New York, could have charged superficiality against her. There was plenty of brilliancy, plenty of cleverness and plenty of able technique, but all backgrounded and supported by sincere feeling and understanding.

Perhaps "The Fledgling," a white-swathed nun looking down on a bird held in her palms, was an exception in regard to sincerity, but in its sentiment it stood practically alone. Miss Beaux's portrait of that great and sweet character, Richard Watson Gilder, into which she wrought the affection and understanding of him she gained through long years of acquaintance, headed the printed list. It is a fine portrait—so successful a mixture of the technical cleverness, insight and character and spontaneity of expression which make Miss Beaux's art, that its success is practically unanalyz-

able. Perhaps the secret lies in the absolute elimination of anything that is pretentious, strained or tricky, bringing the spirit of the artist in the picture wonderfully close to the spirit of the sitter.

The exhibition held no more striking example of the restrained power of Miss Beaux's art than the one entitled "Portrait," loaned by Mr. T. W. Bennett. Here was evident not only Miss Beaux's power and directness in painting a figure, but her thorough craftsmanship in arranging backgrounds. While thoroughly European in its handling, because of the splendid distribution of shapes and spaces, because of the way all the background accessories seemed to be viewed largely in the flat, and by reason of the subdued harmony of the color scheme, the picture seemed considerably Japanese in spirit. It showed a young woman sitting on a lacquer red chair, in profile, but with face slightly turned to look out. The dress was a pale garnet, and the background was composed of a deep green drapery and brownish brush strokes placed irregularly with wonderful effect. In richness, repose, directness and mastery of the technical resources of painting, the picture certainly stands high among contemporaneous portraits.

More charming in spirit and color was the one called "Mother and Child," a sweet-faced woman in a wonderfully painted blue satin dress, with a young boy, chiefly sprawling pink legs, white undergarments and a cheerful face, seated on her lap. Quite startling with its huge masses of white was the picture of a standing girl figure, entitled "The Shawl Costume." "Among the Banner Bearers," and "The Girl with the Lyre," gave the impression of being just model studies. But in the "Portrait of an Old Lady," Miss Beaux found herself on firm ground and produced a very tender and appreciative transcription of old age.

STRENGTH, the pictures of Charles H. Davis certainly have, and a very evident earnestness and sincerity. Whether that is sufficient to carry them to success is largely a matter of personal taste, no doubt. The fourteen exhibited at the

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NOTES: REVIEWS

Macbeth Galleries, New York, during the first two weeks of March, united to give an impression of heaviness and gloom. There was in them none of the dazzling sunlight artists have accustomed us to. The canvases seemed weighted with pigment, cut up with splashes and lines of color, chiefly gray, obtruding themselves as a sort of involved tracery or pattern—a curious effect resulting from Mr. Davis's individual method of handling. It was noticed to a greater or less degree in all, but especially in the picture entitled "After Rain." As a result this picture seemed complex and restless. Restlessness seemed, in fact, characteristic of all the work, and because of this complexity of method and lack of quiet, even so finely conceived a picture as "The Quiet Valley," with its majestic pink cloud reflected in the water beneath, missed reaching its point. It seemed full of twilight and mystery, but was not restful. The nearest to repose was achieved in "Clouds from the Sea" and "The Time of the Red-Winged Blackbird," the latter a picture full of atmosphere and poetry and love of nature—in many ways the best in the exhibition.

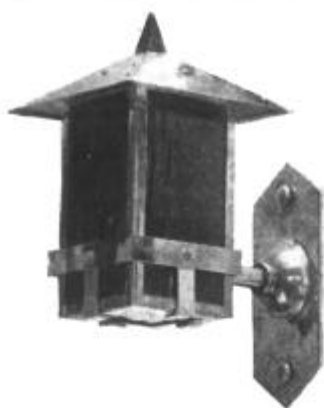
REVIEWS

THE health of our pigs has representation in our Cabinet, but not the health of our children," says Dr. James P. Warbasse at the beginning of a chapter entitled "Federal Interest in the Health of Our People" in his book "Medical Sociology." This statement, though it may savor of sensation, is far more true than most of us would care to admit. Anyone familiar with medical science today, especially what might be called the sociological side of it, cannot help but feel amazed at the slowness with which people are taking advantage of the power for good it puts in their hands. Dr. Warbasse is earnest in his insistence that the health of a nation should be its own first consideration. He quotes from Herbert Spencer, "To be a good animal is the first requisite to success in life, and to be a nation of good animals is the first condition to national

prosperity." He points out the fact that our own Government is spending millions of dollars in the study of the diseases of pigs or lobsters or clams or trees, while it takes but the smallest consideration of the health of the men and women and children. "What shall civilized peoples say of a Government which concerns itself more with tuberculosis in cows than in men?" he asks.

This matter of Federal interest in the health of the people is but one phase of the important subject that Dr. Warbasse treats in a manner that is both interesting and scientific. He confesses that medical science began wrong, being from the first a more or less external method of treating aches, pains and humors, and having to a great extent remained so. The larger function of medical science is to prevent illness; not only in individuals, but in nations as a whole. What he wants us to realize is that a man's health cannot be just his business alone. It is a matter that, from the possibility of contagion, transmitted weakness in his children and a thousand other things, is a concern of the community in which he lives. It is, therefore, a part of good citizenship to keep in good health, and a function of a good Government to help in the preservation of good health. Dr. Warbasse very rightly thinks that as a nation we are too much inclined to take the position that our health is our own lookout, and to resent and prevent Governmental action.

Throughout his book he takes a very broad and stimulating view of the part medicine should play in the development of life. Heretofore it has concerned itself all too largely with this man's cold or that man's fever. It should consider, and help us to the solution of, the greater problems which we all have to face, because we are human creatures living under certain social conditions. Mankind, burdened for centuries by pitiful weaknesses and diseases, has called for true information on subjects that lie at the heart of human existence, and this information has been denied. Dr. Warbasse asks that neither the medical profession nor the people avoid these problems any longer, but that they be faced here and



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NOTES: REVIEWS

now. There is an answer to the alcohol question; there is a right and safe knowledge for the young man and young girl; we *can* handle the social evil, and what we need is that these questions should be properly investigated and the proper knowledge concerning them be disseminated throughout the community.

The author is far from exonerating the medical profession from all responsibility in this situation. He admits that in the past it has evidenced toward the public a certain aloofness and lack of confidence, but asserts that this attitude has been based mainly on fear that a little knowledge might do more harm than good. "It is to be hoped," he continues, "that this book may help to break down the barrier between the physician and the public, and interest the latter in the work of the former and the former in the needs of the latter. The plea that goes out to the public from the medical profession today is that prevention shall take the place of cure. Medical knowledge has reached that point where much of it can be taken by the public and, without professional aid, applied to the end of preventing disease. Again and again medicine appeals to the people to take the measures necessary to stop typhoid, tuberculosis, yellow fever, plague, cholera, and many other diseases which are clearly preventable. The earnestness and practicability of this appeal constitute the most important side of medical sociology.

Medicine as a power to save; knowledge as a power to save; these are the texts of the book which urge prophylaxis in its widest application. This idea is not new in medicine, but to most people it will seem novel as applied to their own daily lives. Yet it sums up the total of the progress of scientific medicine during centuries. Long did doctors treat pains and aches with poultices, then they tried to find out what the disorder might be that caused the pain or ache, and treated that. Now comes the latest step, the prevention of the disease by ordering the life in a proper and normal manner. As to the public health, the progress of practice and science has been the same, and now we come to a consideration of how

to order the life of the community in such a way that the least ill-health shall arise.

In the chapter entitled "Federal Interest in the Health of Our People," Dr. Warbasse sounds a veritable call to arms, and as one reads it one becomes more and more astonished that the health of the people gets such scant consideration from the Government. It is evident that the great questions relating to the health of the nation can be handled properly only by some centralized authority—a Department of Health, say, similar to a Department of Commerce and Labor. Since this chapter was written, some action looking toward an amelioration of these conditions has been started in Congress. What is contemplated is not sufficient, but it is at least a beginning, and it is imperative that the movement should not be allowed to die for lack of interest and support on the part of the people.

Another chapter is called "A Plea for the Well," and in it the author outlines the situation to be met in learning to prevent disease. "It is not difficult to believe," he says, "and surely not unreasonable to hope, that the practitioner of the future, in his relation to the family and the individual, will be of most service in preventing disease." Also, he considers that the questions of normal life are not sufficiently studied. "For example," he instances, "take the nursing babe. To make women give good milk is really more important than to make cows give good milk. Yet the research and the volumes of writing which have been devoted to cow's milk as a food is utterly out of proportion to that which has been devoted to woman's milk. If the same amount of consideration had been given to making mothers supply good milk, the infant feeding problem would be solved." ("Medical Sociology." By James Peter Warbasse, M.D. 345 pages and index. Price \$2.00. Published by D. Appleton & Company, New York.)

SO much has been said about the defects of the American speaking voice that at last we are really beginning to suspect that there may after all be something in it, and



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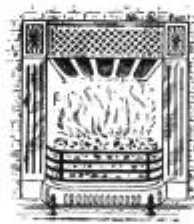
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NOTES: REVIEWS

to endeavor as best we can to modify our rasping or nasal tone production and slipshod enunciation into something that more nearly resembles the English language. Part of this growing sensitiveness is due to the prevalence of foreign travel, which gives us an object lesson in the contrast that forces itself upon us when, especially in England, we unexpectedly hear an American voice pierce its way through the quiet utterance to which we have become accustomed. Therefore, "The Technique of Speech," by Miss Dora D. Jones, will be a welcome text-book to many people, because it gives practical directions for controlling our organs of speech to such a degree that we too may be able ultimately to handle our vowel sounds properly and to make our consonants well defined and clear. The author of this book has had many years of experience in the culture of both the speaking and the singing voice, and has made a study of the subject both here and abroad. The principles which she lays down are well worth the serious attention of people who may think it worth while to give some little trouble to the task of learning to speak pleasantly and musically. ("The Technique of Speech." By Dora Duty Jones. Illustrated with diagrams and colored plates. 318 pages. Price, \$1.25 net. Published by Harper and Brothers, New York and London.)

AS the psychological novel seems to be the favorite literary utterance of the age, it is but natural that Miss Elizabeth B. Dewing should have made her first novel, "Other People's Houses," so very psychological that it is a little difficult to get at what it is intended to convey. Also it is a little startling, in view of the fact that Miss Dewing is still a girl in the early twenties, that the book has a cynical and world-worn point of view which might easily have been that of *Emily Stedman*, the middle-aged heroine, who was also supposed to have written novels. The plot hinges upon the spiritual contest between this slender, intense, over-intellectual woman, who possesses an immense thirst for all beautiful things of life but does not know how to get them, and *Mrs. Dench*,

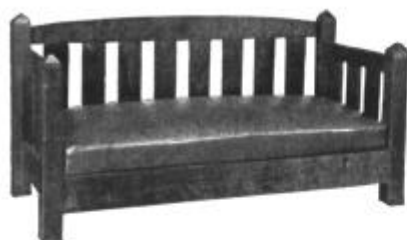
who is emphatically a woman of the world and one who allows no scruples to stand in her path when she wishes to assert her power, and to gather in all that she thinks belongs to her. There are other people in the book, such as a sturdy young athlete, with whom all the women are more or less in love; the dissatisfied son of a rich man who had made his money from buns, and a beautiful young woman, daughter of *Mrs. Dench*, who had been brought up abroad as a conventional *jeune fille*, but who had nevertheless acquired a pretty shrewd knowledge of life and its various complications. The play of warring motives is cleverly sketched, and the book as a whole gives one the feeling that possibly Miss Dewing's next novel may be one of unusual power. ("Other People's Houses." By E. B. Dewing. 369 pages. Price, \$1.50. Published by The Macmillan Company, New York.)

A writer of stories for children must possess not only a vivid imagination, but also a keen perception of the ethical side of life and its events, and the art to imply this rather than to state it. Miss Ethel Reader, in the stories which are printed in a book entitled "The Little Merman," shows that she possesses all of these qualifications, for she knows how to appeal to the fanciful side of a child's mind and at the same time give those pretty fancies a trend that will ultimately broaden into a very sound and sweet philosophy of life.

There are two stories in this book, the first being that of a little merman who left his peaceful home under the sea and became a man of the earth, because he wanted to win a soul first and then to marry the princess. How he did both is charmingly told, and the little merman himself is one of the most lovable characters in modern juvenile stories. The second story is called "The Queen of the Gnomes and the True Prince," and goes to prove that the qualities which are needed for a true prince do not always reside in glittering armor or an imposing outside. The tale of the little princess, who was carried off by the gnomes, and the merry, kind little goblin, who after all proved to be the true prince who was to rescue her



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NOTES: REVIEWS

from her captivity, is one that will delight any child who loves fairy tales. ("The Little Mermaid." By Ethel Reader. Illustrated by Frank C. Papé. 275 pages. Price, \$1.50. Published by The Macmillan Company, New York.)

WE have psychological novels by the score, but it is not often that an author touches upon the supernatural in the light and daring way in which it is handled in "The Canvas Door," by Mary Farley Sanborn. The book is based not so much on the theory of reincarnation as upon the possibility of superphysical beings of wider intelligence than our own,—intelligence gained through the experiences of many earth lives,—coming directly to the aid of mortals in trouble. In this case the mortal in trouble is a woman who is making a fool of herself because she is jealous of her husband. Brooding over the subject one evening in the library, a large picture on the wall swings out like a door and admits into the room a beautiful and apparently entirely corporeal young woman who proffers the weeping wife some good advice, and at her earnest plea consents to stay with her a while as a guest. The supernatural visitant fits quietly into the family life in the guise of a guest from abroad, and remains until the bond which is woven around her by the love of a mortal man forces her to cast aside her physical existence, and to go back into the unknown by the way she came,—through the canvas door. ("The Canvas Door." By Mary Farley Sanborn. Illustrated. 311 pages. Price, \$1.50. Published by B. D. Dodge and Company, New York.)

WITHIN the past few years people who know the West have come to realize the literary as well as the picturesque value to be found in the life of the Hopi Indians,—those gentle dwellers on the Mesas,—whose history runs back far beyond human record. We have had stories about the Hopi, pictures of them, accounts of their quaint civilization, their religious ceremonies, their customs and their crafts, and now Miss Marah Ellis Ryan has given us "The Flute of the Gods," a novel founded upon one of the

ancient Hopi legends and dealing with the time when the country was invaded by Coronado and his men.

Miss Ryan, who has written a number of stories and sketches of Indian life, is so thoroughly familiar with her subject that she succeeds in giving us the Indian viewpoint toward life, religion and the outside world. The plot of the story is well woven, and its interest never fails from the beginning to the tragic end. The illustrations are unusual, being photogravures from photographs taken by Mr. Edward S. Curtis, who posed and grouped the real Indians of the present day that they might illustrate in the most fitting manner this story of their ancestors. ("The Flute of the Gods." By Marah Ellis Ryan. Illustrated from photographs taken by Edward S. Curtis. 333 pages. Price, \$1.50. Published by Frederick A. Stokes Company, New York.)

WE now have an American edition of Mr. Alfred Noyes' epic poem, "Drake," which was published several years ago in England. The new edition is prefaced by a charming prologue, written in the swinging measure of a sailor's chantey, and urging ardently the imperishability of the bond between the two countries,—a bond which Sir Francis Drake and his fellows did so much to create.

One instinctively looks askance at a modern English epic, for it is inevitable that any attempt at an heroic poem should be measured by the mighty achievements of the past, when men thought in stately measures and utterance was heroic because it expressed the spirit of the age. But we have learned to look for vigor of thought and depth of feeling from Mr. Noyes, and there is fire and enthusiasm, red blood and vigorous sincerity in "Drake," as well as great charm and brilliancy of expression. The story sweeps forward with a rush, and carries the reader into the heart of the Elizabethan age, with all its immense possibilities and its overflowing measure of achievement. ("Drake," an English epic. By Alfred Noyes. Illustrated. 343 pages. Price, \$1.50. American edition published by Frederick A. Stokes Company, New York.)

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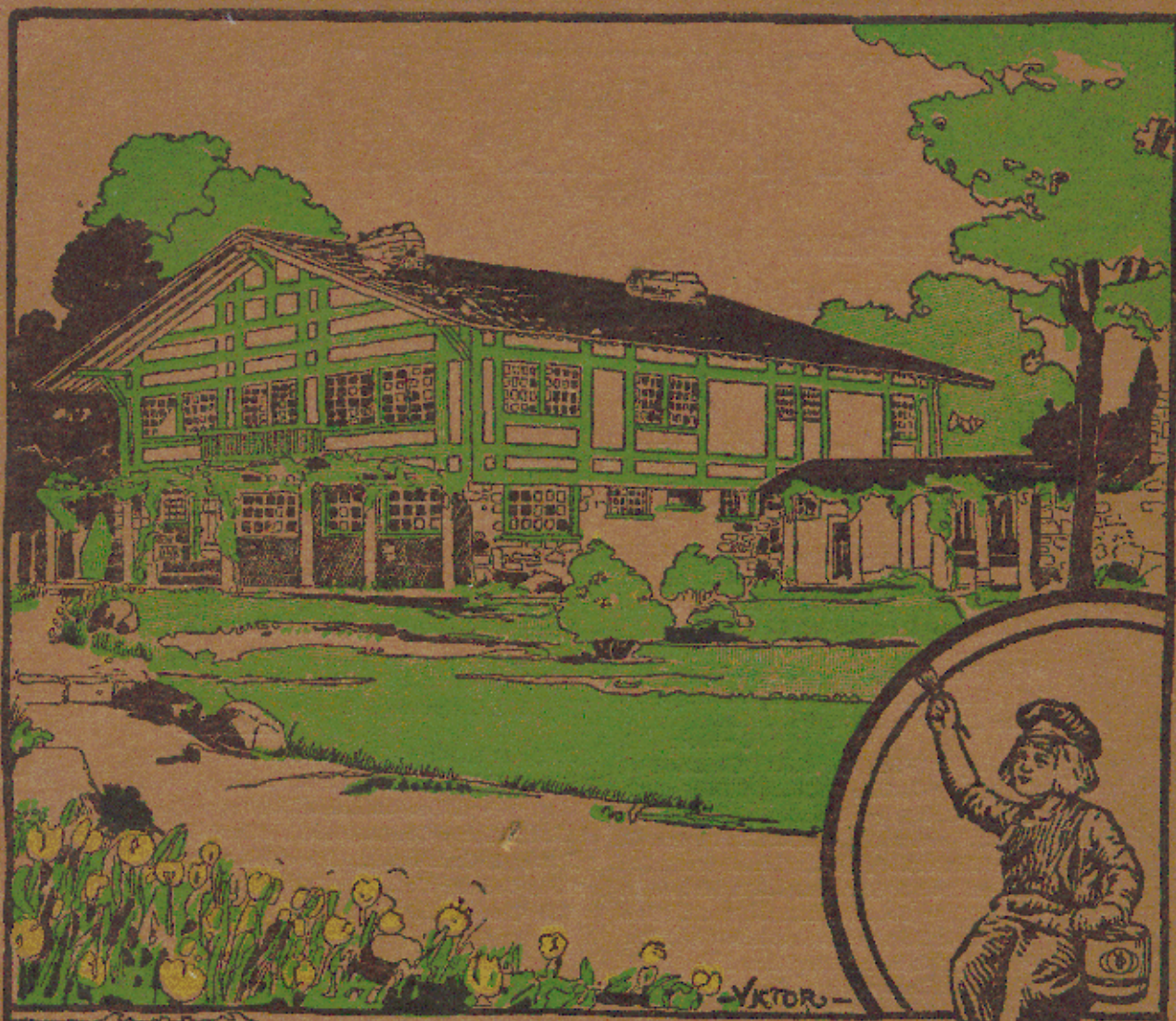
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