VOL. X, NO. 1 APRIL, 1906 25 CENTS

# THE CRAFTSMAN

## AN ILLUSTRATED MONTHLY MAGAZINE FOR THE SIMPLIFICATION OF LIFE

CONTENTS



GUSTAV STICKLEY, EDITOR & PUBLISHER
NEW YORK & SYRACUSE

# THE CRAFTSMAN: APRIL INDEX TO ADVERTISERS

*Of Special Interest to Homebuilders.*

# TIFFANY & CO.

DIAMOND AND GEM MERCHANTS
STRICTLY RETAILERS NO AGENTS

## Gold Brooches

*All 14-Karat Gold* — *Photographs Upon Request*

Oval Amethyst in gold scroll border - - - $ 9.00

Five-point Coronet, with 5 baroque pearls, 4 oval pearls, leaves and bands set with half-pearls, - $16.00

Sweet Pea, pink and green enamel, with solitaire diamond, - - - - - - - - - - $22.00

Spray of Bleeding-hearts, pink-and-green enamel, set with 4 diamonds, - - - - - - - $26.00

Iris, enameled leaves, large baroque pearl with 3 diamonds, - - - - - - - - - - $40.00

Fancy Gold Scroll, green enamel, with oblong peridot, 3 diamonds and 1 pearl - - - - $48.00

## Gold Barettes for the Hair

*All 14-Karat Gold* — *Photographs Upon Request*

Roman gold, 2½ in. long, open-work design, - $11.00

Oval Pearl Loop, 1½ in. long, containing 49 half-pearls, - - - - - - - - - - $16.50

Elliptical-shaped, gold wire, 2½ in. long, with 16 baroque pearls, - - - - - - - - $24.00

Oval, 1½ in. long, border and net-work effect set with 51 whole pearls, - - - - - - - $33.00

*Designs of Richer Brooches or Barettes Upon Request*

## Jewelry on Approval

Upon receipt of satisfactory references from any National Bank or responsible business house, Tiffany & Co. will send on approval selections from their stock to any part of the United States

# Fifth Avenue New York

37th Street — *Formerly at Union Square*

### Comparison of Prices

Tiffany & Co. always welcome a comparison of prices and an examination of their merchandise. This applies to their entire stock of rich, as well as inexpensive, jewelry, silverware, watches, clocks, bronzes, fine pottery, glassware and other artistic objects, on all of which their prices are as reasonable as is consistent with the standard of quality maintained by the house

### Tiffany Blue Book

The 1906 edition of the Tiffany Blue Book is the first to be issued from the firm's new Fifth Ave. marble building, and it concisely describes the largely increased stock. As heretofore, there are no illustrations of Tiffany & Co.'s wares, a convenient alphabetical side-index giving quick access to the diversified stock of this great establishment —*Theatre Magazine*

To all persons at a distance from trade centers this Blue Book is a great convenience, as it conveys suggestions and gives prices of articles suitable for gifts. It is often as difficult to think of an appropriate gift as to find money to pay for it. The *Tiffany Blue Book* obviates the first difficulty.—*A. & N. Register*

A copy of the Book will be sent upon request. Address

**Tiffany & Co.**
**New York**


Whether you do your own work or keep a maid, you ought to have the latest, improved

# McDougall Kitchen Cabinet

to make your kitchen work easier and to save you half the time and strength it now requires.

McDougall Kitchen Cabinets embody the latest ideas and improvements of the leading domestic science experts, including the roller-bearing McDougall Gliding Flour Bin, that slides in and out at the slightest touch, is always within easy reach, and can be readily removed to be cleaned or aired. This important, patented device can be had only on McDougall Kitchen Cabinets, and is only *one* of *many* points of superiority described in the McDougall Catalogue, free on request.

## Ask Your Dealer to Show You The McDougall Kitchen Cabinets

The best way to learn the advantages of a McDougall Kitchen Cabinet is to try it yourself. You can have your choice of over twenty different styles at $14.90 to $90.00,

### On Thirty Days' Trial Right in Your Own Home

Notice the new Buffet Design illustrated above, fitted with the new McDougall Gliding Flour Bin—easy to fill and easy to use.

Look for the name-plate "*McDougall, Indianapolis.*" It is the makers' guarantee of quality, your protection against imitation.

**G. P. McDougall & Son, 550 Terminal Bldg., Indianapolis, Ind.**

# McClure Successes

## The Complete Golfer

BY HENRY VARDON

Henry Vardon is, unquestionably, the greatest golf player that the world has ever seen; and has more knowledge of the art, science and technique of the game than any man alive. He shows in this book that he also has a rare faculty for imparting his knowledge. The book is illustrated with fifty photographs showing Mr. Vardon making the different strokes.

*Cloth. Illustrated. Net, $3.50; postpaid, $3.75.*

## The Complete Housekeeper

## The Encyclopedia of Etiquette

TWO BOOKS BY EMILY HOLT

¶ It gives you in a nutshell the simplest and best solution of all housekeeping problems; and A-B-C of household management for everyday use, sure to prove infinitely useful to the woman at the head of the house, whether experienced or not.

*Cloth. Illustrated. Net $1.60; postpaid $1.76.*

¶ This is the book that tells you What to Do—What to Say—What to Write—What to Wear—in fact, it is a Book of Manners for Everyday Use. New chapters on the etiquette of travel and etiquette in foreign countries have lately been added.

*Cloth. Illustrated. Price $2.00*

# The Country Home Library

## THE FLOWER GARDEN

BY IDA D. BENNETT

¶ Just now this book will be found most useful in helping you plan you summer gardens—purchasing seeds, transplanting and repotting, fertilizing, and especially valuable in telling you how to plant your seeds and care for the young plants.

*Cloth. 47 illustrations. Net $2.00; postpaid $2.17*

## THE COUNTRY HOME

BY E. P. POWELL

¶ This is a practical book that no person seeking to make a country home can afford to be without. Every problem that confronts the home builder is dealt with in a clear and satisfactory manner. The book makes pleasant reading for every nature-lover.

*Cloth. Profusely illustrated. Net $1.50; postpaid $1.69*

## THE ORCHARD AND FRUIT GARDEN

BY E. P. POWELL

¶ This third volume in the Country Home Library deals with the choice, planting and cultivation of fruit, fruit-bearing trees and bushes. The book is practically indispensable to anyone who wishes to get the best results from his fruit and berries.

*Cloth. Illustrated. Net $1.50; postpaid $1.68*

# McClure, Phillips & Company

44 EAST 23d STREET, NEW YORK

# McClure Successes

## Goldwin Smith

### IRISH HISTORY AND THE IRISH QUESTION

A brilliant treatment of the Irish question in the light of the lessons afforded by the history of the past relations between England and her neighbor. Prof. Smith reviews the past of Ireland from the earliest time, paints her sufferings and struggles in vivid colors, draws the characters of her great orators and statesmen and outlines in the clearest language the policies by which she has been governed. In his concluding chapter on "The Present State of Affairs," he states certain conclusions, which are that the causes of Ireland's misfortunes, have been in the main natural rather than political, and makes broad-minded suggestions for their alleviation to-day.

*Cloth, 12mo. Net, $1.50; postage, 12 cents.*

## George Edward Woodberry

### THE TORCH

This book is generally regarded as Professor Woodberry's masterpiece. It breathes not only an intense love of books, but an equally deep sympathy with life.

*Cloth. Net, $1.20; postage, 10 cents.*

## Rev. Washington Gladden

### THE NEW IDOLATRY

A collection of addresses by the well-known divine aiming at a revival of ethical idealism in our national life.

*Cloth. Net, $1.20; postage, 10 cents.*

## G. Lowes Dickinson

Author of "Letters from a Chinese Official."

### A MODERN SYMPOSIUM

"It would be difficult to recall any exercise of recent years in political philosophy conducted with such skill; such literary tact." *Saturday Evening Post.*

*Cloth. Net, $1.00; postage, 7 cents.*

### THE GREEK VIEW OF LIFE

Another brilliant contribution to literature by the famous author of "Letters from a Chinese Official." A book that makes Ancient Greece seem as close to us as our own day.

*Cloth. Net, $1.00; postage. 7 cents.*

## The Cost of Competition

### BY SIDNEY A. REEVE

A clear and searching inquiry into the economic and moral evils that result from the excessive commercial trend of modern civilization. The author's analysis discloses that abnormal rewards for their labor are given to the traders, the commercial class, who thus rob the producers. His argument leads to the conclusion that some form of barter should be substituted for money exchange; and this ranks him among the socialist economists and followers of Edward Bellamy. *Cloth. Net, $2.00; postage 16c.*

# McClure, Phillips & Company

44 EAST 23d STREET, NEW YORK


# A MODERN BATHROOM IS THE KEY TO HOME COMFORT

In the bathroom are centered the comfort and convenience of the modern home. "Standard" Ware makes the bathroom a delight, a pleasure, a continuous source of pride in possession, and use. The white purity of its china-like surface is sanitary perfection — health insurance for your family—and the first aid in the making of the "Home Ideal." "Standard" Porcelain Enameled Baths and One-Piece Lavatories are a necessity to the new home and indispensable in modernizing the old. A house equipped with it is strictly modern and sanitary. Its cost is well within the range of economy, and its beauty will satisfy the most luxurious tastes.

Our 100-page Book, "MODERN BATHROOMS," tells you how to plan, buy and arrange your bathroom, and illustrates many beautiful and inexpensive as well as luxurious rooms, showing the cost of each fixture in detail, together with many hints on decoration, tiling, etc. It is the most complete and beautiful booklet ever issued on the subject. FREE for six cents postage, and the name of your plumber and architect (if selected).

**The ABOVE FIXTURES, Design P 26 can be purchased from any plumber at a cost approximating $100.00—not counting freight, labor or piping.**

*CAUTION: Every piece of genuine "Standard" Ware bears our "Standard" "Green and Gold" guarantee label, and has our trade-mark "Standard" cast on the outside. Unless the label and trade-mark are on the fixture it is not "Standard" Ware. Refuse substitutes—they are all inferior and will cost you more in the end.*

**Address Standard Sanitary Mfg. Co. Dept. 39 Pittsburgh, U. S. A.**

**Offices and Showrooms in New York: "Standard" Building, 35-37 West 31st Street**
**London, England, 22 Holborn Viaduct, E. C.**

# THE CRAFTSMAN

VOLUME X APRIL · 1906 NUMBER 1

## Contents



PUBLISHED BY GUSTAV STICKLEY, SYRACUSE, NEW YORK

*25 Cents Single Copy : By the Year, $3.00*

STUDY IN GREEN AND BLACK
BY JOHN ALEXANDER

# THE CRAFTSMAN

GUSTAV STICKLEY, EDITOR AND PUBLISHER

VOLUME X APRIL, 1906 NUMBER 1


## TENDENCY TOWARD AN AMERICAN STYLE OF ARCHITECTURE. ITS DEVELOPMENT TRACED: BY RUSSELL STURGIS

THE American country house, especially when of very moderate size and without great pretensions as to cost—that is the best thing we have to show in architectural art. The public buildings of the United States are almost without exception devoid of interest,—except as sociological studies; and, by a remarkable dispensation of fate, they are worse as they are larger. Nor is this phenomenon wholly without ready explanation. The bigger the building, the more formidable the committee—larger in number of persons, more responsible in character, weightier in the individual members which make it up. The architect has but a poor chance with such a committee, and anything like a disposition to think for himself is not so much rudely checked as discouraged in advance by the almost unanimous expression of the members of the committee as to what they want to see. This, moreover, is seconded by the artist's own profound conviction about what they do *not* want to see.

There is another reason why the big and stately structure, public or even private, should be less satisfactory, and that is the ready resort to imitation on the part of any designer of anything big and costly. It is our good fortune that the American house, except when it gets to be a "mansion," cannot be a copied, or, as the phrase is, an adapted or a borrowed design. From this incapacity of being copied from ancient models it came to pass that the American house had already grown to be an independent conception in the years before the Civil War. In the years immediately following the war, under the influence of a rather blatant prosperity, amazing results followed from this independence of origin, and the most hideous things which the country-side designer could imagine were sawed out of boards and turned out of four-inch joists and then pinned together in still

more ghastly combinations. This, however, was but a momentary return of the wave; it swept a good many people out to sea and filled our prosperous young towns with monstrosities enough, but the influence of that reign of bad taste was not felt for long. By 1875 a real improvement in the way of design was reached. By 1880 architects of excellent training, men who were young then and are not so very old now, had put their hands to the task and had begun to apply really artistical methods to what had been before a rather happy-go-lucky building up of the exterior from obvious practical requirements. Now, the happy-go-lucky way of building is not at all a bad one at the beginning of the growth of a style. The building up of the exterior (and of the more noticeable parts of the interior as well) from obvious practical requirements is a good way to begin the development of a style. And then it is not until the artistical touch is applied that the world learns, or has a chance to learn, that a style is in the way of being developed. So it was that when two or three firms in Boston and one or two in New York, with here and there a young aspirant in some smaller town or in some less known community, began to design wooden houses as if they had been marble palaces in central India,—not in their style, but in the thought and care which they gave to them,—the work proved remunerative in many ways; and the photographs which could be got together as early as 1884, let us say, included the representations of some really charming buildings.

NOW, the work of those men is not in evidence at the Architectural League this year. We have instead of it the work of their successors—even of the inheritors of their genius. Mr. Grosvenor Atterbury, for instance, is no longer as young an artist as he was when I first admired his wrought-iron railings and such-like decorative work, and yet he will not object to being called the heir, the successor, of the men of the 80's. There are two so-called sketches by him at the League Exposition, "Sketch for Country House" without further comment or explanation, and again "Sketch—Lodge." Those are the subjects which, under Mr. Atterbury's name, can be classed as belonging to our simpler domestic architecture. They are full of character, full of a singular grace, which is a combination of the tranquil and the picturesque. Nor is that altogether an ab-

surd proposition, for the writers who have been troubling themselves about the placing and grouping of Greek temples within their sacred enclosures are ready to tell you that the combination of the tranquil and the picturesque is the very essence of Greek landscape architecture.

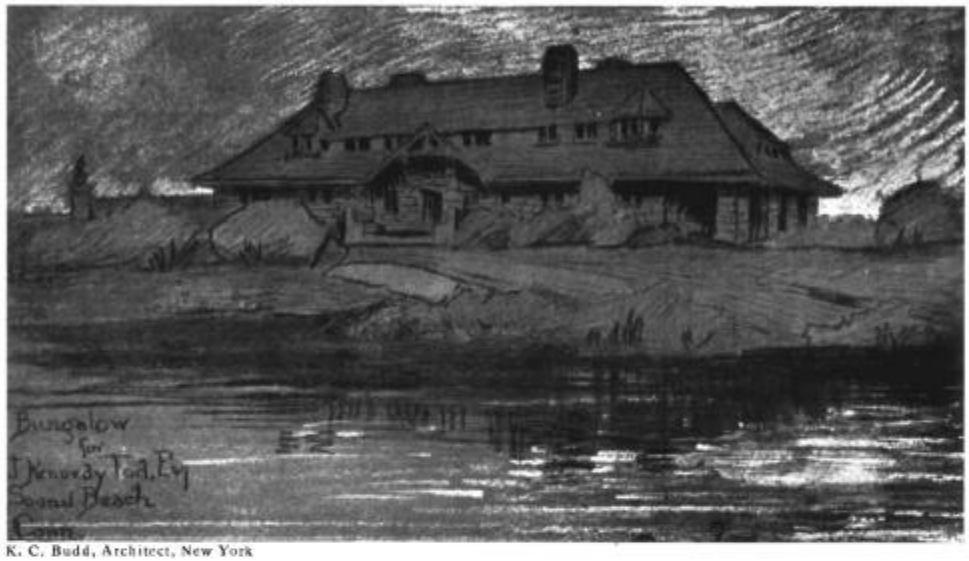
In the form of a more pretentious drawing is the design prepared by Mr. Benjamin V. White, of New York, for a house at Summit, N. J. The artist has returned to the simple appliances of his forefathers for his veranda-posts; for they are evidently boxed up of planks and form severely plain, square piers, two stories in height, and supporting the steep-pitched roof with its enclosed attic, where that part of the structure is built out over the empty space represented on the plan by a two-story veranda. The upper story of this veranda,—the balcony, if you choose to call it so,—is carried, then, by its own square posts, of half the height and half the scale generally of the larger posts, but apparently built up in the same way. So, again, is the carriage-porch, which projects into the middle of the longer front, carried by just such square pillars arranged in clusters of four, and the roof of that carriage-porch makes a balcony, again, of precisely the same spirit, except that for this there is no projecting shelter. Now, this is interesting as showing how the simple old devices of the American carpenter in the early years of the nineteenth century accommodate themselves to a more stately design than he ever dreamed of making. We are not now considering what he took from English books, embodying the neo-classic work of the eighteenth century.

With the design of K. C. Budd, New York, we return to slight studies—to sketches—rather than to intricately wrought and rendered drawings. This one, however, a bungalow for Sound Beach, Conn., is reproduced here. And by this study is raised the question, what is a bungalow? It may be assumed to be a one-story house with a broad veranda. Then, as the roof is always on a steep pitch, and as it goes on rising higher and higher as the house is made broader and broader, there is more and more room for second-story and even third-story rooms—using the word "story" not at all in an architectural sense. So it is seen in the house under consideration that a very serious row of windows marks the place of a very important upper story, and that the end rooms of this floor, marked by bay windows of some projection, are very near the two ends of the stone lower story.

A house designed by Budd, Emery & Emery, of New York, is more intelligible from the more finished character of the drawing, and its design appeals to one's memories of old time as well as to one's ideas of what is good for the present. It shows a gambrel-roofed house with the pitch of the roof unusually steep; only one story in the walls, but with a gable accommodating and displaying two stories of windows. The story next above the ground story is lighted, then, by gable windows and also by one of those long, low, continued dormers which constitute almost an architectural story, so prominent are they. It is not a year since I asked a member of a New York firm which had built scores of country houses, with a due proportion among them of repetitions of that same feature, to characterize it for me and that intelligent man could give me no name for the architectural member which I am trying to describe—no name as being in use by the workmen or by the draughtsmen.

The name of Wilson Eyre, of Philadelphia, is welcome to everyone who cares for independent and intelligent designing. There are two houses of his shown in studies which proclaim afar off the interest in landscape art of him who "rendered" the design. The first one is a house at Little Orchard Farm, but both seem to be at Camp Hill, and it is probable that both drawings deal with one and the same dwelling. These drawings we are fortunately able to reproduce. The main front, with a polygonal bay window of bold projection, is easily the more important point of view, for the other drawing is made rather to show the owner how his various out-buildings will be grouped about him.

Mr. Louis R. Metcalf, Jr., of New York, exhibits two designs for houses made more grandiose in design than those of which we have been speaking; and yet the simplicity of conception is the same, reserves being always made with regard to the long pergola which stretches away from the equally classical portico which forms the veranda at one end. It is hard to accept these Italianate columns as part of this simple country house, designed otherwise on almost exclusively English designs. But one reason why these houses, evidently a little out of the scope of our notice to-day, are mentioned in it, is the interest which the well reasoned plans excite in the mind of the practised designer of country houses. The house with the pergola is single, with the long rooms going through the house, and open-




K. C. Budd, Architect, New York

Budd, Emery & Emery, Architects, New York

BUNGALOW FOR J. KENNEDY TOD, ESQ., SOUND BEACH, CONN.

SKETCH—COUNTRY HOUSE

Palmer & Hornbostel, Architects, New York

SKETCHES—NORTH AND SOUTH SIDES, HOUSE AT WADING RIVER, L. I.

ing with triple windows at the opposite ends; and this is the more interesting of the two. The other is a Tudor mansion of less surprising character. But each is a good, reasonable working plan, and will make a house as pleasant to live in as it is agreeable to the view.

In the house designed for Rochester, N. Y., by Mr. Claude Bragdon of that city, we have again something a little remote from our subject as it was declared in the first paragraph. The Rochester house is Old Colonial in every sense of the word; and though it is none the worse for being of that style, once so exceptionally popular and now still in favor, it is still more of a mansion than those with which we are now concerned.

Radically different is the house designed by Coulter & Westhoff, of New York, a "Mountain Lodge," for this is a chalet, or at least so much of a chalet as the modern German designers have been making out of the genuine old Swiss traditions. It has the barge-boards of the gable crossing one another in the orthodox way; moreover, that overhang is supported on five elaborately framed brackets much in evidence because the purlins which the diagonal braces support project far beyond the facing-boards; it has all the siding and the parapet of the balcony worked in up-and-down boarding with the ends shaped and a pattern pierced by sawed work in the edges of the matched board. This last named feature is repeated in the little fence (we cannot call it by any other name) which runs along the edge of the ground floor terrace and separates the habitation from the grass-grown hillside.

Another design is based upon the Swiss notion of a country house. This "Adirondack Lodge" is carried out on a very large scale, and worked out into a very big house with two wings and a center. And then its design is non-Swiss, non-Tyrolese also, Russian rather, in that it is shown as if intended to be built of solid logs laid horizontally and half covered in the good old-fashioned way, at the corners. The terrace, also,—very necessary to give a level floor outside of the doors and ground floor windows when all the country round is "set up on edge" as the picture shows it,—is shown as constructed of that same log-work, with the heaviest and the longest sticks reserved for this part of the structure. Again, the roof story, the low and slight attic, is projected far over the walls of the second story, and this projection is supported on corbel work made of logs laid

horizontally, one upon another, with constantly increasing overhang, and the under side of it in like manner shows the timber framing. The designers of this bold conception are Messrs. Davis, McGrath & Shepard, of New York.

Messrs. Kirby, Pettit & Green have made a design for a country house, which design would be more intelligible if it were rendered in some kind of perspective. The elevation of the architect's office is always unfortunate in connection with these irregular houses with broad overhanging roofs, and more or less of a combination of ins and outs in the ground plan. So, in the house before us, one would like to know whether the tower-like mass on the left is square indeed, as it would seem to be, or whether it is long in the direction of the width or depth of the house; and so as to the projection on the right, is it a rather long veranda or a square porch? We have the front only, and the front is an interesting combination of one stone-work ground story pierced with plain, square windows in groups, and one upper story behind plastered walls, which walls include a many-sided bay projecting under a gable. Then the roof seems to be covered with ridge-and-furrow tiles, and this is broken by just such an elongated dormer window as we have described in another connection—a group of six windows under one pent-house roof. The house is an agreeable one, so viewed, and is prettily mirrored in a lake, the neighborhood of which we may envy; for is there anything more attractive than a house on a lake, with a green bank sloping down to it?

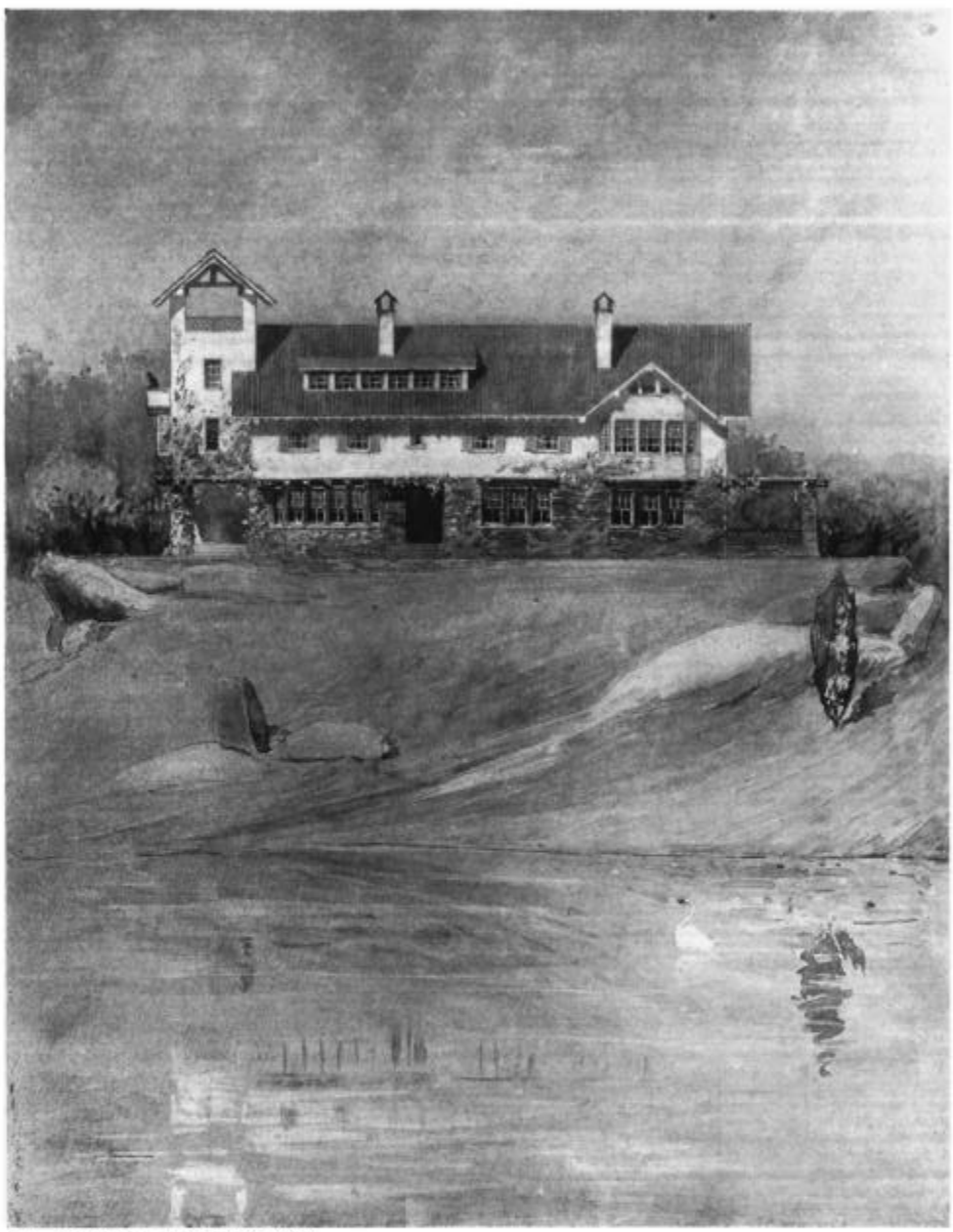
Another house by this firm, and intended for Greenwich, Conn., is shown in a sketch so light and slight that it can only be appraised as built on the general plan of an L, with a big stack of chimneys at the reentrant angle—a story of masonry below, a story of framework above, carried at one place at least by a bold system of bracketing. If one could suppose that the intention was to really show the timber framing of that upper story in accordance with the design,—to build it of timber of large dimension, and to leave the panels between the uprights plain and filled with plastering,—then, indeed, one might look forward with impatience to seeing either the house when complete, or a photograph of it. But dare we think that any American house will ever be built of solid timber? The number of designs that are made every year, based upon English or French half-tim-

Henry Atterbury Smith, Architect, New York

Davis, McGrath & Shepard, Architects, New York

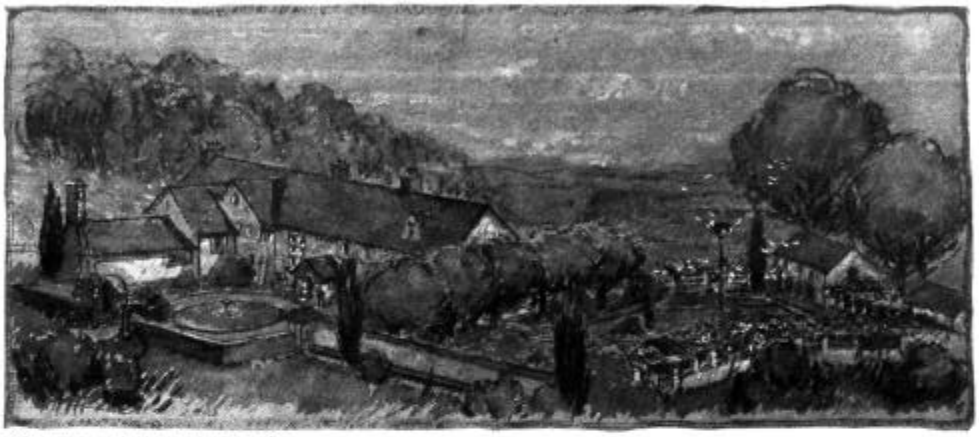
CLUB HOUSE, HOT SPRINGS, VA.

SKETCH—ADIRONDACK LODGE FOR MR. READ



Kirby, Petit & Green, Architects, New York

SKETCH FOR COUNTRY HOUSE

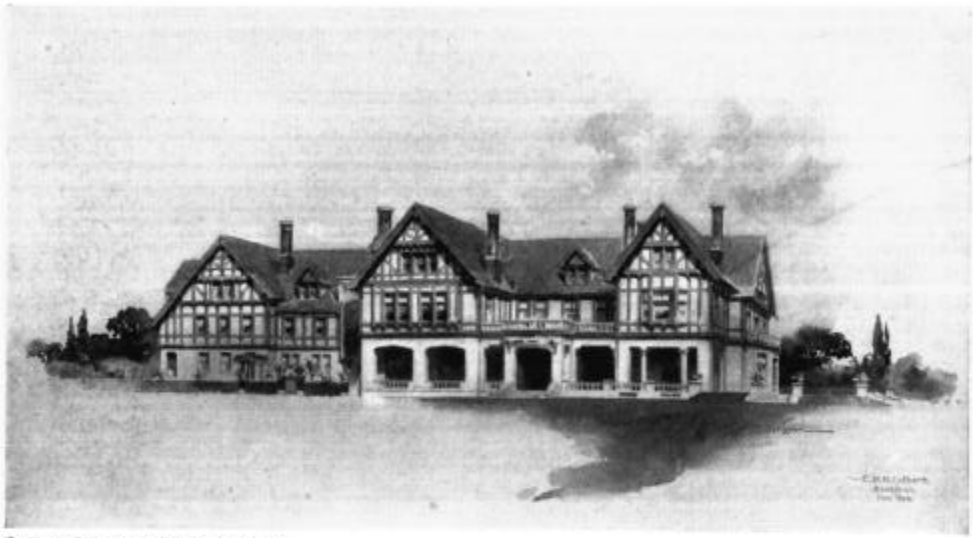


Wilson Eyre, Architect, Philadelphia

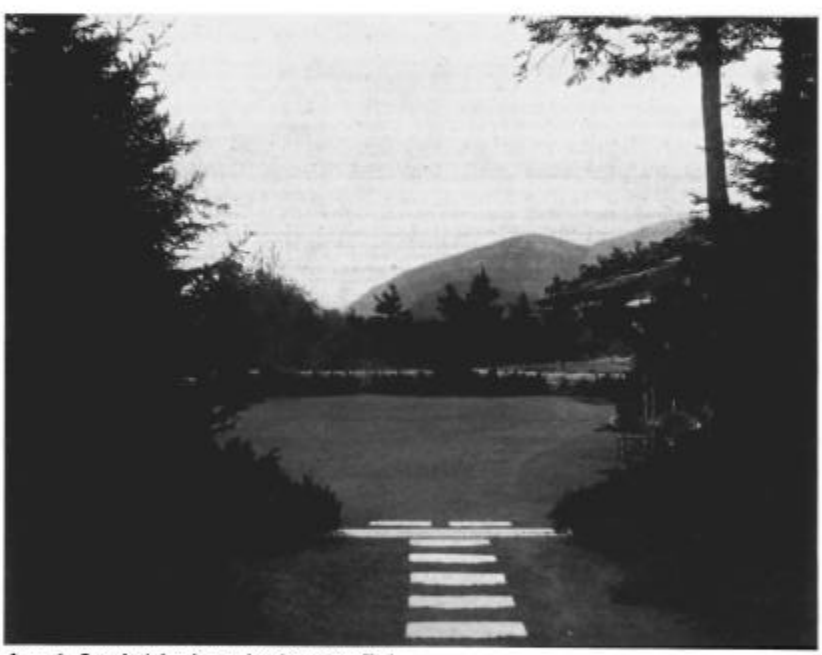
Wilson Eyre, Jr., Architect, Philadelphia

GARDEN FRONT, HOUSE AT CAMP HILL

SKETCH FOR HOUSE AT LITTLE ORCHARD FARM



C. P. H. Gilbert, Architect, New York



James L. Greenleaf, Landscape Architect, New York

SKETCH FOR COUNTRY HOUSE ON LONG ISLAND

"BLAIR EYRIE," GARDENS IN JUNE

bered construction, is incredible, but never yet have I heard of one carried out in that way. I should be glad to hear of exceptions to the rule that the American "half-timbered" design is completed by nailing boards in fancy patterns upon an already complete smooth wall.

A large house at Wading River, Long Island, is given in two designs of Messrs. Palmer & Hornbostel. The ground plan of this house shows a very interesting and somewhat original plan, and one of the side views partly explains the plan in showing two projecting porches with flat balcony-roofs carried on very large masonry piers, which porches, projecting twenty feet or so, partly enclose a terrace without roof, but screened by a stone wall except where a perron of entrance approaches the front door. The design of that front door and its two adjoining windows, three large openings into a single oval gallery, is extremely interesting, and I could wish, for my part, that the general idea of building in this stone wall few and large windows, all closed at top with segmental arches, had been carried out with much completeness. The segmental arch, which is a poor creature in stately architecture and seems to lower the tone of every grandiose building which it invades, is altogether in keeping with these domestic purposes, and one of the best small houses that I know has been made stately by the simple device of building the walls heavily, of roughly quarried sandstone, and putting in the few, large, very broad windows with segmental arches in two slightly contrasting tints of the same sandstone—all of it got out of its own cellar. One usually grades one design by comparison with another. It is always good to explain one's meaning by reference to example, and, the color question apart, this house at Wading River, with its deliberate massiveness of conception, is just the house which should be treated with few and large openings. It was a good thought of the draughtsman to put in his poplar trees where he wants them to appear. Such a little bit of landscape-gardening, called for by the architect in consequence of his own seeing of what his design requires, is always attractive. It is indeed that one manifestation of landscape-gardening which has always one's sympathy. To put in a group of five poplars just where the house requires the upright, sharp, upward-pointing spires, and also the more rounding and broader masses below—to put in two only of those same *flèches* at the

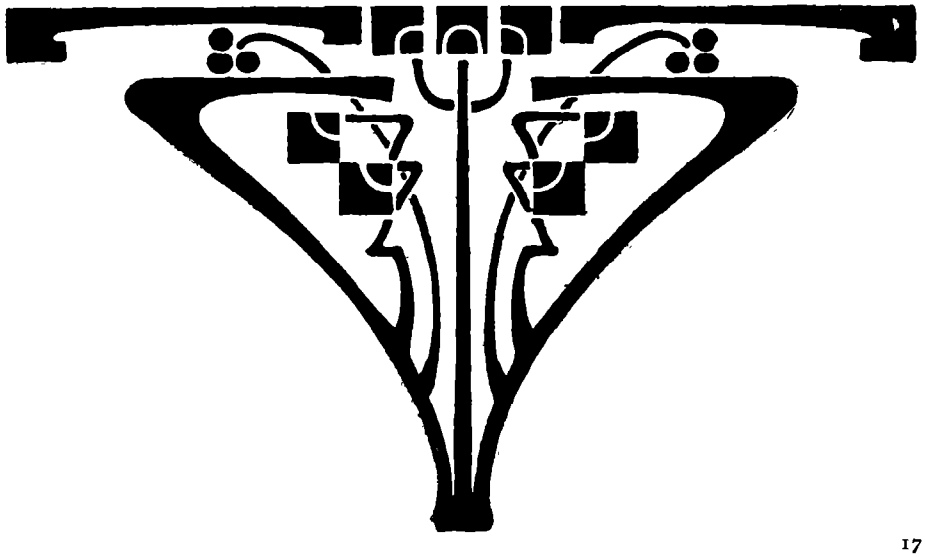
far end of the house, with a clump or two of rounded trees to emphasize their sharpness, is all very attractive.

A design by Mr. Henry Atterbury Smith, of New York, is for a club-house to be built at Hot Springs, Va. A club-house is not exactly the domestic structure with which we deal, and yet this particular example is so small and unpretending, so much of a quiet cottage in its apparent size and its general aspect, that one may accept it, the more so as it is a very attractive design. Here, again, one can only regret that the slight and swift drawing, however able, defeats all attempts to judge of the design in its completeness. Detail is secondary to grouping in such a design,—that is true, and yet how important is detail, even as affecting the grouping. Not a gable nor an overhanging roof, not a projecting wing, but is better or worse as its larger details, at least, are more or less suitably designed.

This inquiry may close with mention of a very interesting house conceived on a somewhat larger scale than those we have been dealing with, but equally with them a free-handed design of the true North American semi-rural type. It is called semi-rural because, after all, it is in Germantown, Pa., and Germantown is a very important section of a very big city. But it is evidently placed upon a point of vantage, a rising ground of some sort, from which a view is to be had. This we learn from the bold character of the plan, with its kitchen wing carried off diagonally to keep it out of the way of the windows of the dining-room, and its carriage-porch also carried off diagonally in another direction to enable the road, as it climbs the hill, to pass under it without too much interference with other parts of the structure. This road may be said to check itself for a moment at another entrance, the main entrance to the house; and then to pass on to that covered porch where people may go in and out of their carriages with less exposure to sun and to rain. This boldness of planning enables the designer to break up his house very much while yet holding the main rooms pleasantly together. The sitting-room is much isolated. It is very large, it has windows on three sides and a big chimney, and from the windows which flank the chimney we pass out upon what is equivalent to a veranda, for it has a terrace with upright piers carrying a projecting second story with relation to the veranda near the entrance—so that the upper part of the house is even larger in plan than the ground floor. This figure

is repeated. The dining-room, too, is free on two sides, with large windows and a great triple window besides; the main hall of entrance is very open, with windows to the northwest and to the southeast. The two elevations which are shown, though unfinished, give the idea of a house built generally of flat bedded rubble stone with cut-stone quoins and window architraves and the like, all in a good Tudor fashion and with some part of the house finished in that same half-timbered design of which there is mention above. The part that is finished in that simple fashion with timber framing for its basis, excites the same suspicion, the same fear, that is expressed above. We can believe in stone walls; but can we, living in an American community, believe in upper-story timber frames?

And it almost saddens me as I come to the end of this brief study, that not one of the houses which has seemed important to comment upon belongs to the tribe of the good old-fashioned shingled or clap-boarded American frame house, for I believe that it is in the frame house, and not in monolithic architecture, nor yet in the imitation, even if sincere and logical, of Mediaeval framing and solid timber, abandoned by our house carpenters a century ago and never taken up again, that the true path toward architectural achievement in the United States has lain hitherto.



# THE MAKING OF A MODERN STAINED GLASS WINDOW—ITS HISTORY AND PROCESS, AND A WORD ABOUT MOSAICS: BY FREDERICK S. LAMB

THE making of stained glass is one of the few forms of art industry that has been developed far beyond its previous possibilities in recent years; more than that, this development has taken place in our own country. Modern painters have not gone beyond the art of Velasquez, Rembrandt and Franz Hals; many of the industrial arts have lost their quality in this age of material progress; other wonderful, old processes are lost arts; but within the last thirty years in America, effects have been evolved in stained glass that did not exist even in the golden days of Mediaeval and Renaissance art.

It is true, however, as John La Farge has said, that the suggestive material was there in the old windows. Speaking of the wonderful Mediaeval glass in the Chartres cathedral, he says: "All the principles of work in glass windows are stated there, although in archaic form," yet the American glass of to-day is markedly different in effect from the old. Although stained glass windows were used in the fifth, sixth and seventh centuries, we can hardly depend upon the authenticity of surviving examples before the tenth and eleventh centuries. This Mediaeval glass, examples of which are to be found in the churches of France and Bavaria, depended upon the juxtaposition of the colors for its effect. In these designs the pieces of glass are small and there is no attempt to represent figures. In windows of this period and of the succeeding centuries up to the seventeenth, the designs are almost entirely conventional and made up of a great number of small pieces, all of primary colors. The result in the best examples was a jeweled effect indescribably beautiful. The conception of the glass worker of that period was undoubtedly founded upon the designs of mosaic.

The superimposing of films of different colored glass upon white was also practised with good effect. This form of work reached its high-water mark in the fifteenth century.

Painted glass finally superseded the mosaic and jeweled effects produced by the craftsman, and was almost universally used until the middle of the eighteenth century. In some cases a large section of glass, the color of which formed the basis and dominating note of the

color scheme, was painted upon in other colors. The decadence of painted glass came when larger pieces of glass were used exclusively, with the entire design painted upon them. All of this painted glass was perishable, and its effect weak and dull in comparison with the modern glass. From this time on the art deteriorated until the present period in England, which has seen the work of Richmond and Burne-Jones.

THE first stained glass used in America was imported. When the industry was started in this country the glass was made in the continental fashion with foreign workmen. Yet now American glass is influencing that of Europe. The construction and effect of modern glass is quite different from that of the old. Instead of the jeweled effect of primary colors or the inadequate painted figure, we have a gorgeous bloom of color in large "washes," so to speak, in which figures and landscape bathe in an atmosphere that the painted canvas can never realize, for the low amber glow behind purple mountains, represented with pigment, cannot possibly have the luminosity of real light shining through color. Someone has called the stained glass artist a painter without a brush, and it may be as truly said that he uses light itself for his combining medium.

The extraordinary richness of color obtainable in modern stained glass is gained entirely through the variety and degrees of color in the glass itself, and in the manipulation of the color sections. Effects are, therefore, possible in the shading of draperies and in backgrounds never gained in the painted glass. In the modern glass only the head, hands and feet are painted.

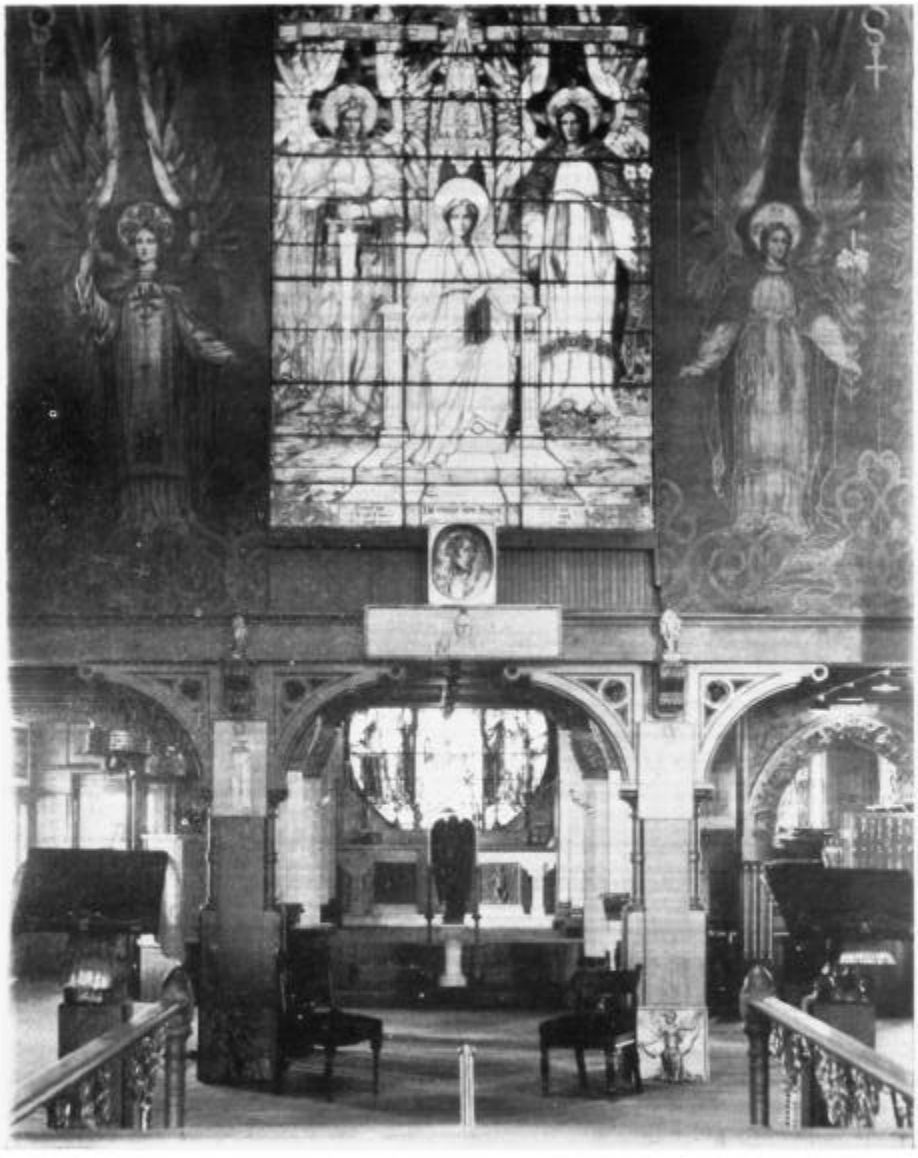
BRIEFLY the process is as follows: First the artist makes a small colored design of the whole window, showing its shape and decorative conformation. Sometimes a full-size colored design is made, but more often the work is done from the small sketch, as the workmen seem to give the best results from this freer method of selection. In reproducing the large, colored model they tend to search for a literalness of imitation which develops into a generalized color impression of the whole. From the small, colored design, then, a full-size outline cartoon is drawn to a scale and the placing of the leads is determined. These lines consist of the rather

thick, strong horizontal bars required by the scheme of construction, and the thinner lines outlining the various sections of colored glass. For this latter purpose lines of different widths are used, varying from one-sixth to one-half of an inch, according to the quality of line desired. On the mechanical side of the arrangement of the leading, the artist has to consider that a section of glass larger than twelve inches cannot safely be utilized without the support of the constructional bar. On the artistic side, he knows that the lines are an important decorative factor, and that upon them depends the beauty of the line composition in the completed window.

After this large working drawing is finished, the work passes for a time out of the designer's hands and into those of the artisan, who, like the craftsman of Mediaeval days, must also be an artist in his way. With the design before him, the workman selects sections of glass to fit the colors in the design. The glass for this purpose is kept in different compartments in a large, well-lighted room and is numbered and classified precisely as to the tints and shades of each color. This system of numbers the workman knows as a musician knows his notes. Looking at the design he can gauge the color called for in each spot. He knows, for instance, this for a number one blue, that for a number three violet, and so on through the whole scheme.

After the pieces of glass are selected, the exact place where each is to go is marked upon a design which has been transferred from the working drawing to a heavy paper. Then each section of paper is cut out with a cutter which allows for the exact width of the lead line to be employed. This is so that the fitting together of the sections will be absolutely correct. Each section of paper is then used as a pattern by which to cut out the separate pieces of glass.

ON a large piece of plate glass, in a heavy wooden frame—the glass-worker's easel—which is placed upright against the strong daylight, the pieces of glass are laid on in the design and held together with a temporary wax-like substance which also serves to keep out the white light. In this process comes the tentative part of the work, and often many pieces of glass are rejected before the exactly right one is found and the artist's idea is satisfactorily fulfilled. This final decision is, of course, made by the artist himself. For although the stained glass designer of to-day does not, like



ONE END OF MR. LAMB'S STUDIO, SHOWING FINISHED WINDOW AND WORKING DESIGNS AT EITHER SIDE

AN ANGEL IN STAINED GLASS—SECTION OF THE PARIS WINDOW—FINISHING THE HAND

PUTTING IN THE FINISHING TOUCHES OF GLASS ON THE FIGURE OF A KNIGHTLY ANGEL

PREPARING A CARTOON FOR THE ARTISAN

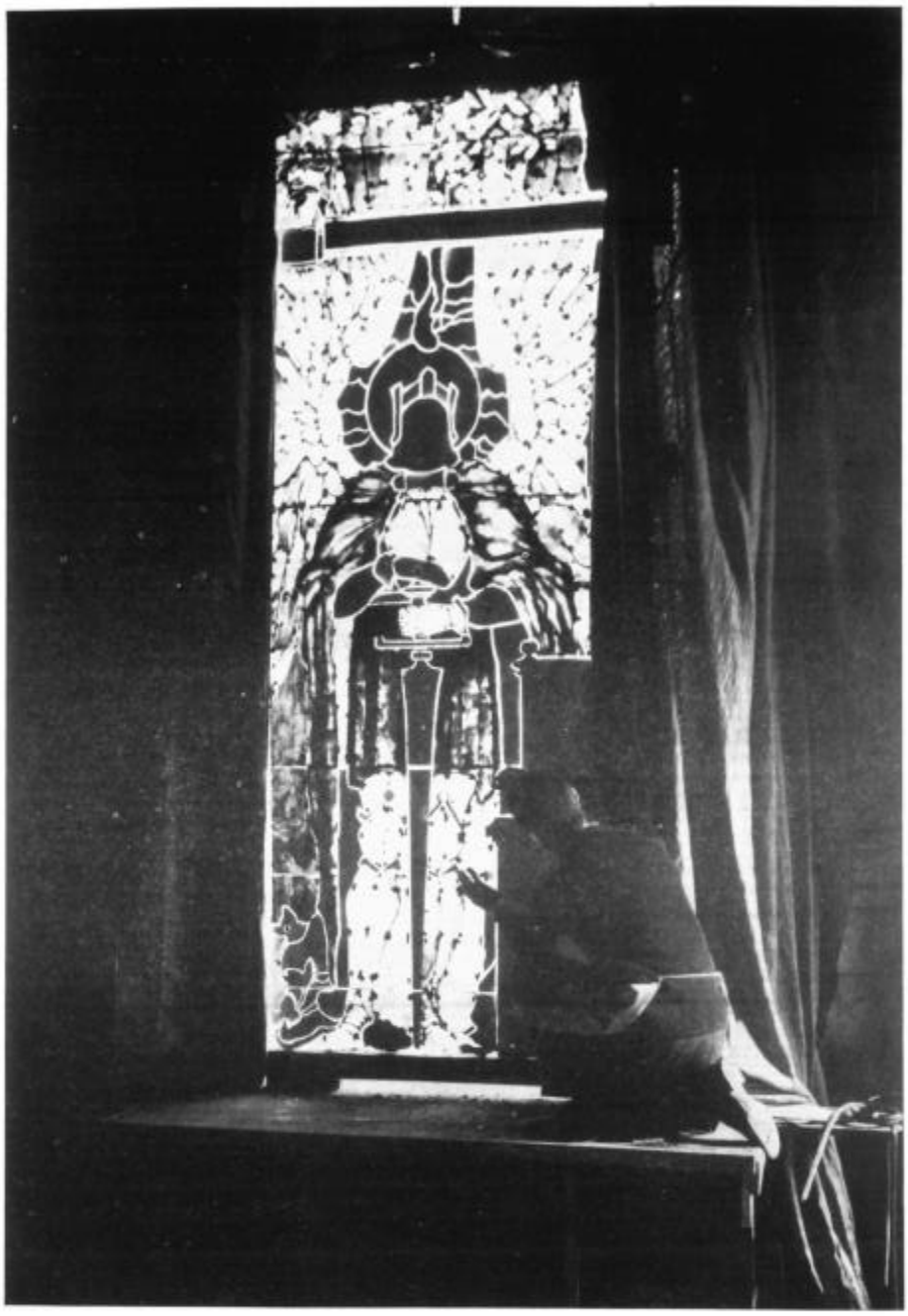
GLASS CUTTERS AT WORK ON WINDOWS

ROLLING GLASS IN TO THE FURNACE

GLASS MEN WORKING IN THE LAMB STUDIO

WORKING DRAWING FOR MOSAIC FIGURE
DONE IN MODERN STYLE

CARTOON FOR A MOSAIC BY ELLA CONDIE LAMB



AT WORK ON A PORTION OF THE PARIS WINDOW

the artist of the fifteenth century, do all the work himself, the decision does not at any time pass out of his hands so that the individuality of his work is preserved as it was not in the decadent era of glass work when all the manual work was done by workmen, who were seldom artisans.

When the final decision in the matter of the glass has been reached, the embryonic window is carried into another room and taken apart. Then each section of glass is cleaned and polished and put together again, and placed on the spot where it belongs, over the full-size cartoon. Then the leads are fitted in and soldered together with a solder stick and red hot iron, used simultaneously. The next step is the filing smooth of the lead lines, and the last, the insertion of a water-proof cement between the lead lines and the glass to make all water and air-tight.

There are several ways of producing color-shading and variety aside from that offered by the varying opaqueness of the glass itself. Modeled glass—also an American invention in this usage—has great value in breaking up the color for certain purposes. It is especially happy and suggestive used for the expression of angels' wings in white, faintly streaked with violet. The overlay of edges is another means of producing the effect of shadow colors. This effect is susceptible of great variety and verisimilitude. For instance, blue superimposed upon red, as any one will realize, would produce violet for a cool shadow in a crimson robe, and, conversely, red over blue will produce a warm shadow in a blue fabric. This process can create most gorgeous effects of color such as one sees in the water, skies, and flowers in nature. The superimposing of one piece of glass of a certain color upon a number of smaller pieces of various colors will give an effect of indescribable richness. The use of corrugated glass in this way,—rather a popular one at present—is apt to give an over material effect and to encourage the tendency to lay too much stress on the mere representation of textures. It has seemed to us that a more interesting, translucent, water-color-like effect is gained by the overlay of smooth glass upon smooth glass, which produces a result more spirit-like and intangible.

A phase of stained glass work that may be said to be entirely modern is the use of landscape. Landscapes will be found used as a background in some of the old painted glass, but they are of a

pale and didactic character, and were painted, not created with the glass itself. The effect of landscape produced in the modern glass is a kind of vivid, intensified realism that is yet dream-like.

In a stained glass factory, although the workers are many, the work becomes more or less that of one personality, just as the individual musicians in an orchestra unite to produce the conductor's interpretation of the composer. Therefore does the glass from this or that house bear the stamp of the factory it came from. The relation between the artist and the artisans who carry out his design, we have always found to be sympathetic and harmonious.

Mosaic work has been so allied to stained glass as an ecclesiastical decoration, that a word may be said about it in this connection. Mosaic, as we all know, was used as ornament in the earliest days. The old Roman mosaics still exist and would undoubtedly exist intact were it not for the hand of the despoiler who contributes his share to the work of destruction in each generation—even to-day the tourists are gradually disintegrating the mosaic floors of Tiberious. These early mosaics, used for walls and pavements, were made of stone. The next development was the use of bits of tile or porcelain. This is the process used in the beautiful mosaics of Venice and Ravenna, and it is the same as that practised to-day. The gold used was, and is, permanent, being an interposition of gold leaf between two pieces of glass.

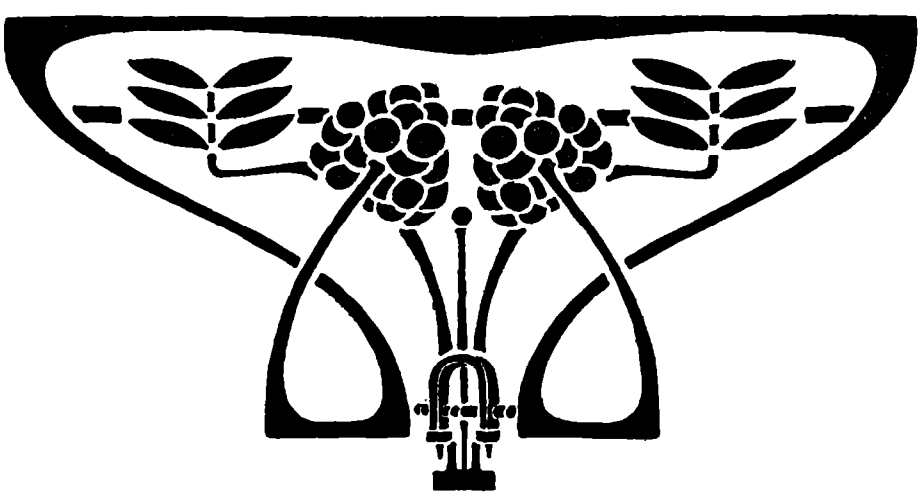
IN mosaic work the design is first made in color by the artist just as for any other decoration. Then the pieces of mosaic are selected for the various spaces. Ordinarily there is less contrast and variation of color than in the stained glass, and the mosaic designs deal more in flat tones. The variety of effect comes from the broken tone created by the conglomeration of the large number of small pieces.

There are two ways of making mosaic. In one, the pieces are set into the soft cement. In the other the pattern, after being laid, is pasted face downward upon thick paper and the liquid cement is poured over the back, filling up all the interstices. In a design for a memorial made by Ella Condie Lamb the color scheme is very light and high in key, almost like a Monet painting, producing a distinct effect of atmosphere, quite different from that of the older designs.

## MAKING A STAINED GLASS WINDOW

A variation introduced in American mosaic is the combination of marble with the tile or porcelain, and the use of it in occasional large sections, as, for instance, in one of our designs, an angel's shield is composed of one piece of pale-colored marble. A further and important development in the making of mosaic that is purely American, is the utilization of glass instead of tile. The same heavy, slightly opaque glass used in the windows is taken for this purpose. The glass furnishes a much wider opportunity for variety and subtility of color effect, and also gives greater freedom in the planning of the design as larger sections can be used in ways that are interesting in glass where, in the more solid tiling, they would tend to be monotonous.

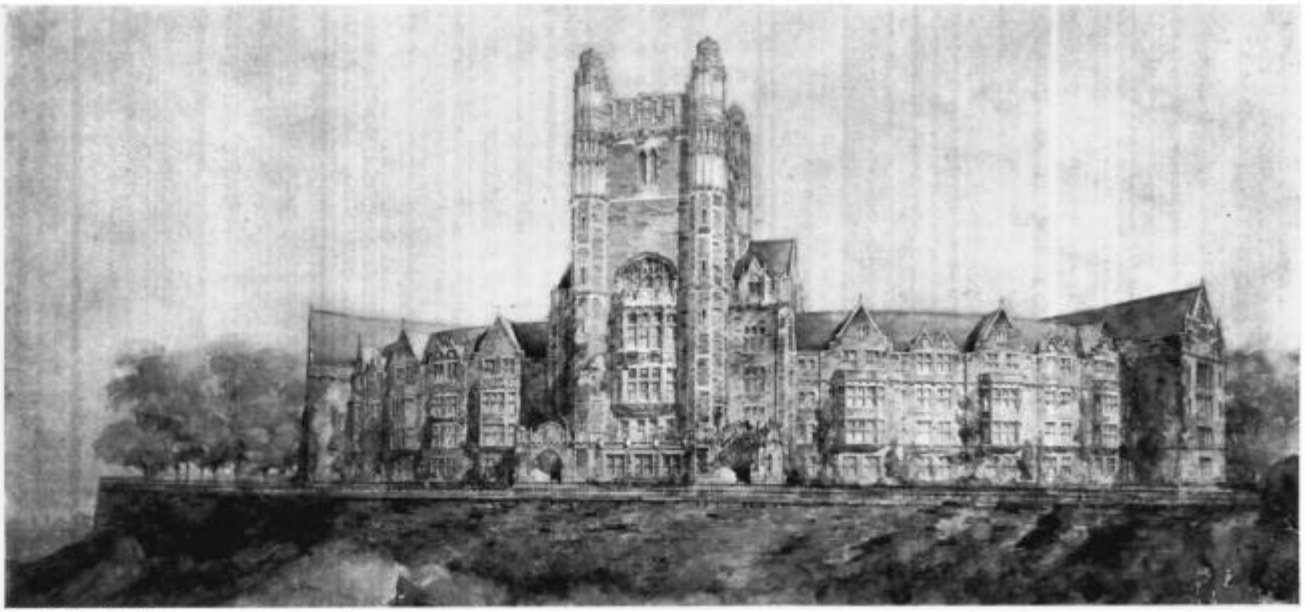
Mosaic has not been used for decoration in this country to the extent that it undoubtedly will be in the future. It is as much adapted to the interiors of secular public buildings as to churches, and for the decoration of certain spaces, gives an effect of richness unprocurable by any other means.



# ADAPTATION OF PUBLIC ARCHITECTURE TO AMERICAN NEEDS, WITH PROMISE OF THE DEVELOPMENT OF A NATIONAL STYLE.

ERHAPS the most lasting impression gained by a close study of the Twenty-first Exhibition of the New York Architectural League is that of a certain fresh and vital element of individuality in the style of many of the building plans shown. This tendency naturally is the more marked in the case of domestic architecture where the demands are less complex and personal fancy has freer play, but the public buildings, those immense and costly structures in which the accepted traditions have, as a rule, been followed religiously by both architect and committee, also gave some unmistakable signs of a tendency toward the development of a simpler and more distinctive architecture based directly upon utility and upon harmony with the surroundings.

In the main, the introduction of foreign styles, however good in themselves, has not been wholly satisfactory in America. Conditions in this country differ entirely from those which gave rise to the great styles that had their origin in the Old World. The style of building that must eventually prevail here will be that which best meets the requirements of modern conditions, and most clearly expresses the national character. This distinctive style has been groped for through many phases of adaptation and many bizarre expressions of independence, and the more or less vain efforts to realize it will probably continue for many years yet, but the evidences shown by the general character of the plans in this exhibition are of steady and vigorous growth. Adaptation has by no means been abandoned, especially in the case of public buildings, but much breadth and daring is being shown in the handling, so that most of them are merely based on one or the other of the traditional styles, instead of being copied in detail. Buildings clearly derived from close study of Gothic or Tudor, Classic or Renaissance, are shown in many cases, being modified and simplified into something that can be termed "American." For instance, the main building of the College of the City of New York, designed by Mr. George B. Post, is clearly English Tudor,—that stately style so well suited to college architecture, yet it is simplified into absolute harmony with its American surroundings. Built of stone blasted out from the rock foundation on which it stands it



Geo. B. Post, Architect  Courtesy of The Atlas Portland Cement Co.

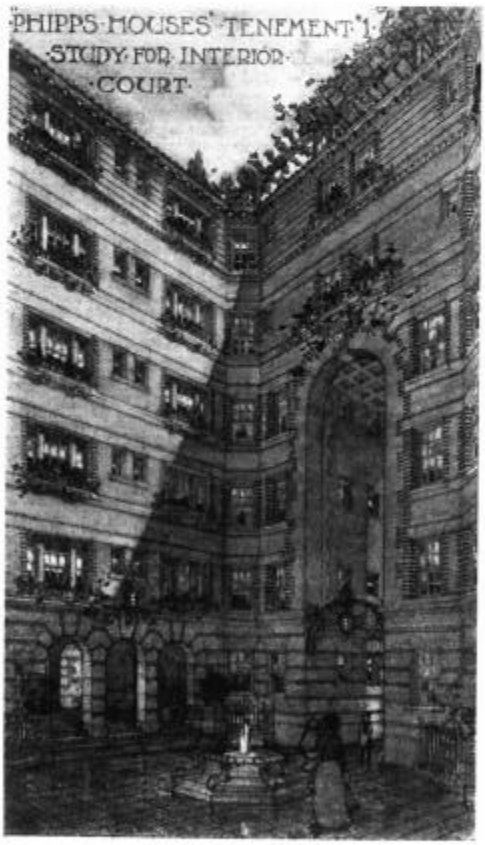
MAIN BUILDING, COLLEGE OF THE CITY OF NEW YORK

Snelling & Potter, Architects, New York

BIRD'S EYE VIEW OF THE PROPOSED UNIVERSITY OF GAINESVILLE, FLORIDA

"PHIPP'S HOUSES"
MODEL TENEMENT
NUMBER-1-SHOWING
STREET FRONT *and*
SPACIOUS INTERIOR
COURT

GROSVENOR ATTERBURY
ARCHITECT
NEW YORK CITY



Grosvenor Atterbury & John A. Tompkins, 2nd, Architects, New York

Charles W. Leavitt, Jr., Landscape Architect, New York
W. Wheeler Smith, Westervelt & Austin, Associate Architects, New York.

SKETCH—CHAPEL. DRAWING BY JOHN A. TOMPKINS, 2nd.

KINGSTON AVENUE HOSPITAL, BROOKLYN, N. Y.

seems almost a part of the hill it crowns. Even the trimming and dressings are of glazed terra cotta from the other side of the river, in accordance with that nice sense of the fitness of things that dictates the use, as far as possible, of local material. The shape of the building, with its surrounding shrubbery, conforms absolutely to the contour of the hill out of which it seems to rise, and in the vigor and dignity of the design, modified as it is to the most practical use, there is little suggestion of the lifeless methods of the mere copyist.

IN the "Proposed Addition to Westchester County Court House, White Plains, New York," designed by Messrs. Lord & Hewlett, is seen a vivid reminiscence of the "grand epoch" of American architecture, when the simpler and more severe phases of the Renaissance were incorporated so generally into the building art of this country. It is thoroughly American in feeling and gives almost a sense of the reserve and dignity of Colonial times.

Far different in feeling is the design, also by Mr. Post, of the George Washington University, Washington, D. C. Here the frankly classical outlines are made with the obvious purpose of harmonizing with the style of architecture that prevails in the capitol city. There is no suggestion of the American spirit, but a keen sense of the desirability of preserving intact the architectural harmony of the public buildings of Washington. That these are suited to the plan and purpose of the city, as well as to the climate and the contour of the surrounding country, is undeniable, and any marked departure from the prevailing style would be an expression of originality at the expense of the general scheme of civic beauty.

For simplicity and perfect proportion, nothing could be more charming than the little sketch of a chapel by Messrs. Grosvenor Atterbury and John A. Tompkins, second. With the wide, curving parapets spread out like hospitable arms from its low, massive stone walls, it seems to offer a welcome and a refuge to all who come near its nest under the overhanging trees. It is a delightful example of the beauty of plainness, fitness for use, and absolute harmony with surroundings.

Equally characteristic, and equally well fitted to its peculiar environment, is the sketch for "A Protestant Church for a Village in California," by Mr. A. Durant Sneden. Here the native adobe brick

is evidently used, its soft tones of creamy gray blending with the dull yellowish red of the tiled roofs. The plan is a modification of the Mission, containing enough of the feeling of the old Mission architecture to bring it into sympathetic relation with the low adobe houses and softly-rounded hills, and yet towering over the low buildings around it with a suggestion of Anglo-Saxon domination in its strong lines.

AMONG the larger schemes laid out, one of the most imposing is the "Bird's Eye View of the Proposed University of Gainesville, Florida," by Messrs. Snelling & Potter. Here the simple square buildings, as suggested, seem to be of the Mission style, so well suited to a warm, sunny climate, and the whole scheme is magnificent in its breadth and dignity. The stately parks and pleasances within the enclosure have a hint of the formal landscape gardening of France and Italy, and yet are admirably adapted to their place in the surrounding country of wide plains and low rolling hills. A university so planned has eminently the qualities of repose and permanence, and is an individual settlement out in the open country, as it should be, instead of being cramped and jostled by the close-crowding buildings of a city, with all its suggestions of business and its distractions from the avowed pursuits of a great seat of learning.

Another most attractive plan on a large scale is that of the "Kingston Avenue Hospital, Brooklyn, New York," the joint work of Mr. Charles W. Leavitt, Jr., landscape architect, and of Mr. W. Wheeler Smith and Messrs. Westervelt & Austin, acting as associate architects. Here the square, simple hospital buildings, with a few more ornate structures in the shape of accessory buildings, are grouped in regular order in a park-like enclosure, which offers the pleasantest possible prospect from the windows of wards and sickrooms instead of the turmoil and bustle of the city streets, or a cheerless view of some barren court or backyard. Nothing could be farther removed from any suggestion of pain or sickness than the plan of this orderly little village within a city, or the outlook into its beautiful and elaborately planned pleasure-grounds.

An effective bit of architecture, meant to blend with a quiet woodland scene is the sketch by Mr. John A. Tompkins, second, of a gateway designed by Mr. Grosvenor Atterbury. This shows the new de-

parture in this country better than many larger buildings, and is charming in every line no less than in its construction of the stone and wood native to the place.

Two studies of one of the Phipps Tenements, by Mr. Grosvenor Atterbury, are excellent examples of the beauty founded on plain, practical utility. The building is simple to a degree, planned to admit the maximum of light and air, and to be comfortable, commodious and sanitary. The inner courtyard is not only a great addition to the beauty of the plan, but is a long way in advance of the "light well" as an addition to the comfort and healthfulness of the tenement. As will be seen in the illustration, the windows are very broad and the wide sills are all planned to accommodate window-boxes, which add a charming decorative touch to the structure.

On a larger scale of civic improvement is the "Perspective View Looking Down Delancey Street," also showing the Manhattan Subway Station and the end of the Williamsburg Bridge. The thoroughfare is broad and dignified, and the approach to the bridge excellently planned. A few such streets as this in the crowded part of the city would go far toward redeeming New York from its far-famed ugliness.

REGARDING that same notable lack of beauty, an observant writer, visiting New York in 1896, has forcibly voiced the sentiments of most thinking people: "Never have I seen a city more hideous or more splendid. Uncouth, formless, piebald, chaotic, it yet stamps itself upon you as the most magnificent body of Titanic energy and force. The very buildings cry aloud of struggling, almost savage, unregulated strength. It is the outward expression of the freest, fiercest individualism."

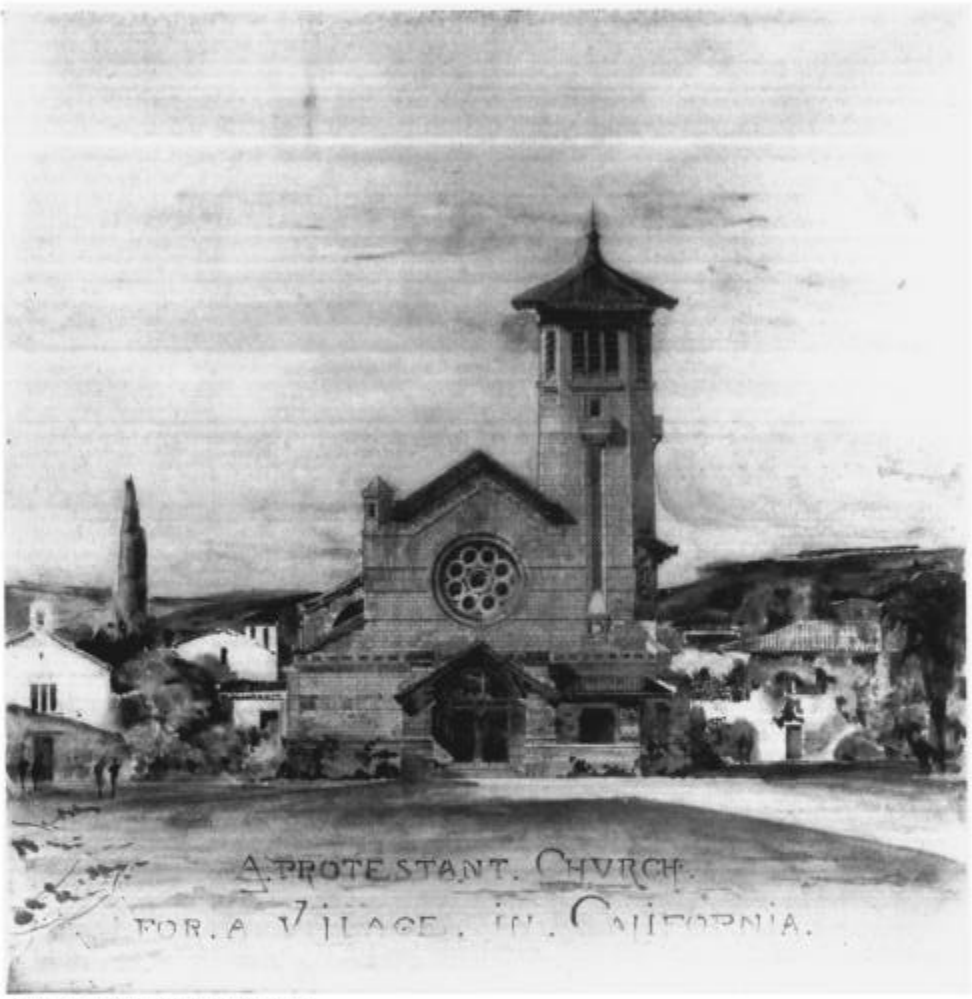
Two words, modernity and utility, express New York. After a while we may be able to add a third word, beauty, as the natural outgrowth and result of the first two. Much, however, remains to be done before that can be said with any element of truth. Were any thinking man asked to-day to put his finger upon the one good in our time, which is related in any way to the community of the whole, he would probably point to the movement toward improvement in the planning of public buildings and the carrying out of great public enterprises. Leaving bridges, subways and kindred engineering problems momentarily out of the way, much has already been ac-

complished in the way of architectural expression of the boldness, energy and enterprise of the American people.

The architect may, and frequently does, build to order, laying aside his own tastes, cultivated by the study of historic styles, and if he has adequate knowledge of pure building construction, the gain undoubtedly will be in the direction of plain utility in the absolute meeting of requirements, and so of the beauty which in the end is the outcome of these. The plan of a public building, to suit modern needs, must be open, straightforward and direct; a good arrangement means something more than a number of rooms strung together by passages and walls. With the complex requirements of modern commercial life it is very difficult to meet all the conditions and yet retain any beauty and dignity in the building, but somehow this is being accomplished. In spite of the abuse heaped upon it, the sky-scraper seems to come nearer to meeting the conditions of commercial life in New York than any other form of building yet developed. The sky-scraper is an expression of energy, boldness, enterprise and resource. It is the embodiment of modern commerce, which cannot be kept down to classic measurements or academic precedents. No bridle can be put upon commercial progress; the man of the world is king. The scale of the city as a whole is undeniably disturbed by these giants, yet these giants are rapidly creating a new scale to which all else seemingly must conform.

THE introduction of steel and concrete into the realm of building materials belongs naturally to these large public buildings. In some cases, as in that of the sky-scraper, its use is made absolutely necessary by the position and plan of the building. Yet where there is characteristic material at hand which, when properly used, makes the building seem a part of the landscape to which it belongs, it would seem a pity not to use what is so eminently suited to its particular purpose.

In this diversified country we have so many different kinds of building material; each State seems to be favored by nature with its own. The States of Maine and Massachusetts have their granite, hard silicious rock and massive granular crystalline structure, which contains minerals, quartz, feldspar, mica, hornblende and iron. Vermont, New Hampshire and Georgia boast of their white marble,

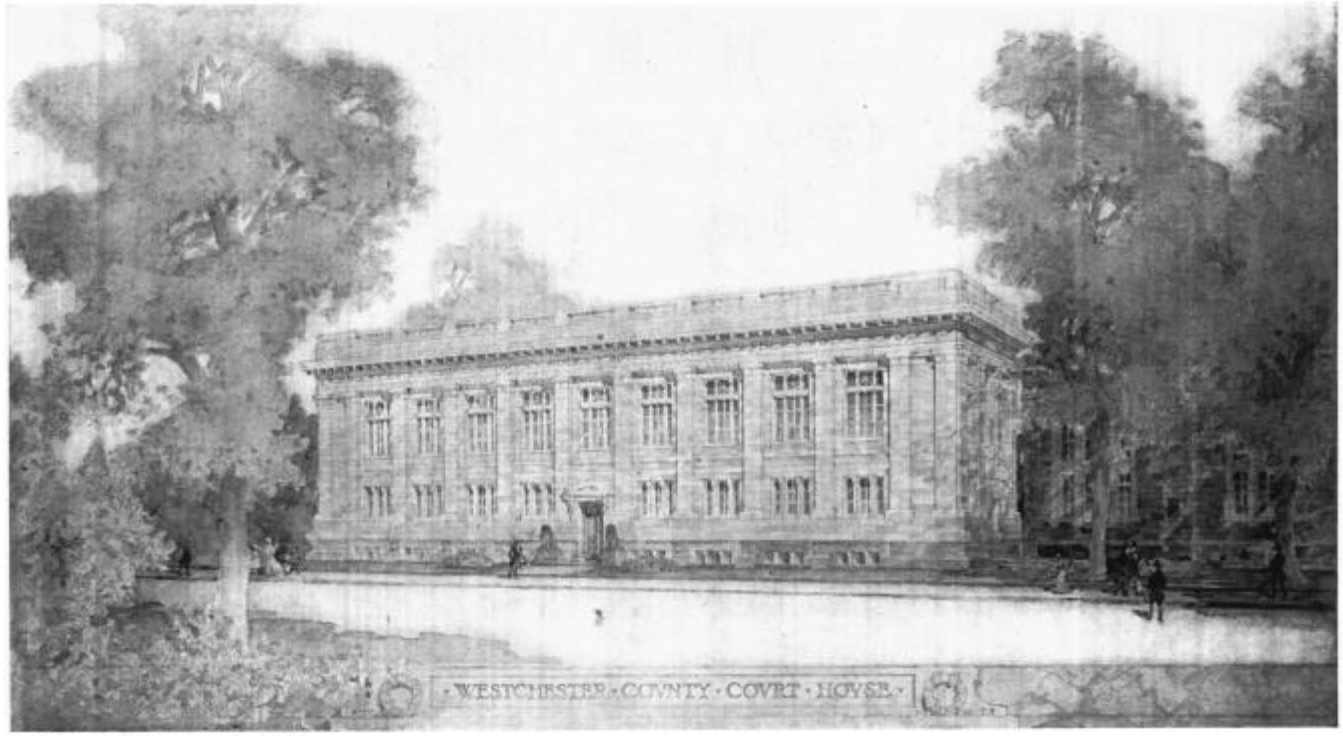



A. Durant Sneden, Architect, New York

A PROTESTANT CHURCH FOR A VILLAGE IN CALIFORNIA

Geo. B. Post, Architect, New York

THE GEORGE WASHINGTON UNIVERSITY, WASHINGTON, D. C.




Lord & Hewlett, Architects. New York

PROPOSED ADDITION TO WESTCHESTER COUNTY COURT HOUSE, WHITE PLAINS, N. Y.

Palmer & Hornbostel, Architects

PERSPECTIVE VIEW LOOKING DOWN DELANCEY ST.,
MANHATTAN SUBWAY STATION, WILLIAMSBURG BRIDGE
DRAWING BY HENRY F. HORNBOSTEL

fine crystalline structure, colored by carbonaceous matter and iron oxides; Ohio, Maryland, Pennsylvania, of their sandstone, the particles of which are well cemented together, varying in tone from white to brown; Indiana has its limestone; California, its redwood of living trees and its jasper-like fossil remains of primeval forests. We are tempted to ask: are not these sufficient for the public buildings of each separate State? Could anything be finer than that the building material be used to carry out the designs and that the designs be adapted to the material of each State?

More and more each year this is being done, and the effect promises to aid materially in the long-desired development of a distinctively national style of architecture, which, while varying greatly to meet the requirements of the widely differing climates and countries that come under the collective designation of "America" shall yet be expressive in its entirety of the strongly-marked characteristics of the American people.

# JOHN W. ALEXANDER, ARTIST. A STUDY IN DETERMINATION. BY P. T. FARNSWORTH

ONE day, when Charles Parsons was at the head of Harper and Brothers' art department, and Abbey, Rheinhart, Frost and the two Davises were on the staff, a slender young fellow from Pittsburgh applied for a position. He had no practical experience, but wanted to do art work. Hundreds with apparently the same qualifications had applied for the same thing, and hundreds would follow in the same way, to find there was nothing for them to do. Mr. Parsons knew this, but he happened not to be very busy at the time, and, attracted by the clear look in the young man's eyes, asked him to sit down, and talked with him for a few minutes. The story he heard was not unusual. His caller had studied drawing at home, and with very little money had come to New York, where he had no friends, to follow his chosen profession. The odds were all against him. Mr. Parsons knew this, so he told him as gently as possible that there was no vacancy, nor likely to be; but in order to soften the blow he said the young man might call again some other time. Then, as the incident was quite in the line of the day's work, Mr. Parsons forgot all about it.

It was different with John W. Alexander, the youthful applicant. He felt that, though he had failed on the first call, he had been asked to come again, and that meant something. This thought gave him courage. One of his ideas before leaving home was that the penny valentine might be vastly improved at very little expense, and he brought with him drawings showing how it was to be done. These he carried around with him to the various publishers of penny valentines, and explained his point with much enthusiasm; but he regarded it as a side issue only. His thoughts were mainly busy with Mr. Parsons' suggestion that he should call again, and he wondered what would be the proper time in which to make that call. The valentine publishers were not greatly impressed, and, when a whole week had passed, young Alexander decided it was about time to see Mr. Parsons again. The day he called the head of the art department was very busy, so young Alexander had to wait to see him. When he entered, the chief sent a terrorizing glance at him from under his lowered brows, and said, "Didn't I tell you there was no position here for you?" Young Alexander stood his ground unmoved, "You asked

me to call again," he said very steadily. Mr. Parsons drew himself up and stared. Then, to definitely dismiss the subject for all time, replied, "Well, there isn't any place going to be vacant here, except that of this office boy," and he looked casually at the urchin holding that post of honor. "When does he leave?" asked Alexander. "Eh!" exclaimed the chief, surprised in spite of himself, as he regarded his imperturbable visitor. "Well, the fact is he is the son of the foreman of our composing room, and—, and—" He paused. Young Alexander said nothing; he simply looked at the chief. Mr. Parsons looked at him; evidently he was to receive no help in relieving the situation. Then he quickly made up his mind. "You can start in on Monday," he said. That was the beginning of Mr. Alexander's good fortune.

EIGHT long months passed before he was allowed to do any work in the art room. In the meantime his entry in the place as office boy caused a revolution in the order of small things. Places that hadn't been swept or dusted for years were cleaned and set to rights. And on his first Saturday he was so intent on making a final thorough cleaning that he was still at work when the building was locked up and everybody else went home. An hour or two later, when the work was finished, he found the doors locked and himself a prisoner. His pounding on the glass front attracted the attention of the night watchman, who opened the door. But when he saw the young man, all covered with dust and grime, he held him as a suspicious character. He was finally persuaded to go up to the art room, where he was shown just what work had been done, and at last reluctantly let young Alexander go home.

At this time most of the illustrations for magazines were drawn directly on the wooden block from which they were printed, and reproduction by photography was just coming in. The first opportunity that came to Mr. Alexander was when he was allowed to work over the photographs for the magazine. He soon showed such undeniable talent that Mr. Abbey and Mr. Rheinhart became interested in him and had a great influence on his subsequent career. It was due to the suggestions of these two friends that his ambition turned to work in colors. Up to that time he had only hoped for success as an illustrator in black and white. Now he began saving his small

salary to have enough for study abroad. When he finally started for Europe, it was with such a meagre sum, that he found it would be impossible to live in Paris, and he therefore went to Munich.

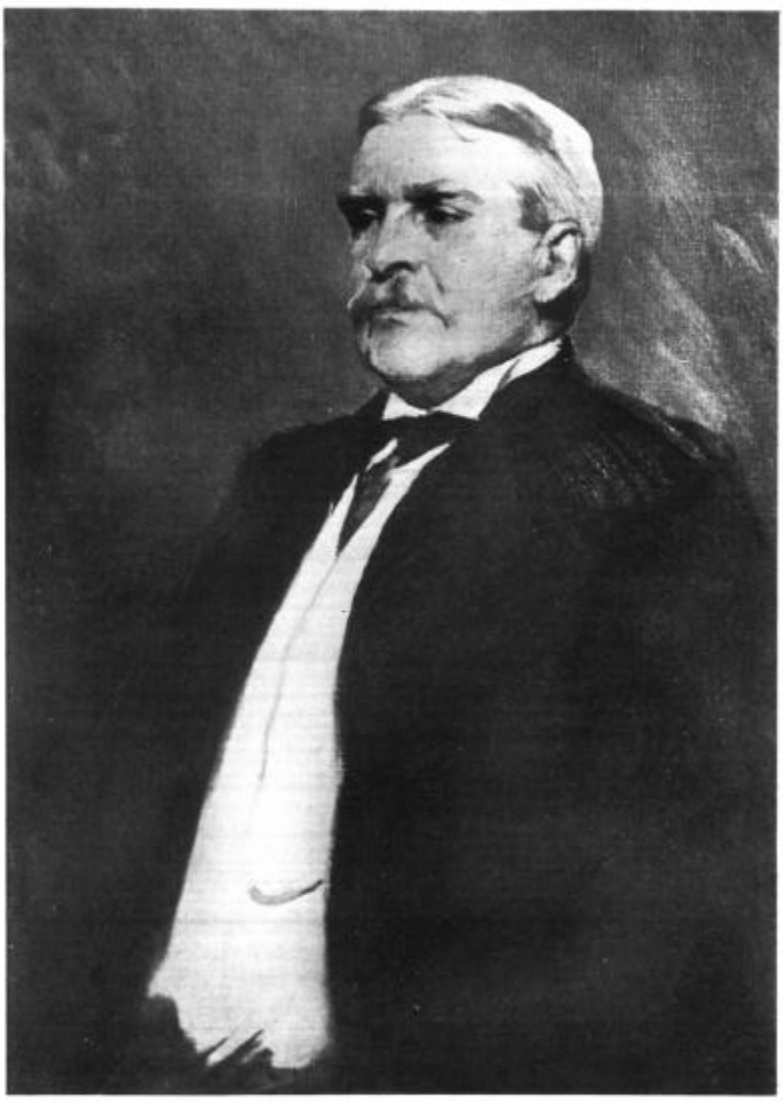
IT was in Benozoir's Academy there that he made his first drawings from the antique. But even the living in Munich proved too heavy a drain; so, after a stay of two months, he went to Polling, in the Bavarian mountains, and began drawing from life among the peasants. At the end of that year he received a letter from Benozoir asking him to send some of the drawings he had made in Munich to be placed in the annual exhibit of his academy. They were sent and he was awarded a medal for his work. This decision aroused some feeling among the German students, who claimed he had no right to exhibit, because he had been only two months at the academy and was not attending it at the time of the exhibit; but the award stood, because the work was done while he was a student at the institution. While at Polling he met the artists Currier and Duveneck, and it was due to their friendship that he received his first commission, which was in Florence. After that he had very little trouble, for as he became better known the demand for his work grew rapidly.

Mr. Alexander works very rapidly, and to this is due the fact that he finds time for ideal sketches. An instance of his facility with the brush may be noted in his Study in Red and Brown, on which he spent little more than a half hour. Perhaps one reason for the undoubted charm of his canvases is his habit of starting all of his portraits by painting the head and face first. His initial inspiration thus dominates all the remainder of his work, as the contour and pose of the head suggest every other line as well as the tones that will bring out character. A fine example of this appears in his Portrait in Lavender and Green, where the rather peculiar shape of the eyebrow, a family characteristic of the subject, is suggested and repeated in the various lines of the pose. In this, as in all of Mr. Alexander's work, no matter how rhythmic the lines of the pose or background may be, the attention is imperceptibly carried to the head, the chief center of interest.

PORTRAIT STUDY. BY JOHN W. ALEXANDER

"LAVENDER AND GREEN." PORTRAIT BY JOHN W. ALEXANDER

"BLACK AND GOLD." PORTRAIT BY JOHN W. ALEXANDER



PORTRAIT. BY JOHN W. ALEXANDER

## A STUDY IN DETERMINATION

THERE is no doubt that to Mr. Alexander's early training as an illustrator much of the truth, force and beauty of his decorative effects are due. Trained from the start to illustrate some idea or thought in his work, in his portraits this training is felt, rather than seen, in the subtle lines and tones that tell the character story of the face he has first placed on canvas. It is somewhat remarkable that though nearly every one of his portraits has an indoor background, by his masterly handling of tone and line he secures an effect that is strongly reminiscent of the graceful charm imparted by Gainsborough, Romney and Reynolds to their portraits by the sylvan suroundings. This peculiar charm in the work of Mr. Alexander is undoubtedly due to a certain poetic quality of his temperament that unconsciously takes expression in rhythmic line and grace of contour, especially in his portraits of women.

The most important work on which Mr. Alexander is at present engaged is the decoration for the main hall of the Carnegie Institute. The larger part of this work will be a mural painting from fifteen to eighteen feet high and from sixty to sixty-five feet long. It will be divided into five panels, and the subject of it will be an "Apotheosis of Pittsburgh; or Fire—its Products and the Result." At the bottom of the picture will be seen the furnace fires of the great industrial city, and, rising from the red flames, the Genius of Pittsburgh, represented by a nude male figure bearing in his hands emblematic products of the furnaces. Surrounding him will be the allegorical figures of the nations presenting rich gifts in return for the fire products; above, in the air, processions of allegorical figures, blowing trumpets, typifying the fame as well as riches that have come to the city as the result of its great industries.

It is a far cry from the artist whose fame is known everywhere, and whose time for more than a year ahead is taken up with important commissions, to the slender youth who came to New York not so many years ago, hoping, among other things, to improve the quality of penny valentines. The same quiet pluck which caused him to accept the position of office boy, offered in jest, has brought him every year greater mastery of the technique and genius of his profession. The long list of medals and awards that have been bestowed upon him, both in this country and abroad, are too well known to need repetition here.

# MURAL PAINTING—AN ART FOR THE PEOPLE AND A RECORD OF THE NATION'S DEVELOPMENT

IN spite of the steadily-growing popularity in this country of mural paintings as the only fitting decoration for the wall spaces of important public buildings, there were comparatively few examples shown this year at the Architectural League Exhibition. Some interesting sketches and cartoons were displayed, and quite a number of reproductions of completed work, such as Mr. John La Farge's four superb lunettes for the Minnesota State Capitol, all of which have already been illustrated in THE CRAFTSMAN. These, it will be remembered, were: "The Adjustment of Conflicting Interests," Count Raymond of Toulouse swearing at the altar to respect the liberties of the City; "The Recording of Precedents," Confucius and his pupils collating and describing documents in their favorite grove; "Moral and Divine Law," Moses receiving the law on Mount Sinai; "The Relation of the Individual to the State," Socrates and his friends discussing the Republic as in Plato's account. These are magnificent examples of the historically symbolic idea in mural decoration, with the imagery drawn from the universal history of mankind rather than from any event or legend of special significance in local or national history. And also, their decorative value is even greater than the deep-lying and far-reaching symbolism, so that the requirements of both schools of mural decoration may be satisfied.

The frankly historic record of a notable event in local history is seen in Mr. F. D. Millet's sketches for "The Treaty of the Traverse des Sioux," which is also to be placed in the Minnesota State Capitol as one of the decorations of the Governor's room. Some of the sketches have much more decorative value than the complete scheme, which is necessarily realistic and full of action, as it has a definite story to tell. The study reproduced in one of the illustrations here is delightfully simple and broad in its composition and treatment, but the large picture taken as a whole seems crowded and restless when considered as a wall decoration, although it is undeniably admirable as an historical painting.

The purely decorative idea, with no local or historical significance and very simple and obvious symbolism, is exemplified in the cartoon for a lunette to be placed in the Iowa State Capitol. This



LUNETTE —STUDY
BY KENYON COX, NEW YORK



DETAIL, WESTWARD—DECORATION FOR IOWA
STATE CAPITOL, DES MOINES, IOWA
BY EDWIN H. BLASHFIELD, NEW YORK

Edwin H. Blashfield, New York

STUDY FOR DECORATION IN IOWA STATE CAPITOL

Lord & Hewlett, Architects, New York

BONHOMME RICHARD AND SERAPIS. DECORATION FOR 2nd NAVAL BATTALION ARMORY, BROOKLYN, N. Y.
BY R. T. WILLIS, NEW YORK

is one of a series of eight, the work of Mr. Kenyon Cox. The cartoon reproduced here shows a colossal figure representing "Agriculture," reposing with idle sickle upon a hillside overlooking a field of garnered sheaves. In composition the lunette is satisfying as a wall-painting, as it has a large simplicity and repose that would harmonize almost inevitably with its architectural surroundings, to which it would maintain its right relation as a part of the general scheme of decoration. The same may be said of the whole series, of which sketches were shown. Each of the eight lunettes shows a single large figure, so placed that it not only conforms to its immediate surroundings, but maintains a certain rhythmic relationship with the other lunettes. The first of the series represents "Hunting," by the seated figure of a primitive man, clothed in skins and bearing a rude weapon. A wolfish dog and slain game form the accessories. The second, "Herding," shows a brawny herdsman seated upon the brow of a hill. He holds in his hand the traditional pipes of Pan, but instead of the flocks of Arcady, a very prosaic suggestion of Iowa is seen in the cattle and hogs which form his charge. The third of the series is "Agriculture," illustrated here. The fourth is "Manufacturing," and exhibits the slight anachronism of a nude and primitive-looking man seated under a sheltering roof and studying a working drawing. A forge and anvil presumably suggest the Iron Age. "Commerce" is typified by an ample female figure, with winged head and caduceus, seated upon a pile of grain sacks and watching a small nude boy stagger away under the burden of an additional sack that appears to be very heavy. "Education" shows a woman teaching a child that leans against her knee; "Science," a figure draped in sombre blue, seated amid the implements of scientific research, and "Art," a female figure holding up a glittering mirror. The whole series is undeniably decorative but it has no more relation to the State Capitol of Iowa than it has to ancient Rome. There is not even the feeling of the West, for the atmosphere and landscape are those of New England, the architectural accessories, of classic Italy, and the figures, the outcome of a necessity for just that mass of color and those lines in that particular place. Yet the decorative feeling is restful, the outline is closely adapted to the space it fills and the color though startling in the sketch is brilliantly decorative in its place on the wall.

## AN ART FOR THE PEOPLE

FROM the viewpoint of most painters, this is all that is to be desired of a mural decoration. It has long been made the subject of the same difference of opinion that either demands pure beauty and nothing else in an easel picture, or favors the expression of some intellectual element or sentiment in addition to the decorative quality. From a purely artistic point of view, abstract beauty is undoubtedly the highest form of artistic expression, but mural decoration is essentially a democratic form of art, and the greater part of it must respond to the demands of the people. Easel pictures in which abstract beauty is all that is to be considered may well be treasured as the gems of some great museum of art or the costly private collection of a connoisseur, but the paintings on the walls of public buildings are for the people, and to the people they appeal chiefly because of beautiful symbolism or vivid recording of some historic event of which the nation or the state is justly proud. By the emphasizing of this link with the bygone life of the community, the pictures acquire an historical as well as an artistic value, and take their place among the important records of a nation. It is simply another form of the beauty that grows naturally out of some practical need. As one writer has said:

"Our wall paintings, paid for by popular subscription or with money from the public treasury, on the walls of public buildings, owing their existence to public bounty, must have a purpose, decorative it is true, but higher than mere embellishment, in order to command public approval and justify the expenditure of public funds. It is a safe and reasonable forecast that the future great art of this republic, as far as it is expressed in painting, will find its complete and full development on the walls of our public buildings, and that of necessity and from the nature of our institutions and because of the conditions under which it must be executed, it will be primarily a recording art." (Charles M. Shean in THE CRAFTSMAN for October, 1904.)

So the majority of the mural paintings planned for our American public buildings are records of the story of that community. They are decorative also in many cases, but first of all they tell to the people the story of the people. The greatest of them tell the story of all the peoples of the earth, but the story is there just the same. No one can enter the Supreme Court room of the Minnesota State Capi-

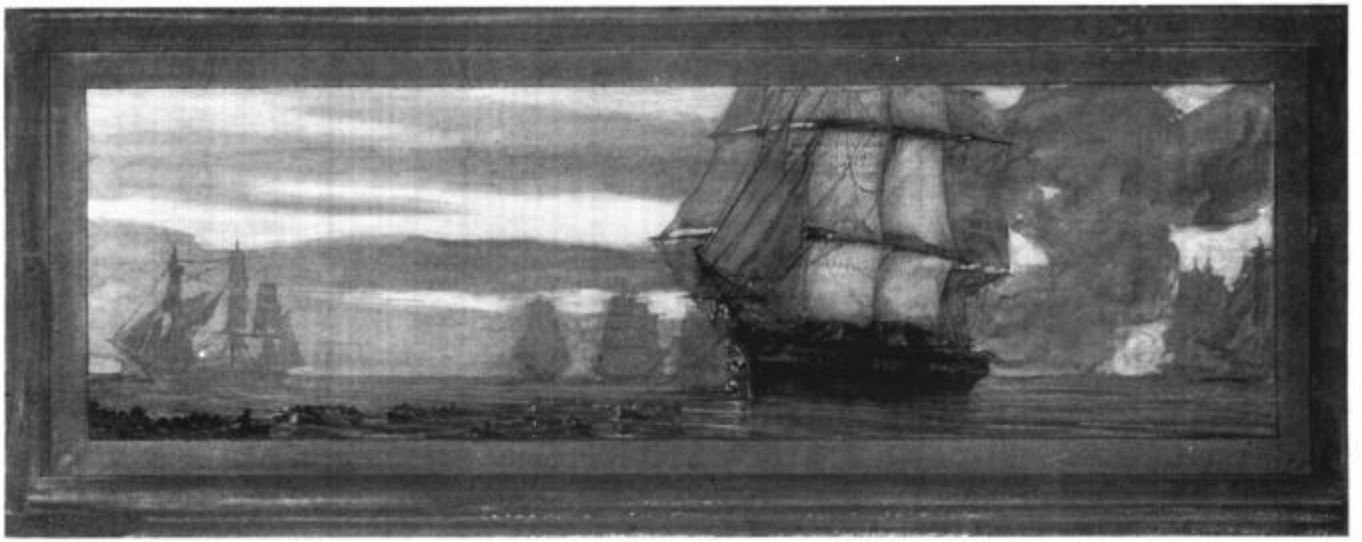
# OLD-TIME LIFE ON THE PLAINS-MURAL DECORATION ~ BY E·W·DEMING FOR THE COUNTRY HOUSE OF ERNEST THOMPSON-SETON



STUDY FOR DECORATION—MINNESOTA STATE CAPITOL "THE TREATY OF THE TRAVERSE DES SIOUX" BY F. D. MILLET, NEW YORK



STUDY FOR DECORATION—"THE TREATY OF THE TRAVERSE DES SIOUX"
BY F. D. MILLET, NEW YORK



Lord & Hewlett, Architects, New York

ESCAPE OF THE CONSTITUTION. DECORATION FOR 2nd NAVAL BATTALION ARMORY, BROOKLYN, N. Y.
BY R. T. WILLIS, NEW YORK

tol without seeing the whole history of law symbolized in the La Farge lunettes, and no one can study that symbolism without a sudden, keen feeling of overwhelming respect for the majesty and antiquity of the Law. It touches upon every phase,—the giving, amid the thunders of Sinai, of what man could receive of the Eternal Law; the recording of precedents from which law was developed gradually in the youth of the hoariest of nations; the right attitude toward citizenship in the relation of the individual to the state, discussed as eagerly in ancient Greece as it is among honest and progressive citizens to-day, and the power, greater than force, that bound the feudal baron to respect the rights of the citizens he had once despised. It is the whole story of humanity under the beneficent rule of Law.

SUCH wall decorations as Mr. C. Y. Turner's panels in the Baltimore Court House, commemorating "The Burning of the Peggy Stewart," are highly decorative as well as a valuable historical record which in itself is a constant reminder of the earlier and purer days of the republic and a constant incentive to patriotism. This record belongs to the people of Maryland, and to their children's children, and no mere expression of abstract beauty, however exquisite, could take its place as an inspiration to the present and to future generations.

The combination of the decorative with the historical is shown, though in a less striking way, in the decorative panels designed by Mr. R. T. Willis for the Second Naval Battalion Armory in Brooklyn, N. Y. These show the sea battles between the *Serapis* and the *Bonhomme Richard* and the escape of the *Constitution.* They have no especial historical significance, for the panels show purely decorative treatment of sea, smoke and ships, but the suggestion is there and as a decoration they are entirely appropriate to the building in which they are to be placed. The rather vague and misty treatment promises the quality of pleasant restfulness as wall decorations.

The Iowa State Capitol is to have its share of historic painting as well as the purely decorative. Mr. E. H. Blashfield exhibited at the League a panel entitled "Westward," which is to be placed in Des Moines. The subject is a mingling of the realistic and fanciful, and is commemorative of the first settling of the state. A "prairie schooner" drawn by oxen forms the central feature of the

composition, and a group of exceedingly picturesque emigrants walk alongside. Over the heads of the oxen hover four allegorical figures typifying progress and prosperity, and another group follows the wagon. In a way, the scheme is purely decorative, and yet the symbolism is elaborately wrought out to commemorate an important local fact. Another interesting feature of the panel is that the faces of both emigrants and symbolic figures are distinctively and typically American. The study for one of the heads, illustrated separately here, shows the close adherence to the type.

Some of the most striking mural decorations in the exhibition were destined for a private home. They are simple panels of primitive life on the plains, painted by Mr. E. W. Deming for the country house of Mr. Ernest Thompson Seton. One is called "The Moose Courtship," and shows two of the huge animals standing knee-deep in a stream. The big antlered head of the moose-lover is thrown back, and his muzzle rests caressingly upon the coyly drooped neck of his lady-love. The other panels, a series of three, show just the Indians and buffalo upon the plains. That is all, yet the spirit of all the West is vividly there. They are all decorative to a degree, painted in broad, simple style, and full of the sunlight and peace of out-of-doors. The composition is of the simplest, and yet the whole story is there, done in a frank, almost primitive way that leaves all the details to the imagination. It is notable work, and it is safe to predict that future exhibitions will see much more in this style.

# THE SPECIAL INTENTION OF GUISEPPE: BY ANNE O'HAGAN

NEAR the sunset the street of tall tenements makes a sudden elbow and in the crook stands the large pillared church, as though to block the thoroughfare's grim course to the river. Sometimes you may catch a glimpse of it from the west side cars—a Madeleine of of the slums—but if, uninitiated, you seek to find it, you are like to have your labor for your only reward. A queer blind tangle of highways and alleys, of triangles, courts and what not, is the region which it dominates with its broad façade, its wide doors that beg you in, out of the clamor and squalor, its mellow, yellow stones and its name, music in Italian ears—*Nostra Madonna dei Pompeii.*

Lame old Guiseppe knew the church from every angle, could approach it from every avenue. The paths that led to it, so devious to the eyes and the intelligences of us outlanders from the country of broad, straight streets and compass-set corners, were to him as direct as the path the homing pigeon cleaves through the air. It shone always before his vision as clear, as steadfast, as the ever burning lamp in its own sanctuary. I half believe that if, on some pleasant afternoon, you had set the old man down once more in the Campagna and had shown him Rome shining splendid in the golden light, he would have seen instead the shallow pointed roof, and the great round pillar of the church among the tenements. I think that he expected a kind and brotherly St. Peter, keeper of the celestial gates, to admit him to a heaven like the big, square, galleried room, with its altars and shrines. And if his simplicity even pictured the great Lord of Love wearing vestments like those of the overworked Padre Antonio, only more brilliant in color, more stiff with silver and gold thread, there was no impiety in the thought; and the eyes that he imagined shining upon him were as kind and tender as Father Antonio's weary ones.

At our Lady's, mass is celebrated early. They are poor laborers who seek its blessing on their ways—young girls bound for feather and flower factories, old women dwarfed and twisted by toils from which age has brought them no release, lusty street cleaners, road builders, peddlers, bootblacks—all of them of the class that must be working betimes. In winter the doors are unbarred in the gray gloom of departing night; sometimes the last star is puffed gently out of the sky above the crowding city roofs as the first candle flickers in-

to gold on the altars. Then the congregation is like to be scant, and the swift, musical monotone of the priest falls on but few ears, and there is no massed gleam of aureate lights lit by the faithful before the side altars.

But always Guiseppe is there to murmur the responses—sometimes he serves as sacristan and the words of the antiphonal chant rise to his lips even when he is without the chancel rail; always Guiseppe's old knees press the hard floors in a sort of ecstacy and his eyes—dark caverns in his shriveled brown face—turn in rapture and confidence towards our Lady's altar where always one candle at least is lighted by him.

ISABELLA, his daughter, who makes fine Italian lace all day in a big, bare room, half school, half factory, compresses her lips when her father's extravagance in the matter of candles is mentioned. Isabella has a practical mind. Sometimes she computes the number of coals which might be bought at the cost of those candles lit by Guiseppe at prices ranging from a penny a piece to a dime—for there are favored positions before the altars and he who would have our Lady's benignant eyes rest upon a lighted prayer close to her very feet must pay for the privilege. Then Isabella sighs and her fingers move more swiftly above her cushion. But she is a good daughter and only her eyes reproach the squanderer.

Maddalena, the younger daughter, however, never acquired a scrupulous tradition of filial respect to keep her limber tongue from scolding her spendthrift father. Coals indeed! corals could one buy and beads of gleaming blue; ribbons, and ah! had Isabella seen the slippers, with heels all gilded, in the shoe shop windows on Sixth Avenue? A penny a day and ten cents on Sunday for candles—and how much for the special mass said now and then?—Madonna! What gauds might not one buy!

Guiseppe shakes his gentle head at Maddalena's storm of reproach and abuse even as he smiles at Isabella's computing, accusing glances.

"It is for a special 'intention,'" he tells them, and his old eyes dwell yearningly upon his younger daughter. Isabella sighs and Maddalena pouts and goes out to her posing in studios where a smooth olive cheek and eyes of velvet are held to be fit property ac-

companiments for a tambourine. Only one of the artists for whom she has posed has ever thought of the tragic possibilities in Maddalena's face. You may see them now defying you from his "Medea."

BUT the lame old man, past his laboring days, has other occupation than to light candles and to pray.

"There are many candles one lights for our Lady," he says, "and I for one doubt not she sees some that are far away from her altar. The geranium I coaxed to blossom in the sun upon the sill there, that, my Isabella, is a candle lit for her sweet eyes, and she knows, the kind little Queen of Heaven, what the special intention of old Guiseppe is as well as when I touch the paper to the wax at the very hem of her blue robe."

"Then why," breaks in Maddalena tempestuously, "do you go to the trouble and the expense—Holy Mary, what expense!—of the candles? If a scarlet flower in a tin can—" she lays a blossom against the dusk of her hair and surveys the effect in the small mirror over the mantel,—"will answer for a candle, why, why must you have a candle too?"

"Though she graciously understands that all is done in prayer to her," argues the old man, "shall one abate the form of prayer? No Maddalena *mia.* My special intention is in my heart when I put match to the paper in the stove in the morning; it is there when I lift the shining kettle from the fire, when I make you and Isabella the coffee, when I slice you the onions, when I sweep these two rooms of ours. But if I lit no more candles, bent my old knees no longer, had no mass ever said for my special intention, she might think I tried to deceive her. Ah, she has grown wary, the little young Queen of the Angels—so many have cheated her."

A rap sounds upon the door. Big, blond, lusty with youth and life is the man who blocks the doorway. His friend Royson has told him that perhaps he can obtain Miss Maddalena Ziatelli's services as model. He is Henley; his studio is opposite Royson's in the big, dusty, old building on the Square. Can Miss Maddalena—will Miss Maddalena—ah! that is very good—he is very glad.

MADDALENA hums no song that evening; Isabella strains her eyes over the extra piece of work she is doing at home. The old man sits and watches them as the light from the unshaded lamp shines upon them. His look dwells longest upon Mad-

dalena, dreaming by the table, not flitting restlessly about as usual.

"Father," she cries impetuously once during the evening, "is it not awful to be done with life—to have no more strength in the arms for the work of men—to have no more power to do—to do?"

"Maddalena *mia*," Guiseppe answers gently, "prayer is the power that moves the world. So long as the good God leaves us our wits, that we may pray for what is good, we are not weak, we are not helpless. We are strong as the strongest."

But the next morning he lights two candles, and one is very close to the blue hem of our Lady's robe. That day no withered leaf is left upon the row of red blossoming prayers upon the sunny window sill. He sweeps and mops, he cleans and polishes. He brews a strong thick soup of black beans and onions. He buys black bread against his daughter's evening meal. He takes his basket and his staff and makes his way to the railroad yards where he gathers chips and cinders. He has a friend in the wooden box factory near by, and he potters among the waste, gathering kindling. Then he goes back to the tenement and opens the door that the girls may feel the welcome from the stairway.

Mrs. Flannigan across the hallway, her latest baby in her arms, pauses and patronizingly surveys the specklessness within.

"You do keep it clean," she admits. "They ain't another such an old maid in the block—I often do be saying it. But what's the good of it, at all, at all? 'Twill be getting dirty again in no time. You have to be always at it."

Guiseppe smiles, producing a dazzling effect of black eyes and white teeth. His English is none of the best. Mrs. Flannigan's speech conveys to him no more definite impression than that of friendliness. He dangles the red blossom before the dirty baby's eyes. The baby smiles and clutches at it.

"To bring a smile to the face of a little one," he tells Mrs. Flannigan in laborious polyglot, "is to light a candle in the shrine of the Madonna, is it not?"

"'Deed and I never can understand you at all, you funny little limp-and-go-fetch-it!" Mrs. Flannigan answers him. "But thank you for the flower." She trails her slatternly length down the hall. "Dagoes is queer," she told a neighbor. "You wouldn't find an Irishman doing woman's work."

# GUISEPPE'S SPECIAL INTENTION

IT is spring, half langorous, half glad, and all feathery green. Maddalena, granted a respite from her pose, is leaning against a broad window embrasure of the room opening out of Henley's workshop. There are scarlet flowers in her unbound hair, her smooth, dark, polished shoulder is bare and gleams against the dull scarf in which she is draped. Henley watches her from the doorway. A sigh parts her lips, ripples the air, undulates her bosom.

"Spring, Maddalena?" Henley has moved toward her.

"Si, signor."

"Only spring?" He takes her chin in the palm of his hand and turns her face upwards. It quivers beneath his touch, before his gaze. Maddalena who has coquetted with all the youths of her quarter, has forgotten how to coquette. But she struggles against the fascination of her eyes, with the demand of his lips.

"Only spring, signor," she repeats. But her voice is a whisper. Henley laughs and his arm falls upon her shoulder. But she withdraws, quickly, tensely. Below her in the fresh green park where the children are playing and the nursemaids sit in a row a bent old figure limps. The sunlight brings out the shabby rusty green of the coat, the bulky shapelessness of the cap it wears.

"Foolish child, no one can see you," Henley assures her. And to his surprise she breaks into a torrent of words. See her? How dared he think her afraid of being seen? When she loved she would love openly, not behind barred windows. She would glory in it—was it otherwise that he would love, that the ladies of his class and his race loved? Bah! Treacle, milk-and-water, was fit wine of life for such. That—she snapped them all from her rosy finger-tips—that for them and—yes—for Signor Roberto Henley himself!

Then they go back to their posing and painting, and in Henley's young veins desire stirs a little more strongly than before. Across the growing insistence of this mood, however, comes a dash of caution. The women of these Southern races have not orderly emotions. Of course he does not want to do her any harm—he wants no vulgar entanglements, no melodrama of scenes, maybe of stilettos. But who can tell what outcome of tragedy—Henley calls it vulgarity—a kiss given to that passionate, palpitant creature will lead? He must be careful, self-controlled.

Yet as the season waxes in the studio, spring ardors play between

them. The air they breathe is charged with danger. One spark will set it all aflame. She waits the torch, quivering, eager. He cuts short their sittings, grows taciturn, moody, curt.

And all the time Guiseppe watches the mobile face of his younger daughter in the evenings and lights his candle very close to the feet of his kind young Queen of the Angels each morning at early Mass.

"Thou knowest why," he tells the smiling, pink girlish face above him as he kneels. "Thou knowest thine old Guiseppe's special intention. Thou wouldst not deceive him. Thou wouldst not beam so kindly but in true promise to him. In thine own way, in thine own time thou wilt come again and make all clear to me. Madonna, keep me from doubting thee."

HE had laid the fire for breakfast before he hobbled out to church that morning; but when the daughters arose and prepared the meal and spread the table he had not returned. They finished eating but he had not come in.

"Nevertheless I must go," said Isabella worried. "The keeper of our time at the shop would fine me were I late. But you, Maddalena—"

"But I, too, must go at once," cried the model. "In the morning I pose for Signor Royson and in the afternoon for—Signor Henley. They love not to wait, these painters. To what harm could he come, our father? The Padre—Padre Antonio has desired an errand of him."

"Likely it is so," Isabella accepted the explanation. And together they went out.

The afternoon found Maddalena in Henley's studio. He was more brusque than usual, gruffly he bade her take her position. With eyes averted from her, bent upon anything else in the room, he busied himself. When finally he looked toward her, the tears were crawling silently down her cheeks.

"Maddalena!" he cried.

"I cannot help it, I cannot help it. It hurts me so when you are unkind." She sobbed unrestrainedly. He was by her side in a second, his arms about her. And at the touch ichor coursed through his veins. He kissed her, he called her his poor little girl, his dear one.

By and by he was sane again and withdrew from her.

"Maddalena," he said, "this is all wrong. I had no right to do this, to say this. You know that we cannot be married, my poor little girl. You have seen the lady whom I am to marry. I have no right to one of your kisses. I am a brute."

She held out pleading arms to him and begged him, in words that ran like golden honey, not to cast her off.

"Your servant, your slave," she cried. "Let me be that. Ah, I am not like your cold ladies. Let me stay with you,—anywhere, anyhow, and serve you."

He bent his troubled eyes upon her ardent beauty and even as he shook his head and said that such things might not be, his lips were on her hair.

"Ah," she sighed, deeply content, "you will not cast me and my love away."

The knocker on the door fell heavily. Henley threw it open. Isabella, blanched and terrified, stood on the threshold.

"Our father," she cried in Italian. "He is hurt—in the hospital. Come you, come you quickly, Maddalena."

GUISEPPE lay on his cot in the long ward. The injuries he had received that morning from a dray which felled him coming home from church, were to prove fatal. But now at last his mind was clear. His brown old face was grown ashy. He bade his elder daughter stand aside. His eyes sought his younger daughter's face with deep appeal.

"Listen, Maddalena *mia*," he whispered. "Will you take the special intention of your poor old father who goes out of the world this night, for your own?"

"My father, yes, I promise it," Maddalena replied as she knelt at his bedside.

"Always I lit the candles before the altar of the Mother Mary," he went on weakly. "Always I made the flowers to bloom for her, the rooms to shine, the babes to smile—all that she would grant me one gift. I lived in her presence for that—I, the poor old cripple whom his good daughters cared for and clothed and housed. It was that she should keep my good daughters good."

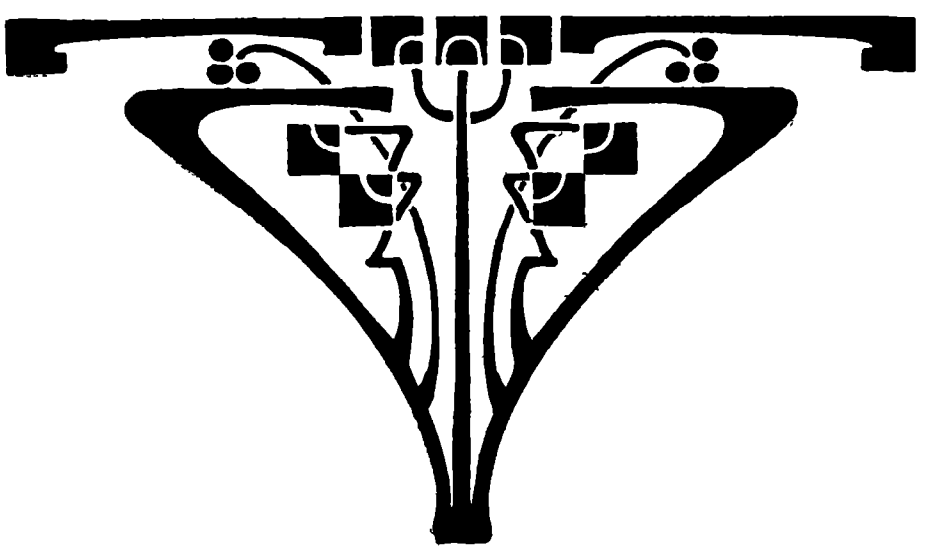
There was silence at the bedside. He waited for a word and when none came he went on again.

"Your mother, my Maddalena, your mother—you are like your mother—your mother left me. 'You will kill your enemy,' they all cried in the village on the hillside—you do not remember the olive trees, my Maddalena—but the lovely little Lady of Heaven, she came to me, all in blue and silver, with a garland of roses on her head, and she taught me otherwise. Then they scoffed and jeered me—the friends and neighbors. They drove us away—you were a tiny *bambina* then, my Maddalena. We came here. She promised me that she would save my daughters, keep them good girls. Therefore I have served her."

Maddalena's lips brushing his gnarled old hand were cold.

"I promise you," she said. "Each day I shall light a candle, my father, before her altar. Each day I shall remind myself what she promised you."

"I shall see the candle even from the shining heaven," said Guiseppe. "That you are good shall make the greatest brightness there. Ah, it is very wonderful. Only this morning my heart was very heavy. I saw the storm gathering in your eyes that I had seen gather in your mother's—I feared she had forgotten. I might have known that she would not cheat her servant, the dear kind little Queen of Heaven."



# DANIEL CHESTER FRENCH'S FOUR SYMBOLIC GROUPS FOR THE NEW YORK CUSTOM HOUSE

THE four symbolic groups by Daniel Chester French, which are to be placed in the New York Custom House, formed by far the most important feature of the rather small exhibition of sculpture at the New York Architectural League this year, and this in spite of the fact that the groups were represented only by photographs which showed but a part of the symbolism and did little more than hint at the superb technique.

These groups, which present the four continents, are distinguished by all the breadth and dignity of treatment that characterizes the work of Mr. French. The three continents of the Old World are represented by figures in repose while the "America" group is tense and alert with vigorous action. The symbolism of all four is clear and straightforward without being too obvious, and the significance of each figure shows an imagination as deep and a fancy as bold as that which dared to make the Death Angel in the likeness of ripe maturity,—a gracious and benignant presence instead of a shrouded horror,—in the famous "Death and the Sculptor." Europe, the maratime continent, is represented by the figure of a majestic woman of mature years, crowned like a sovereign and seated upon a massive throne, on the sides of which appear portions of the freize of the Parthenon. Her right hand rests upon the prow of one of three ships which are suggested at the right and back of the group. The three prows crowd together, and terminate respectively in the head of a lion, an eagle and a bear, emblematic of the chief countries of Europe. The left arm rests upon an open book supported by a globe,—typifying the dissemination over the earth of learning and civilization. A suggestion of the lasting and widespread influence of Greece is seen in the Greek robe and breastplate, and the Roman eagle and a bishop's crozier at the back of the throne typify the bygone power of Rome and the succeeding influence of Christianity. The figure of "Europe" looks straight before her with a tranquil, level gaze, uneager and unregretting as she rests upon the achievements of the past. Behind her is the bowed figure of an aged woman, with the head and body enveloped in drapery, symbolizing "History." She is poring over a scroll, and holds in her right hand a

skull with a laurel wreath upon it. A pile of crowns at her feet suggests the nations that have sunk into the past.

IN strong contrast with the still pride and power of Europe is the mysticism of the figure that represents Asia. Also a woman's figure, it is ageless and emotionless, lost in contemplation. The heavy eyelids are closed, the face serene, and the whole figure suggests not only the unchanging calm that is the heritage of countless ages of philosophy, but the highbred, over-refined physique of the Brahmin caste, with its luxuriously rounded contours and delicate, unforceful hands. The costume is suggestive of that of an image of Buddha and the posture is the familiar attitude of Buddhist contemplation. In the lap is a small image of Buddha, also in the attitude of contemplation, and the right hand holds the sacred lotus flower, with the serpent twined about the stem. Peace, contemplation, wisdom and spirituality are all expressed by the figure, but the slender feet rest upon a footstool supported by human skulls, and at the right crouches a supple, cruel-looking tiger. At the left are three stooping, submissive figures; a boy prostrate in the prayer of blind superstition; a man with his hands tied behind him, marching onward with bowed head and unseeing eyes; and the patient figure of a woman carrying a babe,—all symbolizing the ceaseless round of inhumanity from which the Eastern mystic strives to escape, and the utter hopelessness of the lives of the toiling hordes of Asia. In the background is a cross, signifying the birth of Christianity, but it is of minor importance, like the position the Christian religion holds among the ancient forms of Asiatic philosophy.

The immemorial age and also the awakening youth and strength of Africa are symbolized in the group which bears the name of the Dark Continent. The principal figure is that of a young woman, sumptuously moulded, and with features suggestive of an idealized type of the highest order of the African races of to-day, rather than of the ancient Egyptian. This figure is represented as asleep, reclining against an Egyptian column and upon a rock of the desert. The right arm rests languidly upon the head of a lion, and seems to have been lifted by the raising of the lion's head in awakening. The lion lies upon a stone that appears to have formed the top of an Egyptian gateway, from its shape and the carvings upon it of the scarab,

Cass Gilbert, Architect, New York

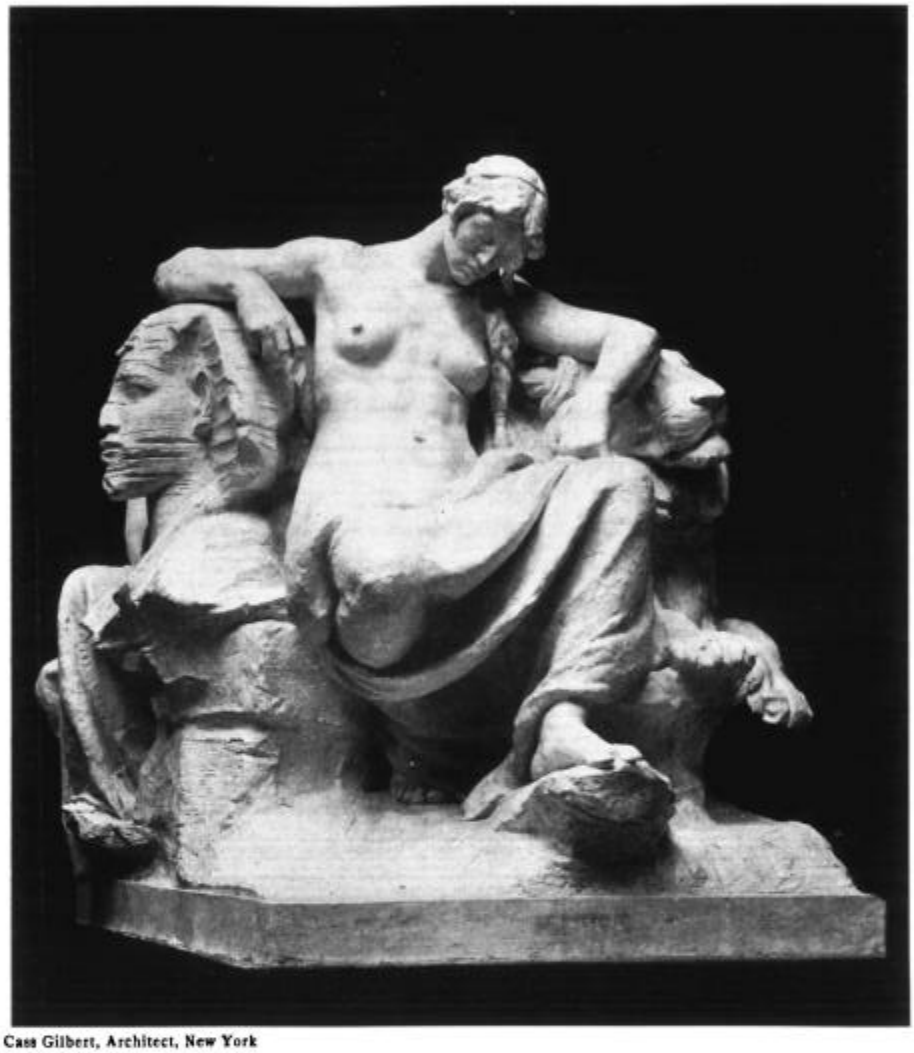
ASIA. SYMBOLIC GROUP FOR THE NEW YORK CUSTOM HOUSE. DANIEL CHESTER FRENCH, SCULPTOR

Cass Gilbert, Architect, New York

AMERICA. SYMBOLIC GROUP FOR THE NEW YORK CUSTOM HOUSE. DANIEL CHESTER FRENCH, SCULPTOR

Cass Gilbert, Architect, New York

SECOND VIEW OF AMERICA—PROTECTING PROGRESS.
DANIEL CHESTER FRENCH, SCULPTOR



Cass Gilbert, Architect, New York

THE SYMBOLIC GROUP, AFRICA, FOR THE NEW YORK CUSTOM HOUSE, SUGGESTS RUIN AND AGE. DANIEL CHESTER FRENCH, SCULPTOR

Cass Gilbert, Architect, New York

EUROPE, THE MARITIME CONTINENT GROUP FOR THE NEW YORK CUSTOM HOUSE. DANIEL CHESTER FRENCH, SCULPTOR

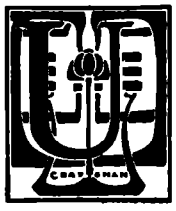
Cass Gilbert, Architect, New York

SECOND VIEW OF EUROPE, SHOWING THE FIGURE HISTORY.
DANIEL CHESTER FRENCH, SCULPTOR

or sacred beetle—the Egyptian emblem of immortality—and of the globe. This suggestion of age and ruin is further emphasized by a completely draped figure, leaning upon an urn, at the back of the group.

PERHAPS the most self-evident symbolism appears in the group which typifies America. The woman's figure here is that of the ideal woman of the New World,—young, strong, alert, every line instinct with vitality. The face is the clean-cut, markedly intellectual type that has come to be accepted as distinctly American, and the poise of the figure suggests a readiness to spring into instant and vigorous action. One foot rests upon the head of feathered serpent of Mexico,—symbolic of the crushing of evil and of superstition,—and the other is planted strongly on the ground, with the knee bent as if almost in the act of rising. The robe falls in simple, severe folds, almost suggesting a blanket, and entirely unadorned. In the right hand is the torch of liberty and enlightenment, the flame blown backward as if by the rush of rapid advance, and across the knee rests the abundant sheaf that typifies material prosperity. The figure is seated upon a block hewn out of the native rock and decorated with ancient Aztec hieroglyphs. The left arm is extended with a magnificently protecting gesture, holding a cloak over the head of a kneeling figure that typifies Progress,—a nude, powerful man's figure that is setting the winged wheel in motion by a strong, outward sweep of the right hand, while the left holds the aids to knowledge,—the magnet, prism, etc. At the back of "America" is a sinewy Indian, half-kneeling, half-leaning upon a rugged boulder as he peers ahead with saddened gaze into the era that is wiping out his race and his domain. An eagle, with folded wings, is introduced at the right, and the Indian's foot rests upon a buffalo's skull, on which is a broken burial jar of the New Mexican Indian. The base is suggestive of desert sand-drifts and straggling cactus.

# THE MARINE MOSAICS OF W. COLE BRIGHAM



NDER this suggestive title some very original decorative work has been recently exhibited in the Powell Galleries at 983 Sixth Avenue. Mr. Brigham is a painter as well as a craftsman, and lives by the sea at Shelter Island where the shore evidently suggested other possibilities to him than the direct one of painting material. Mr. Brigham has been interested not only in the color of the shore as a whole, but also in that of some of those minute elements of color that go to make up the whole,—the beach shells and stones that are ordinarily of more interest to the child or the science student than the artist. These he has combined with sea-colored glass in their own color schemes, often with delightful effect.

In the collection were lamps and lanterns of various kinds—for candles, oil or electric light—windows, and glass fire screens. The process is his own invention. It consists of a mosaic composed of semi-transparent shells and pebbles, combined with rough and occasionally smooth-glass, held together with cement, and laid upon a background of clear glass. The cement is a compound invented by Mr. Cole, is weather and fireproof, and has very much the color and effect of the lead lines in stained glass. It has already been successfully tested in a memorial window in a church on Long Island.

The designs, as in stained glass, are draughted with the consideration of the lead lines—in this case the cement lines—held in mind. These lines, as every decorator knows, are conceived as a decorative element. The shells used in most of the designs exhibited were scallop shells and the common but very beautiful, small, opaque, yellow variety common to the Long Island beaches, known as "jingle" shells, which are like a miniature clam shell, and range in color from palest cream to deepest orange, and he has made use of oyster shells as well. The pebbles, as the interested observer by the sea must have discovered, range through every variety of warm color, and have a varying degree of opaqueness that one does not realize before viewing them with that fact in mind. This quality has been utilized most ingeniously by Mr. Cole to give color and value effects. In one lantern, the design of which is a bit of grape vine with a bunch of grapes, this difference in the stones is taken advantage of with an effect particularly happy.

## MARINE MOSAICS

THE lanterns are of different varieties. Some in the shape of the old-fashioned sailor's lantern,—cylindrical with a cone-shaped top, some square, and others sextagonal. Almost any of them could be used with electric light if desired. The windows, which call for designs of larger size, have sections of rough glass, bluish, greenish and sometimes brownish in tone, charmingly used in ways that suggest the look of water. As these depend upon the daylight for their color effect, they naturally call for more clear glass in their design than the objects lighted by artificial light.

The fire screens have the attractive quality of shutting off the extreme heat of the fire without taking away the pleasure of its color and light. One would expect them to be very beautiful and appealing to the imagination in the firelight hour, before the lamps are brought in.

Mr. Brigham has also made some interesting jewelry out of the sea pebbles and shells which have so beautiful a color under the water and are so comparatively commonplace when dry. What he has really done with the stones is to reproduce, by a process of polishing, the color they have when wet. These stones he has made up into bracelets, hat pins and necklaces, and the shells have been set into strong settings somewhat in the way that the so-called fresh water pearls are used. Sometimes the stones and shells are ground into a desired shape, sometimes left in their natural form. In color they are usually variations of red, yellow and brown, and have very much the effect of carnelians only with more uncertainty and variety in the color.

During March Mr. Brigham will have on exhibition at the Powell galleries a large window of the shell and glass mosaic in three panels, rather more ambitious than the work he has previously shown there. He has made a number of smaller windows for house boats and yachts and several for sea-side houses where they are most appropriate and, one can imagine, very charming. Altogether the whole exhibit has struck an interesting new note in decoration.

## THE GARDEN

Far through years of wreck and riot
There's a garden sown with quiet,
Scented still with love that grew there with the blossoms long ago;
And the lake-winds whisper after,
Like a ghost of old-time laughter
In the half-choked alleys where the hollyhocks grow.

Still they watch for her untended,
Pinks and daisies, roses splendid;
Still the true, deep-hearted pansies turn their faces to the sky.
But the poppies grow unheeding
In the plots of love-lies-bleeding,
And the crushed hearts slumber as the years go by.

Now in summer's flame florescent,
Furnace-hearted, incandescent,
Red and gold and fire and fragrance, all the colors mix and swoon;
Now as velvet evening settles,
Phantoms brood above the petals
Of the wax-white blossoms in the magic of the moon.

And those phantoms flower-begotten,
And that fragrance unforgotten,
Call me backward, call forever to the ways I used to know.
Ah, but Time stands warden
O'er the summer-scented garden,
And my heart knocks vainly where the memories grow.

*Frank Lillie Pollock*

Bought by the Pennsylvania Academy of Fine Arts for a Permanen Exhibit

MAN CUB. BY ALEXANDER STIRLING CALDER

Courtesy of Miss Jane Addams, Chicago

RECENT PICTURE OF TOLSTOY IN PEASANT DRESS

# A GREAT INIQUITY: EXTRACTS FROM THE FAMOUS LETTER ON LAND OWNERSHIP IN RUSSIA: BY LEO TOLSTOY

IN connection with the present troubles in Russia and the world-wide interest in the probable outcome of the situation, it seems most timely to give the clear-cut views of Tolstoy on the subject, as expressed in his famous letter to the *London Times,* written in July, 1905, at his home in Yasnaia Poliana. According to Tolstoy's wishes, the letter was made free of copyright, and portions of it were reproduced at the time. It never appeared in full in this country, however, until its recent publication, in pamphlet form, by The Public Publishing Company of Chicago. When THE CRAFTSMAN received it for review, it was immediately apparent that the interest of the subject was sufficient to warrant copious extracts, sufficient to give, in Tolstoy's own words, a clear idea of his position with regard to this question so vital to the future of his country. It is significant, also, that he gives unqualified approval and endorsement to the single-tax theory of Henry George. The portrait of Tolstoy here reproduced is from the same pamphlet, and is believed to be otherwise unknown in this country. The original is the property of Miss Jane Addams, of Hull-House, Chicago, and is regarded by its owner as an exceptionally faithful portrait of the great Russian in his home surroundings. It is said that the circulation of this portrait is interdicted in Russia, presumably because the minds of the peasantry might be inflamed by the simple peasant dress and pose, giving to their friend the appearance of a prophet. [Editor's Note]

RUSSIA is living through an important time destined to have enormous results. The proximity and inevitableness of the approaching change, is, as indeed is always the case, especially keenly felt by those classes of society who by their position are free from the necessity of physical labor absorbing all their time and power, and therefore have the possibility of occupying themselves with political questions. These men—the nobles, merchants, Government officials, doctors, engineers, professors, teachers, artists, students, advocates, chiefly townspeople, the so-called "Intellectuals"—are now in Russia directing the movement which is taking place, and they devote all their powers to the alteration of the existing political order, and to replacing it by another regarded by this or that party as the most expedient and likely to insure the liberty and welfare of the Russian people. These men, continually suffering from every kind of restriction and coercion on the part of the Government, from arbitrary exile, incarcerations, prohibition of meetings, prohibition of books, newspapers, strikes, unions—from the limitation of the rights of

various nationalities, and at the same time living a life completely estranged from the majority of the Russian agricultural people, naturally see in these restrictions the chief evil, and in the liberation of it the chief welfare, of the Russian people.

Thus think the Liberals. So, also, think the Social Democrats, who hope, through popular representation, by the aid of the State power, to realize a new social order in accordance with their theory. So also think the revolutionaries, hoping by substituting a new Government for the existing one, to establish laws insuring the greatest freedom and welfare of the whole people.

And yet one need only for a time free oneself from the idea which has taken root amongst "Intellectuals," to see that the work now before Russia is the introduction into our country of those same forms of political life which have been introduced into Europe and America, and are supposed to insure the liberty and welfare of all the citizens—and to simply think of what is morally wrong in our life, in order to see quite clearly that the chief evil from which the whole of the Russian people are unceasingly and cruelly suffering—an evil of which they are keenly conscious and to which they are continually pointing—cannot be removed by any political reforms, just as it is not up to the present time removed by any of the political reforms of Europe and America. This evil—the fundamental evil from which the Russian people, as well as the peoples of Europe and America, are suffering—is the fact that the majority of the people are deprived of the indisputable natural right of every man to use a portion of the land on which he was born. It is sufficient to understand all the criminality, the sinfulness of the situation in this respect, in order to understand that until this atrocity, continually being committed by the owners of the land, shall cease, no political reforms will give freedom and welfare to the people, but that, on the contrary, only the emancipation of the majority of the people from that land-slavery in which they are now held, can render political reforms, not a plaything and a tool for personal aims in the hands of politicians, but the real expression of the will of the people.

It is this thought which I wish to communicate in this article to to those who, at the present important moment for Russia, desire to serve not their personal aims, but the true welfare of the Russian people.

# A GREAT INIQUITY

THE other day I was walking along the high road to Tula. It was on the Saturday of Holy Week; the people were driving in lines of carts, with calves, hens, horses, cows (some of the cows were being conveyed in the carts, so starved were they). A wrinkled old woman was leading a lean, sickly cow. I knew the old woman and asked her why she was leading the cow. "She's without milk," said the woman. "I ought to sell her and buy one with milk. Likely I'll have to add ten roubles, but I have only five. Where shall I take it? During the winter we have to spend eighteen roubles on flour, and we've only got one bread-winner. I live alone with my daughter-in-law and four grandchildren; my son is house-porter in town."

"Why doesn't your son live at home?" I asked. "He's nothing to work on," was her reply. "What's our land? Just enough for Kvas."

A woman passed driving along with a boy wearing a little cap. She knew me, clambered out, and offered me her boy for service. The boy is quite a tiny fellow with quick, intelligent eyes. "He looks small, but he can do everything," she says. "But why do you hire out such a little one?' "Well, sir, at least it'll be one mouth less to feed. I have four besides myself, and only one allotment. God knows, we've nothing to eat. They ask for bread and I've none to give them." With whomsoever one talks, all complain of their want and all similarly from one side or another come back to the sole reason. There is insufficient bread, and bread is insufficient because there is no land.

These may be mere casual meetings on the road; but cross all Russia, all its peasant world, and one may observe all the dreadful calamities and sufferings which proceed from the obvious cause that the agricultural masses are deprived of land. Half of the Russian peasantry live so that for them the question is not how to improve their position, but only how not to die of hunger, they and their families, and this only because they have no land. Traverse all Russia and ask all the working people why their life is hard, what they want; and all of them with one voice will say one and the same thing, that which they unceasingly desire and expect, and for which they unceasingly hope, of which they unceasingly think.

And they cannot help thinking and feeling this, for, apart from

the chief thing, the insufficiency of land for the maintenance of most of them, they cannot but feel themselves the slaves of the landed gentry, and merchants, and landowners whose estates have surrounded their small insufficient allotments; and they cannot but think and feel this, for every minute, for a bag of grass, for a handful of fuel without which they cannot live, for a horse gone astray from their land on to the landlord's, they perpetually suffer fines, blows, humiliation.

THE evil and injustice of private property in land have been pointed out a thousand years ago by the prophets and sages of old. Later progressive thinkers of Europe have been oftener and oftener pointing it out. With special clearness did the workers of the French Revolution do so. In latter days, owing to the increase of the population and the siezing by the rich of a great quantity of previously free land, also owing to general enlightenment and the spread of humanitarianism this injustice has become so obvious that not only the progressive, but even the most average people cannot help seeing and feeling it. But men, especially those who profit by the advantages of landed property—the owners themselves, as well as those whose interests are connected with this institution—are so accustomed to this order of things, they have for so long profited by it, have so much depended upon it, that often they themselves do not see its injustice, and they use all possible means to conceal from themselves and others the truth which is disclosing itself more and more clearly, and to crush, extinguish, and distort it, or, if these do not succeed, to hush it up.

Continuing, Tolstoy gives a comprehensive resumé of the teachings of Henry George on the land question, and the reasons why they are not more widely known. He say: Thanks to the collective efforts of all those interested in defending the institution of landed property, the teaching of George, irresistibly convincing in its simplicity and clearness, remains almost unknown, and of late years has attracted less and less attention.....People do not argue with the teaching of George, they simply do not know it. And it is impossible to do otherwise with his teaching, for he who becomes acquainted with it cannot but agree.

However strange this temporary blindness of the political work-

ers of Europe and America, it can be explained by the fact that in Europe and America people have already gone so far along a wrong road that the majority of their population is already torn from the land (in America it has never lived on the land), and lives either in factories or by hired agricultural labor, and desires and demands only one thing—the improvement of its position as hired laborers. It is therefore comprehensible that to the political workers of Europe and America—listening to the demands of the majority—it may seem that the chief means for the improvement of the position of the people consists in tariffs, trusts and colonies, but to the Russian people in Russia, where the agricultural population composes eighty per cent. of the whole nation, where all this people request only one thing—that opportunity be given them to remain in this state—it would seem, it should be clear, that for the improvement of the position of the people something else is necessary.

THE people of Europe and America are in the position of a man who has gone so far along a road which at first appeared the right one, but which the further he goes the more it removes him from his object, that he is afraid of confessing his mistake. But the Russians are yet standing before the turning of the path and can, according to the wise saying, "ask their way while yet on the road."

And what are those Russian people doing, who desire, or, at all events, say they desire, to organize a good life for the people? In everything they slavishly imitate whatever is being done in Europe and America.

For the arrangement of a good life for the people they are concerned with the freedom of the press, religious tolerance, liberty of union, tariffs, conditional punishment, the separation of the Church from the State, coöperative associations, future communalization of the implements of work, and, above all, with representative government—that same representative government which has long existed in European and American states, but whose existence has not in the slightest contributed, nor does now contribute, not only to the solution, but even to the raising of that one land problem which involves all difficulties. If Russian political workers do speak about land abuse, which they for some reason call the "agrarian" question—probably thinking that this silly word will conceal the substance of

the matter—they speak of it not in the sense that private landed property is an evil which should be abolished, but in the sense that it is necessary in some way or other, by various patchings and palliatives, to plaster up, hush up, and pass over this essential, ancient, and cruel, this obvious and crying injustice, which is awaiting its turn for abolition not only in Russia, but in the whole world. In Russia where a hundred million of the masses unceasingly suffer from the seizure of the land by private owners, and unceasingly cry out about it, the position of those people who are vainly searching everywhere but where it really is for the means of improving the condition of the people, reminds one exactly of that which takes place on the stage when all the spectators see perfectly well the man who has hidden himself, and the actors themselves ought to see him, but pretend they do not, intentionally distracting each other's attention and seeing everything except that which it is necessary for them to see, but which they do not wish to see.

PEOPLE have driven a herd of cows, on the milk products of which they are fed, into an enclosure. The cows have eaten up and trampled the forage in the enclosure, they are hungry, they have chewed each other's tails, they low and moan, imploring to be released from the enclosure and set free in the pastures. But the very men who feed themselves on the milk of these cows have set around the enclosure plantations of mint, or plants for dyeing purposes, and of tobacco; they have cultivated flowers, laid out a racecourse, a park, and a lawn tennis ground, and they do not let out the cows lest they spoil these arrangements. But the cows bellow, get thin, and the men begin to be afraid that the cows may cease to yield milk, and they invent various means of improving the condition of these cows. They erect sheds over them, they introduce wet brushes for rubbing the cows, they gild their horns, alter the hour of milking, concern themselves with the housing and treating of invalid and old cows, they invent new and improved methods of milking, they expect that some kind of wonderfully nutritious grass they have sown in the enclosure will grow up, they argue about these and many other varied matters, but they do not, cannot—without disturbing all they have arranged around the enclosure—do the only simple thing necessary for themselves as well as for the cows—to wit, the taking down

of the fence and granting the cows their natural freedom of using in plenty the pastures surrounding them.

Acting thus, men act unreasonably, but there is an explanation of their action; they are sorry for the fate of all they have arranged around the enclosure. But what shall we call those people who have set nothing around the fence, but who, out of imitation of those who do not set their cows free, owing to what they had arranged around the enclosure, also keep their cows inside the fence, and assert that they do so for the welfare of the cows themselves?

Precisely thus act those Russians, both Governmental and anti-Governmental, who arrange for the Russian people, unceasingly suffering from the want of land, for every kind of European institution, forgetting and denying the chief thing: that which alone the Russian people requires—the liberation of the land from private property, the establishment of equal rights on the land for all men.

The true bread-supporters of these European parasites are the laborers they do not see in India, Africa, Australia, and partly in Russia. But it is not so for us Russians; we have no colonies where slaves invisible to ourselves feed us for manufacturing produce. Our bread-winners, suffering, hungry, are always before our eyes, and we cannot transfer the burden of our iniquitous life to distant colonies, that slaves invisible to us should feed us.

OUR sins are always before us. And behold, instead of entering into the needs of those who support us, instead of hearing their cries and endeavoring to satisfy them, we, under pretext of serving them, also prepare, according to the European sample, Socialistic organizations for the future, and in the present occupy ourselves with what amuses and distracts us, and appears to be directed to the welfare of the people out of whom we are squeezing their last strength in order to support us, their parasites.

For the welfare of the people, we endeavor to abolish the censorship of books, arbitrary banishments, and to organize everywhere schools, common and agricultural, to increase the numbers of hospitals, to cancel passports and monopolies, to institute strict inspection in the factories, to reward maimed workers, to mark boundaries between properties, to contribute through banks to the purchase of land by peasants, and much else.

## A GREAT INIQUITY

One need only enter into the unceasing sufferings of millions of the people; the dying out from want of the aged women, and children, and of the workers from excessive work and insufficient food—one need only enter into the servitude, the humiliations, all the useless expenditures of strength, into the deprivations, into all the horror of the needless calamaties of the Russian people and rural population which all proceed from insufficiency of land—in order that it should become quite clear that all such measures as the abolition of censorship, of arbitrary banishment, etc., which are being striven after by the pseudo-defenders of the people, even were they to be realized, would form only the most insignificant drop in the ocean of that want from which the people are suffering.

But not only do those concerned with the welfare of the people, while inventing alterations, trifling, unimportant, both in quantity and quality, leave a hundred millions of people in unceasing slavery owing to the seizure of the land—more than this, many of these people, of the most progressive amongst them, desire that the suffering of this people should by its continual increase, drive them to the necessity—after leaving on their way millions of victims, perished from want and depravity—of exchanging their customary and happy, favorite and reasonable agricultural life for that improved factory life which they have invented, for them.

The Russian people—owing to their agricultural environment, their love for this form of life, their Christian trend of character, owing to the circumstances that they, almost alone of all European nations, continue to be an agricultural nation and desire to remain such—are, as it were, providentially placed by historic conditions for the solution of what is called the labor question, in such a position as to stand in the front of the true progressive movement of all mankind. Yet it is this Russian people who is invited by its fancied representatives and leaders to follow in the wake of the dying out and entangled European and American nations, to become depraved, and to relinquish its own calling as quickly as possible in order to become like Europeans in general.

THE question will be solved, not by those who will endeavor to mitigate the evil or to invent alleviations for the people or to postpone the task of the future, but by those who will understand, that, however one may mitigate a wrong, it remains a wrong,

and that it is senseless to invent alleviations for a man we are torturing, and that one cannot postpone when people are suffering, but should immediately take the best way of solving the difficulty and immediately apply it in practice. The method of solving the land problem has been elaborated by Henry George to such a degree of perfection that, *under the existing State organization and compulsory taxation* it is impossible to invent any other better, more just, practical and peaceful solution.

"To beat down and cover up the truth that I have tried to-night to make clear to you (said Henry George). Selfishness will call on ignorance. But it has in it the germinative force of truth, and the times are ripe for it. The ground is plowed; the seed is set; the good tree will grow. So little now; only the eye of faith can see it."

And I think that Henry George is right, that the removal of the sin of landed property is near, that the movement called forth by Henry George was the last birth-throe, and that the birth is on the point of taking place; the liberation of men from the sufferings they have so long borne must now be realized. Besides this, I think (and I would like to contribute to this, in however small a measure) that the removal of this great universal sin—a removal which will form an epoch in the history of mankind—is to be effected precisely by the Russian Slavonian people, who are, by their spiritual and economic character, predestined for this great universal task—that the Russian people should not become proletarians in imitation of the peoples of Europe and America, but, on the contrary, that they should solve the land question at home by the abolition of landed property, and show other nations the way to a rational, free and happy life, outside industrial, factory, or capitalistic coercion and slavery—that in this lies their great historic calling.

I would like to think that we Russian parasites, reared by and having received leisure for mental work through the people's labor, will understand our sin, and, independently of our personal advantage, in the name of the truth that condemns us, will endeavor to undo it.

# THE STORY OF THE ARCHITECTURAL LEAGUE. BY SAMUEL HOWE

THE story of the development of the Architectural League, which had its origin in the Architectural Sketch Club, formed in the autumn of 1879, is extremely interesting, not alone because of the men—most of whom are still living, very active,—but because of its personal success. These Club meetings seem to have vitalized the men, pressing them to exertions, which even to-day make their mark upon the hillsides of many cities of the Union. Most of these meetings were held in the rooms of Howard Walker and William A. Bates at 45 West 35th Street. The members were F. H. Bacon, William A. Bates, Alfred E. Barlow, P. P. Furber, Cass Gilbert, Thomas Hastings, Clarence Johnson, John Reilly and C. H. Walker. Most of these were members of the firm of Herter Bros., decorators. The following year the name was changed to the Architectural League, in view of the affiliation of decorative painters and sculptors. In the spring of 1881, as most of the members had gone abroad to study and travel, a new organization was formed, containing among others Charles I. Berg, Clarence H. Blackall, Arnold W. Brenner, Edward H. Clark, John L. DuFais, John H. Duncan, William C. Hazlett, John Beverley Robinson, J. A. Schweinfurth, Bernard Vonnegut and Daniel W. Willard. On February 18 the following were elected as the first officers: Daniel W. Willard, President; Clarence H. Blackall, Secretary; and John H. Duncan, Treasurer.

The meetings were held on the upper floor of a building on the North side of 14th Street, between Broadway and Fifth Avenue, and were followed during the winter of 1885 by monthly dinner meetings at Morellos' restaurant, the walls of which were hung with foreign sketches by the members who had lived abroad.

There is a singular charm in following the history of any movement. Who, for a moment, would connect the drawings of to-day with the sketches of some twenty-one years ago in the days of the old Architectural Sketch Club, consisting of some eight or nine young men all in the employ of the leading decorator of that time, who met at the rooms of their fellows for the informal weekly Sketch Party? The men took turns in suggesting a project, devoting all that evening to its solution and the sketches became the property of the

one proposing the scheme. Was not this realistic? The direct personal solution unaided, each man standing on his own merits, rendering his conception with whatever material he preferred—water-color, pen and ink, pencil or chalk. These sketches live in the portfolios of the same men, who to-day, singularly enough, are at the head of large operations directing others. They believed in individual efforts, personal endeavor.

In 1892 the League, as one of the component bodies of the American Fine Arts Society, took up permanent quarters at 215 W. 57th Street, where the Expositions and annual dinners are now held. Membership in the Architectural League in New York is to-day recognized by the Consuls of the United States upon presentation of proper certificate, and the courtesy of free admission with permission to sketch and study in foreign art galleries is granted by authorities.

It will be remembered that the Architectural League of America includes the Architectural Clubs of all large cities; the National Sculpture Society and the National Society of Mural Painters. It stands for the allied arts. Its membership is not wholly practising artists, but includes many people interested and most active in high architectural standards and municipal affairs generally. The Architectural Club of San Francisco which has recently accomplished a good deal of useful work, has lately joined the organization.

Harvard University has given three scholarships in architecture to be competed for by members, and during the meetings just closed there has been considerable talk of the publication of an annual, epitomizing the work of its members during the year. The meetings in New York led to no little discussion; to many visits to prominent buildings famous for their engineering structural qualities, as well as aesthetic value: to some delightful entertainments at the studios of local workers; and to more than one somewhat startling statement of a critical nature.

Unquestionably, the presentation of architectural projects, architectural ideas, by means of drawings and models is considered more important every year. The members have shown a graceful consideration for the feelings of their fellows, in the selection of drawings for expositions. There is less display of mediocre work. Fewer feet are given to drawings valuable for themselves rather than for the designs they illustrate. There are fewer drawings than ever before;

the standard is higher. Attendance at the lectures has been excellent and the lectures "Beaux Arts' Society and Atelier Work," "Architecture in the Far East," "Technical School in Pittsburg" are singularly appropriate and significant. The first giving a manly free statement of the best method of self-culture in architecture; of the relation between the master and the pupil; a side-light on the most satisfactory and wholesome method of permitting the student to be won by skillful and conscientious tuition as well as providing him with a vigorous critic at his elbow. The second reminding us that the Oriental spirit still throbs in the breast of those who have any romantic ideality in their natures. Yet surely no one needs to be told how much American decorations and architecture owe to the Orient. The third is so splendidly given in the caption that it seems almost presumptuous to add any word here, nor is it possible to say much without the repetition of description furnished by the lecturer, who by the way, has just been appointed professor of architecture to the College he has built—a worthy tribute.

The designs which line the walls of the American Fine Arts Galleries reflect great credit on the Architectural League of this city. This active society has just reached its manhood; it is celebrating its coming of age, this being its twenty-first Annual Exhibition. Joining other societies, its work in addition to designing large buildings is—so we are told—shaping public character, public morals. It is perhaps in realizing the importance of this that the society has become more strict with itself. It is now no easy matter to join this body of practical workers in architecture. Applicants for membership have to submit to informal examination; they must present drawings—not pictures,—portraying the skeleton, the geography, the philosophy of their various designs, before their application is entertained. The Architectural League, nothing if not practical, commences its twenty-second year of service by reforming itself.

# THE ART OF EXPRESSION—ITS IMPORTANCE IN BUSINESS: BY EDGAR A. RUSSELL

XPRESSION is the art of conveying to another in words the thought that is clear in your own mind. The skill to concisely and clearly accomplish this will determine in a large measure your success in any vocation. The ability to give terse, lucid and convincing expression to one's thought is one of the rarest of accomplishments. Anyone who desires to become influential in business must, without neglecting other essentials, cultivate this art and to do so involves no thought of assistance from any source except that which is directly within his own control. While predisposition in this direction is ordinarily considered fundamental, the facts of history and reference to common experience is a full refutation of the fallacy of this thought.

You can best cultivate the art of expression by a study of the meaning of words and the practice of arranging them in proper order and using them in exactly the right place, and the man who will do this will gradually develop into a clear, logical, fluent and convincing speaker. One of the most common and trite forms of ridicule in schoolboy days was aimed at him who was said to have "swallowed the dictionary." Such an one was usually looked upon by his associates as an unnecessarily hard worker, but if we knew the lives of all such early associates, it would probably be discovered that they, like many men of note, (who worked while others slept) are now standing at the heads of their respective professions. The deeper the knowledge, the broader the culture, the keener the reasoning faculties, the stronger will be the power of expression.

Knowledge comes to us as the result of experience. First, we derive knowledge from an acquaintance with the traditions, history and personal accomplishments of those who have preceded us, and this knowledge comes to us from the reading of proper books. Second, it comes to us as the result of our individual experiences and the experiences of our associates and the thinking men and women of our own times. We should therefore seek every opportunity to acquire knowledge and this may be best accomplished by care in the selection of reading matter and the choice of enlightening associates.

If you have a desire to deepen your knowledge you should give some time each day to serious reading of wholesome and sound liter-

ature on such subjects as Politics, Ethics, Philosophy, History or Biography. You should read with a purpose and that purpose should be the clear understanding of the thought of the writer in hand. Get his meaning by analyzing his statements and by making his thoughts your own. Weigh his propositions and determine whether his arguments prove them to your satisfaction. Criticize his use of words and sentences and in order that your criticism may be intelligent, make sure by consulting your dictionary, that you know exactly the meaning of the words he uses.

A most helpful influence in the art of expression is a familiar acquaintance with the writings of the masters of the English tongue. Reading the best thoughts of the great minds of the centuries and thinking in this language of simplicity, purity and nobility, soon develops the habit of speaking in the same manner. The man who would learn to speak eloquently and express himself interestingly and convincingly should read, and ponder over the thought, the ideals, the illuminating descriptions, logical arguments and close reasoning to be found in such books as:

The King James' Version of the Bible.
The Poetical and Prose Works of William Shakespeare.
Philosophy of the Human Understanding by Locke.
The Essays of Joseph Addison.
The Ethical Works of Ralph Waldo Emerson.

The man who knows, and uses knowledge to gain more (by giving what he has) whose education is broadened into true culture, will soon develop the habit of logical thought. Bear in mind that no matter how great your knowledge, it will be of little value if you lack the ability to make it known and understood by others. It is said that "knowledge is power," but power is valueless unless it is given expression. There was just as much latent power in water and fire before the invention of James Watts as there has been since, but it was silent and valueless, because it lacked a vehicle of expression, until the invention of the steam engine. We may, therefore, lay down the proposition that knowledge lacks potentiality unless it is accompanied by the power of expression. How many men do you know who are carrying around a so-called "College Education," who are walking encyclopedias on many subjects, and yet who, through lack of their ability to give expression to their thoughts, are only able to earn a daily wage?

# THE ART OF EXPRESSION

CLEAR thinking and close reasoning develop by assimilating what you read. The man who finds himself unable to convey clearly to another the thought which he has, will probably discover that the thought is confused in his own mind and he should go back to first principles and learn to think logically before he attempts to give verbal or written expression to his thoughts.

Every one who would be a power in the commercial world should cultivate the custom of self-communion, and develop the habit of arranging in his mind, effective forms of speech for use in emergencies. He will not always be able to use just the form that he has arranged, but if this habit is developed he will find that he receives what appears to be an inspiration of the moment, which is in fact the result of the mental work of months. As your experience gives you a knowledge of different types of men you meet, you will devote your thought to proper methods of introduction and proper forms of speech, and you will discover that you are never at a loss for the proper words to meet the emergency. It has been shown that while knowledge is fundamentally necessary to develop thinking and deep reasoning, and that both together are absolutely essential to proper expression, neither one nor both of these accomplishments will convey to another that which you wish him to have.

In addition to and apart from all this there must be the ability to express clearly, in right order and understandable terms. Your knowledge will be the basis of your thought and your knowledge and thought will enable you to prepare in your mind that which you desire to impart, but in order to convey it, it must be given clear expression. Expression only comes from the printed page or the spoken word, and it is primarily with the latter that we are concerned.

YOU will therefore, upon all occasions, in the privacy of your own home, in conversation with your family and your business associates, study to use the right form of words, in exactly the right relation, to effectually convey your meaning. Study to understand the mental equipment of your hearer and if you find that you are "talking over his head," or are not making yourself fully understood, stop! and begin over again. Never talk for the sake of using words or airing your knowledge. Have one purpose and let that purpose be the determination to convey to your hearer that which you

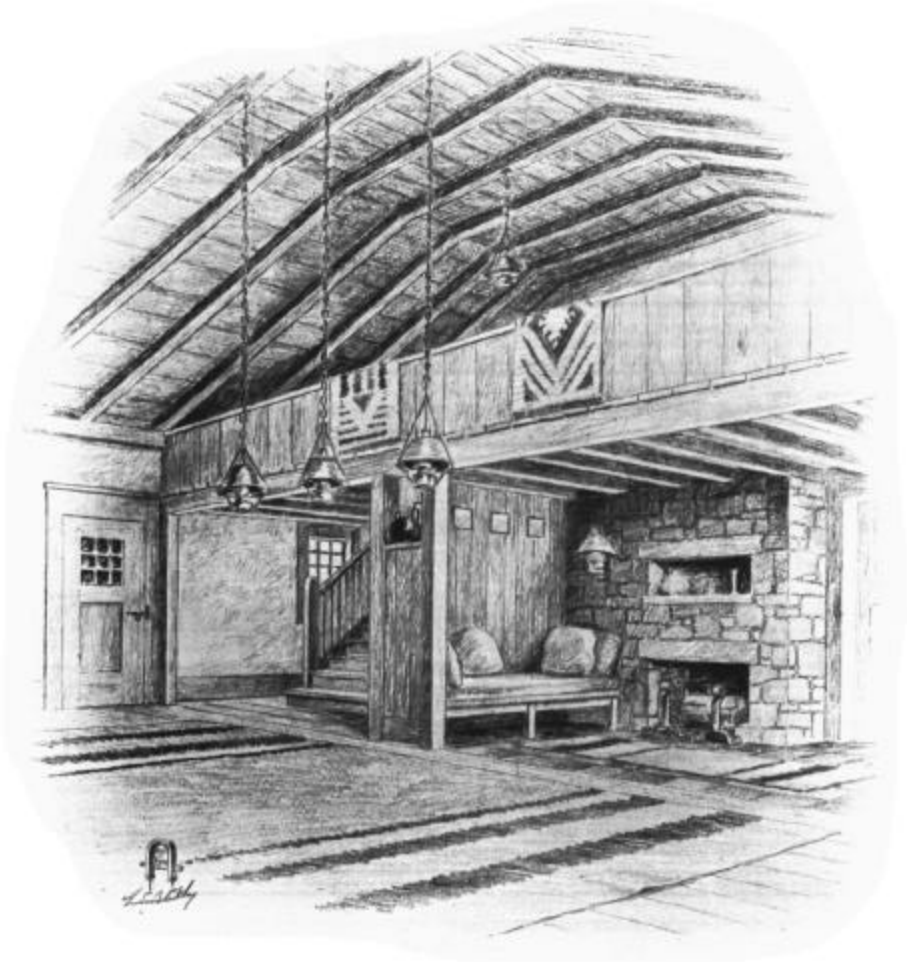
wish him to know. Start at some common point of agreement and work out and up from that point, carrying your auditor along in the development of your proposition, making a clear and acceptable demonstration of each point before you proceed to another. Do not force your thought. Let it be voluntarily accepted. Watch the eye of your hearer and make sure that you see the light of understanding before proceeding. Keep him in a receptive mood by *gradually* leading up to the main point of your argument.

Use carefully chosen and apt illustrations of the things he knows and understands, to make plain that which you wish him to accept. Connect each succeeding statement with the one preceding it, and make its relation so apparent and so plain that there will be no flaw or break in your demonstration. Cultivate brevity and terseness in your speech. One of the greatest mistakes of the average man is verbosity of style and the result is an impression of words! words! words! without a single idea. When you have made a proper introduction, a clear demonstration, a full and complete argument, and you know you have carried your hearer with you during the entire journey, always make use of review. Here is the danger point, and any diffuse or wordy ending may spoil the effect of all that has gone before. Brevity, terseness and completeness in the review is one of great value, because this enables you in a few well chosen words to rapidly and concisely make a second and final presentation of all of the main points, (which has been given in detail,) and thus bring the mind of your hearer into exact accord with your own.

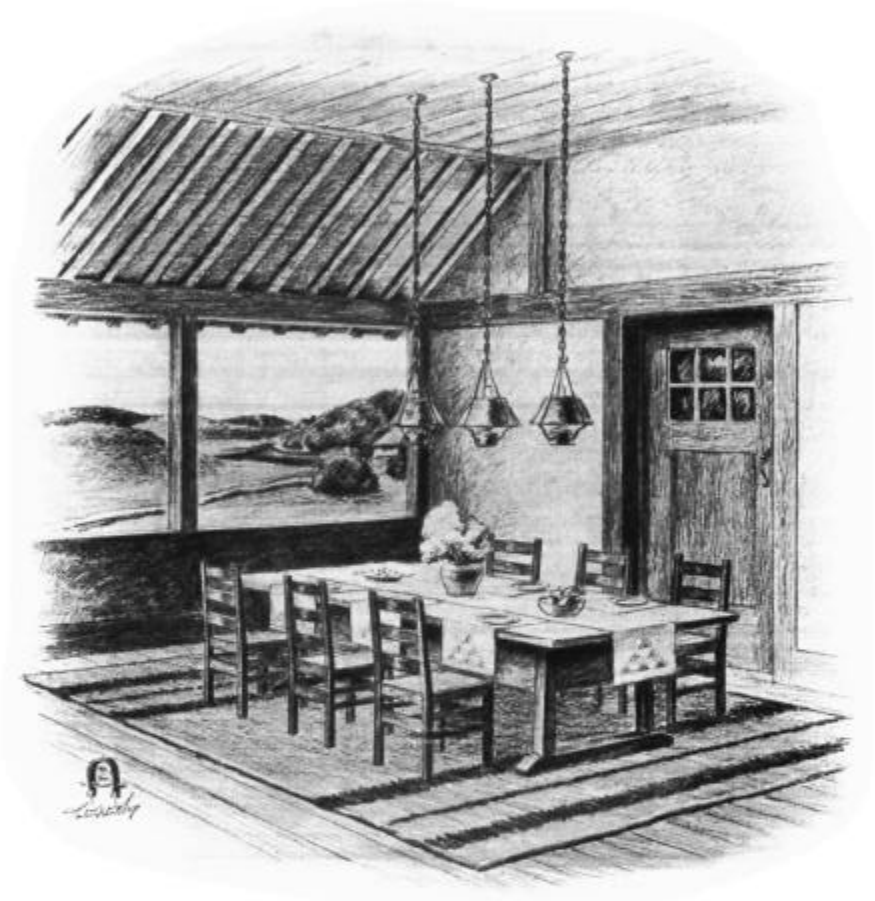
See page 120 for description

"THE NIOMEN"
A JAPANESE GATE BEING REBUILT IN
FAIRMOUNT PARK, PHILADELPHIA

CRAFTSMAN BUNGALOW, SERIES OF 1906, NUMBER III.
TWO EXTERIOR VIEWS



CRAFTSMAN BUNGALOW, SERIES OF 1906, NUMBER III.
LIVING-ROOM WITH BALCONY



CRAFTSMAN BUNGALOW, SERIES OF 1906, NUMBER III.
OPEN DINING-ROOM

# CRAFTSMAN HOUSE, THE BUNGALOW: SERIES OF 1906: NUMBER III

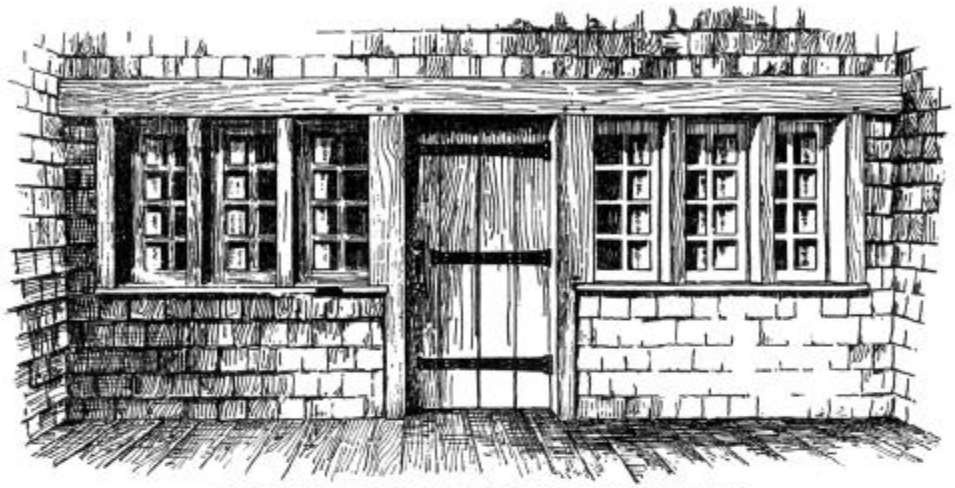
THE season is approaching when plans for the summer are made matters for frequent discussion and serious consideration. Of late years it has become more and more the approved thing to own the country home or "camp," and to go there year after year.

For any place, whether mountain or valley, that is really in "the country," the best form of a summer home is a bungalow. It is a house reduced to its simplest form, where life may be carried on with the greatest amount of freedom and comfort and the least amount of effort. It never fails to harmonize with its surroundings, because its low, broad proportions and absolute lack of ornamentation give it a character so unaffected that it seems to sink into and blend with any landscape. It may be built of any local material and with the aid of such help as local workmen can afford, so it is never expensive unless elaborated out of all kinship with its real character of a primitive dwelling. It is beautiful, because it is planned and built to meet simple needs in the simplest and most direct way, and it is individual for the same reason, as the needs of no two families are alike.

The Craftsman House for April is a typical bungalow built on the purest Craftsman lines. It is meant to be built in either the mountains or the woods, and its cost as estimated for the model given here would be about $3,500. The material used in this model is cedar shingle throughout, with the foundation and chimney of rough gray stone. The stone is available in any mountain place, but the wood might vary with the locality, as, in California, a bungalow would naturally be built of redwood. The color would also vary with the locality. In a rocky place, where the surroundings included many gray cliffs and boulders, or near the seashore with its stretches of gray sand, a pleasant sense of kinship with the landscape could be gained in the color of the house by simply leaving the cedar shingles to weather into the soft, silvery gray that comes only from exposure to sun and rain. When this is done, it is best to oil the shingles, as they take a much better color if given a coat of oil and then allowed to weather, than if left plain to grow simply worn and shabby.

When the surroundings are all green, as when the bungalow is built among trees or on a grassy slope with a great deal of foliage for a background, it is more effective to have the roof stained to a soft wood brown, and the walls a mossy green. No cellar is provided, but the walls have a footing below the frost line and space for ventilation under the floor to prevent dampness.

The building is in the form of a T, the main portion covering a space of twenty-four by forty feet, and the extension at the back, fourteen by thirty-six feet. The low, widely overhanging roof, its expanse broken by the quaint group of dormers in front and the extension at the back, gives a settled, sheltered look to the building, and this is emphasized even more by the deeply recessed porch in front, which can easily be used as a small outdoor sitting-room. A touch of unusual structural



ENTRANCE DOOR FLANKED BY MULLIONED WINDOWS

interest is given to the roof, by the position and angle of the little roof of the dormer, which, starting from the ridgepole and having very little slope, emphasize the broad, shallow effect of the roof proper. The ends of the beams, squared off at the eaves, also give a hint of the construction that serves instead of ornament to break the severity of the line.

Another interesting structural feature is seen in the extension of the heavy, square lintel of the front door into a massive beam that runs from end to end of the recess. The same square, massive effect is seen in the door posts, to which the beam is bolted with large spikes, and in the window casings, which are so thick that the casements are recessed rather deeply from the outside by reason of the construction. The door of heavy oaken planks, with large strap hinges of wrought iron and an old-fashioned latch of the same, is entirely in keeping with the primitive, sturdy seeming of the whole building.

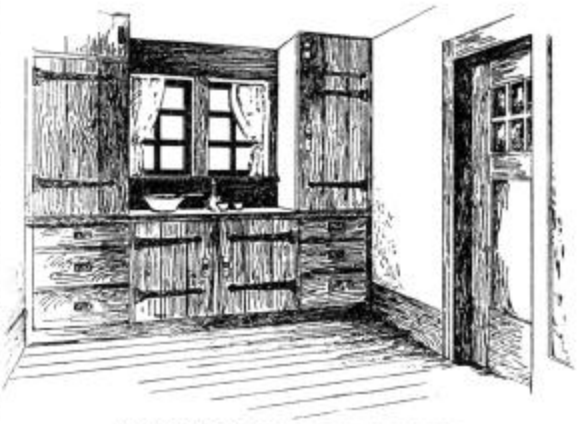
The windows are, for the most part, double-hung, with the upper sash small-paned, and their shape and grouping adds to the low, broad effect of the whole building.

A porch between the kitchen and the main part of the house is really a portion of the extension with open sides, and is intended for an outdoor dining-room that shall be sufficiently sheltered from storms to allow the outdoor life to go on through any sort of weather.

The living-room occupies the whole center of the house, except for the recessed porch in front, and it is one of the best examples yet put out of the Craftsman idea of the decorative value of the actual construction of a building. Every feature has its part to fill in the decorative scheme of the whole, and there is not a feature that is not actually necessary to the structure. The only ceiling is the inner side of the roof, supported by heavy beams that actually belong there, and yet are as ornamental in proportion and placing as

if their only business was to add to the beauty of the room.

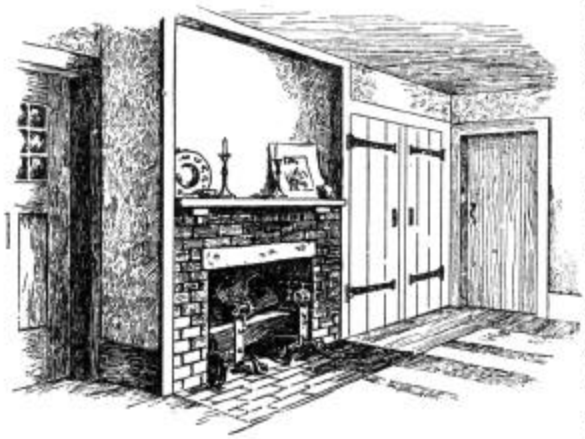
Everyone knows the sense of space and freedom given by a ceiling that follows in this way the line of the roof. It seems to add materially to the size of the room, and when it is of wood, it certainly adds much to the restfulness of the color scheme. In this case, the whole room is of wood, save for the rough gray plaster of the walls and the stone of the fireplace. A balcony runs across one side, serving the double purpose of recessing the fireplace into a comfortable and inviting ingle nook, and of affording a small retreat which may be used as a study or lounging place, or as an extra sleeping place in case of an overflow of guests, or even as a storage place for trunks. Its uses are many, but its value as an addition to the beauty of the room is always the same. The rail of solid boards looks from below almost like a wide frieze, and one or two gay Indian rugs hung over it add a touch of barbaric color that is needed to give life to the soft gray and brown tones of stone, plaster and wood.



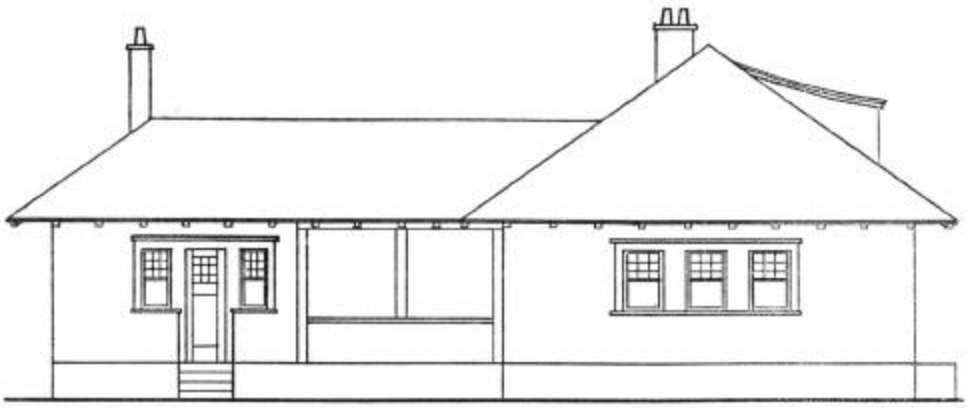
WINDOW IN BUNGALOW KITCHEN

The floor of the balcony provides a low, beamed ceiling to the ingle nook and the little stairway that gives access to the balcony itself, and the small partition built out at right angles to the fireplace, not only serves as a back and shelter for the fireside seat, but as a support to the balcony. The same heavy post and beam construction that gives such interest to the exterior of the house also appears here, ruling the sturdy, rugged character of the whole room.

One charming color scheme for a room of this kind is to have all the interior woodwork of pine stained a soft, warm green, the plaster walls in sand finish and left in the natural gray, and the



AN OPEN FIRE IN ONE OF THE BEDROOMS



SIDE ELEVATION

chimney of rough stone with a good many red tones among the gray. The floor of the ingle nook would be tiled with rough, hard burned tiles of a dark red color. With this general scheme, the rugs on floor and balcony would be rag, with a body color of medium dark gray and wide stripes of brick red and navy blue.

Naturally, being a house far from modern conveniences such as electric light plants, the lighting has to be done with oil lamps. These hang by iron chains from the ceiling and have large shades of woven sweet-grass, a small accessory which seems to be especially in keeping with this interior. One lamp is hung high, to light the balcony, and another is fastened with an iron bracket into the stone of the fireplace to light the nook. The recess in the mantel-breast serves to hold quaint metal and pottery candlesticks for the candles used in lighting the sleeping rooms.

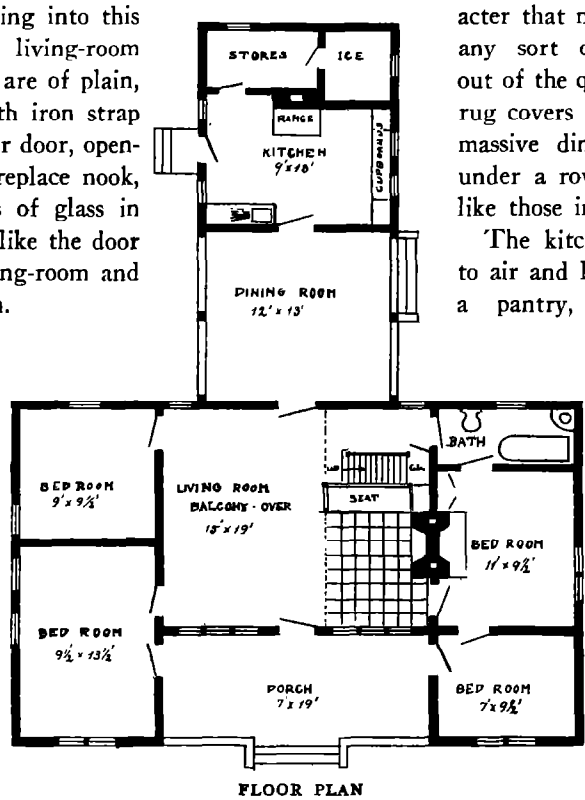
These sleeping rooms, four in number, occupy the two ends of the main building. They are all of ample size for

FRONT ELEVATION

camp life, and are plastered, walls and ceiling. Like the walls in the living-room, the plaster is sand finished, and can either be tinted to suit the taste of the occupant, or, better, left in the natural gray. Even where the tint is used, the ceilings would better be left in the natural color. The bedroom just back of the fireplace nook has in it a quaint, plain fireplace built of red brick, with a frame and mantel shelf of wood. The doors opening into this room from the living-room are double, and are of plain, thick boards with iron strap hinges. Another door, opening from the fireplace nook, has small panes of glass in the upper part, like the door between the living-room and the dining-porch.

the structural charm of the bungalow is at its greatest. The rafters of the roof, sloping down from either side of the flat ceiling of boards, the heavy beam that is a continuation of the door lintels at the ends and a support for the eaves at the sides, the square posts that divide the side walls into two broad openings that may be glassed or screened, or left open to the weather like a veranda,—all combine to give it a distinctive character that makes the need of any sort of ornamentation out of the question. A large rug covers the floor and the massive dining table stands under a row of three lamps like those in the living-room

The kitchen is well open to air and light. Instead of a pantry, the whole of




FLOOR PLAN

This dining-porch is one of the most distinctive, as well as one of the most attractive features of the bungalow. It occupies just half of the extension, and completely separates the kitchen from the main part of the house. In this porch, one side is occupied by cupboards with shelves and drawers, built below and on either side of a double casement window. Opposite these built-in cupboards is the outside door, and opposite the door leading to the dining-porch is the range.

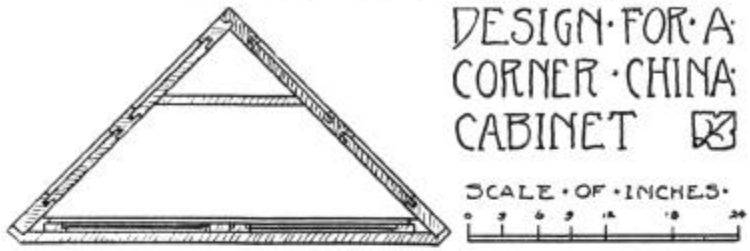
# HOME TRAINING IN CABINET WORK: PRACTICAL EXAMPLES IN STRUCTURAL WOODWORKING. THIRTEENTH OF THE SERIES

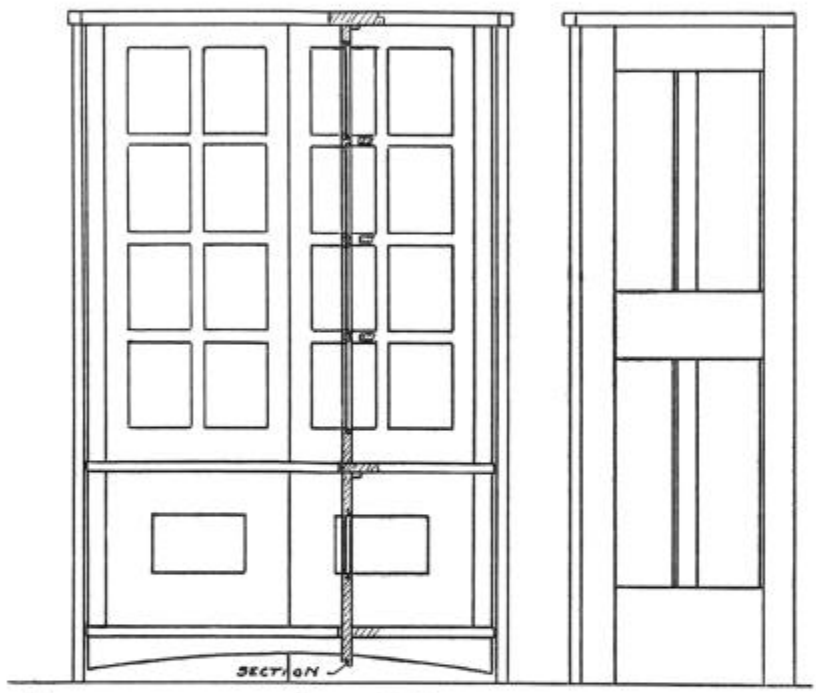
## CORNER CHINA CABINET

THIS piece is the most difficult of any yet given in our Cabinet Work Series. The fitting of the 45° angles must be carefully done, as these are dowelled joints. The glass mullions are halved together and demand careful work. Mortise and tenon joints must be used in putting the back together.

### MILL BILL OF LUMBER FOR CORNER CABINET

| Pieces | No. | Long | Rough Wide | Thick | Finish Wide | Thick |
|---|---|---|---|---|---|---|
| Top | 1 | 43 in. | 22 in. | 1¼ in. | ▽ | 1⅛ in. |
| Shelves | 2 | 38 in. | 20 in. | 1 in. | ▽ | ⅞ in. |
| Back stiles | 4 | 60 in. | 4¼ in. | 1¼ in. | 4 in. | 1⅛ in. |
| Back rails | 2 | 22 in. | 4¼ in. | 1¼ in. | 4 in. | 1⅛ in. |
| Back rails | 2 | 22 in. | 6¼ in. | 1¼ in. | 6 in. | 1⅛ in. |
| Back rails | 2 | 22 in. | 9¼ in. | 1¼ in. | 9 in. | 1⅛ in. |
| Back stiles | 4 | 22 in. | 3¼ in. | 1¼ in. | 3 in. | 1⅛ in. |
| Back panels | 8 | 22 in. | 9¼ in. | ¾ in. | 9 in. | ½ in. |
| Inside shelves | 3 | 35 in. | 10¾ in. | ⅞ in. | 10½ in. | ¾ in. |



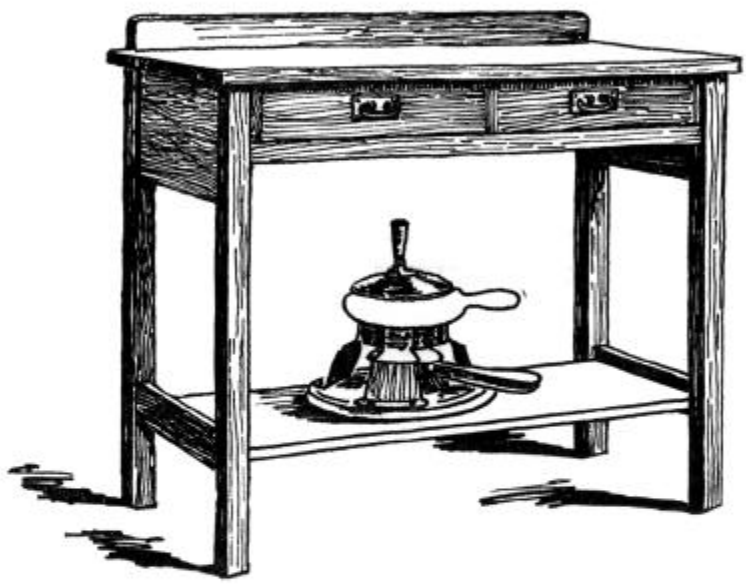




| | | | | | | |
|---|---|---|---|---|---|---|
| Door stiles..... | 4 | 40 in. | 2¼ in. | 1 in. | 2 in. | ⅞ in. |
| Door rails..... | 2 | 15 in. | 2¼ in. | 1 in. | 2 in. | ⅞ in. |
| Door rails..... | 2 | 15 in. | 3¼ in. | 1 in. | 3 in. | ⅞ in. |
| Door mullions.... | 6 | 15 in. | 1¼ in. | 1 in. | 1⅛ in. | ⅞ in. |
| Door mullions.... | 2 | 36 in. | 1¼ in. | 1 in. | 1⅛ in. | ⅞ in. |
| Door stops..... | 2 | 40 in. | 2¼ in. | 1½ in. | 2 in. | 1⅜ in. |
| Door stiles..... | 4 | 15 in. | 4¼ in. | 1 in. | 4 in. | ¾ in. |
| Door rails..... | 2 | 11 in. | 4¼ in. | 1 in. | 4 in. | ¾ in. |
| Door rails..... | 2 | 11 in. | 5¼ in. | 1 in. | 5 in. | ¾ in. |
| Door panels..... | 2 | 7 in. | 10 in. | ½ in. | 9¾ in. | ⅜ in. |
| Door stops..... | 2 | 15 in. | 2¾ in. | 1¼ in. | 2½ in. | 1 in. |
| Lower rail..... | 1 | 40 in. | 3½ in. | 1¼ in | pattern | 1⅛ in. |
| Back rail..... | 1 | 56 in. | 14¼ in. | 1 in. | 14 in. | ¾ in. |
| Lineal feet glass stops | 46 | | ⅝ in. | ½ in. | ½ in. | ⅜ in. |

# HOME TRAINING IN CABINET WORK

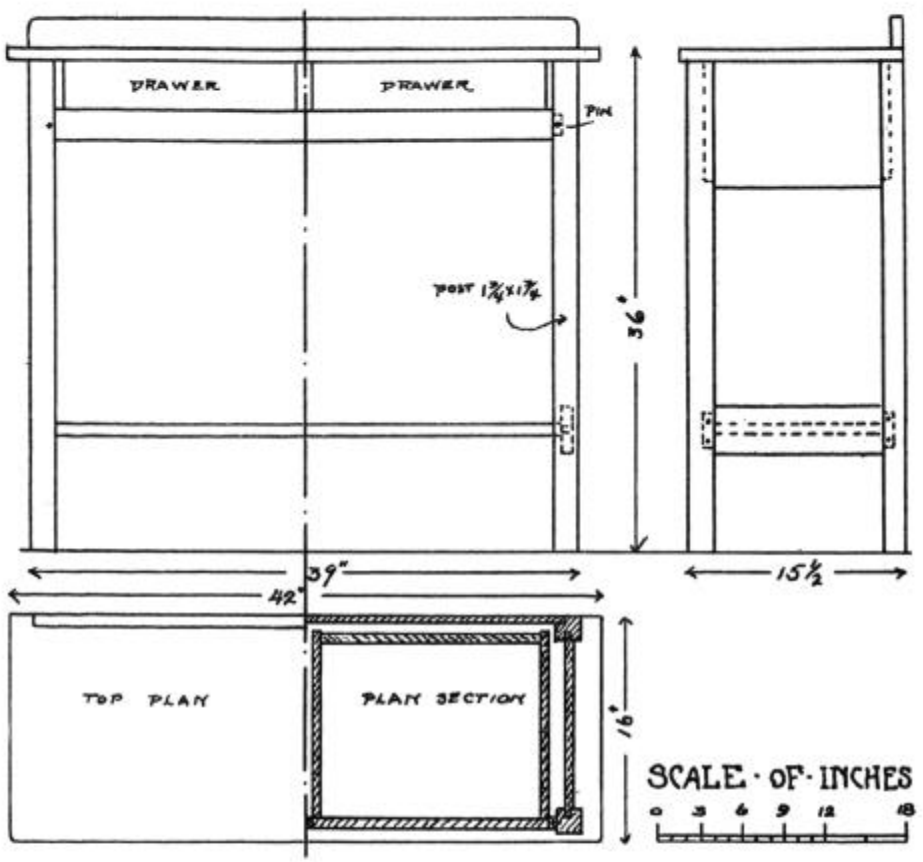
## SERVING TABLE

FOR a large dining-room in addition to the sideboard a serving table seems to be a necessity, while for a small dining-room the sideboard may be dispensed with and the serving table made to answer for every purpose. The piece here given is a forty-two inch serving table and is large enough to serve for the only cabinet piece in a small room. The construction is very similar to that of the sideboard and needs no further explanation.



### MILL BILL OF LUMBER FOR SERVING TABLE

| Pieces | No. | Long | Rough Wide | Rough Thick | Finish Wide | Finish Thick |
|---|---|---|---|---|---|---|
| Top | 1 | 43 in. | 16½ in. | 1¼ in. | 16 in. | 1 in. |
| Legs | 4 | 36 in. | 2 in. | 2 in. | 1¾ in. | 1¾ in. |
| Top of back | 1 | 40 in. | 2¾ in. | 1 in. | 2½ in. | ⅞ in. |
| Shelf | 1 | 39 in. | 12½ in. | 1 in. | 12 in. | ⅞ in. |
| End stretchers | 2 | 14 in. | 3¾ in. | 1¼ in. | 3½ in. | 1⅛ in. |
| End panel | 2 | 14 in. | 9¼ in. | 1 in. | 9 in. | ⅞ in. |
| Front rail | 1 | 38 in. | 2½ in. | 1 in. | 2¼ in. | ⅞ in. |
| Drawer fronts | 2 | 18 in. | 3¾ in. | 1 in. | 3½ in. | ⅞ in. |
| Drawer sides | 4 | 15 in. | 3¾ in. | ¾ in. | 3½ in. | ½ in. |
| Drawer backs | 2 | 18 in. | 3¾ in. | ¾ in. | 3½ in. | ½ in. |




DESIGN · FOR · A · SERVING · TABLE ·

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Drawer bottoms .. | 2 | 18 in. | 15½ in. | ⅝ in. | 15 | in. | ½ in. |
| Back ..... | 1 | 38 in. | 6¼ in. | 1 in. | 6 | in. | ¾ in. |
| Division rails .... | 3 | 4 in. | 1¼ in. | 1¼ in. | 1 | in. | 1 in. |
| Ledger rails ..... | 4 | 18 in. | 1¼ in. | 1¼ in. | 1 | in. | 1 in. |

# ALS IK KAN

TO the casual observer, the twenty-first annual exhibition of the New York Architectural League contained but a few things worthy of any special note, but to one deeply interested in the development of architecture in this country, a close examination of the many plans and sketches of finished or projected buildings showed a tendency, too marked to be ignored, toward the growth of an individuality that would seem to indicate the beginning of a national style in architecture.

So unmistakable was this, and so significant, that it seemed advisable to devote the greater part of the present issue of THE CRAFTSMAN to a fully illustrated exposition of the leading features in this year's showing of what is being done in the building art. To a great extent, convention still rules the planning of large public buildings, but even in this field of architecture convention is broadening out into more and more daring expressions of individuality until in many cases adaptation has come to mean only a very distant relationship to the traditional style from which it was derived. In the great majority of new buildings, the guiding principle of the plan is utility pure and simple. The expression of this being naturally practical and straight-forward, the building is bound to be given a character of its own, distinct from all others and especially adapted to the uses to which it is to be put.

There is also evident a growing disposition to give full importance to the effect of the surroundings in deciding the plan of a building, and to recognize the advisability of using as far as possible the materials native to the locality, so that, if placed in the country, the building will so harmonize with the landscape that it seems almost a part of it, instead of aggressively centering attention upon itself as an alien thing. It is strange what an impression of stability and restfulness is gained when once this principle is acted upon. It constitutes almost the chief charm of the beautiful buildings in the Old World that have for so long been the despair of the American traveler, and it can so easily characterize the building art in this country as well, when once the idea is abandoned that a building thoroughly at home in a French, Italian or English landscape would belong equally well to an American environment. Some excellent illustrations of this harmony are given in the present issue of this magazine. One notable example of a public building that harmonizes perfectly with its surroundings is seen in the main building of the College of the City of New York, which seems simply to perfect the contour of the hill upon which it stands, and which is built of rock quarried from its own foundations. The general plan of the proposed university at Gainesville, Florida, is another illustration of a group of buildings so absolutely suited to the landscape that they seem almost to have grown there.

Naturally, the evidences of a growing individuality and independence with regard to the accepted styles are much more frequently seen in the planning and building of homes than in the more formal

edifices intended for public use. Where only the requirements of one family are to be considered, personal taste has much freer play, and a dwelling can easily find exactly the nook that belongs to it, and the plan that is the most direct outgrowth of the needs of its occupants. That this is being done freely and fearlessly was fully evidenced by the bulk of the plans and sketches for dwellings shown in the exhibition this year. It looks very much as if the direct American way of getting at things had extended to the planning of homes in the simplest and most straightforward way, with little thought of luxury and show and none of imitation. Some of the houses are almost Japanese in feeling, so simple are they and so perfectly adapted to their purpose and their surroundings, and the analogy brings with it the recollection that the Japanese are called "the Americans of the East." Certainly they have in common the trait of getting what they want without much beating about the bush, and the application of this principle to the building art was done first by the Japanese. That it will be the root of the ultimate American style there is little doubt, because it is the natural outgrowth of a strong national characteristic that will find expression in art as it has in every other phase of life.

One interesting feature of this exhibition was the way in which the plans and suggestions were set forth. Instead of flat plans and elevations alone, giving all the technical details to the trained eye of an architect but conveying little meaning to any one else, there was a preponderance of interesting drawings and sketches in perspective, showing the building as it would look in relation to other buildings and to its surroundings. Most of these sketches were exceedingly well done, some of them being really charming bits of landscape work, and the effect of them was endlessly suggestive in the matter of suiting a building to its environment.

The mural decorations placed on view were not so representative as the building plans, but the best examples were indicative of the growing desire to express in art the genius of the American people. Whether symbolic or historical, the greater part of these paintings were records of the life and growth of this country,—records that should prove of inestimable historical value to future generations.

In short, the whole trend of art and architecture in America to-day seems to be toward the development of a strongly national quality. The national note was sounded in no uncertain tones by the painters who were represented at the 101st exhibition of the Pennsylvania Academy of the Fine Arts, and it has been repeated even more vigorously by the men of the Architectural League. All over the country municipal art societies and leagues for civic improvement are making a concerted movement for the laying out and adornment of our cities along lines of combined beauty and utility,—not following plans that have been adopted with success in other countries, but accepting from them suggestions that may be of use in formulating original projects to meet the conditions that exist in our own. It looks as if the restless, energetic citizen whose absorption in material prosperity has

hitherto made him prone to buy art like any other commodity, was at last finding time, and developing the inclination to think for himself in planning his home and surroundings, and that the inevitable result, sooner or later, must be the lusty growth of the long dreamed-of, much discussed national spirit that shall make American art and architecture a vital, individual thing instead of a swarm of foreign ideas more or less cleverly copied and adapted to the tastes and needs of the American people.

## NOTES

IT is gratifying news to those who cherish the development of art in this country to learn that a famous "Niomen" has been brought directly from Japan and rebuilt in Fairmount Park, Philadelphia, by the generosity of its donors Messrs. J. H. Connors and Samuel R. Vauchaiu.

This ancient gate is typical of Oriental architecture, and unique both in artistic and historical construction. It was erected about three hundred years ago at the main entrance of a well-known temple in Hitachi, by Lord Satake, in commemoration of his deceased father. Completed by the most celebrated painters and sculptors, the work was considered a marvel of its time. One of its most interesting features is the fact that it is wrought in its entirety without nails of any sort. Prominent among the decorative images are two sacred dogs, carved with characteristic vigor by Unkei, one of the greatest masters in Japan.

The lovers of Oriental art, who are interested in what the Japanese have accomplished in daintiness of design and delicacy of execution, will hail with satisfaction this priceless gift, of such great historic interest, which will tend to bring to public realization what the Japanese have achieved in a larger realm of art.

AT the Modern Galleries, on East Thirty-third Street, there are some interesting pictures by a number of the younger artists,—Robert Henri, Jules Guerin, Rudolph Schabelitz, Everett Shinn, C. W. Hawthorne, E. W. Deming and others.

Robert Henri is one of the most important—if not the most important—of the younger American artists. While still suggesting Manet in manner, he has yet found his individual note. The vividness, strength and simplicity of his portraits makes them command instant attention in a gallery even from the Philistine visitor. To the professional his full, strong brush work and highly developed quality of elimination are a keen pleasure. Besides the portraits he has on exhibition also a marine—if one may so call a bit of water and a wall of rock. While done with his usual command of the brush, it is less successful than his other work. The effect is a little heavy in material and lacking in atmosphere and the feeling of water. One must admire, however, the artist who does not confine himself to one kind of subject in his art. Mr. Henri is one of the men who is going to make, if indeed he has not already made, an important contribution to American art.

Rudolph Schabelitz, another young artist, shows two promising portraits in

which the heads are excellently treated, somewhat in the manner of Zorn. The figures in both cases lack the expression of the heads having little suggestion of anatomy under the clothes, whether from lack of sufficient knowledge of the figure. or the painter's concentration of interest upon the head—in any case, with a young man of Mr. Schabelitz's ability, a deficiency easily overcome.

Another exhibitor, Mr. C. W. Hawthorne—a young man who has had in the past the benefit of Mr. Chase's criticism and assistance—has done some brilliant painting in the head and forearm of the "Man with the Oar." He has, however, in a less degree the same defect as Mr. Schabelitz,—portions of his figures fail to connect and take their place, therefore his pictures often do not exist as wholes in spite of the bits of exceedingly good painting contained in almost all of them. Mr. Hawthorne apparently strives for the Velasquez kind of subject in choosing his models, and his brush has a pleasing freedom and dash, but his results are hampered by what would seem a rather incomplete understanding of much that is involved in the production of a work of art.

Mr. Deming, on the other hand, lacking somewhat in technical ability, has a fine appreciation of the poetry of the life he would express. Two of his pictures, at least, the group of Indians about the fire on the banks of the lake at night, and the one depicting an Indian legend of the ghost of a bear, are successful in giving to the spectator what the artist felt in his subject.

Jules Guerin shows a rich, semi-decorative treatment of a Dutch ship yard, very beautiful in color and full, as his work invariably is, of the thing that thinking does for the work of the artist.

THE results of the Arts and Crafts conference held in the rooms of the National Arts Club in West Thirty-fourth Street seem likely to be important to American industrial art and its artists. The question of the establishment of a permanent exhibit where objects would be on sale was discussed, and also the advisability of founding an Arts and Crafts school. A committee was appointed to call another meeting for further discussion.

A SOCIETY with a membership of one hundred and fifty members, to be devoted to the study of Japanese art, has been recently founded in San Francisco. Mr. Henry Bowie, a California capitalist deeply interested in Japanese art, is the president, and Miss Katharine Ball, an art lecturer, and Mr. Shinade Shizo, a Japanese artist, are moving spirits. While Japanese art has had, as all artists know, the most far-reaching influence upon modern Western art through the work of Manet, Whistler, Chase, Boutet de Monvel, the French poster artists and others, yet the world at large has but vaguely realized its existence. Such an organization as this in California, with lectures open to the public, ought to have a most important influence in developing the taste and appreciation of the public.

# ALS IK KAN: NOTES: REVIEWS

MR. ROBERT SEWALL has just completed a picture embodying an episode in the Tannhäuser legend, begun some years ago and put aside because he felt it unsatisfactory. Mr. Sewall is an artist who has that strong feeling for the legendary and dream-like which is so characteristic of German art in all forms and so seldom found in the work of our painters. Most often, alas, the dreamer of dreams cannot paint his vision. Mr. Sewall is one who can. Seeing this picture one is not likely to forget it,—the wild swirl of phantom knights, victims of the lady Venus, passing like a moving mist over the river, the fainting *Tannhäuser* on the bank, have quite inconceivably the quality of ghosts and dreams. The lines in the painter's mind were,—

> "I saw pale kings and princes, too,
> Pale warriors, death-pale were they all,
> Who cry'd—"*La belle Dame sans Merci*,
> Hath thee in thrall."

FREDERICK REMINGTON has shown lately a number of his western canvases at the Noé Galleries. Nearly all of Mr. Remington's pictures suffer from the domination of the illustration habit; that is to say, he seems to feel always a self-imposed necessity to have his picture tell a story. Also his technique is often tight and his light effects theatric. His drawing, however, is vigorous and there is a fine appreciation of the poetry of the people and their land in his Indian pictures. "A Voice from the Hills,"—a wolf with nose up baying in the moonlight, and the sunlight picture of a hungry wolf hovering about a deserted wagon are both interesting and appealing. Also "The Belated Traveler," at nightfall holding his horse by the rein while he waits for the answer to his knock at the ranch door, has both sentiment and painting quality; and one "effect,"—"Evening in the Desert," a group of Navahoe Indians against a rose-gold sunset, is true and pleasing in color.

MR. JAMES KELLY has just completed and sent to the caster the model for his bronze statue commemorative of the Defense of New Haven in 1779, which is to stand near the West River Bridge in that city. The moment represented is one of tense action at the guns. The group consists of three figures having all the impetus, dramatic action and ensemble effect characteristic of this sculptor's best work. Being an interested student of the personalities of American history and of our national racial type, Mr. Kelly has succeeded in making finely characteristic Americans of the three gunners who are of the anonymous heroes of the past.

THE collection of Mr. Irving Scott, of San Francisco, exhibited at the American Art Galleries in conjunction with one of Mr. Matsuki's interesting gathering together of Japanese prints and art objects, was worthy of the attention of the art lover. The Scott collection, although containing a number of uninteresting pictures, had a few of distinct importance. There was a very beautiful Corot, "The Hermit," a vague figure in a deep wood with such shadowy perspectives of green gloom as Corot could paint; a most interesting portrait of Constable by himself; a por-

trait of a young man ascribed to Holbein, a Rembrandt portrait of himself as a young man which, while lacking the quality we associate with the great master, was yet, inevitably, important. There were also a Hogarth, a Van Dyke, a Murillo, a Romney, a Ruysdael, a Teniers, a Van der Meer, and a Gustave Doré landscape. Of these, the Hogarth was the best example of the painters represented. As indicative of the attitude of the average moneyed American toward art it is instructive to note that while the Corot brought only $2,400, the bon-bon-box confection of Sir John Millais, "The Ducklings," brought $5,100—$900 less than the Rembrandt! It was bought by a picture dealer who knew his public.

The most conspicuous of the Matsuki art objects was a very wonderful screen. The print collection, although not containing many of those known as collector's prints, yet had a number of exquisite examples of the Japanese mastery of line and composition. There was at least one wonderfully beautiful Hiroschige landscape and a number of exquisite head and figure subjects.

SEVEN recent pictures by Horatio Walker have been on exhibition at the Montross Galleries. It seems inevitable to compare Mr. Walker with Millet. The French Canadian boy saying *Ave Marie* before the crucifix at sunset, the "Summer Pastoral,"—a shepherd girl in the shade with the sheep grazing beyond in the sunlight, are strongly suggestive of the French master in mood and subject. The last named picture is delicious in the fine, clean treatment of the low lying lands stretching into the distance. The sheep, as in "The First Snow," a water color, are not handled with Mr. Walker's usual sense of textures. The sentiment, however, carries as it invariably does in the work of this artist. The pathos of the baffled, dumb, unhappy sheep in the snow-scattered field that offers them only frozen grass, speaks at once from the canvas. An "Autumn Pastoral," another water color, is interesting in the barnyard color scheme and is pleasantly broad in treatment. Mr. Walker's last two exhibitions, however, have not been up to the standard of his previous work. At his best he has that rarest of combinations in a painter,—humanity and poetry, and also a broad and virile technique.

THE exhibition of water colors by F. Hopkinson Smith at the Noé Galleries was of the pleasing kind associated with the name of this versatile worker. The subjects were for the most part Venetian, although there were some Dutch, English and even Swedish sketches. While relatively few of this artist's pictures are entirely satisfactory, there is almost always something to admire in the individual sketch. Though lacking somewhat in sense of color harmony, he has invariably a sure, crisp touch restfully free from the impression of fumbling and feeling for the effect that one frequently receives in the pictures of artist's of reputation as well as in the work of the student. Mr. Smith has a warm, happy appreciation of Italian sunshine on faded, yellow walls and lazy blue Venetian water with the wavering reflection of the piles. One

gets always from his Venetian pictures a sense of warm sunshine, cool waters and *dolce far niente.*

MR. ALBERT STERNER has just had an exhibition of illustrations and drawings at the Klackner galleries. Mr. Sterner is an illustrator who is also an artist. His ink drawings for the Hewlett stories of Mediaeval ladies and their knights are especially suggestive and full of the feeling of the time. There were also shown some attractive brush drawings on Japanese paper.

THE editor regrets that by an oversight the copyright notice was omitted from the "Two Sisters," Portrait by William M. Chase, appearing in the article entitled The National Note in Our Art. The photograph is copyrighted 1906 by The American Art News Co., New York.

## REVIEWS

RUSSELL STURGIS has added "The Appreciation of Pictures" to his series of valuable handbooks on art. The preceding volumes were "The Appreciation of Sculpture" and "How to Judge Architecture," and this latest work is a clear and vigorous estimate of the work of the great painters. As Mr. Sturgis himself states in his introduction: "The purpose of this series of handbooks is to show the great arts of design from one and the same standpoint. That standpoint is, of course, the one taken by the enthusiastic and devoted lover of graphic and plastic art. And it may be noted that this is not the same standpoint as that of the lover of nature, of the lover of poetical thought and expression, of the moralist, or of the person of religious enthusiasm. It is one main purpose of these books to show how independent is the artistical standard of judgment."

This statement of faith is sufficiently explicit to prepare the reader for what he will find in the book. Mr. Sturgis has little use for the appreciation of pictures because of the ideas or sentiments they convey. His judgment is formed on the merit of a painting purely as a painting, and it is a judgment so sound and broad,—so ripened by years of study and experience, that he is entitled to speak with the voice of authority.

The first period considered is "The Epoch of Primitive Charm," in the early years of the fourteenth century, beginning with Giotto di Bondone and ending with Fra Angelico, when life and reality began to appear in the formal and traditional art of the preceding period with the introduction of what we now call figure drawing, an art which is to be traced onward from this time without serious delay or obstruction for two hundred years, which has never since been lost.

Next came "The Epoch of Early Triumph," with the work of Filippo Lippi and of his son Filippino, followed by Botticelli and his school. These chapters are comparatively brief, but so illuminating that they leave the reader with a sense of clearer understanding of these early masters than is to be gained from many an exhaustive treatise on the subject. "The Epoch of Achievement" followed when such men as the Bellini,

Correggio, Raphael and Michelangelo set their indelible mark upon the times, and then "The Epoch of Splendor," with the gorgeousness of the Venetian school. "The Beginnings of Modern Gloom" are seen with Velasquez, Rembrandt, Dürer, Holbein and the Dutch painters, when a deeper note is struck than sounded in the sunny conceptions of the Italian painters. The rest of the book is devoted to three masterly chapters on Recent Art, beginning with the modern French school. The four chapters upon this topic deal with: Form and Proportion, Color and Light and Shade, Sentiment and Record, and Monumental Effect. These chapters are perhaps the most valuable in the book to the student of modern art, for in a swift and general review of the field the writer gives a comprehensive grasp of the whole subject that not only adjusts the standard and freshens the knowledge of one who has read and seen much, but gives to the beginner in artistic lore an insight that should prove a strong incentive to further research. ("The Appreciation of Pictures," by Russell Sturgis. Illustrated. 307 pages. Price $1.50. Published by Baker & Taylor, New York.)

ERNEST CROSBY has recently written a volume of poems entitled "Broadcast," which is characterized as "a new volume of chants and songs of labor, life and freedom." It is written in the flowing prose style of Walt Whitman, Edward Carpenter and other strong thinkers who decline to be confined within the limits of verse. The book is a welcome addition to the literature now springing up from seed sown "broadcast" to hasten the advent of the new democracy. Mr. Crosby's own belief is given directly and simply in two stanzas of "Democracy," the first and longest poem in the book, from which it is a pleasure to quote:

"I do not wish to be above people.
I wish to be with people.
The common people,—why *common* people?
Does it not mean common life, common aspirations, community of interests, communion of man with man?
Does it not imply the spirit of communism, of fellowship, of brotherhood?
Does it not suggest that human life down at the bottom is more fluid and intermingled and social than at the top?
Is not all this hidden away in the words 'common people'?
Would you make brothers of the poor by giving to them?
Try it, and learn that in a world of injustice it is the most unbrotherly of acts.
There is no gulf between men so wide as the alms-gift.
There is no wall so impassable as money given and taken.
There is nothing so unfraternal as the dollar,—it is the very symbol of division and discord.
Make brothers of the poor if you will, but do it by ceasing to steal from them.
For charity separates and only justice unites."

This is a clear voicing of the thought that is gradually permeating all strata of society, and the whole book is in the same strain. It will be an inspiration to all who are working conscientiously and

earnestly for the coming social reform. ("Broadcast," by Ernest Crosby. 126 pages. Published in America by the Funk & Wagnalls Company, New York.)

A BOOK on "Old Pewter," by N. Hudson Moore, will be welcomed by all lovers of

"Basins, ewers of tin, pewter and glass,
Great vessels of copper, fine latten and brass,
Both pots, pans and kettles such as never was."

It is an exhaustive treatise on pewter,—foreign, English and American, on brass ware, copper utensils and Sheffield plate, as admirably written and illustrated as the other books of like nature by the same author, such as "The Lace Book," "The Old China Book," and others. Collections of famous old ware have been freely drawn upon to furnish the materials for an interesting history of the origin, making and characteristics of genuine pieces, and the signs and marks by which they may be distinguished from spurious antiques. As stated in the preface: "Much of the pewter is marked; but in some cases the 'touches' as these marks were called, have become almost undecipherable from use. To facilitate the classification of this ware, a list of Continental, English, Scotch and such American names as could be found, has been added to the book; so that in many cases if even part of the name remains, the piece can be identified. The details of manufacture, the style of decoration, the correct weight of the different pieces of ware are all given, and more than a hundred pieces of old ware are included in the illustrations." (Old Pewter, Brass, Copper and Sheffield Plate," by N. Hudson Moore. 229 pages. Illustrated. Published by Frederick A. Stokes Company, New York.)

A TEXT-BOOK on "The Principles of Design," by G. Woolliscroft Rhead, has recently been imported by Scribner's for the use of teachers, students and craftsmen in this country. It seems to be best calculated for the use of teachers having special knowledge of the topics upon which Mr. Rhead generalizes. A student would find it rather puzzling as a text-book, for the reason that it takes for granted much fundamental knowledge of the subject and the author seems inclined to dogmatize rather than to explain. To a practical worker or designer it might possibly be of value as a book of reference for looking up the basis or origin of any traditional design. The book is amply illustrated with photographs and with upwards of four hundred line drawings by the author. ("The Principles of Design," by G. Woolliscroft Rhead. 181 pages. Illustrated. Price $2.25. Imported by Charles Scribner's Sons, New York.)

TWO more volumes have been added to the delightfully interesting and instructive series entitled "The Art Galleries of Europe," issued by Messrs. L. C. Page & Company, of Boston. Mary Knight Potter has supplemented her two earlier books, "The Art of the Vatican" and "The Art of the Louvre," with "The Art of the Venice Academy," and her collaborator in the series, Julia de Wolf Addison, has added "The Art of the Na-

tional Gallery" to her former critical resumé of "The Art of the Pitti Palace." The series as a whole should be invaluable for reference to anyone contemplating a stay abroad which would include visits to the great art galleries of the world, and for those whose opportunities for art study do not range beyond book lore, it offers clear, interesting and adequate descriptions of famous paintings, not to know something about which implies a lack of culture. Both writers show unmistakable evidences not only of thorough artistic training, but of wide knowledge of history and of the conditions which led to the production of the great works of the old masters. While the descriptions and criticisms are particularized even to the giving of the numbers in the catalogue of the pictures under consideration, there is not a hint of the guide book in the pleasant, easy way in which the different schools are discussed, and the representative examples of the work of each man, country or period cited. The book is profusely illustrated with full-page reproductions. Little, characteristic anecdotes give life and sparkle, and interesting bits of biography serve to fix in the mind of the reader many facts concerning the lives of the old masters which go a long way toward interpreting to the lay mind the characteristics of their work. "The Art of the Venice Academy," by Mary Knight Potter. 359 pages. Illustrated. "The Art of the National Gallery," by Julia de Wolf Addison. 389 pages. Price of each: $2.00. Published by L. C. Page & Company, Boston.)

ANOTHER series issued by the same publishers is called "The Cathedral Series," and the last addition to this is "The Cathedrals and Churches of the Rhine" by Francis Miltoun. The book is uniform in general style with the "Art Galleries" series, but the method of treating the subject matter is not nearly so happy. So much information is crowded into the space that it lacks interest and continuity and becomes little more than a guide book. To a traveler making a study of the Rhenish architecture it might be of some value as a book of reference for historical facts, that might otherwise take a good deal of time to look up, but as an authority upon the architecture of that part of Europe it is not very clear, although quite comprehensive. ("The Cathedrals and Churches of the Rhine," by Francis Miltoun. Illustrated. 370 pages. Price, 2.50. Published by L. C. Page & Company, Boston.)

A SINGULARLY choice little book from the press of Thomas B. Mosher, in Portland, is a tiny edition of Andrew Lang's version of "Aucassin and Nicolete," at a price which will bring that quaint classic within the reach of all. The book is of a size to be slipped easily into the pocket and is beautifully printed on hand-made linen paper. It is bound in leaf-green linen, daintily lettered and decorated with gold. For a gift book, nothing could be more charming. ("Aucassin and Nicolete," by Andrew Lang. 75 pages. Size 5½ x 2¾ inches. Published by Thomas B. Mosher, Portland, Maine.)

# ALS IK KAN: NOTES: REVIEWS

IN a letter to the publisher Mr. Wilhelm Gericke, conductor of the Boston Symphony Orchestra, writes as follows concerning "Beethoven, The Man and the Artist, as Revealed in His Own Words" and "Mozart," a book on similar lines:

"I find them not only perfectly charming but also very interesting and valuable for everybody who cares for music and the great composers."

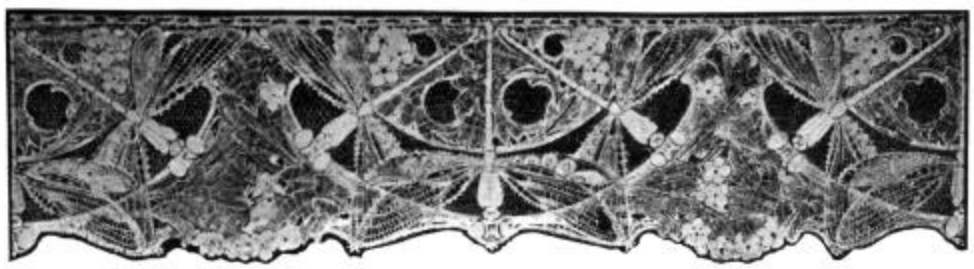
The material in the volumes is selected from the known writings,—letters, diaries, etc.,—of the two composers and arranged under subject headings in logical order. The source of each quotation is given and illuminating notes are added by Friedrich Kerst, the compiler, and Henry Edward Krehbiel, the translator and editor of the English version. The books are published by B. W. Huebsch, New York.

Edward Howard Griggs, author of "Moral Education" and other books has been lecturing in the middle west during the winter. Among his larger courses was one of twelve interpretations of Shakespeare's genius, in Chicago. His engagements during the next few months are in the East, and include series on "The Poetry and Philosophy of Browning" in Boston, Philadelphia, Brooklyn and elsewhere, and on "Moral Leaders, from Socrates to Tolstoy" at the League for Political Education, and at the Lenox Avenue Unitarian Church, New York.

A separate Handbook to each of Professor Grigg's courses on "Shakespeare," "The Divine Comedy of Dante," "Browning" and "Moral Leaders" has been issued by B. W. Huebsch, New York. In these pamphlets the lectures are outlined, topics for study and discussion are given, besides carefully selected references and bibliography.

# OUR HOME DEPARTMENT

## FRENCH NEW ART LACE



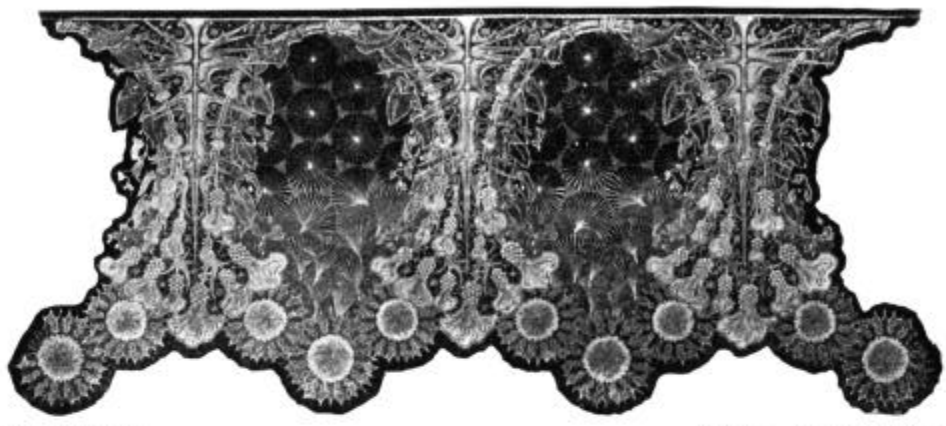
MODERN France is a country where they take light things seriously and serious things lightly. Funeral tokens are of bright colored beads, and there are national convocations for the improvement of lace making. There is an epigram for a fatal duel and a poem for a new "point" in lace. It is astonishing how long a country will swing along in the wheels of tradition. There is a strange narcotic quality in custom. For centuries, one design, or "point" has stood for the utmost possibilities of beauty of lace making in a certain section of France or Italy or Ireland. This has not argued lack of originality of beauty among the lace makers; but placid acceptance of tradition, observable even in most highly intelligent nations in weightier matters than feminine ornamentation.

France is less academic about tradition than most Continental countries, not because France is more progressive, but because she is more easily bored. Sheer novelty interests the Frenchman and in his search for it he is constantly jumping out of grooves and finding new ways, achieving new and interesting successes in science and in the fine and industrial arts.

If France did not start the revolt against academic art that brought out the

Mlle L. Saint-Martin

VOLANT À L'AIGUILLE



Mlle M. Gelliaume

VOLANT. (SECOND PRIZE)

Secession movement, she at least has been instrumental in inoculating every branch of artistic endeavor with the New Art inspiration. "If we are to decorate our homes with new art pictures and carvings, why not our persons with New Art jewelry and laces?" The French *art nouveau* jewelry has been the craze all over the world for a number of years; the French new art lace, *"La Dentelle de France"*—the lace of France, as it is technically called,—is just coming into notice through a recent convocation of lace makers, who are formed into a national association, the *"Comitée de la Dentelle de France."* At the first annual convention of the *Concours,* which took place this past season, the exhibit consisted of three-hundred and fifty designs, contributed by one hundred and ten exhibitors, both men and women.

The entire object of this lace association is to develop new "points" in lace. To awaken a fresh interest in lace making, "to save this art so widely beautiful, and to convert it into a national industry with a future as magnificant as its past,"—so the first lace association stated its purpose to the lace artists; and the exhibition, although the very beginning of the movement for "Secession Lace," carried a variety of new "points" and a modern impressionistic feeling that was remarkable, considering how short a time it is since lace was bound thread and mesh in tradi-on.

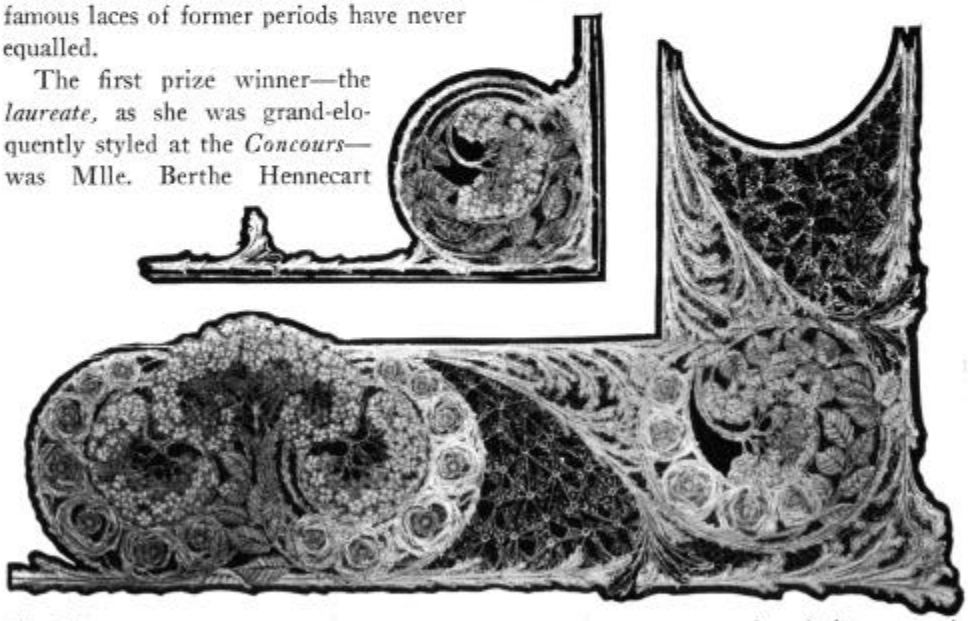
The new points were all in the most modern spirit, a part of the movement toward simple, natural expressions of life in art, of flowers and butterflies and birds and bees, a suggestion of outdoor life, of the beauty of the fields and forests, of Provence gardens in spring and Versailles on warm flowering days, lace that was full of interest of subject and yet marvelous in elaborate technique, for these very simple rural motifs require the most intricate arrangements of patterns and adjustments of fine threads.

The value of this New Art lace was so almost incalculable and the new "points" so numerous that the jury found it most

difficult to award the prizes. Among the artists to decide the award were many names famous to the Secession Art Movement. M. M. Eugene Carriere, Lalique, Laurent, Pagès, Béquet, and Leférure, men who are all vastly interested in this renaissance of French lace making and who would fain see every renaissance conducted on impressionistic lines.

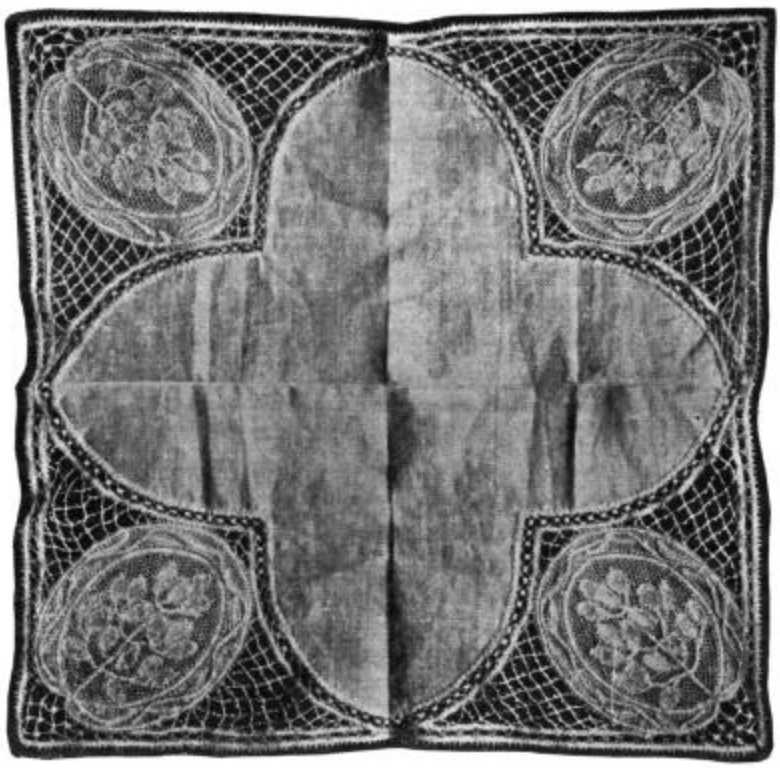
Every variety of useful lace objects were exhibited at the *Concours,* fans, handkerchiefs, umbrellas, berthas, collars, cuffs, trimming bands, flounces and delicate pieces of webbing for interior decorations, such as curtains, scarfs, tea-table corners; and in the designs, a flower or leaf spray or butterflies fluttering up to the fragrant honey casks, in every instance most noticeable was the return to nature for inspiration, with a natural expression and an exquisiteness of technique that the most famous laces of former periods have never equalled.

The first prize winner—the *laureate,* as she was grand-eloquently styled at the *Concours*—was Mlle. Berthe Hennecart of the Ecole d'art Boissy-d'Anglas. She presented a corner of a tea cloth, of the most intricate and elaborate design of the style of Colbert but entirely New Art in inspiration and execution. Full-blown roses formed showy wheels or *volutes* and these were bordered with garlands of small flowers held together with a shower of leaves. The mesh was a fine whirl of cobweb, dew spangled; a lace durable with all its richness, a masterpiece of luxury, and woven for centuries' use. Mlle. Marchandiere exhibited three designs, and secured the sixth prize with a flower collar, a most realistic presentation of wind-blown iris, the stems and leaves forming the body of the mesh and the flower sprays blossoming out into a showy, curving border. The second prize was captured by Mlle. Bunoust, the



Mlle B. Hennecart

BORDURE DE NAPPE À THÉ (FIRST PRIZE)



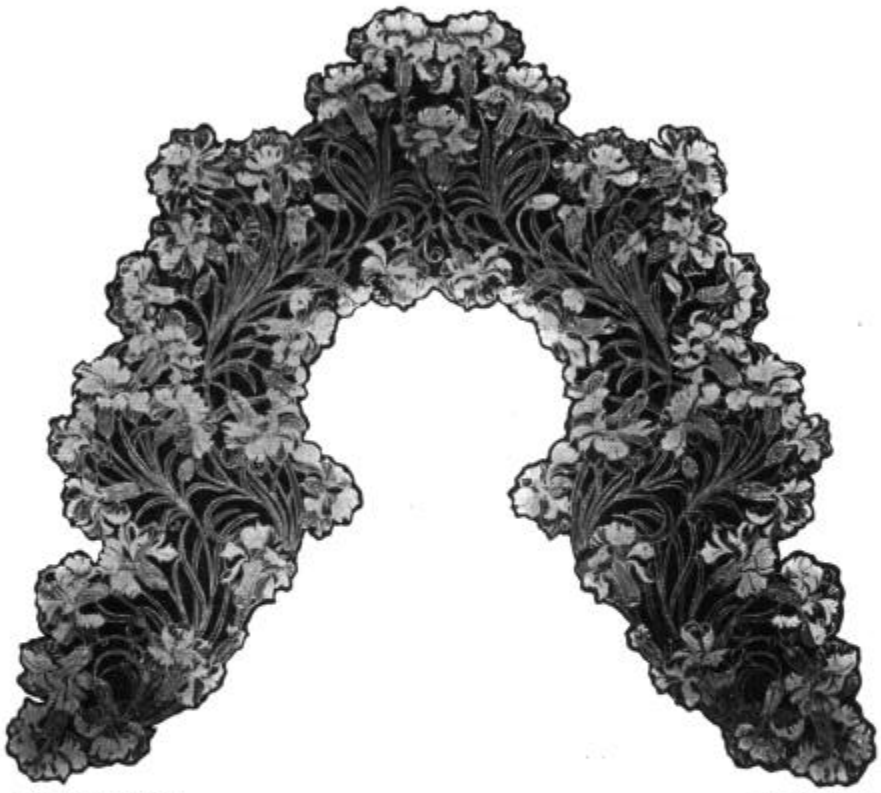
A. Jacquin MONCHOIR

fourth went to M. Paul Roblin for a novel Secession lace fan.

Although the lace motifs that were prize winners, were of rare beauty and novelty of design many of the unrecognized exhibits were beautiful enough to present as an inspiration for a revival of lace making in any land. A handkerchief showing her methods of working, was exhibited by Mlle. d' Epinay. The design was scattered sprays of small leaves flowering out in bunches of tiny blossoms at the corners, the mesh a delicate transparent web. Occasionally a Japanese effect was introduced, especially in the lace to be used for home ornamentation, flights of birds, clusters of small fruits, and tiny pagodas appearing in the motifs of tea spreads and curtains, and in parasols and in long scarfs.

There are apparently no limitations to the novelty and individuality that is welcomed in the new *Dentelle de France*. Although there is the distinct tendency toward nature, there is no set route for following the tendency. You cannot recognize *Dentelle de France* by any one stitch or motif as you can old Bruxelle or Venise or Chantilly; but you can identify it as belonging to the modern feeling

about beautiful decoration, the feeling that relates all beauty as closely as possible to nature. So successful was the first *Concours de la Dentelle de France* that it has been decided to have a yearly national exhibition devoted to the interest of the New Art expression in lace making and to an effort toward making France once more the greatest lace producing country in the world.



Mlle. L. Marchandise

COL À L'AIGUILLE

# THE CRAFTSMAN'S OPEN DOOR

## SUGGESTIONS OF INTEREST TO HOME-BUILDERS AND HOME-MAKERS

THE LEONARD REFRIGERATORS

The immortalized little girl who had the little curl and who was very, very good, or horrid, as her mood might be, is in many respects typical of many other things in life. When they are good they are very, very good, but when they are bad they are horrid.

Certainly this is true of the household refrigerator. If properly constructed it is not a luxury but a necessity, and ministers more to the family comfort than many another larger and more prominent piece of furniture. On the other hand a poor refrigerator is a snare and a delusion. It is a menace to health through its harboring of germs and noxious odors which affect milk and other foods kept in it. Cleanliness is a first essential. This means construction of sanitary materials coupled with a design which allows of free access to every nook and corner for easy cleaning.

The Leonard Porcelain Lined Refrigerators are built on plans suggested by common sense and approved by experience. Porcelain is one of the cleanest and easily cleanable linings possible to use for a refrigerator. There is a feeling of confidence inspired by the sight of a porcelain lining which it is impossible for the old-time zinc or tin affair to awaken.

An interesting catalogue and a sample of the porcelain lining may be had by any CRAFTSMAN reader who will write for them to the Grand Rapids Refrigerator Co., Grand Rapids, Mich., mentioning this magazine.

THE WOOD-FINISHING AUTHORITIES

To be recognized as an authority, whether in law, medicine, theology or the mechanic-arts is to gain an enviable position. It necessarily implies persistent intelligent study of the subject chosen, and, in addition, the attainment of a special measure of success which for some reason or other, does not follow the "persistent study" in all cases.

S. C. Johnson & Son of Racine, Wis., have been for years looking into the question of wood dyes and wood finishes, and with such persistence and success as to have earned the title of "Wood-finishing Authorities."

THE CRAFTSMAN idea is that a beautiful piece of wood is spoiled by being covered with paint and the Johnson people are good craftsmen in that their product is not a paint but a dye. Its mission is simply to color the wood without raising the grain, blurring the high-lights or obscuring the natural beauty of the wood. It is simply applied with a brush and is suitable for all interior trim. Almost any desired shade may be had in half-pint, pint, quart and gallon cans, the cost ranging from thirty cents for the half-pints to three dollars for the gallon size.

The prepared wax for floorings has made a place for itself amongst families who

are particular to get the best. It is quite possible to spoil a fine floor with a poor dressing and when the mistake has been made it costs time and money to get back to original principles. All anxiety may be dismissed if you use the Johnson Wax and use it in the way described in their book "The Proper Treatment for Floors, Woodwork and Furniture." This book will be mailed free on request to readers of THE CRAFTSMAN who mention Edition F. 3, when writing.

MODERN BATHROOMS

To realize what strides have been made in the fitting up of the bathroom worthy the name of "modern," one should read the booklet which the Standard Sanitary Manufacturing Co. of Pittsburg, Pa. will send to any CRAFTSMAN reader. Any old room containing a wash-tub and some soap and water may be called a bathroom, but a Modern Bathroom as worked out by the Company named is perhaps the nearest approach to a perfect blending of usefulness and beauty to be found. In the chaste charm of their porcelain, silver, glass and dainty tiling they are worthy temples for the worshipper at the shrine of that grace which is next to Godliness.

The Company also make a very dainty lavatory of porcelain, and so constructed in a single piece as to avoid all joints and seams, and consequently, to do away with all possibility of leakage. One of these lavatories in a bed-chamber adds greatly to its attractions and its comforts.

While not only artistic appearance but questions of health are concerned with the proper construction of bathrooms, it is necessary to know that all which goes into this important department is scientifically correct and mechanically perfect. The reputation of The Standard Sanitary Manufacturing Company is a guaranty upon which CRAFTSMAN readers may rely, and every separate piece manufactured by them bears the name "Standard" cast on the outside. The booklet which is mailed for six cents in postage, is profusely illustrated and contains one hundred pages.

RELIABLE OIL AND WATER COLORS

The announcement of the F. W. Devoe & C. T. Raynolds Co. in THE CRAFTSMAN is of interest to all users of Artists' Materials who care to be assured of the quality of the articles. This holds good either in the department of those smaller things which have to do with art work in the home, or in the larger field of supplies for the house-builder and decorator. This firm, whose main offices are at the corner of Fulton and Ann streets, New York City, is another of those whose success has been built on absolute merit and fair dealing.

# OPEN DOOR

CABOT'S SHINGLE STAINS

The color treatment of the exterior of a house is a very important matter and yet one in which, perhaps, more mistakes are made than in any other feature of its construction. Without doubt some of the things which should determine the question are; the location and general surroundings of the house, its size and architectural lines and the materials used in its construction.

By what physicians call the "process of elimination" we may throw aside all considerations except shingles as the outward covering of the house, and then, still following medical parlance, find the one thing positively "indicated" is Cabot's Shingle Stain. "Why stain and not paint?" do you say? Because, while paint will lie on the surface for a time only, stain has, by the dipping process, been so soaked up and taken into the very fibre of the wood as to make it part of the shingle itself.

And it is not only permanent, but because of the creosote used in the stain it acts as a preservative of the wood from the weather and from insects. Readers of THE CRAFTSMAN will be particularly pleased with the soft and artistic colorings possible through the Cabot Stains. Samples on wood and a color chart of choice combinations are yours for the asking. Write to Samuel Cabot, 141 Milk St., Boston, Mass.

WOOD-MOSAIC FLOORING CO.

A favorite line which the schoolmaster of a generation ago set at the top of the copy book page was "Whatever is worth doing at all is worth doing well." It may be, too, that many a youth, as with painful grimaces he has traced and traced again the sentence, has had burned into his understanding something of the real importance of its lesson.

Making application of it to-day one is forced to agree with the suggestion made by the Wood-Mosaic Flooring Company of Rochester, N. Y., in their announcement to readers of THE CRAFTSMAN. They say, speaking of their wood floorings, "Do not put down a poor flooring made from ordinary lumber yard stock, as it will surely warp until it becomes an eyesore, and shrink until each crack is a lodging-place for dirt."

Beyond question the man who is building is wise in putting down the very best flooring he can afford, and he cannot afford anything but the very best, for anything short of it is false economy and therefore extravagance. Perhaps one of the strongest endorsements of Wood-Mosaic Floorings is the way in which a discriminating public have "taken to them" in recent years. Not so long ago it was comparatively rare to find anything but the stereotyped floorboards, covered with a dust and disease-breeding carpet of more or less (generally less) artistic color and pattern, all securely nailed down around the entire baseboard. Cleaning and sweeping days were dreaded days.

To-day the rule amongst refined home-builders is the beautiful and sanitary wood flooring. It gives not only the sense of permanency but eliminates the drudgery of cleaning days while vastly enhancing the artistic value and enjoyment of the home.

# OPEN DOOR

An interesting book of designs is offered without cost to readers of THE CRAFTSMAN who will write for it.

PEQUOT RUGS

While the Pequot Rugs have been referred to heretofore in this department of THE CRAFTSMAN, there is an especial timeliness just now in a word as to their merits. Pequot Rugs are rag rugs, but they are very different from the usual conception of such floor coverings, and besides, are distinctly pretty and effective in Colonial or Craftsman surroundings. The weave is simple and the colorings perfectly blended, and to the average person their very reasonable cost adds to their merit. They are not on sale in the stores but are handled exclusively by Mr. Charles H. Kimball at Norwich Town, Conn., who has preserved and revived the manufacture of these rugs from an industry started generations ago in his own family.

Pequot Rugs have found appreciative buyers from Porto Rico to Honolulu and are giving entire satisfaction.

SUMMER SCHOOL OF DESIGN

The announcement of the Summer School of Design as applied to crafts should be of special interest to CRAFTSMAN readers. The work of this school is directly and distinctly in line with the policy of craftsmanship as preached and practised by this magazine, and from the eminent names comprising the faculty it should be a great force for good in this interesting and broadening field. The departments of the school comprise Designing, Metalwork and Jewelry, Pottery, Leather, Bookbinding, Woodwork, Woodcarving, and Wood Block-Printing. The studies are divided amongst Ernest A. Batchelder, James H. Winn, Florence D. Willetts, Olive Newcomb, Nelbert Murphy, Edith Griffith, J. E. Painter, Bertha McMillan, and Mrs. Burt Lum. The Second Annual Session of the School will extend from June 18th to July 18th and the Secretary, Florence Wales, 926 Second Avenue South, Minneapolis, Minn., will gladly answer inquiries from CRAFTSMAN readers.

RANGE PERFECTION

The future undoubtedly has in store many wonderful developments which to those who may live to enjoy them will make our present accomplishments seem primitive. However this may be, we who are living in the present have to do with the things of to-day and to housekeepers there are few matters of greater interest than the cooking arrangements in their kitchens. Of the making of ranges, as of books, there is no end, but the range which shall so combine a lot of long-desired merits as to most nearly commend it to the woman-heart seems to have been reserved for the Weir Stove Co., of Taunton, Mass. to produce.

Under the name of "Glenwood" this Company manufacture a range which, for instance, insures at all times a plentiful supply of hot water for all possible needs of the kitchen, laundry and bath. The construction is such as to afford an unusual amount of heating surface, and as a result, there is no dearth of hot water that is really hot. Another point of advantage is the arrangement by which when the ash pan is removed all scattering of ashes on the floor is avoided. The entire plan of construction is such that in case of accidental breakage any part may be renewed and replaced without the aid of the dealer or a special mechanic.

Should the grate wear out in time, this can also be duplicated and dropped into place without the slightest difficulty. The entire range is a fine example of simplicity and efficiency, and a CRAFTSMAN kitchen fitted with a Glenwood Range is pretty nearly kitchen-perfection.

### AN IMPROVEMENT IN LEATHEROLE TILING

The maufacturers of Leatherole and Sanitas have added a new material to the list of their practical products for home decoration. This is a tiling similar in weight to the Leatherole tiles but so designed that it may be hung around a room instead of up and down. Each tile design is made in three parts, a base, a filler and an upper border. The base is finished with a border to be used just above the foot board; the upper section has a border which can either define a wainscot or finish the upper wall next the ceiling; the filler is the plain tiling for the section of wall between. The two border pieces of tiling are made twenty-two inches wide and the filler is eighteen inches wide. The method of hanging used for these tiles reduces the number of seams and makes possible a much neater wall than can be had by the old method of vertical hanging.

### MAKING A COUNTRY HOME MOST ENJOYABLE

Many are the people who dream of their little house in the country, without being aware of the practical details involved in making a rural home. It is for these people that the Country Home Library (McClure, Phillips & Co.) has been planned. The first volume, The Country Home, is designed to give a general idea of the problems that will confront the man who is planning his homestead. Few know how a house should be built or understand the necessities of the water supply; how and where lawns should be laid out; the provisions that should be made for vegetable gardens, orchards and flowers; what animals it would be wise to provide for, etc. These things are told with a contagious enthusiasm and clear directness by Mr. E. P. Powell, who has himself grown his homestead in the country and achieved recognition as one of the foremost fruit farmers in New York state.

Volume II. deals with the orchard and fruit garden, and is also by Mr. Powell.

# OPEN DOOR

Every country home should have some sort of an orchard, and this little volume will give concise and understandable directions as to what should be in it and how the trees should be cared for. Flowers in a country home are indispensable, and the third volume covers this part of the subject. The Flower Garden, by Ida D. Bennett, is as concise and practical as the other volumes in the series. It deals not only with outside floral decorations, but also with inside flowers, window boxes and the like. It is full of the practical hints out of the personal experience of a woman who had spent her whole life with flowers.

HANDCRAFT STAINS

Many of the beautiful things we covet in this world are difficult to obtain and very often beyond our purses. The product of the brains and hands of the skilled workman is so often to be admired only from a distance, that we all welcome anything that will put within our reach the things we long to possess.

No one thing, perhaps, has opened up such great possibilities in artistic interior decorations to the home builder as The Sherwin-Williams Handcraft Stains. Many of the handsome effects we admire and would appreciate in interior woodwork and furniture can now be secured with these Stains by the master house-painter as well as the expert hardwood finisher.

Handcraft Stains are the product of years of laboratory work and have been put on the market only after The Sherwin-Williams Company had succeeded in satisfying themselves that nothing was left to be desired in a finish of this character.

We have in mind Weathered Oak, one of the eleven stains in the Handcraft line, used extensively in both public buildings and private residences. It keeps the soft greyish tone of old weathered oak and does not fade to a dull lifeless brown as do so many stains when exposed to the light. Weathered Oak is suggestive for many pleasing effects.

The Sherwin-Williams Company, 104 Canal St., Cleveland, Ohio, will be glad to send to those interested their Handcraft Stain folder, showing actual results on wood veneer.

# THE CRAFTSMAN SCRAPBOOK

"HOW rarely fortunate are those spirits that find others who recognize and fill for them a great part of this world which might otherwise be tenantless! Often genius itself needs help in its expression, and perhaps, if it finds no one who can give that help, it perishes upon its mountain top, mute and lonely. The influence of personality has never been given its meed of consideration. How much would the world have lost had it not been for the encouragement or assistance that their friends have given to people of genius!" (*From "Old and New Renaissance."*)

"SOME men blossom early, some late; there is no reason why you and I should not blossom late, or if we have already blossomed, should not have a second time of blossoming. The synthetic powers of the mind, which we call judgment, depend on the store of experiences that we have gathered, and this we cannot learn from text-books, but from life itself.

"Men sometimes picture life as a gradual ascent of a hill followed by a descent; I would rather consider it as a steady rising from one terrace to another into the higher, freer air. Old age is friendly to our moral growth; it frees us from our carnal passions; it brings peace and increases our disinterestedness. It is the time of being, not doing, and what are all men's doings, their universities, their railways, their canals, their industries, but the grovelings of petty beings on the ant-hill?

"Old age may not be able to do anything, but it may bring a radiant presence into the household. It may take a second youth by identification with youth, and then we shall learn to distinguish between the outer shell, all withered and scarred, and the beautiful inner life. I say this may be; I know that there are plenty of old men who are old fools, but it depends upon what sort of old age you will have.

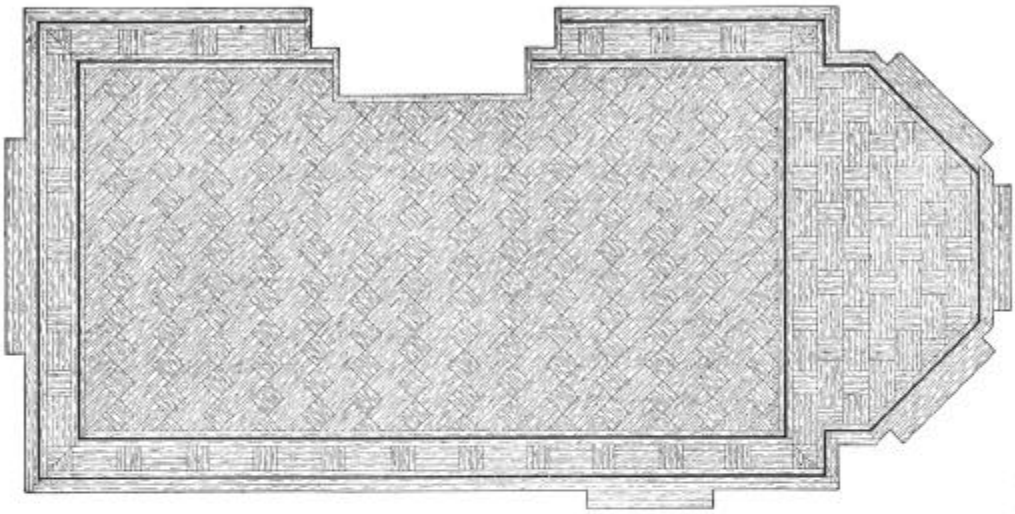
"As you approach old age, approach it as you would the altar with a gift, for if you can do little the intent to serve is more than the actual service. As Penelope said to Ulysses, when he returned from twenty years of war. 'If the gods wish, they can transform old age that it will be the final escape for man,' and we may regard it as the last and the highest and noblest terrace of our lives."—*Felix Adler.*

MESSRS. PUTNAM announce that they have in course of publication, under the title of "The Connoisseur's Library," an important series of twenty books on art. Mr. Cyril Davenport of the British Museum, who is acting as the general editor of this series, has been successful in obtaining the co-operation of writers of acknowledged authority in their particular subjects, which will be considered from the historical, antiquarian, and artistic points of view. Where the subjects possess a technical side, the writers chosen are thoroughly conversant with it—an obvious and uncommon advantage. Most of the so-called minor arts are separately and fully dealt with in this series, and it is believed that all collectors of works of art will welcome the appearance of these treatises, and that they will prove indispensable books of reference for all persons interested in national or municipal collections, as well as for amateurs.

A cut from our booklet on

# PARQUETRY FLOORS

Write us for the Booklet



A beautiful but plain floor which is a delight to the eye and will give an air to your residence.

For the price of a good carpet, which will soon wear out, you may have a *permanent*, *cleanly*, *dustless floor*, which is infinitely more beautiful than the carpet can be.

Consult your own taste and then ask your decorator how it will improve your house. See what your family physician has to say about its *sanitary* benefits.

*Send for our Book of Designs.*

## Wood-Mosaic Flooring Co.

Rochester, N. Y. -:- New Albany, Ind.

# This Book

**On Artistic Inexpensive Home Arrangement**

# FREE


# Write Us For It Today

**Don't miss this opportunity of getting a lot of good original ideas FREE.**

*This is the most elaborate and practical book on wood-finishing ever published.*

*Every person who desires to make the home more beautiful and comfortable cannot afford to be without this book.*

**Do It Now**—Write for the above book "The Proper Treatment for Floors, Woodwork and Furniture" and see how easily and inexpensively you can beautify your home. This book tells all about woods, wood-cleaning, finishing and polishing—the result of 23 years experience of a practical wood finisher. Explains how you can finish soft pine to look like beautiful hardwood. Don't wait—write now. This book sent FREE by the manufacturers of

# Johnson's Prepared Wax

*"A Complete Finish and Polish For All Wood"*

## Unequaled for Woodwork, Furniture and Floors

Applied with cloth to bare or finished wood, it produces a lasting, artistic, sanitary finish to which dust and dirt will not adhere. It will not crack, blister, peel off, show laps, scratches or heel marks. Johnson's Prepared Wax is far superior to any other, one reason is that it contains the most polishing wax to the pound. Fine for preserving and polishing oilcloth and linoleum. Just try it.

Johnson's Prepared Wax is **sold by all dealers in paint**—½ lb. can, 30 cents; 1 and 2 lb. cans, 60 cents per pound; 4, 5 and 8 lb. cans, 50 cents per pound.

**Special Refinishing Outfit**—To quickly introduce our wood-finishing specialties and to supply the demand from persons who desire to refinish old pieces of furniture and woodwork and do the work themselves we have decided to make this offer. We will send you, charges prepaid,

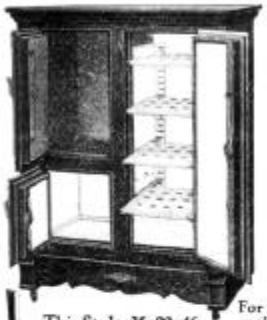
1 pint can Johnson's Electric Solvo; for removing all finish - 40 cents
½ pint can Johnson's Wood Dye; for the artistic coloring of wood 30 cents
Any of these shades—Weathered Oak, Flemish Oak, Mission Oak, Light and Dark Mahogany, Light and Dark Oak.
½ lb. can Johnson's Prepared Wax for finishing and polishing wood 30 cents
Including the above book for - - - - - $1.00


Only one outfit to a family. If a dealer in your town who handles our goods we will make delivery through him. Send order now. Write today for above book and mention edition F 4.

**S. C. JOHNSON & SON, - Racine, Wis.**

*"The Wood-Finishing Authorities"*

# Leonard Cleanable
## Porcelain Lined Refrigerators



This Style, 35x22x46; Polished Oak Case. Quarter Sawed Panels.

**$27.50**

Write for free sample of porcelain lining and catalog showing 50 other styles.

Excel all others in all practical and necessary features.

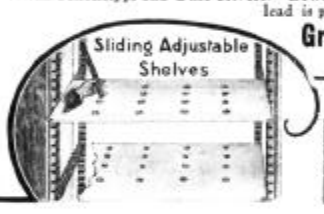
The porcelain lining is real porcelain fused on sheet steel, and indestructible. This means a sweet, clean refrigerator—no foul odors. The doors are air-tight. Ordinary refrigerator doors lock in one place only—The Leonard door lock (see cut) draws the door air-tight against the door frame, and locks it top, bottom and sides, so that air cannot get in around the edges. This means your ice bill is cut in half. The shelves slide in metal bars and are adjustable to any height (see cut)—very convenient. By putting in extra shelves for pies, etc. we increase the capacity one-third without extra cost.

There are nine walls to preserve the ice—(see cut below.)

The price is ⅓ less than tile lining, and the refrigerator better.

For sale by all the best dealers, or will ship direct from factory. Freight prepaid as far as the Mississippi and Ohio Rivers. Beware of imitations made with white paint; the lead is poisonous, *you can scratch it with a pin.*

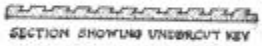
This is the **LEONARD LOCK** that makes it **AIR TIGHT.**




**Grand Rapids Refrigerator Co.**
25 Ottawa St., Grand Rapids, Mich.

Cross Section of Leonard Cleanable Refrigerator.


# "STUCCO" BOARD
SIZE 16 X 48 INCHES.
SOLE MANUFACTURER
C. W. CAPES, 1170 BROADWAY, N.Y.



SECTION SHOWING UNDERCUT KEY

## Compare this with what you know of metal lath or any other method:

"STUCCO" board will last as long as the house. It can't rust.
It requires about half the amount of material to plaster as metal.
It is solid and rigid and will not bend under the trowel.
Being a non conductor of heat and cold, it renders a house cool in summer and warm in winter.
It is fire-proof.
It adds strength to the house.
It is easily nailed up and can be applied to studding, sheathing and furring.
It has a perfect undercut key.
Architects who have used "STUCCO" board recommend it to their fellows.

## The "STUCCO" Plasterboard as a foundation for Portland cement exteriors of country houses, is superior to all other methods.

*Samples mailed upon application*

**C. W. CAPES**
1170 Broadway, New York, N. Y.

**A "Stucco" Board House—There are hundreds of others**

*Residence of Geo. F. Vreeland, Summit, N. J.* — *Wm. Allen Balch, Archt. 5 W. 31st St., N. Y. City*

# Price Cut in Half


## Regular Price:

| | | |
|---|---|---|
| Sunset . . . . | $1.00 | $5.00 |
| Review of Reviews | $3.00 | |
| Cosmopolitan . . | $1.00 | |

## Our Price: - $2.50

### The Explanation

It is well known to every one in business that in fixing a selling price there must be added to the manufacturing cost, the cost of marketing. The cost of marketing a magazine is a big item, and these three publishing houses decided to unify their efforts to get new readers, making one organization do the work, and divide the cost of marketing by three. That is why this year you can buy three magazines that fit the needs of every home for half price.

### Sunset

The Magazine that pictures the West and stimulates interest in all things beyond the Rockies. It contains the best that the art of the painter, writer and photographer can produce. It is as fresh and as exhilarating as the Western spirit it breathes. SUNSET is here to stay. It becomes indispensable to its readers. It answers the Call of the Wild that is in every man's heart.

### Review of Reviews

A Magazine that substantial American men and women must read if they desire to keep up with the times. The articles that appear in the REVIEW OF REVIEWS are timely, fresh and as full of news interest as a daily paper. One needs but to read every month in this magazine, Dr. Albert Shaw's, "The Progress of the World," to be considered well-informed.

### Cosmopolitan

A Magazine that has been before the public for eighteen years. With the recent change in ownership it has been greatly improved. It is far better in every respect. It contains the best fiction, the best special articles on timely topics and the best illustrations that money can buy. It is edited by a Californian, Bailey Millard, whose stories of the West have gained him fame.

## Special Notice

IN ADDITION to the above big reduction, SUNSET MAGAZINE makes its readers an especial inducement to accept our offer and to act immediately: Mail the coupon here shown, filled out with your name and address (clearly written), together with your check or money order for $2.50. If we receive this before the 20th of the month we will send you free a large beautiful photograph of the Big Trees of California.

CUT OFF HERE

Inc.

**SUNSET MAGAZINE**
**Room 907,**
**431 California St.**
**San Francisco, California**

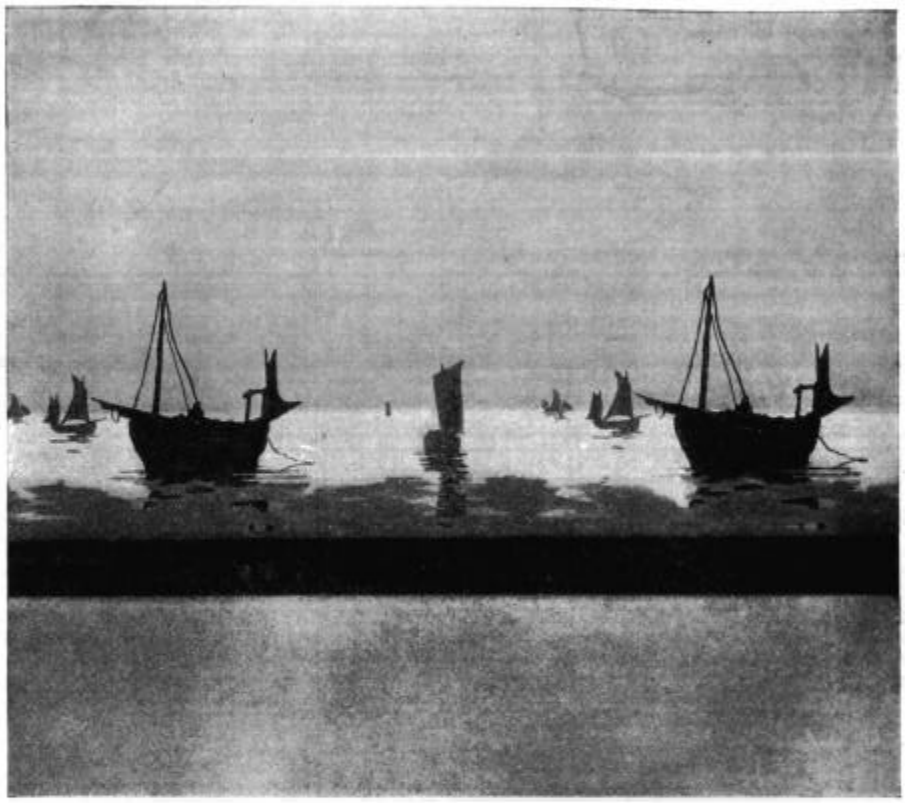
I accept your combination offer. Please enter my name as a subscriber for one year to Sunset, Review of Reviews and the Cosmopolitan Magazines.

NAME.....

ADDRESS.....

# ART WALL HANGINGS AND FRIEZES

The latest productions of Sanderson & Sons, London, English designs, including many masterpieces by noted artists



## THE "EBB-TIDE" FRIEZE

This design is very simple,—only a few fishing boats anchored in the foreground, and a broad stretch of sea and sky behind. ¶ In the luminous tones of sea and sky and the wavering reflections of the boats lying at anchor, the water-color effect there is opportunity for broad masses, washed in light, transparent tones. ¶ The yellow green tones suggest moonlight, with boats in a flat tint of dark brown, but it is also developed in a sunset effect that is very beautiful, showing brown and purple shadows in the clear, still water, and a violet bank of clouds lying low on the horizon, with an apricot glow above fading up through yellow to a faint greenish tint at the zenith. Another treatment is in varying tones of soft red, but this is the least satisfactory. In a dining room or bedroom done in soft, pale greens, the moonlight effect would be charming, and the sunset, with its rich, subdued tones, would give a touch of color very interesting in a room where the prevailing tones were somber and the light much shaded.

## W. H. S. LLOYD COMPANY

Sole American Representatives of SANDERSON & SONS, London, and Other Foreign Manufacturers

**26 East 22d Street, - - New York**

# For An Easter Offering

# CHRIST AMONG HIS FELLOWMEN

The remarkable story of the Beautiful Life as interpreted by Harriet Joor, in The Craftsman Magazine for December, and now published in handsome Booklet form with the von Uhde illustrations. ¶ A beautiful, timely and welcome gift for Christmas, the New Year, the Eastertide or at any time, for the Old or Young.

**Note a Few of Many Commendations Received:**

*From Jacob A. Riis, Richmond Hill, N. Y.:*

"I certainly never read anything that touched me more, or seemed so to lay hold of the inward spirit of our Saviour's mission to mankind, 'that is heavy laden.' It came like a benediction at this season, in the strife of so many selfish interests that clash on every hand. It is a great blessing to us all."

*From Dr. Josiah Strong, Pres. American Institute of Social Service:*

"When we speak or think of Jesus Christ, we almost inevitably occupy the modern point of view. We look back across the desert of controversy which separates his time from ours, and his figure is seen through more or less of theological mirage. We read the Gospel story, not as the early Christians heard or read it, but in the light of later history.

"The beauty of 'Christ Among His Fellowmen' is that it takes us back to the land and the time of Jesus, and we see him as his friends and neighbors saw him in the home, in the shop and by the sea; we hear him as the multitude and his disciples heard him, without preconceptions; hence the freshness of the story, and its appeal to our hearts."

*From Dr. Lyman Abbott, The Outlook, N. Y.:*

"It is simple, sincere and pervaded with a Christ-like spirit of humanity, and I should like to see it put in a more permanent form and given a wider circulation, and should hope that it would incite many readers to seek a fuller and better acquaintance with the One whose life is etched in outline."

*From Dr. Henry Van Dyke, Princeton, N. J.:*

"The article entitled 'Christ Among His Fellowmen' seems to me so good in its simplicity and sincerity and depth of feeling that you are quite right in proposing to print it separately in a little book."

SINGLE COPIES 25 CENTS. THE USUAL DISCOUNT TO BOOKSELLERS. ALSO A LIBERAL DISCOUNT ON ORDERS IN QUANTITY FOR DISTRIBUTION, BY CHURCHES, TEACHERS OR INDIVIDUALS.

## GUSTAV STICKLEY, Publisher, SYRACUSE, N. Y.

THE MASON PRESS, SYRACUSE

THE WASHABLE WALL COVERING

# SANITAS

## PRACTICAL
## SANITARY
## DECORATIVE

EVERY prospective home owner should know the possibilities and advantages of SANITAS for wall decoration. It is a PRACTICAL wall hanging because it stands the wear and tear of every day usage. It is SANITARY because its surface affords no lodging place for dust and germs and because it can be kept clean and fresh by the simple application of soap and water. It is DECORATIVE because it can be had in a great variety of good, artistic tints and patterns suitable for any sort of an interior problem.

SANITAS is no more costly than good paper and it lasts many times as long.

*Suggestions for interior decoration and samples of SANITAS are furnished to correspondents by the SANITAS DEPARTMENT of INTERIOR DECORATION. Write for circulars.*

**STANDARD TABLE OIL CLOTH CO.**

**Citizens' National Bank Building, 320 Broadway, NEW YORK**

Kindly mention The Craftsman