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**ANNUAL
WATER COLOR
AND
MINIATURE
EXHIBITIONS
CATALOGUE**

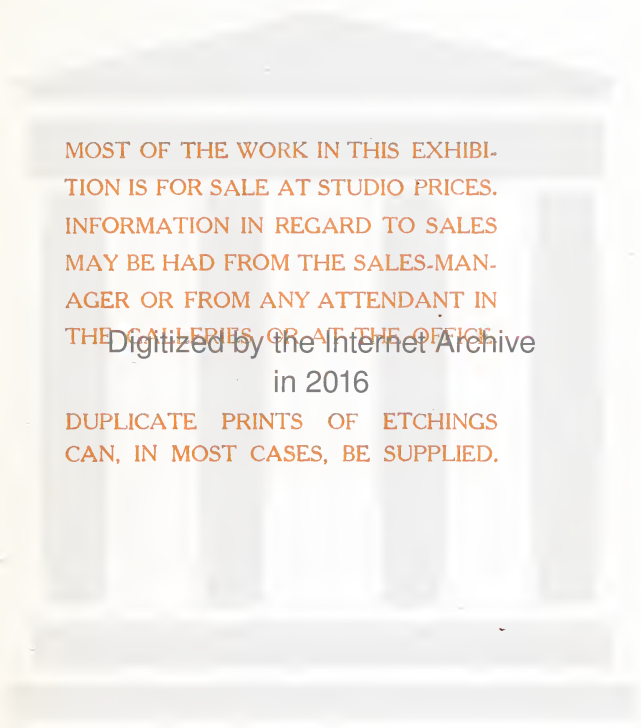


**The Pennsylvania Academy
of the Fine Arts
1917**

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The Schools of The Pennsylvania Academy of the Fine Arts train students in painting, sculpture and illustration. The success achieved by the Schools is testified to by the number of artists of great reputation who received their training in them.

The present instructors are: Hugh H. Breckenridge, Charles Grafly, Henry McCarter, Joseph T. Pearson, Jr., Daniel Garber, Philip L. Hale, Emil Carlsen, Henry Erdmann Radasch, M.Sc., M.D., Edwin Howland Blashfield, Arthur B. Carles, John F. Harbeson, B.S., M.S.A., and Charles De Geer. Detailed information in regard to the Schools will gladly be furnished to any one interested in the subject. The second term of the present school year begins January 28, 1918, but students may enter at any time.

THE PENNSYLVANIA
ACADEMY OF THE FINE ARTS
FOUNDED 1805

THE PHILADELPHIA WATER COLOR CLUB
THE PENNSYLVANIA SOCIETY
OF MINIATURE PAINTERS

CATALOGUE OF THE FIFTEENTH
ANNUAL PHILADELPHIA WATER
COLOR EXHIBITION, AND THE
SIXTEENTH ANNUAL EXHIBITION
OF MINIATURES

NOVEMBER 4 TO DECEMBER 9, 1917

PHILADELPHIA
1917

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THE PHILADELPHIA
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W. H. DEB. NELSON,

FREDERIC NUNN.

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LAURA COOMBS HILLS,	EMILY DRAYTON TAYLOR,
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	ALICE RUSHMORE WELLS.

THE PENNSYLVANIA SOCIETY
OF MINIATURE PAINTERS

Jury of Selection

EDWIN HOWLAND BLASHFIELD

HARRY L. JOHNSON,

JOSEPH T. PEARSON, JR.,

BERTHA E. PERRIE,

CARLOTA SAINT-GAUDENS,

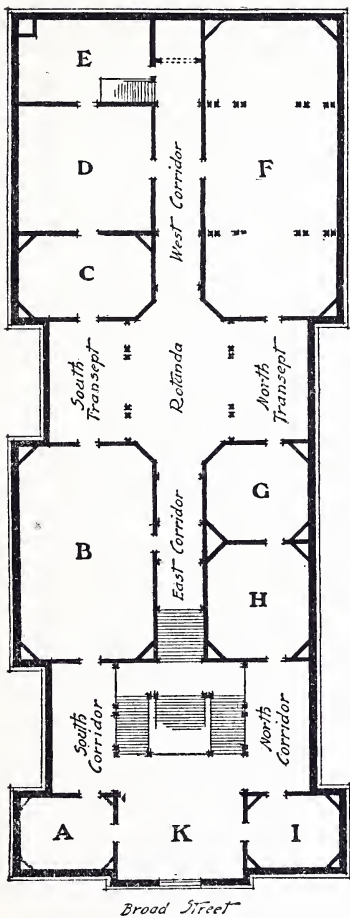
ALICE RUSHMORE WELLS.

Hanging Committee

JOHANNA M. BOERICKE,

ELIZABETH F. WASHINGTON,

BERTA CAREW.



PLAN OF THE ACADEMY GALLERIES

THE PHILADELPHIA WATER COLOR PRIZE

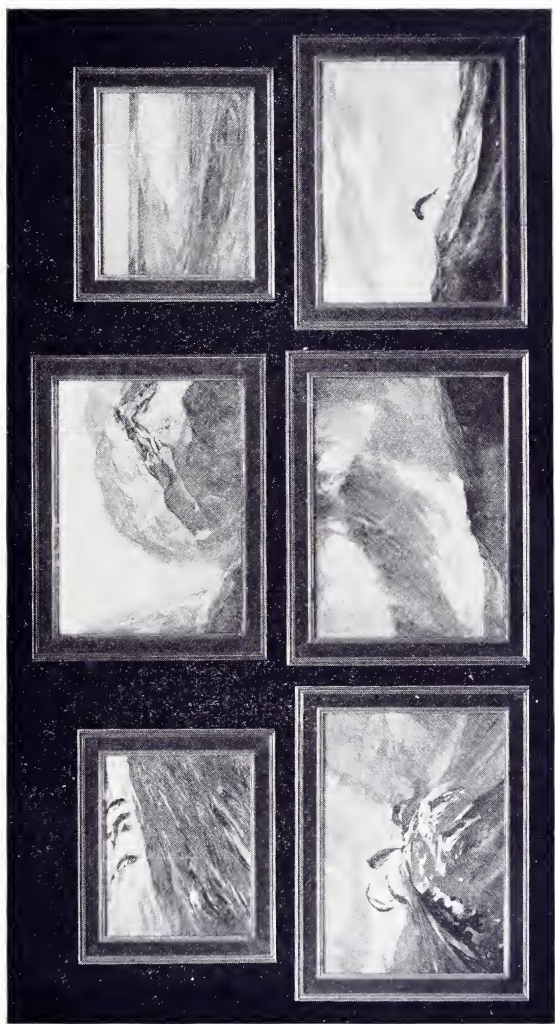
A prize of two hundred dollars, known as the Philadelphia Water Color Prize, is offered this year by friends of Water Color Painting. This prize will be awarded to that American Artist or Resident Foreign Artist showing the strongest Water Color or group of Water Colors in the Exhibition. The Jury of Artists will make the award, but may withhold the prize if, in their judgment, no work is of sufficient merit. The prize has been previously awarded to Alice Schille and Dodge MacKnight.

THE BECK PRIZE

Through the liberality of Mr. Charles W. Beck, Jr., a prize of One Hundred Dollars is awarded this year for the twelfth time to the best work in this exhibition, which has been reproduced in color. The award is made by the Jury of Selection. The prize has been previously awarded to Joseph Lindon Smith, Henry McCarter, Elizabeth Shippen Green, Maxfield Parrish, Ernest L. Blumenschein, N. C. Wyeth, Jessie Willcox Smith, W. J. Aylward, Jules Guérin, Thornton Oakley and Blanche Greer.

MINIATURE PAINTERS' MEDAL OF HONOR

The Society's Medal of Honor, bronze, is awarded at the discretion of its Officers, in recognition of high achievement, to Miniature Painters whose works are in the Annual Exhibition. This medal is awarded but once to the same artist. 1916, Laura Coombs Hills. 1917, Lucy May Stanton.



GROUP. BY CHARLES H. WOODBURY

Druf



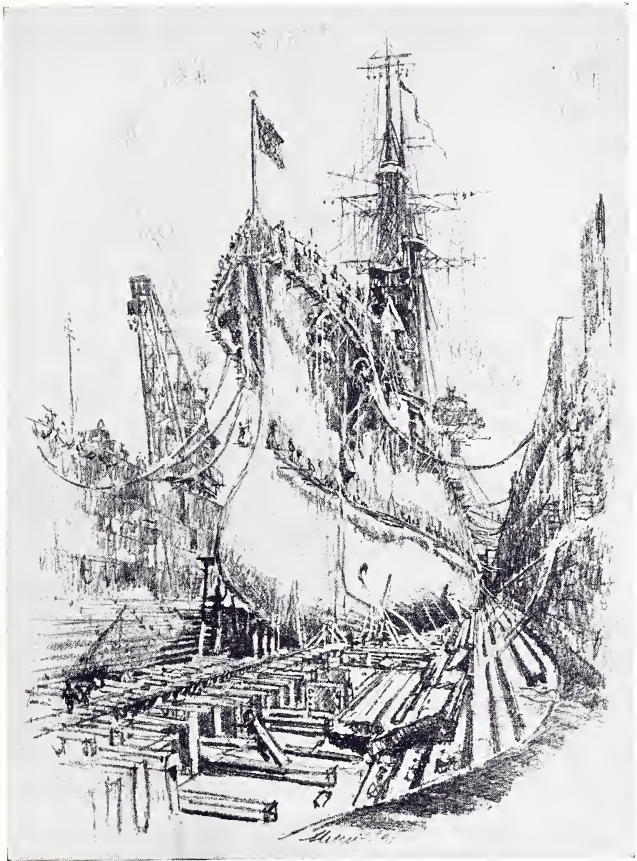
A COTTAGE IN DECAY : CHESTER SPRINGS. BY W. H. DEB. NELSON



SANDS OF TIME. BY FREDERIC NUNN



TAKING BIG GUNS AWAY. BY JOSEPH PENNELL



Courtesy of the Public Ledger

DRY DOCK. BY JOSEPH PENNELL

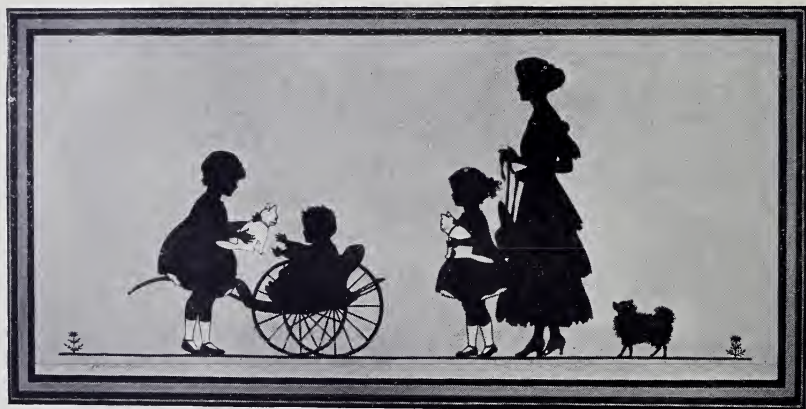


SOMMES SOUND. BY SUSAN H. BRADLEY

Duck



GROUP. BY N. C. WYETH



GROUP. BY KATHERINE G. BUFFUM

CATALOGUE OF THE
SIXTEENTH ANNUAL EXHIBITION
OF MINIATURES.



GALLERY I.



HELEN R. WALKER.

1 Jean.

HANNAH ELLIOTT.

2 Study of Head.

EDNA HUESTIS SIMPSON.

3 Portrait: Dr. W. C. Gouinlock.

Lent by Mrs. Barbour Conable.

S. CORINNE JAMAR.

4 Portrait: Margaret.

MARY COLEMAN ALLEN.

5 Portrait: Mrs. Roger Steffan and Zaza.

EDNA HUESTIS SIMPSON.

6 Portrait: Mrs. W. C. Gouinlock.

Lent by Mrs. Barbour Conable.

EVA SPRINGER.

7 Portrait.

MINIATURES.

BERTHA E. PERRIE.

8 Portrait: Mr. K.

SARA HAZZARD.

9 Day Dreams.

ANNA LYNCH.

10 Portrait: Sergt. Wm. P. Kemler.

SARAH A. TURLE.

11 Girl in Yellow.

ALICE FOSTER.

12 Portrait Sketch.

GERTRUDE LAURA PEW.

13 Portrait.

M. ROGERS.

14 Katherine.

KATHARINE McINTIRE.

15 Hilma from Finland.

LUCY M. STANTON.

16 Mrs. Walker: A North Carolina Mountain
Woman.

CAROLINE KING PHILLIPS.

17 Portrait: Mrs. G. D. Fitch.

LUCY M. STANTON.

18 Portrait.

MINIATURES.

JANE MUMFORD PEARSON.

19 Age.

THEODORA SHARPE.

20 Portrait: Mrs. D.

EDITH SAWYER.

21 Portrait: Mrs. B.

EVELYN BRIDGE.

22 Sunshine.

23 The Edge of the Woods.

ELIZABETH A MCG. KNOWLES.

24 Case of 7 Miniatures.

EVELYN BRIDGE.

25 A Warm Day.

26 In the Garden.

FLORENCE GREENE HUEY.

27 Portrait.

EDNA HUESTIS SIMPSON.

28 Portrait: Mrs. J. Benson Marvin.

JEAN ARNOT REID.

29 Portrait: Miss Behr.

AMY OTIS.

30 Portrait: Miss Dorothy Harvey.

MINIATURES.

CAROLINE KING PHILLIPS.

31 Portrait: Miss Hermione Fitch.

JEANNE PAYNE.

32 Portrait: Dr. Jacques Lazovsky.

ROSINA C. BOARDMAN.

33 The Yellow Hat.

AMY OTIS.

34 Portrait: Dr. Katherine Kollock.

SARAH Y. MCF. BOYLE.

35 Portrait: Mrs. James A. Aull, Jr.

BERTHA E. PERRIE.

36 Suzanne.

ALEXANDRINA ROBERTSON HARRIS.

37 Portrait: Miss S.

SARAH Y. MCF. BOYLE.

38 Eleanor.

MARGARET F. WINNER.

39 A Colonial Girl.

REBECCA BURD PEALE PATTERSON.

40 Portrait: Corporal Green.

MALCOLM LAPRADE.

41 Violet.

MINIATURES.

THEODORA LARSH.

42 Jonquils.

LUCY M. STANTON.

43 Mary Saul, A Memory Sketch.

44 A North Carolina Mountain Woman.

LUCILE A. F. HINKLE.

45 Portrait: Mr. H.

ALTA E. WILMOT.

46 Portrait: Miss Verna H. North.

MARTHA WHEELER BAXTER.

47 Chiqua.

ANNIE HURLBURT JACKSON.

48 Portrait: Ruth Ware.

EDITH V. COWLES.

49 Sketch of a Young Girl.

ALTA E. WILMOT.

50 Portrait: Miss Mary Cooley.

HELEN WINSLOW DURKEE.

51 Grey and Rose.

BERTHA COOLIDGE.

52 Portrait: Lewis Cass Ledyard, 3d.

LAURA COOMBS HILLS.

53 Portrait: Miss Katherine A. Everett.

MINIATURES.

MARTHA WHEELER BAXTER.

54 Portrait: May.

LAURA COOMBS HILLS.

55 Portrait: Miss Jane L. Everett.

SARAH Y. McF. BOYLE.

56 In the Poconos.

BERTHA COOLIDGE.

57 Portrait: Miss Esther Howland.

A. ELIZABETH HENDERSON.

58 Portrait.

A. MARGARETTA ARCHAMBAULT.

59 The Chinese Cabinet.

MAY MOTT SMITH.

60 Portrait.

BERNISE P. A. FERNOW.

61 Portrait: Robert Gill.

LUELLA S. HARMON.

62 Amy.

EDNA A. ROBESON.

63 Portrait: Captain H. F. Evans.

BEATRICE MILLIKEN BURT.

64 My Grandmother.

MINIATURES.

ADRIANNA TUTTLE.

65 Portrait: Frances Elizabeth Cole.

ELIZABETH F. WASHINGTON.

66 A Study in Pink.

HALLIE WORTHINGTON CHAMBERS.

67 Elizabeth.

HELEN WINSLOW DURKEE.

68 Portrait.

BERTHA E. PERRIE.

69 A Garden Corner.

CLARA LOUISE BELL.

70 Portrait: Louis Ehret, Jr.

H. L. JOHNSON.

71 Diana.

BERTHA COOLIDGE.

72 Still Life.

EDITH V. COWLES.

73 Portrait of a Lady.

MARY COLEMAN ALLEN.

74 Study of an Old Man.

ALICE FOSTER.

75 Portrait of a Young Girl.

MINIATURES.

KATHRYNE LOGAN LUKE.

76 Portrait Study.

THEODORA SHARPE.

77 Portrait: Miss Fisher.

ALTA E. WILMOT.

78 Portrait: Miss Alethea H. Platt.

STELLA LEWIS MARKS.

79 Portrait: William Plummer.

WILLIAM J. WHITEMORE.

80 Portrait: Miss Elizabeth Stewart.

ALEXANDRINA ROBERTSON HARRIS.

81 The Coquette.

EMILY DRAYTON TAYLOR.

82 Portrait: Mrs. Simon B. Fleisher.

MARGARET FOOTE HAWLEY.

83 Portrait No. 2: Mary Foote.

SALLY CROSS.

84 Portrait: Miss Ethel Harding.

SARA HAZZARD.

85 Portrait.

EMILY DRAYTON TAYLOR.

86 Nude.

MINIATURES.

SALLY CROSS.

87 David.

MARGARET FOOTE HAWLEY.

88 Portrait: W. J. F.

SALLY CROSS.

89 Portrait: Mrs. Harold Ross.

EMILY DRAYTON TAYLOR.

90 Portrait: Miss Lucile A. de M. Lusson.

BERTA CAREW.

91 Pennsylvania Dutch.

92 Portrait: Mrs. W.

93 Portrait: Mrs. William R. Chapman.

MABEL R. WELCH.

94 Portrait: Hulbert Footner.

CLARE SHEPARD.

95 Betty.

ROSINA C. BOARDMAN.

96 The Scotch Lassie.

DEREID GALLATIN KILPATRICK.

97 Sketch of A Latin Quartier Poet.

EDNA A. ROBESON.

98 Portrait: Master William K. Allen.

MINIATURES.

CLARE SHEPARD.

99 Portrait.

BERTHA COOLIDGE.

100 Polly.

LUCY M. STANTON.

101 Portrait: Joel Chandler Harris, Esq.

A. ELIZABETH HENDERSON.

102 Doing Her Bit.

ELLA SHEPARD BUSH.

103 Balanstion.

MARTHA WHEELER BAXTER.

104 Portrait: A Young Man.

A. MARGARETTA ARCHAMBAULT.

105 Portrait: Marjorie Anne Eberhard.

CLARE SHEPARD.

106 Study.

GERTRUDE LAURA PEW.

107 Marie and Margaret.

A. MARGARETTA ARCHAMBAULT.

108 Portrait: Mrs. D.

109 Portrait: Mrs. Matthew Farrell.

SARAH A. TURLE.

110 Portrait of a Small Boy.

MINIATURES

EVA L. CARMAN.

111 Portrait of a Boy.

EDNA HUESTIS SIMPSON.

112 Portrait: Oliver H. Everett, 2nd.

BRENETTA HERRMAN CRAWFORD.

113 Portrait.

LUCILE A. F. HINKLE.

114 Portrait Sketch: Mrs. R.

ELLA SHEPARD BUSH.

115 The Bibliophile.

ADRIANNA TUTTLE.

116 Portrait.

BRENETTA HERRMAN CRAWFORD.

117 Dolly.

EDITH M. W. HOWES.

118 Portrait: Mrs. Mitchell.

MARIAN DUNLAP HARPER.

119 Baby Jean.

CATALOGUE OF THE FIFTEENTH
ANNUAL EXHIBITION OF
WATER COLORS.



GALLERY K.



GEORGE LAURENCE NELSON.

126 Young Girl (Water Color).

VERA M. WHITE.

127 Old Houses at Gladwyn (Water Color).

ALICE WILLITS DONALDSON.

128 Greenwood Lake (Pastel).

CHILDE HASSAM.

129 Portsmouth Stoop (Water Color).

EDWARD DUFTNER.

130 Ray of Sunshine (Pastel).

JANE PETERSON.

131 Portrait: Bernadine Murphy (Water
Color).

WATER COLORS, ETC.

GEORGE LAURENCE NELSON.

132 Beatrice (Water Color).

VERA M. WHITE.

133 Market in Little Italy (Water Color).

HENRY W. RICE.

134 From Slope of Mt. Monadnock (Water Color).

FRED'K W. HAUPTLE.

135 A Sunny Afternoon (Tempera).

136 The Willows (Tempera).

ETHEL HERRICK WARWICK.

137 The Willows (Pastel).

GERTRUDE B. BOURNE.

138 February: Cape Cod (Water Color).

LAURA A. FRY.

139 Morning Light (Pastel).

GERTRUDE B. BOURNE.

140 Garden Sentinels (Water Color).

MARIE E. SIMON.

141 Old House (Tempera).

142 Big Trees (Tempera).

HARRIETTE BOWDOIN.

143 The Old Homestead (Water Color).

WATER COLORS, ETC.

W. A. HOFSTETTER.

- 144 Home: Pleasant Mills, N. J. (Water Color).

EMMA LAMPERT COOPER.

- 145 San Juan: Capistrano Mission (Water Color).

MARY PARKER KORNHAUSER.

- 146 Still Life (Water Color).

FRED WAGNER.

- 147 Moonlight (Pastel).

CHARLES W. HUDSON.

- 148 Mt. Chocorna: Twilight (Water Color).

WALTER EMERSON BAUM.

- 149 The Trappers' Country (Pastel).

MARY VAN DER VEER.

- 150 Peonies (Water Color).
151 Petunias (Water Color).

WENDELL W. CHASE.

- 152 The Big Tree (Water Color).

ALLAN J. STOVER.

- 153 Cascade Mountains (Water Color).

ELLA S. TIEL.

- 154 Rolling Clouds (Pastel).

WATER COLORS, ETC.

FRED WAGNER.

- 155 A New York Water Front (Pastel).

RICHARD A. HOLBERG.

- 156 At Scattering Dice (Water Color).

OTIS PHILBRICK.

- 157 Sleeping Child (Pastel).

ALLAN J. STOVER.

- 158 Sketch: Oregon Coast (Water Color).

SHERWOOD FLOWER.

- 159 Peach Tree in Bloom (Water Color).

LAWRENCE SAINT.

- 160 The Donor and his Wife, from the lowest right-hand compartment of a window, representing the Six Corporal Acts of Mercy, in All Saints' Church, North Street, York. 15th Century.
- 161 Figure of an Angel, from a clerestory window at the east end of the Choir, Chartres Cathedral. 13th Century.
- 162 Head of an Archbishop in a fragment window in the Baptistery of Canterbury Cathedral. 15th Century.
- 163 Figure section from a Medallion Window "Noe in Archa," located in a window in the north Choir aisle in Canterbury Cathedral. 12th Century.

GERTRUDE MONAGHAN.

- 164 Decoration (Tempera).

WATER COLORS, ETC.

LAWRENCE SAINT.

- 165 Window in the Church of St. Ouen, Rouen, on the south side of the Choir near the entrance of the Sacristy; with subjects from the life of St. Gervais. 14th Century.
- 166 Head of St. Catherine of Siena, from a window above the altar in the north-west corner of the Church of St. Vincent, Rouen. Late 15th Century.
- 167 Figures of the Apostles and St. Mary, from a window representing the Ascension—top part now shown on the south side of the nave, LeMans Cathedral. Early 12th Century.
- 168 Bearded head, possibly Jehovah or Moses, from a window in the Church of St. Michael, Spurriergate, York. 15th Century.

W. A. HOFSTETTER.

- 169 The Old Doorway (Pastel).

EDWIN S. CLYMER.

- 170 Bailing Out Herring (Pastel).
171 Italian Trawlers (Pastel).

WALTER H. BROUGH.

- 172 A Summer Day (Pastel).

CHARLES W. HUDSON.

- 173 Lake Chocorna and Mt. Whiteface (Water Color).

ALEX HUDNUT.

- 174 The Orange Sail (Water Color).

WATER COLORS, ETC.

RICHARD A. HOLBERG.

175 The Foot of the Trail (Water Color).

EDWIN S. CLYMER.

176 Autumn Day (Pastel).

177 Orange Brush (Pastel).

CLARA N. MADEIRA.

178 Morning Chat (Water Color).

MARY NICHOLENA MACCORD.

179 Autumn Still Life (Water Color).

WILL COFFEE.

180 Woodland Witchery (Pastel).

LUCILE HOWARD.

181 The Land of Cloud and Shadow (Water
Color).

W. H. HOLMES.

182 Meadow Paths.

ETHEL LOUISE PADDOCK.

183 Gloucester.

L. W. NEILSON FORD.

184 Some Flowers (Water Color).

CHARLES W. HUDSON.

185 Trees by the Sea (Water Color).

ETHEL PENNEWILL BROWN.

186 In Dixie Land (Water Color).

NORTH CORRIDOR.



VIOLET OAKLEY.

- 187 Study for figure of Unity.
- 188 Study of head in group on left hand of Unity.
- 189 Poster for the Italian War Relief Committee of Chicago.
Lent by Miss Mary S. Nixon.
- 190 Studies for details in group on right hand of Unity.
- 191 Studies for figures of Slave Drivers in "The Slaves of the Earth."
- 192 Study for Slave in Panel of Unity.
- 193 Study for central figure of Unity.
- 194 Study for group beating swords into ploughshares—Panel of Unity.
- 195 Study for central figure of Unity.
- 196 Study of group beating swords into ploughshares—Panel of Unity.
- 197 Study for the Armies of the Earth.
- 198 Study for the Leader of the Armies of the Earth.
- 199 Study for the figure of the Woman with the Open Book—Panel of Unity.
- 200 Studies of Soldiers in the Armies of the Earth.
- 201 Study for group on right hand of Unity.
- 202 Study for Slaves—right-hand group International Unity.
- 203 Composition, "The Slaves of the Earth."

WATER COLORS, ETC.

- 204 Studies for Slaves—right-hand group of International Unity.
- 205 Study of group in Gettysburg Panel.
- 206 Composition for Gettysburg Panel, Preservation of Unity.
- 207 Study for group in Gettysburg Panel.
- 208 Study for "The Slaves of the Earth."
- 209 Study for group in Gettysburg Panel.
- 210 Study for figure in Gettysburg Panel.
- 211 Study for group in Gettysburg Panel.
- 212 Model of the Wall of the Senate Chamber of the State Capitol in Harrisburg with compositions in color of the five Panels comprising the portion of the Mural Paintings already in place.
- "The Creation and Preservation of the Union," illustrating Penn's Principles of Government and His Prophecy of Peace.
- a—The Constitutional Convention and the Creation of the true Union, Philadelphia, 1787. "Let us raise a standard to which the wise and honest can repair—the event is in the Hand of God." Washington.
- b—Dedication of the Living to the Preservation of Unity, Gettysburg, 1863. "It is for us the living rather to be dedicated to the Unfinished Work." Lincoln.
- c—The Armies of the Earth. "The Kingdom of Unity suffereth Violence and the violent would take it by storm." "They shall look upon Me whom they have pierced." "To a dream of a night vision, so shall the multitude of all the Nations be that fight." Isaiah.

d—The Slaves of the Earth. “They did set over them task-masters to afflict them with burdens, but the more they afflicted them the more they multiplied and grew.” “I have seen the affliction of My people and have heard their cry—and I will redeem them with a stretched-out arm and with great judgments.” Exodus.

e—Supreme Manifestation of Enlightenment in International Unity—Prophecy of William Penn. “He carried me away to a great and high Mountain and showed me that Great City—and he showed me a pure River of Water of Life clear as crystal proceeding out of the Throne. And the Kings of the Earth do bring their Glory and Honour into it—in the midst of the street of it, and on either side of the River was there the Tree of Life—and the leaves of the Tree were for the Healing of the Nations.” Revelation.

- 213 Study for figure in Panel of Constitutional Convention.
- 214 Study of Scholars in group at left of Unity.
- 215 Composition and Study, “The Slaves of the Earth.”
- 216 Study for Panel of the Constitutional Convention.
- 217 Studies for Central Figure of Unity.
- 218 Composition and Studies for the Armies of the Earth.
- 219 Study for Figure in Panel of Constitutional Convention.

WATER COLORS, ETC.

- 220 Composition for "The Armies of the Earth."
221 Study of hands of freed slaves, Panel of Unity.
222 Studies for the Kings of the Earth.
223 Study for Lincoln.
224 Study for right-hand group of "International Unity."
225 Study for Lincoln.
226 Study for the Figure of Unity.
227 Study for figure of Surgeon in group on the left of Unity.
228 Study for Washington.
Lent by John F. Braun, Esq.
229 Study for left-hand group of "International Unity."
230 Study for Scholar—left-hand group of International Unity.
231 Studies of Soldiers in "The Armies of the Earth."
232 Study for figure running the Shackles—Panel of Unity.
233 Studies for kneeling Soldiers offering up their consecrated weapons to Unity.
234 Study for Unshackled Slave, Woman and Child, Panel of Unity.

GALLERY H.



ALLEN LEWIS.

- 235 Illustration: "Divers Proverbs," No. 3
(Wood Cut).
- 236 Three Chapter Headings (Wood Cut).
- 237 Tail-piece (Wood Cut).
- 238 Illustration for "Divers Proverbs," No. 1
(Wood Cut).

TIMOTHY COLE.

- 239 Aosta: after Turner.
- 240 Haywain: after Constable.
- 241 Moonlight: after Blakelock.

F. WALTER TAYLOR.

- 242 The Four Vultures.

TIMOTHY COLE.

- 243 Youth: after Cole.
- 244 Autumn Oaks: after Inness.
- 245 Woman Sewing: after Millet.

ALLEN LEWIS.

- 246 A Quiet Evening (Wood Cut).
- 247 Illustration for "Divers Proverbs," No. 2
(Wood Cut).
- 248 Illustration: "Divers Proverbs," No. 4
(Wood Cut).
- 249 Illustration: "Divers Proverbs," No. 5
(Wood Cut).

WATER COLORS, ETC.

LEAH RAMSAY ALEXANDER.

- 250 Fantasy (Pen and Ink).
- 251 Fantasy (Pen and Ink).

GERTRUDE KING.

- 252 Grand-dad's Story of the War (Ink and Water Color).
- 253 "The Way to the Fairies' Palace" (Ink and Water Color).

ELIZABETH F. WASHINGTON.

- 254 The Foot Bridge (Pastel).
- 255 The Incoming Tide (Pastel).
- 256 A Sunny Corner (Pastel).
- 257 The Bazaar (Pastel).
- 258 "In the Square" (Pastel).
- 259 Boats at Gloucester (Pastel).

KATHERINE G. BUFFUM.

- 260 Christopher (Black Paper Cut).
- 261 The Dancing Shadow (Black Paper Cut).

MRS. WILLIAM WILLET.

- 262 Joseph Harrison, Jr., Memorial (Water Color).

CLIVE R. WEED.

- 263 The Turk (Black and White).
- 264 The Battalion of Death (Black and White).

THORNTON OAKLEY.

- 265 Broto in Aragon (Charcoal).
- 266 The Market and Cathedral Square, Jaca (Charcoal).
- 267 The Valley of Arazas (Charcoal).

WATER COLORS, ETC.

CLIVE R. WEED.

- 268 Europe's Cloak (Black and White).
- 269 Just a Soldier (Black and White).

HÉLÈNE IUNGERICH.

- 270 Flower Textile (Water Color).
- 271 Flower Textile (Water Color).

E. NEWELL MARSHALL.

- 272 The Money Box (Water Color).
- 273 Windswept (Water Color).

ALEX A. BLUM.

- 274 Girl Sewing (Etching).

CHARLOTTE HARDING BROWN.

- 275 Mary Augusta (Water Color).

HÉLÈNE IUNGERICH.

- 276 Flower Textile (Water Color).

GEORGIANA BROWN HARBESON.

- 277 Mt. Madison in Mist (Water Color).

E. NEWELL MARSHALL.

- 278 Mountain Inn: Moonlight (Water Color).
- 279 Post Wagon: Snowy Morning (Water Color).

ALEX A. BLUM.

- 280 Old Hebrew (Etching).

WATER COLORS, ETC.

HÉLÈNE IUNGERICH.

- 281 Flower Textile (Water Color).
- 282 Fower Textile (Water Color).

BIRGER SANDZEN.

- 283 Twilight (Lithograph).
- 284 Hilly Pasture with Cows (Lithograph).
- 285 A Gray Day in the Mountains (Lithograph).

WILLIAM N. HASLER.

- 286 The River (Monotype).

BIRGER SANDZEN.

- 287 Breakers (Water Color).
- 288 Among the Red Rocks (Wood Engraving).

ELIZABETH HOWELL INGHAM.

- 289 Portrait: Mrs. M. (Charcoal and Sanguine).
- 290 A Profile (Charcoal and Sanguine).

ELISABETH TELLING.

- 291 Miss Goode (Dry Point).

STANLEY W. WOODWARD.

- 292 Portrait: Ruth (Pencil).
- 293 Portrait: Rev. Charles Hutchinson (Pencil).

STEWART REINHART.

- 294 Dancing Slave (Water Color).

WATER COLORS, ETC.

MAUD AINSLIE.

295 The Brocade Skirt (Block-print and Oil).

MARGARET M. LAW.

296 Cotton Picking Time (Etching).

STEWART REINHART.

297 A Song of India (Water Color).

298 The Sorceress (Water Color).

ELISABETH TELLING.

299 Mrs. Gilbert in Costume (Dry Point).

STEWART REINHART.

300 Romance (Water Color).

301 The Pariah (Water Color).

MARGARET M. LAW.

302 Tyson Alley, Baltimore (Etching).

STANLEY W. WOODWARD.

303 Portrait: Elise (Pencil).

304 Portrait of Young Man (Pencil).

GERTRUDE A. KAY.

305 From a Fairy-tale (Pen and Ink).

ADA C. WILLIAMSON.

306 The Private View (Etching).

EDGAR L. PEARCE.

307 Brooklyn Bridge (Etching).

WATER COLORS, ETC.

TOD LINDENMUTH.

308 An Old Bridge (Wood-block Print).

HERBERT PULLINGER.

309 The Shipyard (Etching).

ROWLEY MURPHY.

310 The Café (Black and White).

GERTRUDE A. KAY.

311 Santa Claus' Workshop (Pen and Ink).

SEARS GALLAGHER.

312 From the Battery, New York (Etching).

HENRY M. HOYT.

313 Wharf: Provincetown (Etching).

LILIAN WESTCOTT HALE.

314 Portrait: Nathan Hale (Charcoal).

ALEX A. BLUM.

315 Gloucester Bay (Etching).

TROY KINNEY.

316 Allegro (Dry Point).

LILIAN WESTCOTT HALE.

317 Portrait: Nancy Hale (Charcoal).

318 New England Interior (Charcoal).

319 Thoughts (Charcoal).

WATER COLORS, ETC.

B. J. O. NORDFELDT.

320 High Bridge, New York (Dry Point).

TROY KINNEY.

321 Provoquante (Etching).

GERTRUDE A. KAY.

322 A Child's Dream (Pen and Ink).

BYRON J. MUSSER.

323 Old Iron Works: Philadelphia (Wood Engraving).

MARGERY AUSTEN RYERSON.

324 Child Asleep (Dry Point).

TOD LINDENMUTH.

325 Landscape (Wood-block Print).

CHARLES P. LARSEN.

326 Life (Etching).

MARGERY AUSTEN RYERSON.

327 Asleep (Dry Point).

GERTRUDE A. KAY.

328 The Terrible Ogre (Pen and Ink).

BYRON J. MUSSER.

329 The Junk Shop (Wood Engraving).

MARGERY AUSTEN RYERSON.

330 Anne Banana (Dry Point).

WATER COLORS, ETC.

EDWARD HOWARD SUYDAM.

331 Addingham Sketch.

GERTRUDE A. KAY.

332 Far in the Woods (Oil).

FREDERIC NUNN.

333 End of Fishing Village (Pastel).

334 The Boat-yard (Pastel).

MARIE LOUISE McCOMB.

335 Old Houses (Water Color).

FREDERIC NUNN.

336 Sands of Time (Water Color).

337 Summer Day (Pastel).

OWEN MERTON.

338 Gypsy Camp (Water Color).

EDWARD HOWARD SUYDAM.

339 A Farm Lane: Rydal.

GERTRUDE A. KAY.

340 Returning Travellers (Oil).

CECILIA BEAUX.

341 Portrait: Dr. Peterson (Charcoal).

CHARLES P. LARSEN.

342 Omega (Etching).

ALLEN LEWIS.

343 Little Print Shop (Etching).

GALLERY G.



W. H. DEB. NELSON.

- 344 A Barn, Chester Springs (Water Color).
- 345 A Baking Oven, Chester Springs (Water Color).
- 346 A Cottage in Decay, Chester Springs (Water Color).
- 347 Paradise, Chester Springs (Water Color).
- 348 An Old Mill, Chester Springs (Water Color).
- 349 Somebody's Home, Chester Springs (Water Color).

M. W. ZIMMERMAN.

- 350 On Mason's Island (Water Color).

BERTHA LUM.

- 351 Spirit of the Sea (Water Color).

M. W. ZIMMERMAN.

- 352 Rhododendron in Winter—A Study (Water Color).

BERTHA LUM.

- 353 Wind Sprite (Water Color).

M. W. ZIMMERMAN.

- 354 A Dying Oak (Water Color).

BERTHA LUM.

355 Dance of Fox Women (Wood-block Print).

CHARLES WARREN EATON.

356 Narragansett Bay (Pastel).

F. M. LAMB.

357 From Dorchester Heights (Pastel).

FELICIE WALDO HOWELL.

358 Main Street, Gloucester (Water Color).

359 A Corner in Philadelphia (Water Color).

CHARLES WARREN EATON.

360 Silvery Night (Pastel).

FELICIE WALDO HOWELL.

361 Fishermen's Shacks, Pigeon Cove (Water Color).

362 Floating Seaweed (Water Color).

363. On the Beach (Water Color).

CHARLES WARREN EATON.

364 Green and Gold (Pastel).

F. M. LAMB.

365 The Yellow Tree (Pastel).

OWEN J. T. SOUTHWELL.

366 Neptune's Fountain: Queretaro, Mexico
(Water Color).

FELICIE WALDO HOWELL.

367 The Green House (Water Color).

WATER COLORS, ETC.

ANNIE G. SYKES.

368 Roses and Brocade (Water Color).

ADELAIDE DEMING.

369 Zinnias and Persian Shawl (Pastel).

BERTHA S. MENZLER-PEYTON.

370 Spring Blossoms (Water Color).

JANE PETERSON.

371 The Murphy Garden, Los Angeles (Water Color).

CHARLES DEMUTH.

372 Flowers, No. 2 (Water Color).

JAMES KNOX.

373 Red and Gold (Water Color).

OWEN J. T. SOUTHWELL.

374 West Portal, San Jose d'aguayo, San Antonio, Texas (Water Color).

FELICIE WALDO HOWELL.

375 The Red House (Water Color).

MARY CRUMMER.

376 The Captain's Home (Water Color).

377 Street: Siasconset, Massachusetts (Water Color).

378 Old Houses: Siasconset, Massachusetts (Water Color).

WATER COLORS, ETC.

COLIN CAMPBELL COOPER.

379 House in Edgartown, Massachusetts
(Water Color).

ALFRED HAYWARD.

380 October (Pastel).

HAROLD C. DUNBAR.

381 Snow at Waverley (Water Color).

COLIN CAMPBELL COOPER.

382 The New Post Office, Bennington, Vt.
(Water Color).

383 Mission of San Juan, Capistrano, California
(Water Color).

ALFRED HAYWARD.

384 Pool: Catskills (Pastel).

MARY CRUMMER.

385 Roadside Cottage (Water Color).

386 Village By-path (Water Color).

LILLIAN G. HENIUS.

387 Neighbors (Water Color).

SARAH C. SEARS.

388 Blue and White (Water Color).

SUSAN H. BRADLEY.

389 Peonies (Water Color).

WATER COLORS, ETC.

ALBERT PRENTICE BUTTON.

- 390 The Trail—Replica (Water Color).
- 391 The Brook in the Meadow (Water Color).

ALFRED HAYWARD.

- 392 The Fishing Pier (Pastel).

W. L. LATHROP.

- 393 A Gray Day.

J. WESLEY LITTLE.

- 394 Wallis Meadow (Water Color).

ALFRED HAYWARD.

- 395 Forest Sketch: Catskills (Pastel).

CHARLES WARREN EATON.

- 396 Gray Day: Belgium (Water Color).

ELIZABETH SAWTELLE.

- 397 Pringle House, Charleston, S. C. (Water Color).

CHARLES WARREN EATON.

- 398 Landscape (Water Color).

S. R. BURLEIGH.

- 399 On the Maine Coast (Water Color).

ALFRED HAYWARD.

- 400 Mountain Sketch (Pastel).
- 401 Beach Grass (Pastel).
- 402 Surf Fishermen (Pastel).
- 403 Dune (Pastel).

WATER COLORS, ETC.

GEORGIANA BROWN HARBESON.

- 404 The Circus Lady (Water Color).
- 405 Sunlight in the Willows (Water Color).
- 406 Summer Haze (Water Color).

LOUIS KRONBERG.

- 407 The Slipper (Pastel).

KATE A. WILLIAMS.

- 408 Apple Blossoms (Water Color).

SUSAN H. BRADLEY.

- 409 Sommes Sound: Mt. Desert (Water Color).

ALEX HUDNUT.

- 410 Fishing Boats (Water Color).

LOUIS KRONBERG.

- 411 The Bar Exercise (Pastel).
- 412 Ballet Girl in Pink (Pastel).

ARTHUR WESLEY DOW.

- 413 Ipswich Beach (Water Color).

ALEX HUDNUT.

- 414 A Lonesome Port (Water Color).

LOUIS KRONBERG.

- 415. Ballet Girl in White (Pastel).

WATER COLORS, ETC.

KATE A. WILLIAMS.

416 Japanese Fruit Trees (Water Color).

GEORGIANA BROWN HARBESON.

417 Progress (Water Color).

418 S. Francisco Plaza, Porto Rico (Water Color).

419 Sunlight and Shadow: Study (Water Color).

CESARE ANTONIO RICCIARDI.

420 Afternoon Light (Pastel).

EDITH EMERSON.

421 Mt. Adams, New Hampshire (Crayon).

CORNELIA PERRIN STONE.

422 Dark and Light (Colored Pencil).

A. MOLARSKY.

423 Leisure Hours (Pastel).

424 Afternoon on the Beach (Pastel).

FRANK M. MOORE.

425 Hedges Cove, Fishers Island (Water Color).

HARRIETTE BOWDOIN.

426 The Oakhurst Willow (Water Color).

A. MOLARSKY.

427 Autumn Twilight (Pastel).

428 Rough Waves (Pastel).

WATER COLORS, ETC.

CESARE ANTONIO RICCIARDI.

- 429 The Pool (Pastel).
- 430 Late Afternoon (Pastel).
- 431 The Old Red Barn (Pastel).

HORATIO WALKER.

- 432 Potato Gatherers (Water Color).
- 433 Girl and Geese (Water Color).

NORTH TRANSEPT.



FLORENCE WHITING.

434 Still Life, Flowers (Tempera).

AGNES WEINRICH.

435 A Village Street (Wood-block Print).

LYMAN SAYËN.

436 Childhood (Water Color).

CAROLINE S. GIBBONS.

437 Nasturtium Arrangement (Tempera).

FLORENCE WHITING.

438 Marionettes (Tempera).

AGNES WEINRICH.

439 The Broken Fence (Wood-block Print).

STANLEY W. WOODWARD.

440 Portrait: Naomi (Pencil).

WENDELL W. CHASE.

441 Lotos Girl (Dry Point).

RENE CLARKE.

442 Summer Evening (Water Color).

443 Fifth Avenue (Water Color).

WATER COLORS, ETC.

HAZELTINE FEWSMITH.

- 444 Illustration for "The Fairy Housekeepers"
(Pen and Ink).
- 445 Illustration for "The Fairy Housekeepers,"
(Pen and Ink).
- 446 Illustration for "The Fairy Housekeepers"
(Pen and Ink).

MARION MONKS CHASE.

- 447 On My Roof (Water Color).

ELIZABETH K. COYNE.

- 448 The Pool (Water Color).

MARION MONKS CHASE.

- 449 Autumn on My Roof (Water Color).

SHERWOOD FLOWER.

- 450 Autumn (Water Color).

MARION MONKS CHASE.

- 451 Roof-top Pergola (Water Color).

VERA M. WHITE.

- 452 The Clothing Bazaar (Water Color).

N. C. WYETH.

- 453 Illustration for the Story of Robin Hood
(Oil).
- 454. The Prophet (Oil).

ALEXANDER ROBINSON.

- 455 Rest Cure (Water Color).

WATER COLORS, ETC.

N. C. WYETH.

456 Illustration (Oil).

HARRY L. HOFFMAN.

457 Butterflies of the Sea, Nassau (Water Color).

FLORENCE WHITING.

458 Study (Tempera).

ALEXANDER ROBINSON.

459 The Tropics (Water Color).

460 Mount Moitie Rosso (Water Color).

461 Blue Depths, Porto Rico (Water Color),

LAWRENCE SAINT.

462 Figure of Methuselah from a window in the south transept, Canterbury Cathedral. 12th Century.

ALEXANDER ROBINSON.

463 Swirling Waters, Cuba (Water Color).

464 Orange Stimulation, Portsmouth Pier (Water Color).

465 Watermelons, Ponce de Leon (Water Color).

FLORIDA DUNCAN.

466 Corner of My Studio (Water Color).

CORINNE CUNNINGHAM COLLINS.

467 Still Life (Water Color).

WATER COLORS, ETC.

N. C. WYETH.

468 Medieval Courtship (Oil).

469 The Wild Woman's Lullaby (Oil).

ALEXANDER ROBINSON.

470 Blue Asters—The Jade Ear Ring.
(Water Color).

N. C. WYETH.

471 Village Tragedy (Oil).

HERBERT PULLINGER.

472 On the Shipway (Water Color).

ANNE GOLDTHWAITE.

473 A Bouquet.

HERBERT PULLINGER.

474 In the Drydock (Water Color).

GERTRUDE A. KAY.

475 A Fairy-book Cover (Oil).

HERBERT PULLINGER.

476 Finishing the Tanker (Water Color).

ANNE GOLDTHWAITE.

477 Luxembourg Garden.

A. CONWAY PEYTON.

478 Just Married (Water Color).

WATER COLORS, ETC.

ALICE WILLITS DONALDSON.

479 Rossville (Tempera).

CHARLES HARGEN, JR.

480 Engines at Night (Water Color).

ETHEL F. B. BAINS.

481 July cover, "House and Garden."

ROSS E. MOFFETT.

482 The Green Sea (Monotype).

WILL ALEXANDER.

483 Cover for "Country Life," September, 1917
(Water Color).

LEAH RAMSAY ALEXANDER.

484 Return from Church (Water Color).

CAROLINE S. GIBBONS.

485 September Fields (Tempera).

ETHEL F. B. BAINS.

486 January cover, "House and Garden."

ROSS E. MOFFETT.

487 Girls on the Beach (Monotype).

GALLERY F.



HAYLEY LEVER.

- 488 A Corner of the Garden (Water Color).
- 489 The Beach (Water Color).
- 490 The Boats (Water Color).
- 491 The End (Water Color).
- 492 The Harbor (Water Color).
- 493 Boats at Gloucester (Water Color).
- 494 Road Over the Dunes (Water Color).
- 495 Rocks at Gloucester (Water Color).

KATHARINE PATTON.

- 496 Still Life (Water Color).

ADELAIDE DEMING.

- 497 A Fishing Village (Water Color).

LUCY CONANT.

- 498 Mountain Woodland No. III.
- 499 Mountain Woodland No. I.
- 500 Sea Pool.

ETHEL F. B. BAINS.

- 501 March Cover, House and Garden.

LUCY CONANT.

- 502 Mountain Woodland No. II.

WATER COLORS, ETC.

ALICE WILLITS DONALDSON.

503 Honeysuckle (Tempera).

KATHARINE PATTON.

504 A Departure in Evolution (Water Color).

M. W. ZIMMERMAN.

505 A Noank Cottage (Water Color).

ELLIS A. OLIVER.

506 A Quiet Corner (Water Color).

PAUL DOUGHERTY.

507 Misty Afternoon: Point Lobos (Water
Color).

508 Village Street, Japan (Water Color).

509 Sunset (Water Color).

BERTHA LUM.

510 The Soul of Asia (Water Color).

PAUL DOUGHERTY.

511 The Palm, Porto Rico (Water Color).

512 Twin Breakers (Water Color).

M. W. ZIMMERMAN.

513 The Museum Tower (Water Color).

ELLIS A. OLIVER.

514 Summer Morning (Water Color).

FREDERIC NUNN.

- 515 Wash Day (Pastel).
- 516 Fishing Boats (Pastel).
- 517 Houses on the Sands (Pastel).
- 518 Seaward Bound (Pastel).

FRED WAGNER.

- 519 Graphite Mine (Pastel).

G. ADOLPH ANDERSON.

- 520 Autumnal Wood (Water Color).

FREDERIC NUNN.

- 521 By the Boathouse (Pastel).
- 522 Approaching Storm (Water Color).
- 523 Winter by the Sea (Pastel).
- 524 Sea Birds (Water Color).

HELEN REED WHITNEY.

- 525 Low Tide: Nantucket (Pastel).

EDNA BOIES HOPKINS.

- 526 Mountain Women (Color Print from Wood Block).

HELEN REED WHITNEY.

- 527 Old Barn: Vermont (Pastel).

EDNA BOIES HOPKINS.

- 528 Butterflies (Color Print from Wood Block).

THORNTON OAKLEY.

- 529 Benares.

NANCY M. FERGUSON.

- 530 Design for a Fresco: Parable of the Sheep
and the Goats.

HELEN REED WHITNEY.

- 531 Vermont Hillside (Pastel).

EDNA BOIES HOPKINS.

- 532 Homeward Trail (Color Print from Wood
Block).

HELEN REED WHITNEY.

- 533 Boats at their Moorings: Nantucket
(Pastel).

EDNA BOIES HOPKINS.

- 534 Cineraria (Color Print from Wood Block).

E. NEWELL MARSHALL.

- 535 Rose Hill Parroquet Apples and Grapes
(Water Color).
536 Yellow-headed Parroquet Peaches and
Zinnias (Water Color).
537 The Incoming Train (Water Color).
538 A Bit of Apple (Water Color).

DODGE MACKNIGHT.

- 539 Grand Canyon, Arizona, No. 2 (Water
Color).
540 Tropical Mexico (Water Color).
541 French-Canadian Wash (Water Color).

ALEXANDER ROBINSON.

- 542 Parrots—Close of a Weary Day (Water Color).

DODGE MACKNIGHT.

- 543 Grand Canyon, Arizona, No. 1 (Water Color).
544 Lane in the Tropics (Water Color).

E. NEWELL MARSHALL.

- 545 On the Threshold (Water Color).
546 A Parroquet Subject (Water Color).
547 Parrot, Apples and Anemones (Water Color).
548 Parrot and Anemones (Water Color).

MARGARET PATTERSON.

- 549 Sunlit Bay: Cape Cod (Water Color).

OLIVER CHAFFEE.

- 550 Fields: Montcourt (Water Color).

GIFFORD BEAL.

- 551 Spanish Bridge (Water Color).

MARGARET PATTERSON.

- 552 The River: Cape Cod (Water Color).
553 The Cranberry Bog (Water Color).

OLIVER CHAFFEE.

- 554 A House in Montcourt (Water Color).

WATER COLORS, ETC.

BLANCHE DILLAYE.

555 On the Wane (Water Color).

PARKER S. PERKINS.

556 Strife (Water Color).

HILDA BELCHER.

557 The Bouncing Baby (Water Color).

DAVID B. MILNE.

558 Drawings made near the Catskill Mountains, No. 1 (Water Color).

CHARLES H. WOODBURY.

559 Porpoises (Water Color).

560 Gulf Weed (Water Color).

561 Mt. Peleé (Water Color).

562 The Culebra Cut (Water Color).

563 In the Carribean (Water Color).

564 The Tide River (Water Color).

HILDA BELCHER.

565 Nathaniel Minot Grose (Water Color).

DAVID B. MILNE.

566 Drawings made at Boston Corners, No. 3 (Water Color).

LUCILE HOWARD.

567 Still Life Arrangement (Water Color).

LUCY WALLACE.

568 Tyringham Valley (Pastel).

GIFFORD BEAL.

- 569 *Contrajour* (Water Color).
- 570 *Mango Trees* (Water Color).
- 571 *Arabesque* (Water Color).
- 572 *Porto Rico Pastoral* (Water Color).
- 573 *Spring* (Water Color).
- 574 *Tropical Landscape* (Water Color).

MARY CASSATT.

- 575 *Child's Head, No. 1* (Water Color).

DOROTHY KENT.

- 576 *Oregon, No. 3* (Water Color).

ALICE SCHILLE.

- 577 *Old Houses* (Water Color).
- 578 *Trees and Sea* (Water Color).
- 579 *Street Market* (Water Color).
- 580 *Rock and Trees* (Water Color).

MARY CASSATT.

- 581 *Woman and Child* (Water Color).

DOROTHY KENT.

- 582 *Oregon, No. 2* (Water Color).

ALICE SCHILLE.

- 583 *Italian Quarter* (Water Color).
- 584 *Turning Leaves* (Water Color).
- 585 *The Old Barn* (Water Color).
- 586 *Mary and June* (Water Color).

WATER COLORS, ETC.

MARY CASSATT.

587 Child's Head, No. 2 (Water Color).

DOROTHY KENT.

588 Oregon, No. 4 (Water Color).

CARL N. WERNTZ.

589 Temple Gate (Tempera).

GIFFORD BEAL.

590 Evening: New York (Water Color).

591 Central Park (Water Color).

592 New York Freight Yards (Water Color).

593 Windy Day: Hudson River (Water Color).

JESSIE WILLCOX SMITH.

594 "No, She Cannot Be Dirty," Water Babies
(Water Color).

NATHALIE MORRIS.

595 Sketch for Decoration (Pastel).

JESSIE WILCOX SMITH.

596 "They Kissed and Hugged Each Other for
Ever So Long."

597 "The Net Felt Very Heavy," Water Babies.

598 "Mrs. Bedonebyasyoudid."

599 "Mrs. Doasyouwouldbedoneby."

600 "Tom Sat Upon the Buoy Long Days"
(Water Color).

601 Mother Carey.

602 Cover Design: "Water Babies" (Water
Color).

WATER COLORS, ETC.

- 603 "Tom Reached Down the Hole."
604 "He Felt How Comfortable it was to
Have Nothing on Him but Himself"
(Water Color).
605 "Oh, Don't Hurt Me," Water Babies.
606 "He Looked at the Broad Yellow Moon,"
Water Babies (Water Color).
607 "The Gairfowl Standing on the All Alone
Stone, All Alone."

NATHALIE MORRIS.

- 608 Sketch for Decoration (Pastel).

BIRGER SANDZEN.

- 609 Waves (Lithograph).
610 A Colorado Landscape (Water Color).

W. A. HOFSTETTER.

- 611 Independence Hall (Pastel).

CHILDE HASSAM.

- 612 Boston: From Beacon Hill (Water Color).

WILLIAM SILVA.

- 613 Afternoon: Point Lobos (Pastel).

CHILDE HASSAM.

- 614 Scarface (Water Color).
615 The Top of the Town from Coyotesville
(Water Color).

WATER COLORS, ETC.

- 616 Doorway of the Warner House (Water Color).
617 Appledore Reef (Water Color).
618 Storm King in the Afternoon (Water Color).
619 Tows on the River (Water Color).
620 The Dock at Noon (Water Color).

WILLIAM SILVA.

- 621 Azalea Gardens (Pastel).

DAVID B. MILNE.

- 622 Drawings made at Boston Corners, No. 2 (Water Color).

CHARLES DEMUTH.

- 623 Flowers, No. 1 (Water Color).

DAVID B. MILNE.

- 624 Drawings Made Near the Catskill Mountains, No. 2 (Water Color).

CHARLES DEMUTH.

- 625 Flowers: No. 3 (Water Color).

DAVID B. MILNE.

- 626 Drawings made at Boston Corners, No. 4 (Water Color).

CHARLES DEMUTH.

- 627 Flowers, No. 5 (Water Color).

WATER COLORS, ETC.

DAVID B. MILNE.

- 628 Drawings made at Boston Corners, No. 1
(Water Color).

CHARLES DEMUTH.

- 629 Flowers, No. 4 (Water Color).

VERA M. WHITE.

- 630 A Bit of the Italian Market (Water Color).
631 Little Italy (Water Color).

WILLIAM R. MORTON KEAST.

- 632 Sketch, San Diego.

JOHN J. DULL.

- 633 Reflections (Water Color).
634 Cottage at Addingham (Water Color).
635 The Village of Addingham (Water Color).
636 Edge of the Town (Water Color).
637 Cottage at Clifton (Water Color).
638 The Red House (Water Color).
639 Back of the Dam (Water Color).

VERA M. WHITE.

- 640 Bass Rocks Beach (Water Color).

CAROLINE BONSALL WORTHLEY.

- 641 At Neartic Forge (Water Color).

WEST CORRIDOR



BARUCH M. FELDMAN.

642 A Dance Movement (Pastel).

EDITH EMERSON.

643 Mt. Carter Moriah, New Hampshire
(Crayon).

BARUCH M. FELDMAN.

644 Nude (Pastel).

645 Pastel Study (Pastel).

ROSS. E. MOFFETT.

646 The Mysterious Cave (Water Color).

CHARLES W. HUDSON.

647 Pine Tree and Mt. Washington (Water
Color).

BARUCH M. FELDMAN.

648 Gold and Violet (Pastel).

CHARLES R. HARLEY.

649 Walkyre (Drawing).

BARUCH M. FELDMAN.

650 Nude (Pastel).

651 Nude (Pastel).

WATER COLORS, ETC.

EDITH EMERSON.

652 San Giorgio, Venice (Crayon).

BARUCH M. FELDMAN.

653 Study (Pastel).

FLORIDA DUNCAN.

654 Gloucester Warehouses (Water Color).

CESARE ANTONIO RICCIARDI.

655 The Coming Storm (Pastel).

ETHEL HERRICK WARWICK.

656 Hopkin's Sand Box (Pastel).

W. A. O. MUNSELL.

657 The Pacific (Water Color).

MARGARET CROWELL.

658 Yosemite Landscape (Water Color).

HELENA STURTEVANT.

659 Portrait Study (Red Chalk Drawing).

EMILY BURLING WAITE.

660 The Mascot (Etching).

661 Dutch Cattle: Hesdrecht, Holland (Etching).

ROWLEY MURPHY.

662 At the Docks (Black and White).

WATER COLORS, ETC.

H. GILES.

663 Chevy Chase Club (Oil).

ALICE WILLITS DONALDSON.

664 The Valley (Tempera).

ALLEN LEWIS.

665 Corner Butcher Shop (Dry Point).

F. TOLLES CHAMBERLIN.

666 Old House in the Roman Campagna
(Etching).

FLORENCE WHITING.

667 Boardwalk at Night (Charcoal).

BYRON J. MUSSER.

668 Hardware Store: Philadelphia (Wood En-
graving).

ANNE FRANCES FRY.

669 The Mill (Pastel).

670 Along the Creek (Pastel).

PHILIP R. WHITNEY.

671 Beside the Creek (Pastel).

CAROLINE BONSALE WORTHLEY.

672 The Green Boat House (Water Color).

W. H. DEB. NELSON.

673 Farm Buildings, Chester Springs (Water
Color).

WILLIAM C. LORING.

674 Pendelton House (Pastel).

CESARE ANTONIO RICCIARDI.

675 Top of the Hill, Chester Springs (Pastel).

LAWRENCE SAINT.

676 "The Visit of the Wise Men," figure group (full size) from a window at the east end of the north aisle, All Saints' Church, North Street, York, 15th Century.

677. The Crucifixion Window at the east end of the Cathedral of St. Pierre, Poitiers. Date, 1172.

678 Rose Window and the tops of three other windows in the west end of Chartres Cathedral, 12th and 13th Centuries.

679 The Flight into Egypt, from the westernmost window of the south aisle of the nave, Chartres Cathedral, 13th Century.

680 The four minor prophets, Hosea, Joel, Amos, and Obadiah, from a window in the north aisle of St. Mary's Church, Farford. About 1480-1490.

681 Figure representing St. John, from a window at the east end of the south aisle, Church of St. Martincum - Gregory, York, 14th Century.

ETHEL HERRICK WARWICK.

682 Repose (Pastel).

OLIVER CHAFFEE.

683 The Dining Room (Water Color).

WATER COLORS, ETC.

ELIZABETH SAWTELLE.

684 Kennebunk, Maine (Water Color).

ALICE D. LAUGHLIN.

685 Late Afternoon: Cape Cod (Monotype).

NATHALIE MORRIS.

686 The Theatre (Pastel).

EDITH M. BRÉGY.

687 A Fair Monday (Colored Chalk).

FRANCES H. STORRS.

688 Front Door: Boxwood, Lyme (Water
Colors).

ALBERT M. CANTER.

689 Landscape (Water Color).

GRACE HACKETT.

690 Surf at Eastern Head (Water Color).

ETHEL HERRICK WARWICK.

691 Portrait: Aldred Wilson Scott (Water
Color and Pastel).

CHARLES R. HARLEY.

692 A Side Show (Colored Chalk).

MAUD AINSLIE.

693 The Baby (Block-print—Oil).

BEATRICE EDGERLY.

- 694 Study of Girl Knitting (Brown Ink Drawing).

AMY M. PLEADWELL.

- 695 Auchinclos Garden, Newport (Water Color).

OLIVER CHAFFEE.

- 696 A Patchwork Quilt (Water Color).

DORA L. MURDOCH.

- 697 The Harbor (Water Color).

EDWIN S. CLYMER.

- 698 Autumn Hillside (Pastel).

LESLEY JACKSON.

- 699 A Glimpse of the Harbor (Water Color).

ALEXANDER PORTNOFF.

- 700 Along the Schuylkill (Water Color).

EDWARD G. EISENLOHR.

- 701 The Creek Crossing (Water Color Drawing).

MARY COLE CHAFFEE.

- 702 The Kitchen Steps (Water Color).

OWEN MERTON.

- 703 Fishing Boat, Collioure (Water Color).
704 View of a French Town (Water Color).

WATER COLORS, ETC.

KATHARINE G. BUFFUM.

- 705 Mrs. Blake and Her Family (Black Paper-cut Silhouettes).
- 706 The Botany Class (Black Paper-cut Silhouette).
- 707 The Children's Corner (Black Paper-cut Silhouette).

ELEANOR CURTIS AHL.

- 708 Edge of Swamp (Pencil Drawing).

JANE PETERSON.

- 709 A Red Cross Work Room (Water Color).

HELEN AYRES.

- 710 On the Beach (Water Color and Charcoal).

MARIE LOUISE MCCOMB.

- 711 South Philadelphia (Illustration).

STEWART REINHART.

- 712 The Evil Banue (Water Color).

ALICE WILLITS DONALDSON.

- 713 Through the Barn (Pastel).

ELEANOR CURTIS AHL.

- 714 Edge of Wood (Pencil Drawing).

MARY COLE CHAFFEE.

- 715 Winter: Provincetown (Water Color).
- 716 A Winter Day (Water Color).

WATER COLORS, ETC.

OWEN MERTON.

717 Village of Eus (Water Color).

GEORGIANA BROWN HARBESON.

718 Market in Mayaguez, Porto Rico (Water
Color).

LUCY M. STANTON.

719 Portrait Sketch: John Burroughs, Esq.
(Pencil).

EDGAR L. PEARCE.

720 Old Fish-boats (Etching).

BERTHA LUM.

721 Winter (Wood Block Print).

JOHN WILLARD RAUGHT.

722 Under the Shadow of the Coal Breaker
(Charcoal Drawing).

ALEX A. BLUM.

723 On the Beach (Etching).

RUDOLPH RUZICKA.

724 Manhattan (Woodcut in Colors).

EMILY BURLING WAITE.

725 Three Little Huiseners (Etching).

ALBERT A. MUNRO.

726 A Familiar Corner (Pen and Ink).

WATER COLORS, ETC.

PAULA HIMMELSBACH BALANO.

727 City Hall: Storm Clouds (Water Color).

ZULMA STEELE.

728 Hilltops of Porto Rico (Monotype).

STANLEY W. WOODWARD.

729 Portrait: Young Lady (Etching).

BYRON J. MUSSER.

730 Pennsylvania Bridge: Manayunk (Wood
Engraving).

ELISABETH TELLING.

731 Portrait-drawing: Miss Whiteside (Pencil).

WILLIAM N. HASLER.

732 The Water-gate (Monotype).

TROY KINNEY.

733 Pflanz, in The Dance of the Jewesses,
Cléopatre (Dry Point).

ADA C. WILLIAMSON.

734 At Atlantic, No. 2 (Etching).

CHARLES ARMOUR GILPIN.

735 Canal: Venice (Pen Drawing, India Ink).

WALTER H. BROUGH.

736 The Voice of Liberty (Pencil).

GALLERY E.



ZULMA STEELE.

737 Morning in Porto Rico (Monotype).

WHITNEY M. HUBBARD.

738 Afternoon: Long Island Sound (Water Color).

ZULMA STEELE.

739 Evening Mist (Monotype).

GRACE GORDON.

740 Bridge Alexander III: Paris (Crayon).

ELLIS A. OLIVER.

741 Gray Day (Water Color).

ESTHER M. GROOME.

742 Beach: Bass Rocks (Water Color).

MARIE LOUISE McCOMB.

743 The Corner Grocery (Water Color).

ANNE GOLDTHWAITE.

744 A Home in the Pyrenees.

W. H. DEB. NELSON.

745 A Churchyard: Chester Springs (Water Color).

HELEN E. MILLS.

746 The Bellevue-Stratford at Night (Tempera).

J. WHITELAW HAMILTON.

747 Summer Twilight (Water Color).

ESTHER M. GROOME.

748 Rocky Neck Harbor.

MARIE LOUISE McCOMB.

749 Some South Philadelphia Shops (Water Color).

R. MAHLER.

750 The Surf: Atlantic City (Water Color).

MARGARET REDMOND.

751 Anacapri (Aquatint).

ZULMA STEELE.

752 The Blue Lake of Killarney (Monotype in Color).

WHITNEY M. HUBBARD.

753 Snow in April (Water Color).

ALBERT PRENTICE BUTTON.

754 By the Sea (Water Color).

755 Harvest Moon: Replica (Water Color).

WM. R. MORTON KEAST.

756 Coal Barges: New York.

WATER COLORS, ETC.

ALICE WILLITS DONALDSON.

757 Tree in Black (Water Color).

COLIN CAMPBELL COOPER.

758 Red Canyon: Colorado (Water Color).

EMMA LAMPERT COOPER.

759 Capistrano Chapel (Water Color).

FREDERICK K. DETWILLER.

760 Paris (Water Color).

RUEL CROMPTON TUTTLE.

761 In South Carolina (Water Color).

762 Quebec: The Old and New (Water Color).

WILLIAM G. WISE.

763 Cloud Study, No. 3 (Pastel).

EUGÈNE CASTELLO.

764 Donjon: Dieppe Castle (Pastel).

765 Old Windmill, Montmartre (Pastel).

SARAH SHREVE MOLARSKY.

766 Spring (Pastel).

ELINOR W. BARNARD.

767 Lucille (Water Color).

LUCILE HOWARD.

768 Knitters (Pastel).

ETHEL HERRICK WARWICK.

769 In Churchville (Pastel).

770 Morning Sunlight (Pastel).

FRANZ LESSHAFFT.

771 Crag: Rosalie, Colorado (Water Color).

FRANCES BASSETT COMSTOCK.

772 The Fairy Ball (Water Color).

OWEN J. T. SOUTHWELL.

773 Mission San Juan de Capistrano, San Antonio, Texas (Water Color).

R. KINSMAN WATERS.

774 "Music Hath Charms" (Water Color).

ELISABETH SPALDING.

775 Plains: Colorado (Water Color).

FRED'K W. HAUPTLE.

776 In the Woods (Tempera).

CORINNE CUNNINGHAM COLLINS.

777 Colonial Corner, Alexandria (Water Color).

ARRAH LEE GAUL BRENNAN.

778 Edgartown's Main Street (Water Color).

ANNIE B. FOLGER.

779 Sand Dunes: Nantucket (Pastel).

WATER COLORS, ETC.

SARAH C. SEARS.

780 Portrait Sketch (Pastel).

ALICE SEIPP.

781 A Study (Water Color).

FLORENCE WHITING.

782 Drawing (Wash and Pencil).

SUSAN B. CHASE.

783 Pigeon House (Water Color).

ADÈLE V. H. READ.

784 Rain Clouds (Pastel).

ROSE YOUNG.

785 Sketch: Addingham.

ELIZABETH SCHWARZ.

786 A Flower Garden (Water Color).

MARY NICHOLENA MACCORD.

787 The Main Street (Water Color).

JOSEPH SACKS.

788 "Pastel" (Pastel).

WILLIAM G. WISE.

789 Cloud Study, No. 1 (Pastel).

C. ISABEL CAMPBELL.

790 Young Fishermen (Water Color).

ROSE YOUNG.

791 By the Creek (Pastel).

ROY M. MASON.

792 Sunlight in the Woods (Water Color).

HELEN K. MCCARTHY.

793 Rattle-snake Knob (Pastel).

JOHANNA N. BOERICKE.

794 Study of Glacier Mountain.

KATE MANN FRANKLIN.

795 At Anchor (Tempera).

EDITH M. BRÉGY.

796 Pink Roses (Water Color).

797 Decorative Roses (Water Color).

NANCY M. FERGUSON.

798 Design for a Fresco: The Magnificat.

LILLIAN G. HENIUS.

799 Memories of Russia (Water Color).

B. J. O. NORDFELDT.

800 Pride of Possession (Wood-block Print in
Color).

J. WESLEY LITTLE.

801 The Back-water (Water Color).

WATER COLORS, ETC.

CHARLES A. AIKEN.

802 Toil (Water Color).

ALICE CUSHMAN.

803 Marsh Hay (Water Color).

HENRY W. RICE.

804 Fisherman's Home (Water Color).

ETHEL HERRICK WARWICK.

805 Sun Dial Farm (Pastel).

LAURA A. FRY.

806 Girl Drawing (Pastel).

B. J. O. NORDFELDT.

807 Clam Diggers (Wood-block Print in Color).

JAMES HENRY CHILLMAN, JR.

808 Pennsylvania Hills.

ROBERT B. STEWART.

809 Rancocas Creek (Water Color).

GRETA HARRIS.

810 Ellora Roses (Water Color).

MABEL SCHUMO.

811 Roses (Water Color).

ROBERT WEBB, JR.

812 Threatening (Pastel).

WATER COLORS, ETC.

ANNIE G. SYKES.

813 Iris and Bird Basin (Water Color).

ETHEL HERRICK WARWICK.

814 The Tenant Houses (Pastel).

LAURA D. S. LADD.

815 Autumn on the Salt Marshes (Pastel).

FRANK REED WHITESIDE.

816 Sky, Land and Water (Pastel).

ELIZA D. GARDINER.

817 Breezy Day: New Hampshire (Water Color).

ROBERT WEBB, JR.

818 Late Afternoon (Pastel).

HARRIET F. SMITH

819 Larkspur (Water Color).

ETHEL HERRICK WARWICK.

820 A February Thaw (Pastel).

GERTRUDE B. BOURNE.

821 Birch Trees in February (Water Color).

SEARS GALLAGHER.

822 Through the Cedars (Water Color).

WALTER VAN DEN HENGEL.

823 Afternoon (Pastel).

824 Study (Pastel).

ELIZABETH K. COYNE.

825 Petersburg, Alaska (Water Color).

WALTER VAN DEN HENGEL.

826 The Dam (Pastel).

827 The Hollow (Pastel).

SHERWOOD FLOWER.

828 Late Summer (Water Color).

CHARLES A. AIKEN.

829 Head of a Man (Water Color).

WALTER VAN DEN HENGEL.

830 Late Afternoon (Pastel).

831 Sunshine on Rocks (Pastel).

LILLIAN G. HENIUS.

832 The Inlet (Water Color).

ELIZABETH HOWELL INGHAM.

833 Peacocks and Paper-White (Water Color).

E. PARKER NORDELL.

834 At the Float (Water Color).

CAROLINE BONSALL WORTHLEY.

835 Street in Gloucester, N. J. (Water Color).

M. BRADISH TITCOMB.

836 Afternoon (Water Color).

WATER COLORS, ETC.

HILDA BELCHER.

837 Ball-play (Water Color).

SARAH SHREVE MOLARSKY.

838 Provincetown, Cape Cod (Pastel).

SUSAN B. CHASE.

839 Still Life (Water Color).

E. PARKER NORDELL.

840 Drying Sails (Water Color).

WALTER EMERSON BAUM.

841 Landscape Sketch (Pastel and Water
Color).

R. KINSMAN WATERS.

842 Market (Water Color).

JOHN E. COSTIGAN.

843 At the Willow-tree (Water Color).

ESTHER M. GROOME.

844 Compo Beach: Westport, Connecticut
(Water Color).

C. BIESEL.

845 Scout Patrol (Water Color).

ANNIE G. SYKES.

846 In Burnet Woods Park: Cincinnati (Water
Color).

WATER COLORS, ETC.

MARGARET CROWELL.

847 A San Francisco Landscape (Water Color).

ANGELA O'LEARY.

848 A Skyscraper (Water Color).

S. R. BURLEIGH.

849 Youghal Landing (Water Color).

MARGARET CROWELL.

850 Yosemite Landscape (Water Color).

GRACE PATERSON.

851 The Ojibway, Canada (Water Color).

GRACE HACKETT.

852 Schooner Brook (Water Color).

WILL COFFEE.

853 Late Afternoon (Pastel).

JOHANNA M. BOERICKE.

854 Nevada Falls.

LUCILE HOWARD.

855 Souvenir of Autumn: Italy (Water Color
and Pastel).

JOHN W. SIDLE, JR.

856 Afternoon Clouds (Pastel).

JOSEPH H. ENSOR.

857 October (Pastel).

E. FRANK CARSON.

858 Bridge House (Water Color).

MARGARET CROWELL.

859 Safety Cove (Water Color).

LOUISA C. STURTEVANT.

860 Purgatory: Newport (Pastel).

G. W. HARTING.

861 Out of Commission (Water Color).

ADÈLE WILLIAMS.

862 A Sunny Day in Bermuda (Water Color).

ROTUNDA.



WAR DRAWINGS

BY JOSEPH PENNELL

FOREWORD BY H. G. WELLS

There is still a delusion that war is conducted and controlled by gentlemen in red tabs, gold lace and spurs; that it is an affair in which infantry fights in formation, cavalry charges gallantly upon field-guns, and supply trains of horse-drawn wagons follow up the Napoleonic manœuvres of the various generals. Some such idea seemed to prevail even in the highest quarters until the battle of the Aisne. Things had happened at Liège and Namur that were a little perplexing, but it was only by the end of 1914 that the mass of people began to realize that there was a new sort of war in progress. The bright bayonet blade of the old warfare had broken off, and we were fighting with the butt end. The armies of the world to-day are undergoing rather belatedly the same revolution that overtook our navies in the 'seventies and 'eighties. The engineer has got hold of them. The avalanche of change has started; it will not rest again until it has buried every scrap of the soldier's solemn paraphernalia of horse and drill, as completely as it has buried the frigates and three-deckers of fifty years ago.

The form and texture of the coming things are not yet to be seen in their completeness upon the modern battle-field. One swallow does not make a summer, nor a handful of aëroplanes, a "tank" or so, a few

acres of shell craters, and a village here and there, pounded out of recognition, do more than foreshadow the spectacle of modernized war on land. War by these developments has become the monopoly of the five great industrial powers; it is their alternative to end or evolve it; and if they continue to disagree, then it must needs become a spectacle of majestic horror such as no man can yet mount a picture of. It has been wise of Mr. Pennell, therefore, to make his pictures of modern warfare not upon the battlefield, but among the huge industrial apparatus that is thrusting behind and thrusting up through the war of the gentlemen in spurs. He gives us the splendors and immensities of forge and gun-pit, furnace and mine-shaft. He shows you how great they are and how terrible. Among them go the little figures of men, robbed of all dominance, robbed of all individual quality. He leaves it for you to draw the obvious conclusion that presently, if we cannot contrive to put an end to war, blacknesses like these, enormities and flaries and towering threats, will follow in the track of the "tanks" and come trampling over the bickering confusion of mankind.

There is something very striking in these insignificant and incidental men that Mr. Pennell shows us. Nowhere does a man dominate in all these wonderful pictures. You may argue, perhaps, that that is untrue to the essential realities; all this array of machine and workshop, all the marshalled power and purpose, has been the creation of inventor and business organizer. But are we not a little too free with that word "*creation*"? Falstaff was a "*creation*" per-

haps, of the Sistine sibyls; there we have indubitably an end conceived and sought and achieved; but did these inventors and business organizers do more than heed certain unavoidable imperatives? Seeking coal they were obliged to mine in a certain way: Seeking steel they had to do this and this and not that and that; seeking profit they had to obey the imperative of economy. So little did they plan their ends that most of these manufacturers speak with a kind of astonishment of the deadly use to which their works are put. They find themselves making the new war as a man might wake out of some drugged condition to find himself strangling his mother.

So that Mr. Pennell's sketchy and transient human figures seem altogether right to me. He sees these forges, workshops, cranes and the like, as inhuman and as wonderful as clics or great caves or icebergs or the stars. They are a new aspect of the logic of physical necessity that made all these older things, and he seizes upon the majesty and beauty of their dimensions with an entire impartiality. And they are as impartial. They are arranged to shape out the life of a shell, from the mine to the great gun; nothing remains of their history to show except the ammunition dump, the gun in action and the shell burst. Upon this theme all these great appearances are strung to-day. But to-morrow they may be strung upon some other and nobler purpose. These gigantic beings, of which the engineer is the master and slave, are neither benevolent nor malignant. To-day they produce destruction, they are the slaves of the spur; to-morrow they will bridge and carry and house and help again.

ENGLISH WAR WORK: NOTES BY THE ARTIST

JOSEPH PENNELL.

863 Coal Mines.

Up above the new munition town, seen amid the smoke, is the old colliery town, and above that the shafts of the mines. As I drew, a corporal's guard came upon me. Had I my papers? It was in a prohibited area. "I never dare to stir without them—I sleep with them. And what credentials have you?" "Only them dirty rags," said he, pointing to his uniform.

864 Iron Mine.

Away off in the hills, but near the sea, is this great gulf fixed—a great gash—and in this is the mine, like the open mines of America, though no longer worked. But all around and about are others working, from which ore is taken, while all the hills are crowned by shafts to-day bringing up more ore than ever before.

865 Shot.

This is what I see every night out of my window—have seen for two years and some months, and would give anything never to see again. Yet Wells says it—the drawing of the shot tower—is the only commonplace subject among them all.

866 The Land of Iron and Steel.

A land of mist and mystery in the morning, of glitter and glare at noon, of fire and fury at night. For

work never ceases in the Land of Iron and Steel. The furnaces stand in long rows on each side, a mighty avenue lined with towers and castles; beyond, the river of work; and beyond that, more work castles and work palaces.

867 Making Pig Iron.

Across the great work avenue, half filled with plots, not of flowers but patterns of cooling metal, are other furnaces seen amid rising smoke and steam.

868 The Big Gate.

Though the proportions might be better, this simple dignified entrance to the Work Temple is as fine as though it were covered with carving, and the feeling of mystery within as great as when the cathedral doors open at the end of mass.

And though there was no music, there came forth the endless roaring of the Looms of War. Instead of acolytes were workmen, and in solemn procession the great ladles filled with fire moved to and fro, and the great cranes stalked about; their drivers popes under their umbrellas.

869 The Perambulator.

From beneath a fiery floor—from a fiery furnace—this monster drags the glowing ingots and carries them off to other furnaces, or presses, or rolling mills, or hammers, and the workmen tell you, as the policemen do in America, "Mind your step; safety first."

870 Munition Works.

I have no idea how many of these workscapes I have drawn, etched, lithographed, painted. I am told I should not do so many; I "spoil the market." But I shall draw them wherever and whenever I find them—or, rather, find that they appeal to me. Whoever criticized an Old Master for his thousands of sketches

and drawings? The trouble is that most painters to-day are so lazy or so stupid they do not see and cannot do the wonderful things around them, and blame and criticize the few artists who can and do.

And how much finer are the lines of chimneys than the lines of trees, while the slowly rising smoke gives the sky a beauty it never had before.

871 Shops at Night.

Black was the bridge, black the crowd crossing it, black the crowded trams, the blue-white light glowed from the ever-working shops, and the lights upon the cranes by the river side, on the railroad tracks, suggested the workscape by their ever-winking, twinkling lines and groups and dots and masses of lamps.

872 Within the Furnace.

After the pig iron is melted in the long rows of furnaces, they are tapped, and the liquid fire runs into the great ladles; and then the great cranes, with their two great claws, pick up the ladles and carry them off, and pour the molten metal into crucibles, where it cools into ingots.

873 From the Top of Furnace.

A subject like one seen from the top of a skyscraper—only that is soundless, this is endless sound. From the skyscraper you look down on little dots of men; here on trains and cranes. And as you look a charge is emptied into the furnace—and a whole place bursts into flame, trembles, roars, then sighs and dies away. Always down below the little figures wheel barrows and push carts. And one day as I talked to a foreman, a lady workman in pants, who must have been the champion of her hockey club, came up, set down her barrow, and said: "Mr. Superintendent, a boy has been grossly rude to me. What

shall I do?" "Why, Laidee, 'it 'im over the 'ed with 'af a brick out cher barrer!" And she went her way.

874 The Jaws of Death.

From these jagged teeth the fiery serpent snorts, shrieking and squirming, vomiting sparks—it was an ingot just before—only to be drawn back again and again, longer and thinner, cast out in heat and noise infernal. Then it crawls away to cool in long bars, or to be cut into ingots by the guillotine.

875 The Presses.

Before the press its master stands; a white-hot ingot is put in, the press comes down, and in a moment it is the body of a shell. The master seizes it with his tongs, standing black against the burst of steam; he whirls it round, and two men take it in their tongs and carry it off red-hot to the branders.

876 The Urns.

In the heart of the big shop the big ladle, full of molten metal, fills the urns; then they are dragged out and carried away to be "bottled."

877 Bottling Big Shells.

This shop was an old factory where a big press had been set up. The walls had all been white-washed, and against them the press and the figures told stunningly. The afternoon I saw the bottling—the first time the big shells were bottled—the crane which was to carry them from the furnace to the press was not ready, and the work was done by men, but they made a far finer composition, for in these works it is seldom you see "the man power." The machines do all, and are more human than the men who manage them.

878 The Great Hammer.

The hammers forge and stamp and press the ingots into any shape the forge men wish.

879 Shell Factory.

I have drawn one of the shell factories that have grown up all over the country within the last year. It is wonderful to see these girls planing, grinding, polishing the shells; it fascinates, but is intolerable; it is horrible, when you think that all this is done to kill people. But you must not think; if you do you will go mad. The world is mad to-day.

880 Evening in Munition Country.

As I came back one evening from a hunt on the top of a trolley, or tram, for subjects, having found nothing, I found this. On one side the near shell factories glowing with blue white light; on the other the far-away furnaces bathed in fire; in the foreground the quiet canal and the noisy train, the twinkling signals below, and into the calm heavens the smoky incense of war slowly rising.

881 The Old Gun Pit.

At one period of their creation the guns are given an oil bath; the crane seizes them, lifts them, and then lowers them into the strange-shaped towers where they are heated; then it raises them again, and drops them into an oil bath, where they are left to harden and cool.

882 The New Gun Pit.

The new pits are like the old, only they are in a great hall, and instead of monstrous forms, there are marvellous effects—suggestions in mighty, lofty vagueness.

883 Bringing in the Gun.

On one side was the river, on the other "the bank"; between, the glass and iron palace, where the great turret was being built. And as I drew, and wanted something to show the might and the height of the building, the engine dragged in a gun to be fitted in the turret, and my subject was before me.

884 Bay of 1000 Girls.

One of nine or ten bays and other rooms besides, in this huge factory, the site of which they tell you was fields a few months ago.

There was scarce a man about the place—only those setting up and adjusting machines.

The women were doing everything, as I have tried to show. And one of the foreman said I showed too much.

"Now you 've drawered 'em 'uggin' 'emselfs; now I've told 'em they wasent to 'ug theirselfs, and you've gone and done 'em a-doin' it." "Well, they were," said I.

885 Planing Big Shells.

This was an old disused shop, with great brick walls and small skylights and few windows, but it had been taken over as a munition works, the walls white-washed, and new machinery set up, and against the white walls the lathes and planes and cranes stood out. When I was there it was being fitted up, and the engineers told me, too, how fine it was at night, but I did not see it.

886 Munition Town.

All over the country these munition mushroom towns are springing up; usually they are dumped down all over the plains; this one climbed and covered the hillside, and so was picturesque—the others are pitiful. A little more money would have made them as

decent as the workmen's dwellings at Panama; but that was not spent, and they are the most depressing human huts I have ever seen.

887 The Acolytes.

No cathedral is more impressive, no altar finer; but instead of decking it with flowers the men were making it ready to roll more armor plate. This drawing is but another proof that great work is great art, and that art to-day is joined to science—not religion; but the effect is just as fine.

888 Finishing Shells.

Larger shells being finished.

889 Taking Big Gun Away.

When this big gun had been fitted and worked in its turret, it was again taken out, carried to the river side, and, between them, the four cranes put it on a barge, and that carried it off to the ship or its carriage.

890 Building the Great Turret.

Story above story, all glass and iron, rises the shop where the great turrets are built, and below the floor in deep pits their bases stand. This is the other end of the shop in the previous picture. What struck me most, however, was that the open part of the turret made a design—the Pediment of War and Labor. Here was the Greek idea carried out by British workmen, and no British artist has ever seen it. But from something of this sort in Greece, Greek artists got their scheme of decoration when they were building the earliest temples.

891 Making Armor Plate.

I never had the chance to see a big plate rolled, but probably this little one was just as good. The hot

metal was covered with brushwood, to turn off the cooling scale, which is like a beautiful patina upon it; and the brushwood blazed in the dark shop to the roof; while, as in all great work, only two or three men were about, the one who signalled in the foreground, and the one who ran the mill and controlled its rolls, standing like a statue over all.

892 Gun Forge.

When the solid metal has been roughly shaped in the furnace and press, it is again heated, and then the great chain carries it to the forge, and this monster crushes, forges, and molds it into shape—the shape of a gun.

893 The Old Shipyard.

The Admiralty would not let me draw the naval shipyards, but here were merchant ships being built. I have never seen anything like these cranes nor the way they started to build the ships out of doors anywhere, and the ships just grew, and the cranes came and helped to build them.

894 The Gantry.

A merchant shipyard. The gantry was more like those I have seen in Germany. If I had only been allowed to draw the naval yards I saw, I could have made this series complete, and no secrets would have been given away, but a record would have been made.

895 Ready for War.

The mounted howitzer was getting its finishing touches; it had been tested, and soon the great doors would open, the engine puffed in, carry it off on its long journey to the front, to do its infernal work—a triumph of misdirected energy and skill—for “War is Hell.”

896 Cutting and Turning a Big Gun.

All the week I was in this shop the big gun stood there on a great trestle, and all the while the great lathe or plane kept turning and turning at the end of it; once in a while a man would look at it, or do something to it, or pick up steel shavings, but all the while the machines kept turning, and all the while nothing seemed to happen—but I suppose it did; it was all silent, ceaseless force.

897 By-products.

The new sort of coke ovens are the most pictorial subjects I saw—when they are at work—because they are all effect, all bathed and wrapped in fume and steam and smoke; and these make for me, and give to me, my motives, though there is great work behind them.

898 The Great Tower.

From the blast furnaces the iron is brought to this yard, and carried by the cranes to the floor where I sat, to be seized by the great tongs and jaws, which were moving about behind me, and thrust into the furnaces and turned into steel—a flaming, roaring cavern, so bright that the furnace men wore colored goggles, so hot they buried themselves in their buttoned-up coats. It was not a pleasant place to work in.

899 Munitions City.

How wonderful is all this energy, this smoke, this color! How the city, set upon its hills, reveals and conceals itself! Yet its frown is terrible. Lately I read an art book which contained a few lines of description of these cities and the country where they are, for in order to show “the terror” of the land the author wrote of “the black smirched valleys,” “the gloomy sky” under which “the train darted through forests of smoking chimney stacks” and over grimy, trough-like streets. That these might be wonderful, pictorial, never occurred to him.

900 Fitting Guns in Turrets.

I saw these smaller guns being fitted in a turret in another shop. They are put in and then the turret is tried. When I saw it, however, the whole floor was covered with parts; it was like a watchmaker's table magnified a million times. The parts were all behind me, and the authorities did not seem to want me to draw them. This is the same subject that I found at Essen, but so different.

901 Gun Testing.

They took me to the testing-ground, but on a day when there was no testing, for they told me I should have to go into a bomb-proof cellar, put stoppers in my ears, and keep my mouth open, and even then would see nothing, and that there was nothing anyway but a puff of vapor to see. So I went when they were getting the gun ready and made the drawing.

902 Five o'Clock.

With the first note of the buzzer, out the work-people come—a solid mass; you fly from thousands and thousands of them; and when they have gone another mass swarms in, for the work never stops, the mills never rest; and every eight hours the same thing happens.

903 Steel Bars.

The white-hot bars, escaping from the jaws, writhe and twist about, raising in agony their fiery heads, and then either climb a long incline into the light or squirm down into dark pits. Then they come out into a great shed or a great yard, and there they lie awhile to cool, till they are again seized by cranes or moving platforms, and brought to the guillotine, which cuts them into the lengths for shells.

904 Peace and War.

What would Ruskin have said to this? The beautiful old abbey, built in, surrounded by, yet still dominating the munition factories? What would he have said to the aeroplane, noisily soaring over it? I neither know nor care. I only know it was a fine composition as I saw it that morning, and so I drew it.

905 Munitions River.

The most amazing subject of all; but I was only allowed to get glimpses of it, not to go upon it, though once, when I was arrested, I was taken for a cruise on it in the hope of finding a Chief Constable whose existence I did not know of, and to whom none of the six other local, national, county, military, munitions, and war officials, whose consent I had obtained, referred me. However, it ended all right.

906 Gun Shop.

When the guns are forged, either whole or in part, they are brought into the gun shop, bored and planed; they come in silently, high in air, and then are lowered in place, lie in rows, in piles, in masses, waiting their turn to be finished.

907 Balloon Shed.

Around and about, all over the plain, the birds and bugs lie at rest, their wings making wonderful lines against the sky, wonderful colors on the grass. Then they stir and hum, and skim over the ground, and roar, and rise into the air, and sail away, and only the huge empty shed remains, and the long box on a lorry which, too, is leaving, with the sign on it: "Mesopotamia via Cardiff," whither another air machine is being shipped.

908 The Big Bug.

Horrible and awful it stood in its lair, ready to be started on its voyage of destruction.

909 Submarines in Dry Dock.

There they lay in long lines—soon to be ready to start on their venturesome voyages.

910 The Great Crane.

I knew it; I had drawn the twin brother of this monster two years before in the docks at Hamburg, and when I asked the engineer if it was not so, he said it was, and also pointed out how the smaller cranes put up previously showed the growth of the Wonder of Work.

911 The Cauldrons.

Another type of furnace, another system, for all these furnaces, all these works, have character—a character as distinct as in any other form of great art, for great work is great art.

AMERICAN WAR WORK :

NOTES BY THE ARTIST

Drawn with the authorization of the United States Government and exhibited by permission of the War and Navy Departments.

912 War Locomotives.

Big and little they are being turned for work in Europe and work at home. War work—and I could not forget that I had seen the same sort of work—on the same sorts of locomotives being done on the Isthmus, only—that was for peace—that was that the locomotives should help to build the Panama Canal, as they did.

913 Locomotives for the Allies.

In serried lines they stood—first one for Russia, then one for France, and on the other side several

for ourselves—and I said, “Why, this is Ford’s idea! for the parts came in at the sides of the shop and the finished engine went out at the end.” “Oh, yes, only we have been doing it twenty years.”

914 Submarine in Port.

Submarines are practical, but not picturesque. “Why do you draw ’em,” said the usual inquirer—“Why do you make drawings, any way?” “Oh, for fun,” says I. “Huh! That’s what I thought,” says he as he left.

915 The Flying Locomotive.

Yes, locomotives can soar—can fly—and, like Mahomet’s coffin, stand in the air; and they do these things in a blaze of glory—because the shop where they are built is not big enough to shift them about in any other way. But the engine as it sailed toward me I tried to make a note of it. “Why would you like to draw it?” said the manager, as I frantically went on making notes of the approaching monster. “Which end would you like up?” It stopped and there it hung. “Bring on another,” said the manager—and so I drew and so the creature posed till I had finished.

916 Building the Camp.

All sorts and conditions of machines, and of men, were at work on it. Steam-shovels removing mountains, gutters being dug as big as trenches, buildings going up and trees coming down as far as one could see—and further—the ideal of the man who said to me, as he looked over the tree-falling, town-rising landscape—“Gosh, it’s fine! I am a carpenter here, but I never did no carpentering, ’cept I once did help to build a house with my pocketbook; but now I am getting six dollars a day and, well

as it looks like a shower, I guess I won't pay the doctor ten dollars to cure a cold—no suh." So we came away in a jitney.

917 The Box Train Camp.

In the centre of the new city is something like a long train of box cars—yet when you see their sides you find they are houses. As you look they grow—and from a few holes in the ground till the building is finished takes, they told me, forty-five minutes. The Camps are better built than the English munition towns—but they are unbelievable—these cities of fifty thousand inhabitants built while the army was formed. This drawing is but a bit—to right and to left and behind the town stretched—the embodiment of usefulness, respectability—a triumph of ugliness.

918 The Shell Forge.

No composition could be finer, no movement more expressive, no grouping more perfect, and yet all this was happening every day and all day in an oily, dirty, greasy, smoky shell factory where no artist had ever worked before and the workmen, black men, were turning the big shell, under the big hammer, by the big capstan wheel that held it, and I noted in the shop, that the black men saw more in my drawings than the white, yet there is only one black painter in the country.

919 Armor Plate.

The English maker rolls rapidly his armor plate, in heat and smoke and flame. The American slowly presses it, but with a press so powerful it will crush the huge ingot, so sensitive that it will not break a watch crystal placed under it.

920 Little Men of the Big Hammer.

One seated on high worked the hammer, fast or slow, light or heavy were its blows as he wished.

Two beneath turned the big shell as it lay in its bed and was pounded into shape and every time the hammer fell, a pillar of fire and a cloud of steam arose, and through all and over all were the crane men in their pulpits, whistling and shouting and signalling, moving forth and back, silhouetted against the lights, lost in the shadows. And in this shop, as red hot shells flew about or rolled about singly or by dozens, one said, "Now, then, Cap., in this here shop, yer jes got ter look six ways for Sunday, that there crane man's all right, but might ferget youse was under, an' if that claw give yer a pat why youse ud have a week off in the hospittle."

921 Biggest Lathe in the World.

Many of the subjects I have chosen are probably the "biggest in the world" and the most impressive, too—that is the reason why I have drawn them. But I have seen great, great lathes and great guns in Europe, but this one is certainly greater than any other.

"You couldn't do that, Fatty," said the man. "Couldn't I," said the other—"You bet I could, if I had been at it as long as him." It was the second lathe I have drawn.

922 The Riveters.

What perpendicular cathedral is as full of mystery as this shop? I know of none, and I know most of them, and when the fires glow on the work altar—and the great jaws pierce and rivet the boiler plates, it is then one hears the Hymn of Work.

923 Making Rifles.

Gallery after gallery is like this, in the great building, all filled with tiny men, working at tiny machines, to make the tiny guns they fight with; and

over them hangs the flag of the country, put there, the director told me, not by the management but by the men.

924 From Shop to Shop.

The contrast between the dark old shop and bright new one was wonderful.

"Pretty good, Dad," said a precocious apprentice. I suppose they don't mean anything but compliments, still I never fail to lose my temper, then the peacemaker appears—"Don't mind that kid, mate, he dunno no better, he's edurkated! Say, wot paper's it comin' out in—I'll buy that paper." That was a compliment.

925 Brobinag and the Press.

Only Swift never imagined, and Gulliver never saw, presses and ladles and chains and cranes like these, but I have seen them, and there is no imagination in my study of the press or the ladle. A press so powerful it will slowly bend the thickest plate. A ladle so big the men were lost in it. Gulliver would have been lost beside these.

926 The Old Hangar.

All the inventor's past life hung from the roof, successes and failures, trials and tribulations—and this old hangar like an old barn was worth drawing. Doubtless the new hangars are better suited to their purpose, but they are most unpicturesque, and so will all the world be too, before long. What could be more unpicturesque than the modern soldier, more ridiculous than the modern sailor. I mean their costumes.

927 Launching the Hydroplane.

Somewhere at an Aviation Post, every morning early, the aeroplanes start seaward, pushed and

coaxed and pulled along like a stubborn mule—and about as beautiful—but once they are up and away, after splashing and floundering clumsily, how calm, how graceful, how serene they are as they move in and out amid the clouds in sunlight and shadow, over the summer ship-decked sea.

928 The Birds of War.

Like birds, and they are birds, the planes chase each other around the field, now they soar, then they dive, in the sun they glitter, in the shadows they disappear, and far and near, high and low, they rise, they soar, they plunge, and then they skim feeling for the ground, and then they come to rest upon it—the Birds of War.

929 The Lark.

“Hark, Hark the Lark,” this one sings a song too, all his own, as he soars up to greet the coming sun, then away to battle, or to train for it. Our Lark.

930 Birds on the Beach.

Why do they remind one of Greek warriors with their proud helmets? I do not know, but they do. I suppose, in fact it is, because the line of the rudder is that of the crest of a helmet. Did the Aeroplane builder steal, borrow, invent it? I once invented out of my head and a honeysuckle, another phase of Greek art, but no one would believe me.

931 Out on the Plane.

Why again is there such a swing and lift about these lines—because they are right and strong lines—and when the machines stand about how like

they are to great clumsy birds—and when they try to start they are, too; but once they have started, how beautiful they are.

932 The Balloon Shed.

I only know of this one “balloon shed” in the country—probably in design it is out of date—but pictorially it is fine.

933 Gun Press.

When the ingot comes from the furnace it is put in this press, deep buried in a pit, and the hot metal is compressed into the shape of a section of a great Gun—then it is taken out and bored and planed and finally, after about a year of work, it is ready to do its work.

934 Unloading Ore Boats.

When the great ore boats arrive “somewhere,” they draw up at a crane covered dock, and almost as fast as they were loaded they are emptied, and the ore is in the furnace, and they steam away for more.

935 The Shell Factory.

When I got there I showed my Government letter. “Umph,” said the guard—and the sentinel with his gun was behind him—“You jus’ don’t come in here, ole man, on that pass—Gover’ment!—the boss is the Gover’ment—I’m the Ajertant! This here’s the Lootenant! The Lor’ Gawd Amity won’t pass in on that pass!” But the next time I came the guard presented arms.

936 Casting Shells from Ladle.

Slowly the ladle moves, carried by the crane man, steered by the workmen, goggled and gloved—I had no time to draw those details. Into each mould it dropped just enough molten metal to make a

shell-head. And when all the moulds were filled a man from another shop dropped in—"Say, what youse up to now?" "Me—I'm makin' shells for the Kaiser." "What! an' here!" "Sure"—and as a French inspector passed—"Aint we sending 'em to him as quick as we kin?"

937 The Gun Shop.

So like a British one that I wonder which got the idea of arrangement of the shop from the other, but here the guns are turned; and one man said to me: "Well, I don't know whether I'll be drafted by the U. S.—but I do know I'd sooner waste my time makin' guns, then spend it hearin' 'em shot at me by some Dutchman."

938 The Gun Pit: Tempering Guns.

These pits which I have drawn in Europe and America have the greatest individuality of all the processes of war industry. The buildings are impressive, towering, windowless, sombre without, mysterious within, filled with strong shadows and strange shapes.

And as I looked out from the blackness to the ore crane, making new ranges of Alps on its hillside, I wanted a gun—or rather wanted to know how it was moved.

"Why, bring him one," said the manager—and it came, and posed while I drew, and was such a good sitter. And so I find my studio and my models wherever I work.

939 Old and New.

Whether the old wooden ship is finer in line than the new steel monster is more than I can decide, but I do know that both are well worth drawing.

940 The Keel.

The shipyards are endless, and their forms are endless and ever new—but I never before found one where from the water I could look down on the ship as it grew—as it did here, amid its forests, its walls, which the ship in turn would soon tower over.

941 Under the Cranes: Building Destroyers.

How the cranes minister to the ships, carrying them the things they want, lowering them gently into the places where they belong and then hovering over the vessels they are building to see that everything is in its proper place—the cranes do it all—the man who runs them is a mere detail.

942 Building Destroyers.

Amid these great ways the little destroyers are built. While the work of building is going on, there seem to be no workmen about—though the noise they make is terrible. The various parts of the ships lie about apparently in confusion, but the crane knows what it wants and where to find it and picks it up and carries it to its proper place. It is only when the men knock off that you see what an army is engaged in shipbuilding. And it was too funny to be told as I went about—I could not smoke—yet hundreds of drills and riveters are shedding showers of sparks and there is nothing but iron about.

943 Gun Testing.

Into the rocky cliff great holes had been bored, and the Guns, mounted on their carriages by the great gantry, were fired, passing through wires mounted on screens. One thing that interested me, standing behind the guns—interested me too much, really, was that there was no smoke, save that which came out of the hole where the shell exploded. And

another fact was that I could not see the shell in its flight—nor can those at whom it is fired—it goes so fast that sound and sight cannot keep up with it.

944 Boat Builders.

“I am jus real proud of this hull shop, I am jus certain jack proud of it,” said the foreman, and what could be more graceful than the lines of these wooden boats—all the boats of battleships seem made of wood—and how beautiful are their lines, the result of tradition. The boat builder is no cubist, as he works out his drawings on the floor of the shop, and the result is strength and beauty.

945 The Collier.

This is a freighter and collier and the huge erections on its deck are cranes and derricks by which other ships are coaled and loaded at sea. The system is not new, but I imagine many landmen, like myself, have never seen such a creature before.

946 The Ants.

She came into the dry dock “at an Atlantic port.” The water was pumped out, ropes were dropped over the side, and when it was out men at the bottom of the locks fastened planks to them, and raised the planks to the sides and the crew with buckets of paint and brushes long and little, short and big, swarmed over the sides, and fell with the paint upon the ship, and while I stared and tried to draw, she was painted, both sides of her, and her propellers were polished like gold, by the ants—only ants don’t work like that, only American sailors, and a few weeks before many of them had never seen a big ship.

947 Battleships in Port.

Just as retired officers have offered their services again to the country—so these old ships, even more pictorial than the new, are being found places where they can do their “bit.”

948 Transports.

The spoils of war, for what had been great traders are now to be great troop ships, and with their transformation what an awful change has come to our world.

949 Ready to Start.

Dignified, solemn, immense she stood, held to the dock by the great cables; and the great cranes swing great carloads of war work aboard her, as fast as the engines could bring them.

On land she was guarded by marines. In the air the planes were guarding her.

950 The Ship Building Shed.

It seemed as though this yard was built for me—and if it were not that I found it so practical, I should have thought it only pictorial.

In the shed in rows, in piles, in layers, lay every part of the ship ready to fit together, all in order; as I drew, boats and boilers came out of the shop and went to their places on board.

951 Building a Battleship.

Inside the huge shed where she was built, and launched, she lay, getting her finishing touches or rather those that could be given her—for her masts were too big to finish, her turrets were being fitted, and her turbines put in, and soon she would begin her life of terror and horror.

952 Building Submarine Chasers.

All round the big ship, the little boats gathered—being built out of doors anywhere, near the water, into which the crane swung them as soon as they were finished, and it is like this they are being built all over the country.

953 The Prow.

“Very pretty drawing,” said the Admiral when I showed him this leering, staring, slobbering monster, the spirit of war, a creation of our time and our country. It fascinates and is intolerable.

954 In the Air, On the Sea and Under the Sea.

Not alone are we protected on the water, under the water and in the air. I was lucky enough to see somewhere near “An Atlantic Port” the three methods of protection.

955 The Dry Dock.

These are the things that tower—that shine—whose power is terrible—but their smile does not make glad.

The officer said he could not see the ship like that—“Don’t you wish you could,” was the only answer I could think of.

956 Oil Refinery.

After the oil has come from the well it has to be refined, and this is usually done far from the wells. At any rate, the most picturesque refineries are hundreds of miles from them. Though the refiners had no idea of making them pictorial, they and their methods have produced unconsciously the most wonderful pictorial effect.

957 Oil Wells.

I have never yet found a perfectly satisfactory oil field, as a subject for the Wonder of Work. The wells are not big enough, they are all alike, and there is no smoke. I confess I once thought an oil well gushed like a geyser, hundreds of feet in the air, and, when it was not doing that, belched forth gorgeous columns and clouds of smoke. I was told that the first was prevented with difficulty, and that by dropping a match into the pipe I could easily produce the second effect—though either might cost me a million. Still, the fact remains, I have yet to find a really fine oil field—and a really fine effect over it. The refineries, however, make up for the wells.

958 Munition Town.

Always when I have been going or coming east or west I have meant to stop, for from the train it seemed so fine. Now I have stopped and know it is far finer than I imagined, and there are endless subjects up and down the river banks, but this one of the steel works seems to me the finest—as magnificent as any I have ever seen anywhere.

959 The Invocation.

One might think this was a modern Muezzin invoking the God of War or a Bishop giving his blessing to the guns, but really it is a foreman telling the crane men by yelling and shouting and whistling and signalling how to carry the guns to their oil bath.

960 Making Propellers.

Blue in the shadows and such blue—gold in the light and such gold—were those blades—in this great shop—and as I worked the engine steamed in, and carried one set off to fit in the ship standing in the dock just outside.

961 The Battleship Coming Home.

Hidden in her smoke veil, the great battleship came home. She was not damaged, but she was being pulled and coaxed and led and followed by a mass of tug-boats, which were as picturesque as necessary, to bring her into the dock.

962 The Great White Hammer.

"The biggest hammer in the world," said the foreman; maybe—any way, the Shop was amongst the most pictorial of all those I have drawn devoted to shell making.

"Say, Friend," said the workman, "won't they let yer use a machine, in war time? Is that why youse does it by hand?"

963 Forges.

How fine are the effects—but one man said as I drew the figure leaning back to rest—"Hully gee! He's got Creeper all right. Look at his pants!" But the noise is awful and one day as I sat on a bit of boiler, a racket ten times worse than ever before broke out beneath me and I jumped right off and from the boiler crawled a grimy, human who, putting his hand to his mouth, yelled, "What yer making all that racket fur?"

964 The Smelter.

I have seen many volcanoes, a few in eruption—that was terrible—but this great smelter at Anaconda always, while I was there, pouring from its great stack high on the mountain its endless cloud pall of heavy, drifting, falling smoke, was more wonderful—for this volcano is man's work and one of the Wonders of Work. Dead and gray and bare are the nearby hills; glorious the snow-covered peaks far off, but incredible is this endless rolling, changing pillar of cloud, always

there, yet always different—and that country covered with great lakes, waterless, glittering, great lava beds of refuse stretching away in every direction.

965 To the Embarkation Camp.

No, this is not in Italy—but America. Another proof that the classical, the romantic landscape is all about us—only if it had not been that the Embarkation Camp was by this grove, I never should have seen it.

966 Gun Dip.

No better proof could be shown of the way each big plant puts big character into its products than this and the previous drawing. Here everything is done deep down under ground; in the other shop it is all above, away up high in the air. And one day, they told me, the president of the company passed with a party—and he saw a man, tired out, sitting with his head in his hands. “Why don’t you clean out the pit, boy?” “Well, Sammie, if you want to know why, you go down an’ find out for yourself.”

967 Building a Turbine.

This is the finest shop in which the most impressive work of modern times is done and it is somewhere in America; and as I worked away after five, one man said—“Wot’s yer hours, mate?”

968 Furnaces.

The lines of the winding waterways, each leading to a furnace, a mill, an elevator, are simply beautiful and the color absolutely lovely. This is the modern landscape—a landscape that Claude would have loved. All his composition is in it—only the mills

have replaced the palaces, the trestle the aqueduct; instead of the stone pine, there stands the water tower; instead of the cypress, the automatic signal; instead of the Cross, the trolley pole. Soon, however, all this will go—the mystery of the smoke will vanish in the clearness of electricity, and the mystery of the trestle in the plainness of the concrete bridge. But it is here now, and the thing is to delight in it. Artists don't see it—and the railroad men who have made it don't know any more than the Greeks what a marvellous thing they have made.

969 The Most Picturesque Place in America.

The most pictorial place in America—therefore no one stops at it—and most people pass it in the night or do not take the trouble to look out of the car windows as they go by. But there it is. On the mountain side spring up the huge shafts. The top is crowned not with trees, but with chimneys. Low black villages of miners' houses straggle toward the foot of the mountain. The barren plain is covered with gray, slimy masses of refuse which crawl down to it—glaciers of work—from the hills. The plain is seared and scored and cracked with tiny canyons, all their lines leading to the mountain. If you have the luck to reach the town early in the morning you will find it half revealed, half concealed in smoke and mist and steam, through which the strange shafts struggle up to the light, while all round the horizon the snow peaks silently shimmer above the noisy hidden town. If you have the still better fortune to reach it late in the evening you will see an Alpine glow that the Alps have never seen. In the middle of the day the mountains disappear and there is nothing but glare and glitter, union men and loafers about.

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