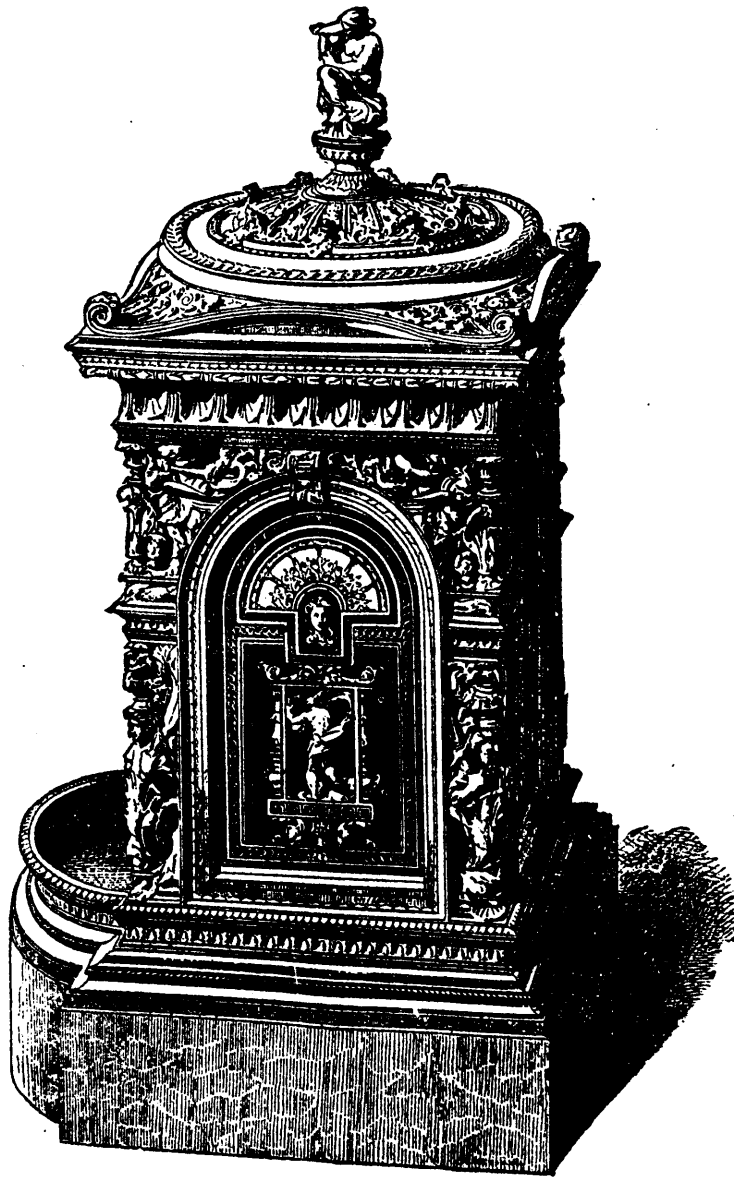




DESIGN FOR A STOVE, BY THE LATE ALFRED STEVENS.

keeping with the character of the sides. We do not say that it perfectly conforms to our ideal, for the human figures seems to us out of place in association with the idea of high temperatures. To give such a design as this its full value, it should be copper plated and bronzed, the oxide being buffed off from the projections to give a pleasing effect of high lights and emphasize the modeling. So treated, it would be beautiful, and if such stoves could be bought, even at high prices, we should find a new demand of which the trade never hears at present.

Is such a design as this practicable—supposing, of course, that it is acceptable as to its art features? In one sense, yes; in another sense, no. It is not a stove of the kind which could be pushed for a large sale among retailers, nor one in which the price could be made low to compete with some rival stove of the same class. It could not be weighed up and sold at so much a pound. If made, it would have to be handled, valued and sold as a work of art. Such a trade is not open to everybody. It requires extra care and skill in production, and such a stove must be sold on a very different basis from the average open stove or base burner. It is a new line of business entirely, and those who are not prepared for something new would do well to

let this kind of thing severely alone. As a casting in iron, the stove shown in our illustration is practicable. It can be made, but it will cost probably twice or three times as much to make it as it would to cast an equal number of pounds of metal from average wood patterns. The patterns will cost vastly more, and the man who should try to make "a line" of such stoves and run them in competition with anything else in the market, or to change them from year to year, would be ruined. So he would be if, seeking art, he failed to reach it. There is no failure so absolute as a pretentious attempt at art which is spoiled by ignorance, by bad taste or by a sacrifice of beauty to the mechanics of construction. The sheet-iron figures of Justice which surmount so many of our court houses are not art work. They are simply abominations which make the judicious grieve and wonder that Providence, in its inscrutable wisdom, permits such things to be. We warn the trade against this kind of art which is likely to originate in anything but an intelligent study of the principles of design. It will be neither fish, flesh nor fowl. Better a thousand times than this a continued adherence to styles which make no pretensions to art.—*Mining and Scientific Press.*