

material. Anyone who has engaged in any kind of craftsmanship must have experienced that kind of will-force which a material, such as timber, for instance, possesses. You may lead it gently in one direction, but only by force can it be made to go in another. The craftsman, then, can either impose his will relentlessly and crush the individuality of the material with a mailed fist, or he can allow the expression of its character.

All these qualities of old work are not difficult to obtain. They arrive automatically if work is done simply and naturally. To smooth away all the character from a piece of oak till it might be mud, or cheese, or anything, is quite a tedious process, and, indeed, is generally the outcome of pride in command over tools—the pitfall which seems always to await every school of craftsmanship. We must give up all such pride of mastery; for good workmanship, like good government, must seek to understand the true character of its subjects, and yield room for the due expression of that character. If, then, we consider the craftsman as the ruler of a kingdom, in which each material is given its appointed task and allowed in the doing of it the proper expression of its qualities, we shall find the cumulative result in the building, of isolated tasks rightly done, beyond all our expectations.



LIVING ROOM, G. SOUTHAM RESIDENCE, HAMILTON, ONT.

It is difficult to put into words the effect of an old house of the craftsman period on the mind of the sympathetic observer. We may be moved to delight by pictures and all the stored treasures of the past to be found in our museums. We admire all these things, but perhaps go away from them with a confusion of the mind and a headache. We are dimly conscious that there is something wrong, and that art should not be jumbled into galleries and museums, but form the proper setting of our lives. But in the old house we find the real thing that our fathers knew. We are enveloped at once in an atmosphere of peace. We are snatched away from transitory frivolities and all the superficial unrest of modern life.

The walls seem to breathe out healing virtue, and as we pass from room to room we recognize that here indeed is the mistress art, compared with which all other arts are vain.

In leaving the consideration of the craftsman period for that of the scholar period at the time of the Renaissance, we are taking the first step on the downward path which ended in the lowest depths of the Victorian era.

In the craftsman period house building was essentially a creative art, and all its forms were the expression of definite functions. A beam was placed to carry weight, a buttress to resist pressure. But



RECEPTION HALL, G. SOUTHAM, RESIDENCE, HAMILTON, ONT.