RAFTWORK in Paris is not gathered under one roof nor have the workers founded any society; but in almost every place where there is a fine arts exhibition some craftwork will be found; the public takes a great interest in it, and prices that would make an American worker gasp, are being paid for these "objets d'art."

The French Government encourages the crafts, in the same way it encourages painting and sculpture—by buying "the best" for the museums.

No visitor to the galleries who has any interest in the craft movement will pass by the cases there without stopping and enjoying the Lalique jewelry, the Damoise pâte de verre, the Gallé glass or the Cazin pottery (these names are taken at random, there are hundreds of others) and he will generally marvel at their wonderful technique even if he may often wish that the design were not quite so Art Nouveau.

One of the men who has withstood the influence of what Mr. Wilson calls "the undying worm" is M. Jean Dunand.

His training has been that of a sculptor, but the different materials have always interested him, so he is not confining himself to wax, clay or marble; but while he still uses all these materials, he has added to them bronze, silver, copper, brass, steel and lately orioide, pewter, lead, and a silver and copper, and a steel and gold combination which are his own invention and with which he gets remarkable results.

A visit to his workrooms is most interesting; besides being an excellent lesson in honesty and patience, it teaches you that if you really wish to produce something worth while, there are no short cuts.

To get at his ideas on the subject, I asked him, while admiring a beauty of a vase three feet high (Fig. 1) and considering the time it must have taken to raise it from a flat sheet: "Could you not get as good a result if you took a spun or pressed shape and hammered the final form and decoration into it?" "No," said M. Dunand. "When you get a pressed or spun shape your material is all tired out, the cells are stretched to their utmost and you can do nothing with it. You must begin at the beginning; draw your form, then model it in wax, then take your metal sheet and shape it by hammering it, and once you have the form of your wax model, put your ornament on, unless your ornament is part of the construction (as in Fig. 2). In that case, of course, you work that out as you go along. As for the patine, you may leave the one that comes while working on the metal or you may clean that off and put on any you like. And not the least charm of M. Dunand's work is his wonderful patine (Fig. 3) belong-
ing to the Museum of Decorative Arts.

In order that the patine may not be spoiled and that the vase or jar may still be perfectly practical, a metal holder is fitted inside each one. This holder can easily be lifted out, cleaned, fresh water and new flowers put in without disturbing the jar itself—a great aesthetic advantage.

**Pewter Jar, Repoussé:**

**Fig. 5.**

In the silver gravy boat (Fig. 4) the edge of the holder forms part of the decoration and the holder being there of course prevents the metal handles from getting hot. The pewter jar (Fig. 5) belongs to the French Government, so it will not serve its original purpose of holding flowers, but the edge of the brass holder is here part of the decoration and adds a charming bright touch to the silvery gray. The same is the case in the lead jar (Fig. 6). On one large plain jar I found gold hammered into steel; the method and the results are so totally different from the work done in Toledo that it does not even suggest it, except, because of the two metals used. The color combination is beautiful and the finish on this piece of work exquisite.

M. Dunand has united the hardest with the most brittle material. On a steel jar (Fig. 7), hammered out of a sheet of metal, he has put wrought-iron handles and decorated the neck of the jar with Judas “money,” or as the Scotch call it “honesty” of “nacre”—each piece of money is different and still absolutely characteristic of the plant as it sits there in its threadlike silver mounting on the dark steel background.

M. Dunand seems to have an unlimited number of ideas as well as an unending desire to experiment with new materials, so thus far he has never had to repeat himself, but always has something interesting to show in form as well as in color.

The value of an article about such work as M. Dunand is doing is not only to show the beauty of his achievement but present to the public such an example of individual effort in craftsmanship. There seems to be no limit to M. Dunand’s enthusiasm and interest. He apparently recognizes no rules and bows to no traditions.

**A NATION OF GARDENERS**

**JAPAN’S Entire area is not equal to that of California by 9,000 square miles, yet it supports a great world power of 45,000,000 people, which is more than the population of Great Britain. Japan’s garden lands (it has no farms) would only equal one-half of New York State after deducting from that State enough to make Massachusetts and Rhode Island. In other words, Japan has 19,000 square miles of garden lands—on which 30,000,000 people or two-thirds of its entire population live—yet it raises enough to export products worth $200,000,000. One writer has graphically stated the case when he says that Japan has by her advanced and intensive gardening methods, fed, clothed and educated her millions, stacked up gold in treasury and out-marshalled all other nations in the Far East: all this and more out of the profits of the harvest gleaned from a farm area scarcely large enough to afford storage room for the agricultural machinery in use in the United States. It is such facts as these that should help us to see the good in all things and to recognize that while we are a great people, there are others. Hurrah for our flag, certainly, but have respect for all peoples of the earth. And learn, too, the dignity of labor, especially of labor on the farm and in the garden.”

—From The Grange.